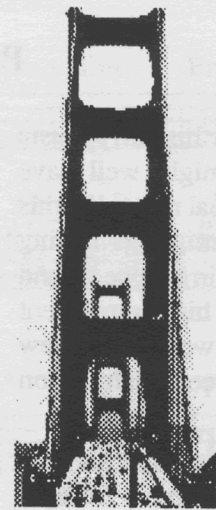


NEWSLETTER OF THE
SAN FRANCISCO
**BAY AREA
ACCORDION CLUB**

EDITORS: Marian Kelly
Dominic Palmisano



December, 1992

DECEMBER GENERAL MEETING

Our December 7th meeting was fun, exciting, and amazingly well attended. **Rusty** says that he collected 125 dollar bills at the door from entering attendees. We had good music, good food, and even Santa Claus.

President **Peter Di Bono** presided, first announcing with sadness that his current teacher, **Ernst Gloe**, had passed away after several years of declining health.

Colombo and Sons donated a copy of the new Roy Flynn book (see Letter to the Editor), and a raffle was held. **Ed Zaro** is the proud owner of the book, and the Club is \$50 richer. Thank you, **Gordon!**

Jim Holliday asked for feedback about his current instructional material being included in the newsletter, and received quite a bit of it. He will continue to provide lessons for a while.

Domenic Saso came forward to introduce the musical section of the program. **Algis Ratnikas** led it off with impressive renditions of "Repasz Band March," Brahms' "Hungarian Dance #4", and a short original piece.

Then **Reno Di Bono** stepped forward and wowed everyone with "Malaguena", "Dark Eyes", and "It Might As Well Be Spring".

A trio including **Don Nurisso** and **Lou Casalnuova** on accordion and **Wilbur Carlson** on drums made their performing debut with terrific interpretations, written mostly by **Lou**, of "Undecided", "Samba D. Orpheus", an original called "Two Things", "The Things We Did Last Summer", "London By Night", "Out of Nowhere", and "Fine and Dandy".

During intermission we feasted on rum cake and encouraged Santa as he made his way around the room dispensing goodies.

Everyone quieted for the **San Francisco Accordion Ensemble**, also known as San Francisco Squeeze, directed by **Joe Smiell**. That group now has enough members that they can't all fit on the stage, and plays better every time we hear them. Members are **Bart Beninco, Ron Borelli, Peter Di Bono, Marian Kelly, Jerry Kramer, John Molinari, Don Nurisso, Dominic Palmisano, and Joseph E. Smiell** (Joe's son). They began with a rousing arrangement (which Joe had penned) of Leroy Anderson's "Sleigh Ride". Then Joe explained, and with the group's help demonstrated, portions of the upcoming overture, "Calif" which Joe had also arranged, after which the ensemble played the entire overture, to much applause. After that came several unusual variations on

MARK YOUR CALENDARS

January 4th, Monday. Bay Area Accordion Club's January General Meeting. Agenda still uncertain at press time, but rumor has it that **Lou Jacklich** will play.

January 20, Wednesday. BAAC Board Meeting at Frank Montoro's.

January 22-25, 1993, Sixth annual Valley of the Sun Polka Festival, Mesa, AZ. 1-800-626-6686, 1-602-237-4024.

January 22, 1993, Leo Aquino in a solo concert for the Valley Concert Society, Abbey Arts Centre, Abbotsford, BC.

March, 1993, Texas Accordion Association Convention. Details later, or call 214-270-3791 (Norman

MUSIC INSTILLS
A DISCIPLINE
OF THE MIND
WHILE DEVELOPING
THE EMOTIONAL CAPACITIES
OF THE SOUL.

Anthony Galla-Rini

Continued on p. 5.

Profile of.....*Joe Smiell*

Had it not been for his early music training, Joe Smiell might well have been a Pennsylvania coal miner like his father. Like most immigrants fleeing poverty and oppression in Europe around the turn of the century, his parents went where they could find work in the new world, and chose the coal rich region south of Pittsburg.

Joe's father, who also played music, encouraged his son to find a lifestyle other than the dangerous work of the coal miner. He gave the seven year old Joe a violin and arranged for a traveling WPA teacher to give him a few lessons. Later, Joe's dad encouraged him further by giving him a small accordion along with a Pietro Diero method book. The miners entertained themselves on Saturday nights by sharing music from the old country and Joe listened and learned to appreciate this musical heritage. In the ninth grade, Joe took up the clarinet and, when a bassoonist was needed for the school orchestra, he picked up that instrument too.

Instead of finishing high school, he chose to go to the Peabody Conservatory of Music, where he worked with, learned from, and was heavily influenced by world renowned teachers such as Toscannini's opera director at La Scala, Mr Maria Lert of Austria. He studied harmony, composition, solfeggio, opera, and ballet music while improving his technique on the clarinet, bassoon, and accordion. While a student at the Conservatory, Joe wrote a harmony text which was used by the faculty. He was a favorite of the staff and was often invited to their "opera parties" at which he performed on the accordion.

He played bassoon in local orchestras then he got a big break when he was asked to play with the Baltimore Symphony Orchestra. His stay with that orchestra was unfortunately abbreviated, though, because he was drafted into the Air Corps in 1944. Joe's title was para-

trooper, but somehow he played in military concert bands and even directed one himself.

After the war Joe decided to remain in the Bay Area because he liked what he saw here. Five years later, he and Lucy were married. They have two sons, both of whom have followed in their father's musical footsteps. Young Joe has even joined the San Francisco Accordion Ensemble, much to that group's delight.

Back to Joe's early career; he earned first a teaching credential then an administrative credential from San Francisco State and began his teaching career, which lasted 34 years, in a San Francisco high school. While he was a teacher, he used summers and much of his spare time to pursue his musical career. His teaching emphasized integration of the arts and education and building self confidence and self awareness in young people.

He has accumulated so many musical achievements during his time here in the Bay Area that we will list only some of them. We always knew Joe to be a musician extraordinaire, but the following partial list is overwhelming.

He has performed with/for

- the San Francisco, Oakland, Calgary, Edmonton, Marin, Baltimore, Monterey, Berkeley and California symphony orchestras (bassoon and clarinet).

- the San Francisco, Novato, and Berkeley Opera Companies.

- the Chicago Ballet, the Khadra Character Ballet of San Francisco, Massenkov Folk Festival, Perfiloff Dancers, and the Raduga Theater Dance Company (accordion).

- the orchestra for Arthur Miller's "View from the Bridge".

- the San Francisco Wind Ensemble, the San Francisco State College Band, the 8th Army Band, the 1st Armored Division Band, the 11th Airborne Divisional Band.

- TV shows on German TV and in the

US for "A Christmas Without Snow", "The Battle of the Bulge", an East-West Shrine game, and Evening Magazine

- such ethnic groups as the Von Konsky Dancers, Neva Dance Ensemble, Deutsche Mannerchor, and Center for World Music.

- numerous colleges such as Ohio State, M.I.T., Texas A&M, Tanglewood Music Camp, Univ. of Florida.

- the Monterey Jazz Festival, San Francisco Museum of Modern Art, Musician's Union Trust Fund Concerts, Peninsula Symphony Association, Bohemian Club, and a performance for the president fo Austria.

Joe has composed and/or arranged music

- for most of the groups or events cited above including the Massenkov Folk Ensemble, Khadra Character Ballet, the Perfiloff Dancers, the San Francisco Wind Ensemble, the 11th Airborne Divisional Band, the 8th Army Band, the 6th Army Band, the 1st Armored Division Band, the Calgary, Edmonton, Oakland, Miami, Baltimore, Berkeley, and Marin Symphonies, the Hamburg Chamber Ensemble, the Chicago Opera, East-West Shrine games, and the TV movie "A Christmas Without Snow".

- for many other professional, amateur, and school groups including works for orchestra, band, ensemble, solo, chorus, dancing, and stage.

- more recently, for our own San Francisco Accordion Ensemble, whose members stand in awe of Joe's skill with his pen.

Joe has conducted, directed, or managed

- over 300 performers for an East-West Shrine game's halftime show

- San Francisco's first public school honors band and the James Lick Honor Band

Continued on P. 4

CONDUCTOR'S COLUMN

December, 1992

" 'TIS (indeed) THE SEASON..." It's that time again - unbelievably, twelve months have slipped past. Many will allocate this year to the waste pile, but accordionists, especially Bay Area accordionists, have reason to celebrate. Our membership has increased dramatically; attendance at the monthly meetings is way up; and, most gratifying, enthusiasm continues to soar.

1992 saw achievements for the accordion never before realized. Most noteworthy, of course, was the Cotati Festival - thousands of smiling people, basking in the sun, enjoying accordion music from every corner of the world. What could be better for the well-being of our beloved instrument, and to think that the financial assist of our membership made it possible. This is exactly the type of event that will help get the accordion to the fore again. Our annual picnic drew over 400 in June, and promises bigger and better things next

year. The John Molinari Concert was a first in many years, and the formation of an accordion orchestra, capable of playing legitimate music convincingly (also a first), is something for which we can all be proud. The cap to this eventful year, though, was the announcement that the accordion is the official instrument of the City of San Francisco. Much has been accomplished this year, and we look forward to the next with great anticipation.

As a final thought, I would like to thank The Executive Officers, The Board of Directors, the tireless editors of our fine newsletter, Dominic Palmisano and Marianne Kelly, and the entire BAAC Membership, for your tremendous effort and support this past six months. I look forward to the next half year of my term, and wish each of you a joyous holiday season and a happy, prosperous, and healthy New Year.

Buon Natale,
Peter Di Bono

BAAC Board Meeting

November, 1992

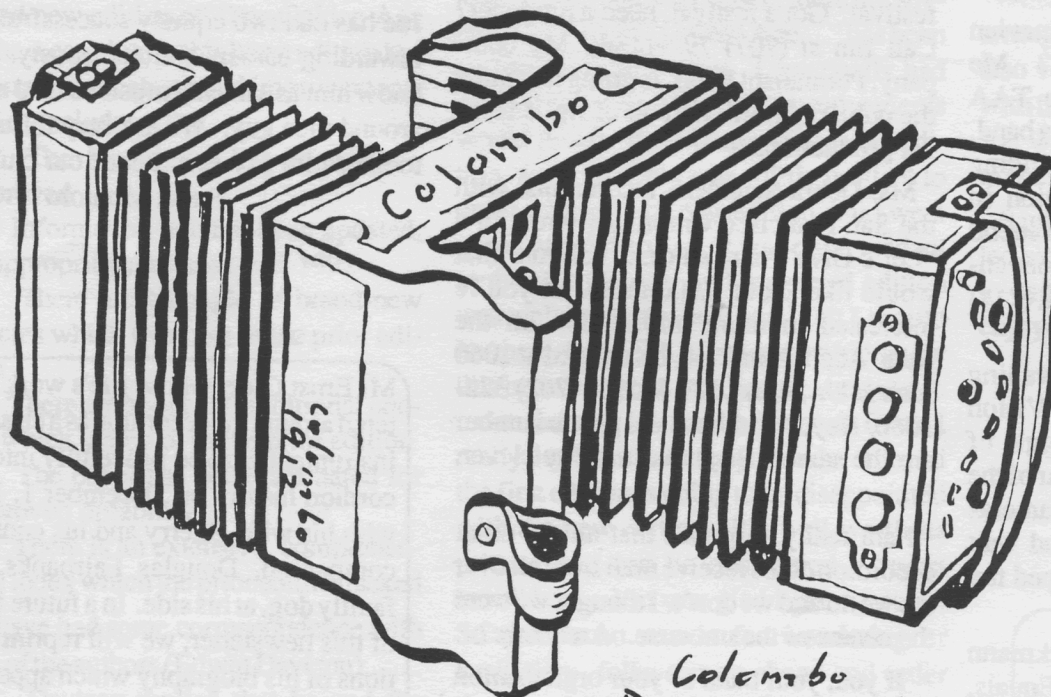
- The Treasurer reported \$4788 in our checking account and \$1198 in savings.
- The Board decided to have a mini Christmas party at our December general meeting featuring cake, coffee, and Lou Soper as Santa. Marian will find appropriate attire for him.
- We discussed a few proposals for logos which we might use on BAAC letterhead and business cards. Peter will ask his artist/contact to modify and resubmit his proposal.
- Since the general meeting is the major focus of our club, the Board is interested in making those meetings as attractive as possible. To help achieve that goal, a program committee consisting of Lou Soper, Walter Traverso, and Reno Di Bono was formed. This committee will put together the program for monthly meetings and will also bring in outside talent approximately every four months.

- We are still in search of a better meeting place.

- We want to use more structure when we play in the schools. Joe and Frank will compile a suggested format which will include specific music selections.

- An additional \$100/mo was added to the newsletter budget on a 3-mo trial basis to allow Dominic and Marian to experiment with upgrading our newsletter.

- There will be no December Board Meeting.



Colombo
Duet Model
Circa 1912

TOM'S TANTALIZING TIDBITS

December, 1992

Well, the holiday season is upon us. My upcoming New Year's resolution is to practice more. We all know what happens to New Year's resolutions, don't we?

In my November column I suggested we do a services directory. Lo and behold, in the November issue of *Bellows* (FOTA's newsletter) was an application for a services directory they are putting together. There must be some sort of services consciousness going on these days. I had no idea they were going to do that. Anyway, if they're doing it in L.A.....

I received an invitation to perform as a soloist at the First International Accordion Festival being held in Beijing, China! Quite an honor, I'd say. The festival is being held from August 8-14, 1993. If you would like more information on the festival, which will feature more than 500 Chinese accordionists, contact Mr. Jiang Jie, President of the Accordion Society of Beijing, #2 Zi Zhu Yuan Road, Hai Dian District, Beijing 100081, China. I'm sure Mr Jie or is it Mr. Jiang would love to hear from you.

Did you know there's a Scandinavian Accordion Club in New York? Me neither. I read about it in the TAA newsletter. It sounds like they're a band. Speaking of the TAA, they are holding their annual accordion convention in March, 1993. If you would like to attend or want more info on the Texas convention, contact Dr. Norman Seaton at (214) 270-3791.

We're all holding our breath awaiting the arrival of the national Perle Vision TV commercial featuring a gaggle of Those Dam Accordions! The star of the shoot was Clyde Forsman. The cameras couldn't get enough of him...and wait till you see Clyde in a zebra striped tux jacket. Yow!

S.F. accordionist Joseph Brinckmann and his band, the Conspiracy of Equals, were nominated for a Wammie. The Wammies are S.F. Weekly's answer to the Gammies and honor lesser known local bands. Congratulations to Joseph.

The San Francisco Convention and Visitors Bureau is going to list the accordion as the City's official musical instrument in the material they distribute.

The *Accordion Connection Report* announced a stellar show during November that was happening in Maine. The show was titled "Accordions that Shook the World". (I thought that was the name of a band out of Europe.) Anyway, on the bill were Joe Burke (traditional Irish), the Savoy-Doucet Band (Cajun), the Art Van Damme Jazz Trio, Guy Klucsevsek (avante-garde), and Santiago Jimenez Jr. (Norteno). Sounds like a killer show. Is there any chance the S.F. BAAC could sponsor this show out here? The ACR is a great newsletter full of books, tapes, helpful tips and accordions that are for sale. For subscription info (it's only \$8.00/yr...double that price if you mention my name) contact Arthur Welch, ACR, P.O. Box 7887, Loudon, N.H. 03301; (603) 224-5227.

Jim Boggio of Jim Boggio fame has started a festival production company called Jim Boggio productions that will handle all facets of putting on a music festival. Got a festival, need a producer? Call Jim at (707) 792-1438. My company, Permanent Press, is going to handle the publicity portion of all of Jim's festival productions.

Ms. Debra Saunders, a columnist with the San Francisco Chronicle, wrote in a "Let's Give Thanks For..." column that would like about 1,000 more. If you're interested in more information on the Reno Accordion Club, contact Ed at 1060 Joshua Dr., Reno, NV 89509; (702) 322-1060. Hey, his address and phone number are the same! Boy, that's pretty clever, Ed.

I am really surprised that all the other accordion clubs receive mail from all over the world and we don't. I thought we were the center of the universe. Aren't we?

If you, your band or your organization are doing something that we should all know about, or if you have any gossip or comments, drop me a line at 2269 Chestnut St. #183, San Francisco, CA 94123.

Tom Torriglia

Profile of Joe Smiell, Cont.

- the Massenkov Folk Ensemble touring throughout the U.S., Canada, and the Caribbean

- the 2nd Infantry Division Band, the 1st Armored Division band, and the 11th Airborne Divisional Band.

- the California Symphony, as its president in 1958.

- the San Francisco Accordion Ensemble.

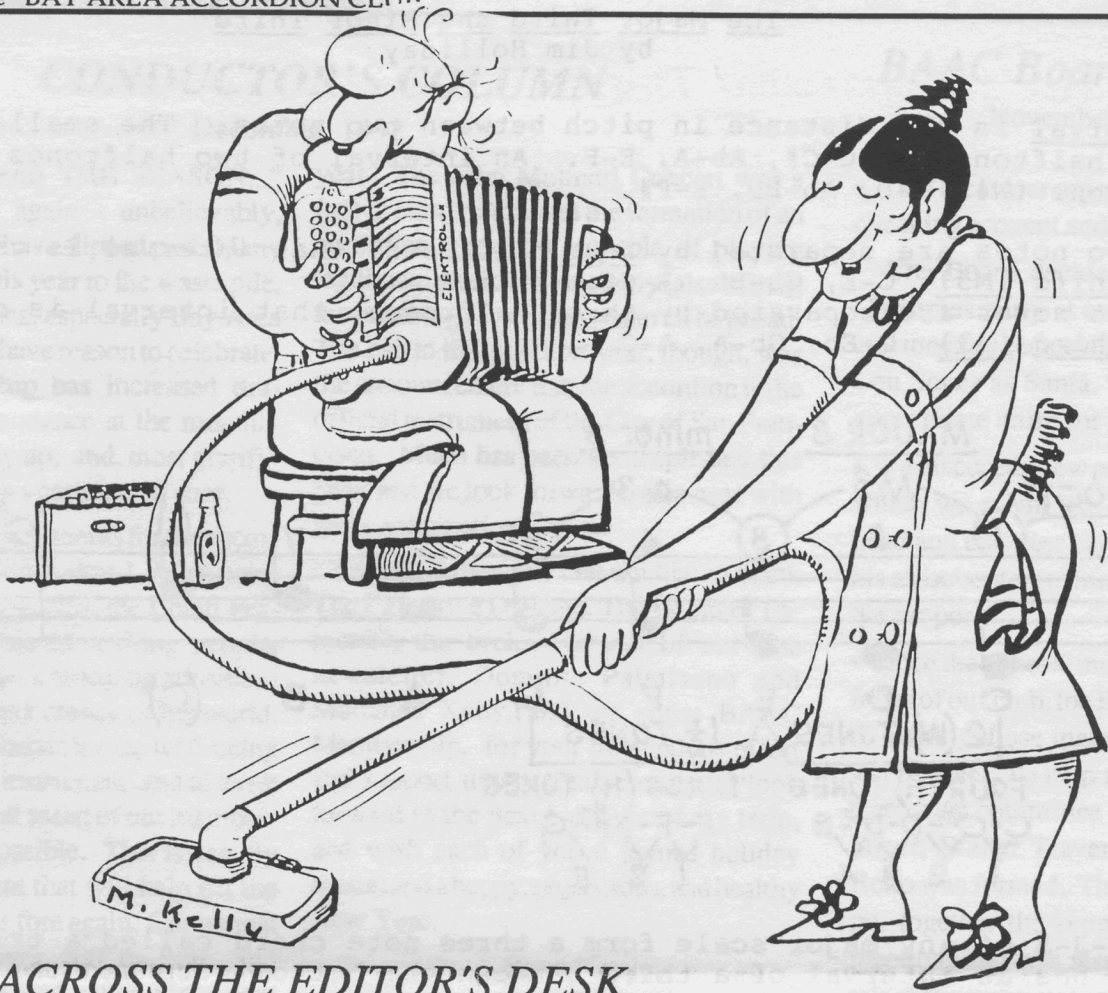
Three years ago, finding himself with too little to do, Joe taught himself how to play button accordion and now instructs others in the art. Last summer, he and his son conducted a music camp which attracted button box aficionados from across the country.

Oh yes. Probably partly because of his heritage, Joe has always been interested in ethnic music, dance, and culture, and, has studied both the Russian and German languages quite extensively at Berkeley and Stanford. The result for him is an ability to communicate both musically and in words across various diverse cultural backgrounds.

While most of us are content to have one successful career in our chosen field, Joe has had two equally successful and rewarding careers simultaneously. We know him as a master musician and an all around nice guy. We are very fortunate to have him as a member of our club.

Frank Montoro

Mr Ernst Gloe, whose life's work centered around the accordion as a classical instrument, passed peacefully into accordion history on December 1, 1992 with his wife, Sherry and his constant companion, Douglas Fairbanks, the family dog, at his side. In a future issue of this newsletter, we will reprint portions of his biography which appeared in the 1992 Cotati Festival program, honoring Mr. Gloe as the Grand Marshall of that Festival.



ACROSS THE EDITOR'S DESK

Dear BAAC Newsletter Editor:

By now all of us know that there is a brand new edition of "The Golden Age of the Accordion"; this latest edition has several new features and improvements which include:

- The typesetting has been much improved
- Information in it has been updated, as appropriate, through mid-1992
- There are a couple of brand-new articles which were not in the prior edition
- There are about 150 additional photos which were not in the prior edition
- The cover has been laminated for improved durability
- There is an extensive, comprehensive index which the prior edition lacked

I have had some correspondence with one of the authors (Edwin Davison)..... Mr. Davison replied that he and the other authors were quite concerned about acceptance of this new edition by owners of the previous edition. I thought I might write a letter to the editor of our

newsletter stating my opinions on this matter. As indicated above, there are several areas where "Golden Age...." has been embellished, as it were. I personally had some concerns whether the improvements would justify the expense of the new edition, and I honestly was a little hesitant to order a copy of the new edition, but I went ahead and did so. it was quite evident to me that the new and improved edition was well worth the cost and I felt I should let the general BAAC membership know this in case anyone out there is .. hesitant to order the new edition as I was at first. I really don't think that anyone who enjoyed the first edition is going to be disappointed with the new edition; it's well worth its price.... and can be considered a "must have" book; I'm sure glad I got my copy! So there's no reason for wondering or hesitation; folks can go ahead and order the new edition with confidence, it IS in fact that good!

Bill Dickey

December Genl. Mtng, cont.

"When Johnny Comes Marching Home", arranged by you-know-who, which was also very well received. They concluded with the familiar march, "Colonel Bogey". Joe was asked when they were going to make a record.

Santa Claus stepped forward then and led everyone in singing Christmas songs to end our Christmas meeting on a much enjoyed note.

Barb Hartley



Send your ideas or comments to:
 Marian Kelly
 31 Aliso Way
 Portola Valley, CA

The Major Third and Minor Third
by Jim Holliday

An interval is the distance in pitch between two notes. The smallest interval is the halftone (H) C-C#, Ab-A, E-F. An interval of two halftones is a whole tone (W) C-D, Ab-Bb, E-F#.

When two notes are separated by four halftones, that interval is called a major third (M3) C-E, Gb-Bb, A-C#.

When two notes are separated by three halftones, that interval is called a minor third (m3) C-Eb, Gb-A, A-C.

MAJOR 3 minor 3

ROOT M3 m3

"C" MAJOR SCALE "C" MAJOR TRIAD

C D E F G A B (C)

2 (W) TONES 1 1/2 TONES

FOUR (H) TONES THREE (H) TONES

C-C#-D-D#-E E-F-F#-G

1 2 3 4 1 2 3

Notes 1-3-5 of any major scale form a three note chord called a triad. A triad has an interval of a third between the bottom note and the middle note, and another third between the middle note and the top one. We can stack these thirds in four different ways M-m, m-M, m-m, M-M making four types of triad possible.

MAJOR MINOR DIMINISHED AUGMENTED

1-3-5 1-b3-5 1-b3-b5 1-3-#5

MAJOR TRIADS Note: x = double sharp

C C# * Db D D# Eb E F

F# Gb G G# Ab A A# Bb B

* bracketed chords are enharmonically related. Same pitch, different names.

When you sharp a note that is already sharp, it becomes a double sharp (X).
When you flat a note that is already flat, it becomes a double flat (bb).

The Major Third and Minor Third by Jim Holliday

Minor triads

Cm C#m Dbm Dm D#m Ebm Em Fm

F#m Gbm Gm G#m Abm Am A#m Bbm Bm

Diminished triads

C° C#° Db° D° D#° Eb° E° F°

F#° Gb° G° G#° Ab° A° A#° Bb° B°

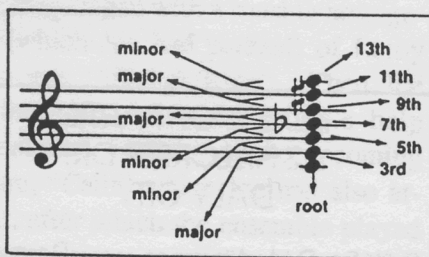
Augmented Triad

C+ C#+ Db+ D+ D#+ Eb+ E+ F+

F#+ Gb+ G+ G#+ Ab+ A+ A#+ Bb+ B+

Only seven letters, (C-D-E-F-G-A-B) are used to identify the twelve tones on a keyboard. The five black keys use the same letters as the seven white keys. Since any one of those seven letters can be the root letter of a triad, the following three-note combinations result CEG, GBD, DFA, ACE, EGB, BDF, FAC. These seven cover all 68 triads shown in this article! Memorize them!

The most important way of building more complex chords (also called *extended* chords) is to continue stacking thirds on top of one another. Starting with a C triad, we add the note a third above the C. This note, B, is a seventh above the root, so it is called the 7th of the chord. Any chord that contains a note a seventh above the root is called a 7th chord. If we stack another third on top of the 7th, we have a 9th chord, and so on.



An extended chord made of stacked thirds. By choosing some of the notes in this extended chord while omitting others (and perhaps altering the ones you use up or down by a half-step) you can create hundreds of chords.

BAAC Classified

**Happy Holiday Season To All
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from
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January 4, 1992
7:00PM

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