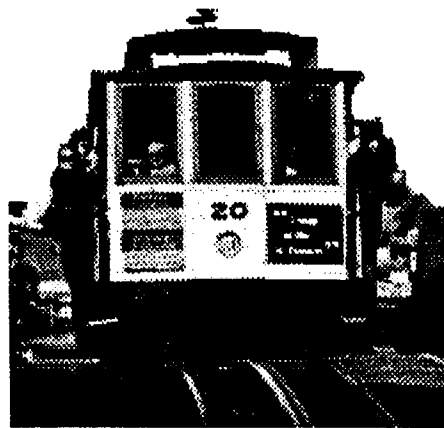


NEWSLETTER OF THE  
SAN FRANCISCO  
**BAY AREA  
ACCORDION CLUB**



February, 1993

EDITORS: Marian Kelly  
Dominic Palmisano

### *February Meeting*

Oh what a night! Our biggest crowd, 140+ members and their guests, jammed into our Daly City location - from Sonoma, **Bart Beninco** and **John Volpi**; from Those Darn Accordions!, **Art Peterson**; from San Leandro, **Ledo Del Porto** who happened to run into **Roy Lagomarsino** after not seeing him for almost 60 years. Also, **Carol Benetti**, **Hans Frei**, new member **Bob Berta** and **Leon Broussal** were among the countable. Also our newest member was introduced, 12 year-old **Kelly** who has been playing for about six years. Among the missing notables were **Al Maccari**, **Jim Holliday**, **Evelyn Baulch** and **Jim Boggio** who was scheduled to perform but had to suddenly leave for Las Vegas (they missed a dandy of an evening). With **Domenic Saso** back at the helm as MC along with journeymen **Lou Soper** and **Walter Traverso** arranging the program, we all settled back in our chairs and had a gas of a time!

The meeting was opened by our conductor, **Peter Di Bono** who announced that world class Finnish accordion artist, **Veikko Ahvenainen** (pronounced VA-KO AH-VEN-I-NEN), will be performing in concert on March 7, 1993 at 3:00 P.M. at the Theater at Mercy High School in San Francisco (across from

Stonestown Shopping Mall). Tickets will sell for \$10. Also Peter talked about a movie, "Used People", where a zither took the brunt of the bad jokes instead of the accordion (things are really changing!). Finally, **Frank Montoro** announced that he has copies of **Joe Smiell's** exercises which may be purchased for 25 cents each. Great bargain!

Will somebody please start the music?.... **Bob Smith** opened singing an original "Ode to Bill Clinton" with appropriate words set to Show Boat's "Bill." He then played "Old Man River" (also from Show Boat) stating it's "Old Man Deficit" that keeps rolling along (obviously Bob's candidate didn't win!)... Then, first time player, **Bill Demichelis**, showed that you don't have to be German to play great German music, both folk and waltz (Bill was an absolute hit!)... **Frank Panacci** and **Eddy Mazzola** followed with a superb performance of "España", "Jolly Caballero", "Canadian Capers", "Clarinet Polka", and "Carnival in Venice" (dedicated to Gordon Piatanesi) - tough songs to play solo, let alone duo. What a fantastic show!.. **Peter Di Bono** then performed "Girl from Ipanema" and some very difficult numbers (with **Joe Smiell** as the page turner) which included "Dance of the Comedians", a rumba, and Bach's "Air on a G String".

### MARK YOUR CALENDARS

**February 17, Wed.** Catch **Walter** on S. F. Channel 25 at 4.P.M.!

**February 17, Wed.** BAAC Board Meeting at Frank Montoro's.

**March 1, Monday.** BAAC general meeting featuring (we promise) **Jim Boggio**.

**March 7, Sunday.** Concert featuring Finnish accordionist **Veikko Ahvenainen** and the San Francisco Accordion Ensemble. Mercy High School Auditorium, San Francisco 3 p.m.

**March 24, Wednesday.** BAAC Board Meeting at Frank Montoro's.

**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.

**August 28, 29, Cotati Accordion Festival.**

## *MIDI, the Computer's First Cousin...An Overview*

MIDI is the acronym for Musical Instrument Digital Interface; a MIDI uses microchips and electronic circuits to produce sound. This is not unlike the way a computer uses similar electronic hardware to process data. Computers can also produce sound, but this is rather limited and of poor quality unless elaborate circuitry is added. Further, a computer keyboard is not a convenient tool for controlling the notes to be played. This could be compared to using a piano (or accordion) keyboard to type a letter using a word processor. It would be possible with the proper interface, but rather clumsy and inefficient at best.

A computer keyboard and a MIDI accordion keyboard are similar in that they both are comprised of momentary contact switches that are normally in the OPEN (off) configuration. Each key on either will close the contacts on one of the switches and complete a circuit when depressed. It is here that the similarity ends as each is designed for a specific purpose. The accordion key will cause a certain musical note to sound. The computer keys will cause an action that, for example, causes certain alphabetical or numeric characters to appear on the screen.

Digital sound can be described as "normal" sounds that have been converted to digital bits and recorded on a disk or tape. These bits can be read by a low power laser beam and reproduced as the original sound. This is the basis for digital recordings. Digital sound can also be programmed, making it possible to create music, even what seems to be a full orchestra, without playing a musical instrument. It is also possible to create musical sounds in what is referred to as "real-time." This is nothing more than a performer

feeding keystrokes into a computer (or synthesizer) and generating the sounds instantaneously, in effect, "playing" the computer.

A synthesizer is an elaborate electronic musical instrument unto itself. It provides a convenient way to produce those full orchestral sounds or special effects. Most of the background music you hear on TV gives a full orchestral effect but is actually performed on a synthesizer. A MIDI is really a synthesizer that is "connected" or interfaced with a musical instrument with which the player is comfortable. Keyboard instruments are the most obvious applications although digital circuitry can be effectively interfaced with other instruments such as violins and guitars.

The MIDI can digitally duplicate the sound characteristics of most known musical instruments. By modifying or adding circuitry, any musical sound can be created. Some of these might seem odd or even weird. An example would be the surrealistic background music for many science-fiction films. Most musicians will confine their MIDI performances to representing the traditional musical instruments unless they are experimenting or striving for special effects.

Computer have the capability of storing data which can then be retrieved for use at a later time. Similarly, a MIDI could include circuitry that accomplishes the same thing. It is thus possible to pre-program an entire musical composition. The performer could actually store the data and later press a button to activate the program. He could then step over to the bar and have a drink while the audience enjoys his performance in its entirety, just as he programmed.

The downside of complete pre-programming is that the human element of the performance would be nonexistent and it would be like going to a concert hall to

listen to records. It also usually takes an inordinate amount of time to pre-program a composition.

The MIDI combines the best of both worlds. It allows the musician to enhance his live performances with certain desired effects such as percussion, woodwinds, strings, brass, all produced digitally. When used properly, these can be very effective. Throughout history musical instruments have been invented, by accident or design, to create new sounds. That process continues and electronic music is no exception. Computer technology is in a constant state of change. Improvements appear on the scene almost daily and MIDI technology appears to be following the same path.

*Reprinted with thanks from the October, 1992 edition of The Accordion Express, the newsletter of the Milwaukee Accordion Club.*



*February gen'l meeting, cont.....*

Peter's dedication to the accordion shows when he performs!...After intermission, **Reno Di Bono** and **Joe Divittorio** (what a clarinetist!) played a couple duets after which **Angelo Butano** joined them to sing such memorable numbers as "Chai Chai Bambina", "Papino" (the Italian mouse), "Tell Her I Love Her", "Speak Softly Love", very Italian and very beautiful! **Angelo** really had this crowd mesmerized by his fabulous voice (you can catch him at Nicolino's near Marriott's Great America every Saturday). ...

See you all at the next meeting, Monday, March 1.

Barb Hartley and D.P.



## CONDUCTOR'S COLUMN

February, 1993

How about that last meeting? Over 140 smiling faces, and there was plenty to smile about. We had Bob Smith singing "Showboat," Massolo and Panacci playing some of the great accordion pieces, and Bill Demichelis making an impressive debut (I hope to hear you again, Bill). Even "what's 'is name" got into the act; but a special mention to Reno Di Bono and his clarinetist. I haven't heard clarinet played like that in many years. The Italian vocalist, also brought in by Reno, had the ladies enchanted, and capped an exceptional evening.

If you missed the announcement at the meeting, BAAC is presenting a special concert. World renowned Finnish virtuoso, Veikko Ahvenainen, is making a rare West Coast visit, and will perform with the San Francisco Accordion Ensemble on Sunday, March 7th at 3:00 P.M. The concert will be at Mercy High School Theater, 3250 19th Avenue, San Francisco (across from Stonestown Shopping Center). There is ample parking, and public transportation is very conve-

nient. Tickets are \$10.00 and will be available at the March meeting, by calling me at (415) 753-1502, or at the door. If you haven't heard Mr. Ahvenainen, you are in for a very special treat; he is absolutely amazing!

Frank Montoro reports that the music library did some brisk business Monday night and reminds everyone that this is a lending library. So please return the music promptly. It was disappointing to hear that only a few showed up for the first session put on by Lou Soper and Dennis Stoscher. You ought to take advantage of this offering. This series will give you a sound basis of musical understanding, and improve your playing. (510) 792-8765 for details.

Walter (indefatigable) Traverso is planning the annual BAAC Picnic for this June. Please call 585-0144 and offer your assistance. This is a big event and Walter would really appreciate your help this year. We also need some merchandise (donated) for the raffle. So if you can't offer your time, donate a raffle prize.

Several BAAC members have inquired of the progress in finding a new location for our monthly meetings. I am happy to report that Jean Pierre Pagola has agreed to take on this task, and you'll be informed as news develops.

As mentioned at the meeting, BAAC is dedicated to promoting the accordion, and re-introducing it back into mainstream music. We need your assistance and support in this effort. The Veikko Ahvenainen Concert on March 7th is the first of several to be presented this year, and is an opportunity for you to demonstrate your support. Please, make it your obligation to be there, and bring as many friends as possible. If it is absolutely impossible to attend, then send in a cash donation, but we would rather have you there!!!

You won't want to miss the next meeting. Jim Boggio is coming down with some of his "Swamp Dogs", and it promises to be a great evening. See you then

*Peter Di Bono*

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## January BAAC Board Meeting Synopsis

- Discussion of BAAC General Meetings. The Entertainment Committee is functioning well; their goal is to have two excellent players plus four to six additional players for each meeting.

- We will test the advertising insert for all accordion clubs which John Dermody of FOTA is planning by running it in three issues. First insert is due sometime in the Spring.

- The Treasurer reported bank balances of \$4740 and \$1124. Frank also presented a six month status report showing how we are doing with expenses, budgeted versus actual amounts. We are spending a little more than planned in a few categories, but we have also taken in more than anticipated. The BAAC Page will publish a report at the end of the fiscal year (June 30).

- BAAC has agreed to sponsor a joint concert by the renowned

Finnish accordionist Veikko Ahvenainen and our own San Francisco Accordion Ensemble on Sunday, March 7th at 3 P.M. There was considerable discussion on whether Sunday afternoon was the best time if we want to attract the largest crowd possible. There was also discussion on the fee to be paid to the Ensemble; it was agreed that the group would take a percentage of the profit for the concert as its fee.

- It was decided that the Club's mailing list will be distributed only to Board members. Anyone else wishing a copy of the list must first obtain Board approval.

- We are experimenting with obtaining better sound equipment for use at meetings and other events. No purchasing decisions have yet been made.

M.K.

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## TOM'S TANTALIZING TIDBITS

February, 1993



I just found out that the Texas Accordion Club convention which I mentioned a couple months ago will be held on March 20th in Dallas.

Contact Dr.

Norman Seaton at (214-270-3791) for details.

I received a letter from Stanley Darrow out in New Jersey informing me of his new address. I like to think that he had to move because he outgrew his current school due to a huge influx of accordion students. Anyway, you can now reach Stanley at The American Accordion Musicological Society at 334 S. Broadway, Pitman, N.J. 08071. Stanley also points out that he is putting on his 6th accordion festival and 8th symposium this year. Does this make it the oldest accordion festival in America? Readers? For more information on this March 5th thru 7th event, contact Stanley at (609) 589-8308.

Has it occurred to anyone but me that accordions and baseball go hand in hand? Probably not. Well, as you know, June is National Accordion Awareness Month, and I think a great promotion that all the accordion clubs can do during June is to gather a gaggle of players and perform the National Anthem at your local stadium.

The Chicago club could perform for both the Cubs and Sox. MAC could play for the Brewers, FOTA for the Dodgers, CAPA for the Rockies, and on and on. If any of the clubs need some help in organizing this, please give me a call. My own band, Those Dam Accordions! are currently pursuing a performance on Opening Day for the Giants. Wish us luck.

As I reported a few months back, there's going to be a dedication of a big, new park in Los Angeles. The promoter, Susan Cerny, wants 200 accordionists to perform during a day of celebration. Sounds good to me. If you are interested in more info. or would like to participate, contact Susan at (213) 489-3996. The date is June 11. This event will be highlighted in my promotional material for NAAM.

Marketing a go-go. In discussing an upcoming concert at last month's board meeting of the S.F. club it was suggested that the concert be held on a Sunday afternoon because so many of the members play on Saturday night. Really? I think it would be fun to start tracking how many accordionists are performing, how many gigs are being played by accordionists (solo, band) and on what nights. This way we could actually see if the accordion is making strides. This would only apply to paid gigs. Doesn't this sound like a neat idea? No names would be used and no dollar amounts would need to be included. All the clubs could do this and then we

could publish the results on a quarterly basis. I think this would be a good morale booster. At least I hope so.

Kim, at the Rocky Mountain Accordion Society informs me that this year's RMAS Accordion Competition and Festival is going to be held on July 16th thru 18th in Denver. If you would like more information, you can reach her at (719) 597-7668. Congratulations to the Austin Accordion Club who celebrated their one year anniversary last month. The club's president, Herschel Moody, informs me that they now have over 100 members! For those of you in the Austin area who want to join the club, Herschel can be reached at (512) 834-0112.

I would like to start a new feature for this column entitled The Most Unusual Gig I Ever Played. The only restriction is that it had to be a gig performed after 1920. Each month I will include one of these much to the delight of all the readers. I would appreciate it if all the other clubs would mention this to your members and tell them to send in their entries to me at 2269 Chestnut St., #183, San Francisco, CA 94123. Each month the winner will receive an autographed picture of me. The losers receive two autographed pictures of me.

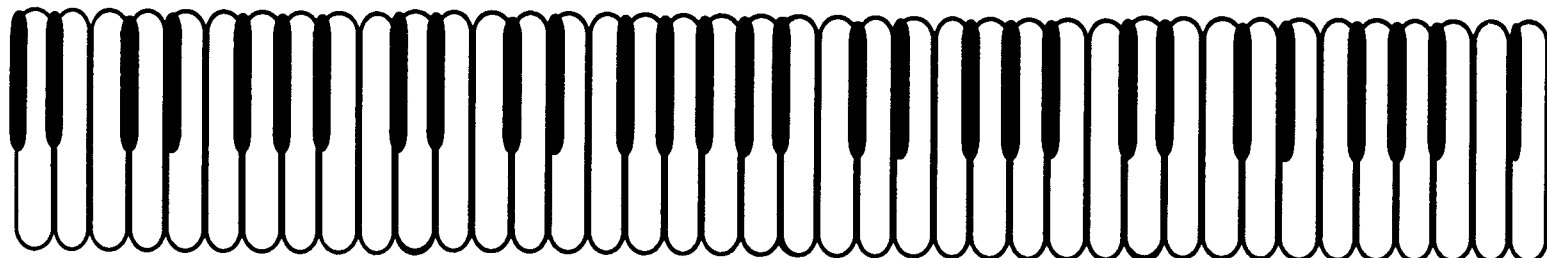
Got any gossip? Give me a call at (415) 346-5862.

*Tom Torriglia*

photo courtesy of Cindy Tuculet

We have a supply of the flyers promoting the March 7th concert which you received with this newsletter. We would like to see

them posted all over the Bay Area, so we need your help. Let Marian Kelly know how many flyers you could post. (415-854-1896).



## MUSICAL CROSSWORD

P	O	L	Y	P	H	O	N	I	C	A	O	O	O	A
R	I	T	E	N	U	T	O	S	T	G	S	T	I	F
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L	E	G	A	T	O	A	M	C	S	T	O	B	A	A
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D	H	I	A	R	E	T	N	E	I	T	U	R	A	Y
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M	O	L	T	O	S	L	P	I	R	O	O	O	E	P
I	D	R	O	H	C	O	A	M	G	L	V	T	D	M
N	T	O	T	N	E	L	C	C	E	O	I	U	U	Y
A	M	O	R	E	N	D	O	O	S	T	V	N	T	S
N	D	U	E	T	D	A	C	A	P	O	A	E	E	D
T	H	G	E	S	O	P	S	N	A	R	T	T	R	S

Find these musical terms and line through them.

Then, using the remaining letters, unscramble the message.

- |                 |                  |                |
|-----------------|------------------|----------------|
| 1. Accent       | 14. Fermata      | 27. Polyphonic |
| 2. Adagio       | 15. Fine         | 28. Prelude    |
| 3. Agitato      | 16. Flat         | 29. Repeat     |
| 4. Andante      | 17. Grandioso    | 30. Ritard     |
| 5. A tempo      | 18. Key          | 31. Ritenuto   |
| 6. Bar          | 19. Ledger lines | 32. Rubato     |
| 7. Chord        | 20. Legato       | 33. Scale      |
| 8. Coda         | 21. Lento        | 34. Sharp      |
| 9. Da Capo      | 22. Meno         | 35. Symphony   |
| 10. Decrescendo | 23. Molto        | 36. Tenuto     |
| 11. Dominant    | 24. Morendo      | 37. Tie        |
| 12. Duet        | 25. Piu mosso    | 38. Transpose  |
| 13. Etude       | 26. Poco         | 39. Vivo       |



## Some Thoughts On Sharps And Flats

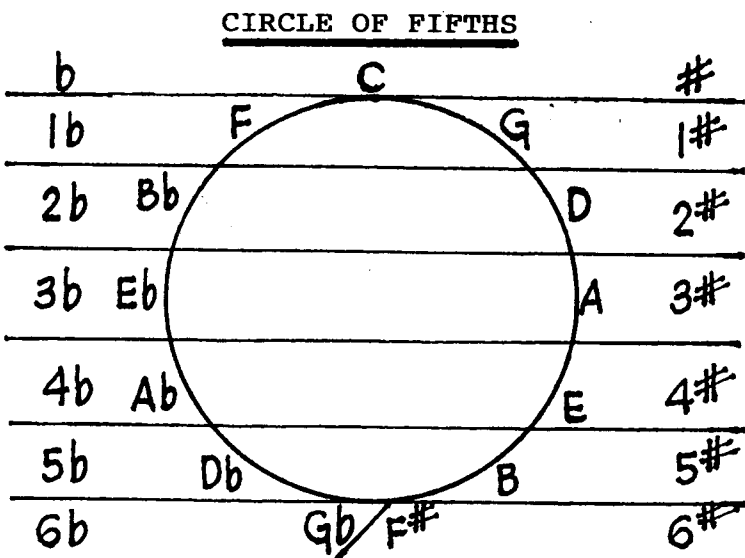
by Jim Holliday

A primary function of the Circle Of Fifths is to serve as a roadmap, or guidance system for linking together sequences, or progressions of chords that are pleasing to the ear.

A secondary function of the Circle is that it places the various music keys to one side or the other of 'C' at distances directly related to the number of sharps or flats in that key. For example, the key of 'D' with two sharps is two stops to one side of 'C' and the key of 'Db' with five flats is five stops to the other side of 'C'. These are vertical distances on the accordion bass keyboard.

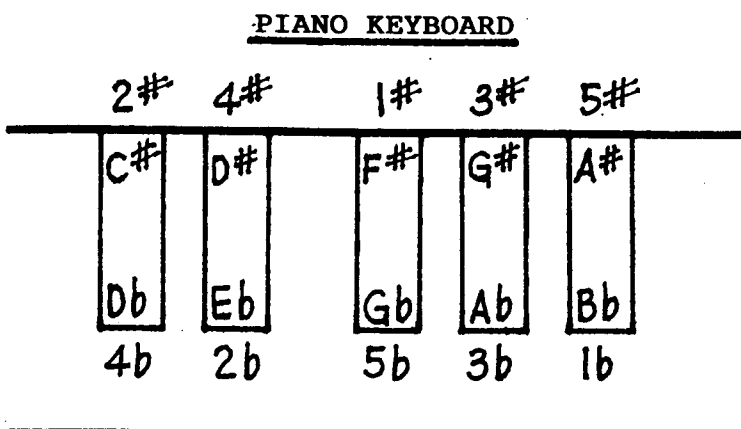
Once you understand this relationship, it is useful to have a method to identify which notes in a key, and in what order they have to be sharpened or flatted. The Sharps/Flats Chart below gives this information. A simple way to remember it is to think of the three black keys and two black keys on the piano keyboard as a guide.

Whenever you are locating sharps or flats, always start from the three black keys. As each additional selection is made, you alternate back and forth between the two groups of black keys in a sequence which is shown in the Piano Keyboard illustration.



SHARPS/FLATS CHART

(F#)	6# —	F# C# G# D# A# E#
(B)	5# —	F# C# G# D# A#
(E)	4# —	F# C# G# D#
(A)	3# —	F# C# G#
(D)	2# —	F# C#
(G)	1# —	F#
(C)	— — —	Accordion Bass Key Arrangement
(F)	1b —	Bb
(Bb)	2b —	Bb Eb
(Eb)	3b —	Bb Eb Ab
(Ab)	4b —	Bb Eb Ab Db
(Db)	5b —	Bb Eb Ab Db Gb
(Gb)	6b —	Bb Eb Ab Db Gb Cb



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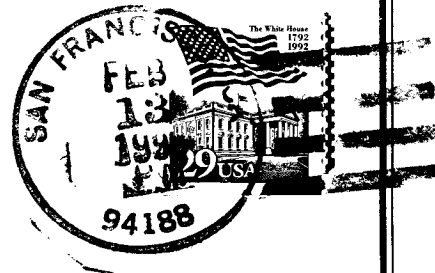
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7:00PM

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*In Concert...*

# Veikko Ahvenainen

Finland's Premier Accordion Virtuoso

Sunday, March 7th at 3:00 P.M.  
Mercy High School Auditorium  
3250 19th Avenue, San Francisco



Veikko Ahvenainen

*Program includes music by :*

Bach, Schubert, Ahvenainen,  
Frosini, Handel, Albeniz

*"..fantastic, a true virtuoso in the class of Paganini."*

Huvudstadsbladet, Helsinki

*"a great master,....fine shades of musical coloration"*

Morgunbladid, Reykjavik

*"sound reminiscent of the organ...left hand work  
was dazzling"*

Mining Journal, Marquette, Michigan

with the  
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*Joe Smiell, Conductor and Arranger*

*Program includes:*

- › Rossini's "Italian in Algiers"
  - › Morton Gould's "American Salute"
  - › Monti's "Czardas"
- with Mr. Ahvenainen

Tickets \$10.00 at the door, or phone (415) 753-1502



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