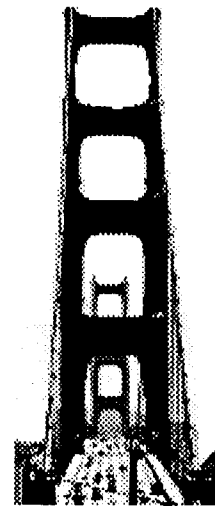


NEWSLETTER OF THE
SAN FRANCISCO
**BAY AREA
ACCORDION CLUB**

EDITORS: Marian Kelly
Dominic Palmisano



January, 1993

January Meeting

Talk about raining cats and dogs! That didn't stop our ninety something die-hard members and their guests, showing up for what turned out to be quite an evening. Relying on two club veterans, **Lou Soper** and **Walter Traverso** for the selection of players, we were entertained thoroughly! In the audience we found charter members **George Poli**, **Roy Lagomarsino**, **Steve Cannata** and **Ernest Lantz** to mention just a few. Also, just off the sick list and looking terrific at our meeting were **Ted Varga** and **Wenzel Rasmussen**.

President **Peter Di Bono** opened the meeting by pointing out the very obvious new piece of sound equipment, a nice mike boom, kindly donated to the Club by **Gordon Piananesi** of **Colombo & Sons**. He also announced that two great accordionists had recently passed away; **Harold Estok**, president of the **San Diego** club; and local accordionist and long time member of the **OEEE Club**, **Johnny Scribberas**.

And then, in **Domenic Saso's** absence, **Peter** played the role of **M.C.** He first introduced **Jerry Kramer**, a classy, understated musician who spent many years on the **Broadway** stage playing with the likes of **Herschel Bernardi** before moving **West**. **Jerry** started the program with a **Basque** waltz called "**Y Viva La Jota**". Our favorite **Basqueonian**, **Jean Pierre Pagola**, was in seventh heaven! Then **Jerry's** daughter, **Linda**, joined him with

her flute and the two performed delightful renditions of a minuet by **Bach** and a waltz by **Tchaikovsky**. **Jerry** alone then entertained us with beautiful arrangements of "**Sunrise, Sunset**" and "**If I Were a Rich Man**". **Peter** concluded by reminding us that **Jerry**, recently retired from the police force, is now a member of the **San Francisco Accordion Ensemble** and gives lessons in his spare time...

Nine year-old **Blake Parker** stepped up to the stage and belted out "**Big Parade**" and "**Caissons**". For being so new to this instrument, he's doing a fantastic job, alternating basses and all...

"**Arrivederci Roma**", "**Wedding Tarantella**", and "**Pigalle**" were then beautifully performed by **Dominic Palmisano** and his partner, **Cindy Tuculet**...

Before the break, **Dennis Stoscher** did a comedy routine targeting most of the **Board of Directors** while filling in with some nice playing on his **Titano**. From his sack of surprises, he pulled such appropriate items as a huge dollar bill for **Rusty Bartoli**, hammers of increasing size for **Frank Montoro**, a rubber chicken for **Marian Kelly**, and a heart for **Domenic Saso**. Taking pot shots at the likes of **Jim Holliday**, **Dominic Palmisano** and **Lou Soper** could cost him dearly in the future (broken leg, busted nose, a new toothless smile, etc. etc.)!!

continued on p. 4

MARK YOUR CALENDARS

January 29 - 31, next weekend, Tribute to **Bill Palmer** sponsored by the **AAA** (**American Accordionists' Association**), also celebrating the life and work of **Bill Hughes**, at the **Seaview Marriott** in **Absecon** (**Atlantic City**), **New Jersey**. Includes concerts, dinner, and large orchestra conducted by **Dr. Palmer** which you may join. Contact **Faihe Deffner**, Fax # **516-746-6085**.

February 1, Monday. **Bay Area Accordion Club's** February General Meeting, featuring **Jim Boggio!**

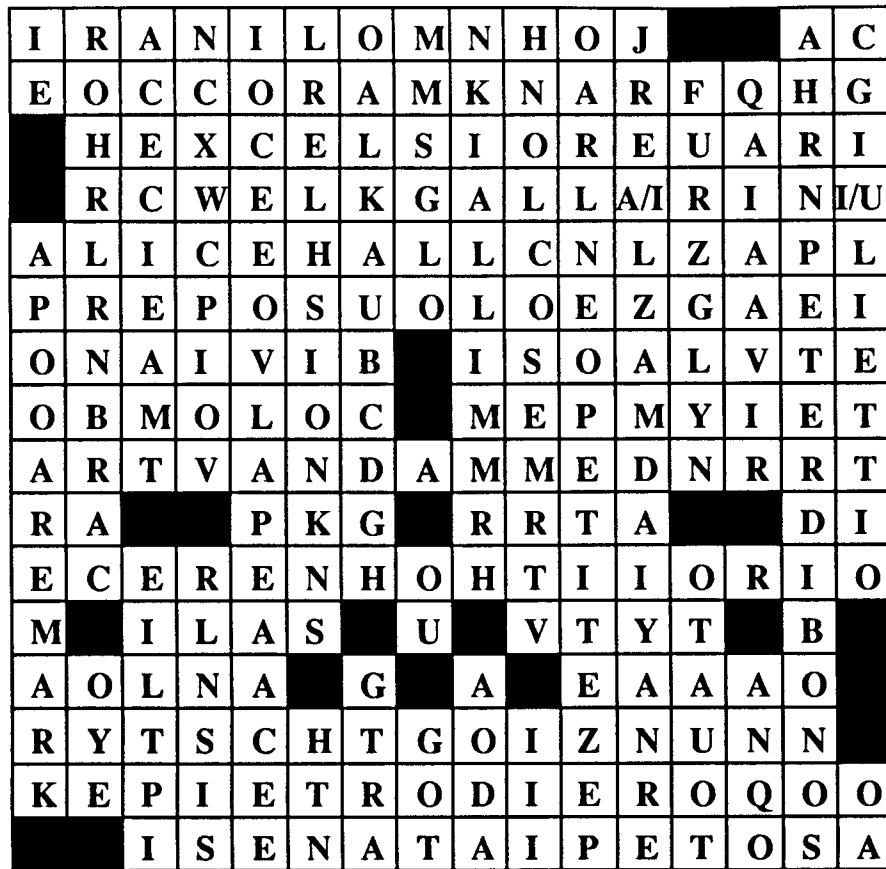
February 17, Wednesday. **Board of Directors** meeting, 7:30 at **Frank Montoro's**.n

March 27 - April 4, **International Accordion Celebration**, **Toronto, Canada**. Call **Joseph Macerollo**, 416-625-0422.

July 5-10, **Kimberly Accordion Competition**, **Kimberly, British Columbia**. See **Tom Torriglia's** column for more details.

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**.

ACCORDION CROSSWORD PUZZLE



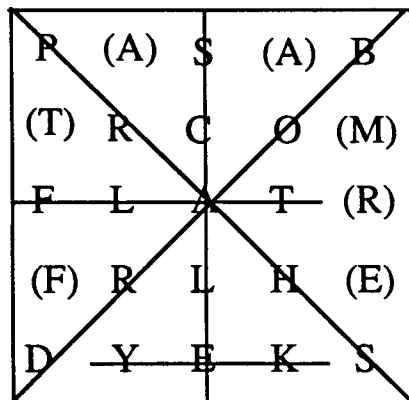
Locate the following names: the 16 unused letters
will be the scrambled clue: (example below)

Alice Hall
 Aquino
 Art Van Damme
 Biviano
 Cere
 Charles Magnante
 Colombo
 Excelsior

Frank Marocco
 Galla-Rini
 Gaviani
 Giulietti
 Hohner
 Iorio
 John Molinari

Kelly
 Kramer
 Lou Soper
 Nunzio
 Pagani
 Palmer Hughes
 Peter Di Bono

Petosa
 Piatanesi
 Pietro Diero
 Prior
 Quattraciocche
 Rizzo
 Sash
 Titano
 Welk



BOARD KEY
 FLAT SCALE
 SHARP

Unused letters
 TFAAMRE

Clue, "FERMATA"

CONDUCTOR'S COLUMN

January, 1993

Happy 1993 !!!

Rain, 40 degree temperature, a dismal January Monday night - who would venture out? - no one expected too much from the first get-together of the new year. As usual, though, there were the members, eagerly awaiting a fun evening of accordion happenings. Turned out to be one of the better meetings, too!

Dennis Stoscher, our resident funster, provided plenty of humor, and some nice musical offerings (everyone was wondering if he would ever play). Young Blake Parker, the hope of the future for the accordion, played beautifully, and the audience let him know it. The flute/accordion duo by Linda Kramer and dad, Jerry, demonstrating the wonderful versatility and compatibility of our instrument, was a show stopper with calls for encore which Jerry handled solo. "Romancing" the keys were Cindy Tuculet and Dominic Palmisano. Cindy is Jerry Kramer's student, and an avid and serious accordionist she is. She confided to being very nervous, but like a real trooper, didn't let it show. Dominic loves to play, and let it show, always a treat to hear. Joe Smiell favored us with some "peasant" music on his button box. I felt like yodelling, or maybe skiing, but then remembered I can't do either, so I just sat back and enjoyed. Lou Jacklich cranked the engine up several notches with his exciting arrangements of superb accordion specials. What a stylist, I hope we get to hear more from Lou this year.

Very special thanks to Valerie Kieser. At the November meeting, Valerie asked if it would be all right to display an accordion she wanted to sell. After finding a buyer, Valerie donated half of the sale proceeds, \$200.00, to the Club. Many thanks, Valerie, for your generous support.

Speaking of support, our own Gordon Piatanesi, Colombio Accordions, has donated the new microphone boom extension so the audience can see the facial expressions (fright, panic) of the performers, instead of their being hidden behind the upright mike stand.

The new year is a good time to reflect on the past, and plan for the future. 1993 can be a milestone for the accordion, and our Club. Each of us should get involved in some way. The stated purpose of our Club, to promote the accordion, was demonstrated loud and clear with our financial support of the Cotati Accordion Festival last year. In addition, though, we need the membership, actively participating whenever, and wherever possible. Attendance at accordion events is a must for all of us. The newsletter lists places where our members perform. Make a point of going to at least one of them this year. The Club will sponsor several concerts this year, and we need each of you to come. We have all derived a lot of benefit from the accordion, and it has fallen on hard times. Now it is our turn to give something back to the instrument.

I look forward to the remaining six months of my term, and hope you will join me in helping make this a memorable year for the accordion and our Club.

Peter Di Bono

Across the Editor's Desk.....

More on the new edition of
Golden Age of the Accordion.....

Your Editors have received a kind letter from Eddie Chavez thanking us for printing Bill Dickey's letter praising the second edition of Golden Age, and enclosing two additional testimonials from readers whose names some of you may recognize:

"As outstanding as the first edition was, this new edition is even more outstanding...the article by Bill Palmer about himself is very welcome...I was glad to see the addition of the Freebass system Chart of Frosini's left hand keyboard, illustrated. My heartiest congratulations to you (Ron Flynn), to Edwin Davison and Eddie Chavez for another job well done."

Anthony Galla-Rini

"We are overwhelmed with the new book. The comprehensive index and new laminated cover alone are major improvements. Plus all the new photos, articles, and updates which make the new edition truly first class in every respect."
Joe Petosa

Eddie Chavez adds information on how to order the book or to correspond with the authors. Flynn Associates has a new and permanent post office box for all correspondence. Therefore, the old address which appeared on newsletters and flyers should no longer be used. He apologizes for the necessity of a \$2.00 per copy price increase due to increased printing costs. Order Golden Age of the Accordion as follows:

Send \$31.95 plus \$5.00 shipping and handling (\$7.00 outside the U.S.) to

FLYNN ASSOCIATES

P. O. Box 917

Schertz, TX 78154-0917

TOM'S TANTALIZING TIDBITS

January, 1993



Well, the New Year is upon us. Like you, I am still writing 1992 on my checks.

In last month's column some of the information I wrote got garbled. So, let's

give it another try. In November, Ms. Debra Saunders, a columnist with the San Francisco Chronicle, wrote in a "Let's Give Thanks for..." column that we should all be thankful that Bill Clinton doesn't play the accordion! I called Ms. Saunders and asked why she wrote that. She replied that she hates the accordion. She went on to say that she would be more than willing to listen to accordion tapes and receive information about the accordion if anyone wanted to try to change her opinion of the instrument. Well, need I say more? You can reach her at the S.F. Chronicle, 901 Mission St. San Francisco, 94103. Also lost in the translation was the last name of Ed Suterko at the Reno Accordion Club. The Reno club already has 15 members.

A November issue of the Weekly World News reported that a woman in Southern California bought an accordion that was supposed to have belonged to Lawrence Welk. She gave the accordion to her five year old and the child, who had never before touched an accordion, immediately began to play polkas in the Welk style....and who says you can't believe the tabloids?

The Third Annual San Francisco Accordion Festival at the Anchorage Shopping Center is slated for October 2nd and 3rd, 1993. An all-out effort is underway to bring accordionists from foreign shores to the festival. If you know of any bands from around the world that you think might be a great addition to the festival, please give me a call at 415-346-5862. Bands will be performing at the Anchorage Plaza stage and at a stage located on the street adjacent to the shopping center. The street will be closed to traffic. The festival will have food and craft booths. If you would like a booth, please contact Ms. Patty Roberts at 415-775-6000.

I got a nice note from Paul Pasquali, formerly with Colombo. He has opened a distributorship called Accordions International. If you would like to get in touch with Paul, he can be reached at P. O. Box 171145 or 2261 East Murray Holiday Road, Salt Lake City, UT 84117. Phone and fax is 801-278-1160.

The 1992 winner of the best accordion club shirt goes to the fine folks at the Five Valley Accordion Club in Missoula, MT. It's a white, long-sleeved, collared shirt that has the club's huge logo emblazoned on the back. To order this essential addition to any accordion player's wardrobe, contact Tom Collins at 406-545-6162.

The 1993 Kimberly, Canada Accordion Competition is scheduled for July 5-10, 1993. They plan to increase the cash prizes this year and have broadened the Popular Division to include contestants to be accompanied by up to three other instruments. Myron Floren will be on hand to perform and Mr. Galla-Rini will be putting on workshops. If you would like more information on this week-long event, give them a call at 604-427-4547 or write to them c/o KIOTAC Committee, Box 473, Kimberly, B.C. VIA3B9.

John Dermody (FOTA) is working on an ad campaign for distributors, manufacturers, and bands that will utilize the newsletters of all the clubs. More details when I get them. If you have questions, call John at 805-251-8623.

Finally, I note the passing of Harold Estok, the driving force of the Accordion Lover's Society International in San Diego. Harold passed away on December 23rd. I greatly enjoyed reading Harold's monthly newsletter, the Reed Block. It was always full of fun and fascinating information. I hope, as I am sure we all do, that the ALSI continues.

My birthday is February 8th. Cards, letters, gossip, comments about this column, scandalous information, and expensive gifts can be sent to me at 2269 Chestnut St. #183, San Francisco, CA 94123 Tom Torriglia

January meeting, cont.

After intermission, Peter auctioned off a keyboard that was donated by Walter Traverso. Someone really stepped up and got it for \$11.00. By the way, there was no guarantee that it played. After the meeting someone said that they saw that keyboard laying in the parking lot down the street (win some, lose some)...

More music please! Jerry Kramer and Joe Smiell demonstrated a melodic exercise which Joe had written. Jerry was playing it in the Key of G, but Joe's intent is that it be transposed and practiced in every key. Since Joe has kindly put the transposition on paper, copies will be available at the next meeting...

Then Joe Smiell strapped on his diatonic button box and knocked us out with his Peasant Music, two Bavarian folk dances and two polkas...

Starring at this meeting was favorite Lou Jacklich whom we haven't heard for far too long. Lou has played just about everywhere including trains, planes, and a balloon but has never played in a restroom. He has also played at the Alameda County Fair for the past 34 years. He started his program with "Cumana", followed by "Grenada," then a potpourri tribute to George Gershwin including pieces of "Rhapsody in Blue" and "Fascinatin' Rhythm". His "Flight of the Bumble Bee" and "Bumble Boogie" really were appreciated and received a standing ovation. Without out a doubt, this guy is an exciting player! Lou's encore took a little trip around the world with such songs as "Around the World", "Marie", "April in Portugal", and "Ritual Fire Dance". After another rousing ovation, the meeting adjourned. See you at the next meeting, February 1.

B.H. and D.P. 

Send your ideas or comments to:
Marian Kelly
31 Aliso Way
Portola Valley, CA 94028

**LEARN TO LISTEN
TO YOUR OWN PLAYING
AND BE YOUR OWN
MOST SEVERE CRITIC.**

Anthony Galla-Rini

A belated *Happy Birthday* (January 18th) to our favorite musical philosopher, Anthony Galla-Rini, from all the members of the Bay Area Accordion Club.

**TRIBUTE TO
ANTHONY GALLA-RINI**

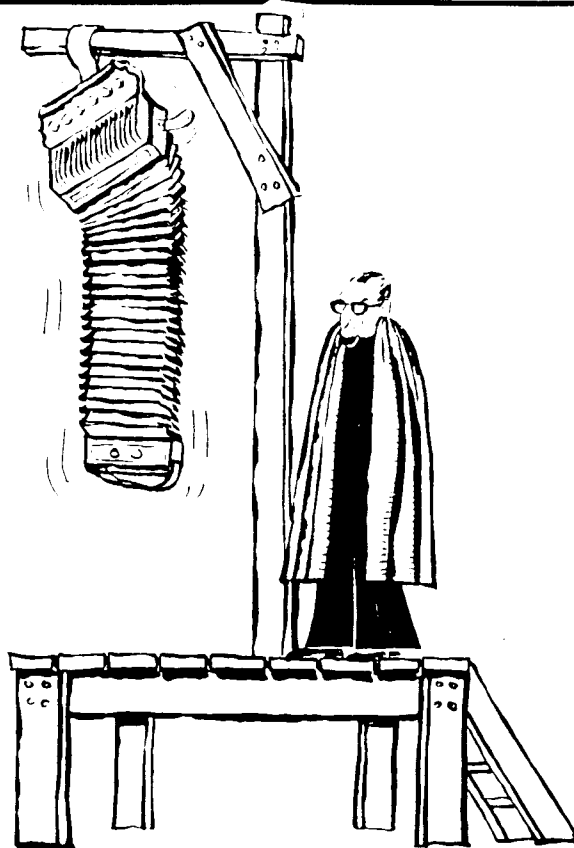
by Reno Pucci

A new teacher arrived in San Francisco during the early thirties. My uncle Guido knew that this man was already an accordion legend, and he advised my Mom to take this opportunity to start her nine year old son on the accordion. Without hesitation, my mom took me to an impressive Victorian house located on Van Ness Avenue in San Francisco. There I had my first accordion lesson with a man who introduced himself as Anthony Galla-Rini.

Although I was just a boy, it was easy to recognize Anthony's greatness as a teacher and performer. His teaching emphasized the reading of musical notation and the exact execution of the piece. He also wanted each student to have a repertoire that was memorized and performed to perfection. This was the Galla-Rini standard!

I continued studying with Anthony until he moved to the East to be part of the Detroit Symphony. I would like to thank him for teaching me the accordion and also to state how proud I've been to be able to say to everyone, "I had the best accordion teacher in the world, Maestro Anthony Galla-Rini."

By the way, my first accordion was a pink 80 bass Cellini made in Italy. If anyone has seen it, I'd love to buy it back!



Kenny Kotwitz' New CD

John Dermody has rave reviews for a new jazz accordion CD in the January/February issue of FOTA's *Bellows*. Here are excerpts from his front page article:

"Wonderful accordion players belong to each of the accordion clubs around the country. FOTA, too is blessed with the membership of some of the greats.

A big surprise for the New Year has to be FOTA member KENNY KOTWITZ' CD and cassette "Front Street," scheduled for release just about the moment you receive this newsletter in the mail. Not only are we blessed with 12 wonderful tunes, but students of accordion around the world will soon be able to learn the pieces from a companion book to be released in late February by Hal Leonard. Not since Tony Dannon produced a kind of "music minus one" jazz accordion cassette and book has such an opportunity been given to accordion lovers.

Order the "Front Street" cassette for \$10.00 (CD for \$15.00) plus mailing from Kenny Kotwitz Music, 346 East Bonita Dr., Simi Valley, CA 93065. (Outside the U.S. add \$2.00 per unit in U.S. funds by check drawn on U.S. bank only). For the companion book, write at the end of February to Hal Leonard Pub. Corp., 7777 W. Bluemound Rd., P.O. Box 13819, Milwaukee, WI 53213.

Art Van Damme writes that "Front Street" is one of the best jazz accordion recordings that he's heard, showing Kenny's ability in playing and also arranging. "His use of the bellows is outstanding".

Early on, Kenny studied with Art Van Damme and later recorded an album with him, Frank Marocco, and Pete Jolly: "Art Van Damme and Friends." For years, Kenny has worked with the best: Michel Legrand, Dave Grusin, and Johnny Mandel, to name a few.

Frank Marocco remarked that "Front Street" possessed exciting new accordion sounds and that Kenny has brought jazz accordion into the 90's with his fusion, reggae, and funk arrangements.

Myron Floren felt the work was "the most relaxed jazz" He says he liked it all, and especially "Little Rock Getaway."

Half the tunes came from the pens of famous names like Gershwin, Kern, Weill, and Mendes, but fully the other half are songs-from-scratch by Mr. Kotwitz alone — simply wonderful tunes. My personal favorite Kotwitz pieces have to be "Front Street" and "Honey Creek". There seems to be a consensus that Kenny's interpretation of Sigman and Sullivan's "Little Rock Getaway" makes for the showstopper of the album."

The Circle of Fifths

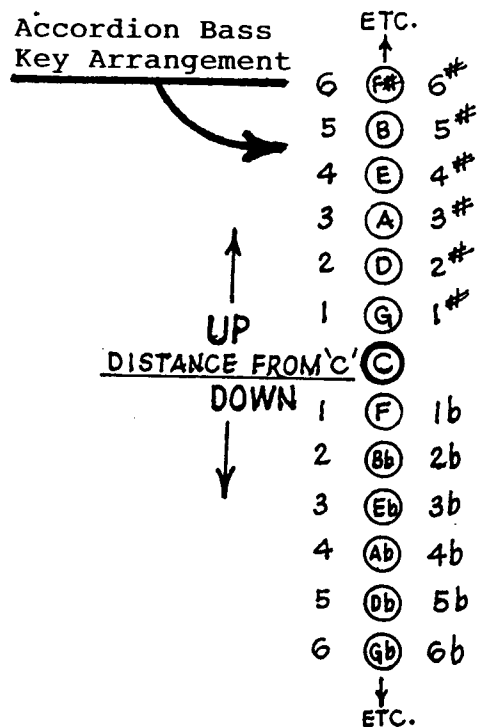
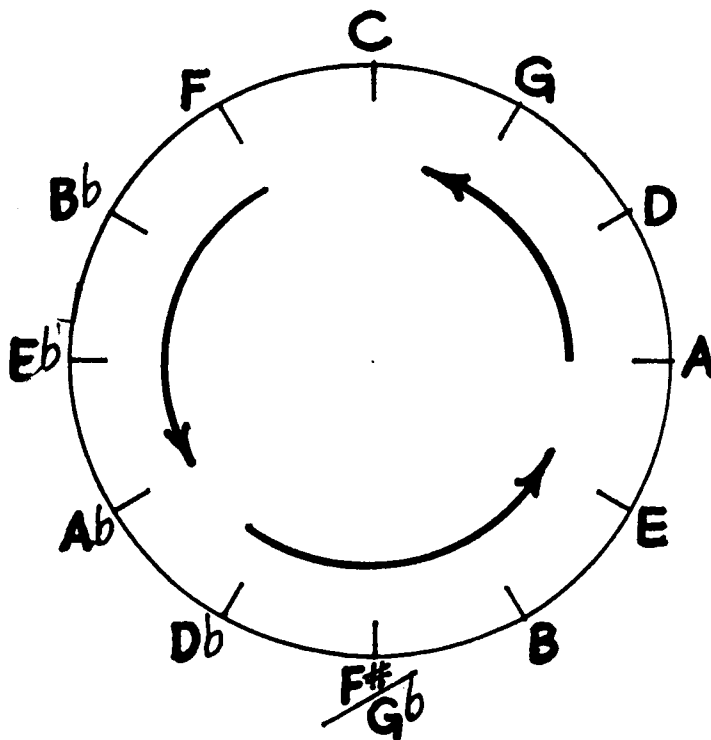
by Jim Holliday

Composers and musicians established long ago that the most effective harmonic movement in any musical key is a descending sequence of chords wherein each chord progresses to another whose ROOT is five tones lower.

We can build a "daisy chain" of roots which are five tones apart by linking together major triads to illustrate this basic concept. (We could also string together twelve tetrachords and get the same result!)

C-e-G-b-D-f#-A-c#-E-g#-B-d#-F#/Gb-Bb-Db-f-Ab-c-Eb-g-Bb-d-E-a-C

Connecting the ends gives us a "Circle of Fifths."



Any note on the circle could be the ROOT of the "Home Base" chord, or key center in a tune. Basically, most songs begin and end on the "Home Base" chord. After the opening chord, the harmonic movement most frequently "jumps" clockwise (see the circle above) one or more stops to a new chord. It then progresses counter-clockwise back to "Home Base", playing a chord on each root stop along the way, for example C-A-D-G-C or Eb-C-F-Bb-Eb. For the accordionist, this translates into "jumping UP" on left hand bass buttons, and "progressing DOWN" to Home Base. Occasionally, a "jump" down is called for, and you then progress up back to Home Base.

Most popular songs are 32 bars in length; four sections containing eight bars each. Chord progressions are often in units of four, or two from any segment on the circle, so the ability to mentally picture the layout is most important. The arrangement of Fundamental bass and Counter bass buttons on the accordion is basically two Circles of Fifths spaced a major third apart. It is a musical road map and guide. Accordionists should be eternally grateful to the genius who translated it into the accordion Stradella bass system.

To see how this all works out, try the arrangement on the next page of "In My Merry Oldsmobile". I have placed small circular "root indicators" above the bars where the harmony chord changes occur.

In My Merry Oldsmobile

This musical score is for the piece "In My Merry Oldsmobile". It is written in 3/4 time and features a key signature of one sharp (F#). The score is organized into six systems, each consisting of a treble clef staff and a bass clef staff. The treble staff contains the melody, while the bass staff contains the bass line and guitar chord diagrams. The guitar chords are indicated by letters (C, G, D, A, E) and numbers (7, mi., dim., Ami) representing fret positions. Some chords are accompanied by circular diagrams showing the specific fingerings for the strings. The score concludes with the initials "B.S." at the bottom center.

Chord diagrams shown in the score include: C (0-0-0-3-2-3), M (0-0-0-2-2-3), A (0-2-2-3-3-0), A7 (0-2-2-3-3-0), D7 (0-2-3-2-3-0), G7 (3-2-0-0-3-3), G7 dim. (3-2-0-0-3-3), D mi. (0-2-3-2-3-0), C M (0-0-0-2-2-3), A7 (0-2-2-3-3-0), D7 (0-2-3-2-3-0), G7 (3-2-0-0-3-3), C M (0-0-0-2-2-3), E7 (0-2-2-3-3-0), Ami (0-2-2-3-3-0), D7 (0-2-3-2-3-0), G7 (3-2-0-0-3-3), and C M (0-0-0-2-2-3).

B.S.

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