

# BAAAC PAGE

Dedicated to the accordion through fun, service & education

## July 2001: The Living Was Easy And August Promises More

**Viennese Accordion Chamber Ensemble** was founded in 1967 and was made up of the best soloists in Austria at that time. This combination has virtually remained together ever since. One of the secrets of this lasting success is continuity. Over many years the combination has virtually not changed at all. We are comprised of, *Frauen*: Sylvia Zobek, Margarete Gebauer and Erna Forst; and *Herren*: Prof. Walter Maurer, Werner Weibert, Peter Forst, Anton Barinka, Walter Dietz and Günter Zobek.



Although three of the members were winners at the *Kunststufe* Austrian competitions and another two were very successful at the International Coupe Mondiale, rivalry has never developed among us; the only thing that has ever counted is being together and at one in

the Ensemble. From our first hour together the main aim has always been to prove that the accordion has a solid and rightful place in the concert hall. In this endeavor we, of the Viennese Accordion Chamber Ensemble, modestly believe we have forged a pioneering path—which is evident by mastering a repertoire comprised of a vast range of musical styles. Our standard program contains compositions from Bach, Handel, Mozart, Mussorgsky, Johann Strauss right up to Gershwin and Bernstein. Our big aim,

whether playing classic or light music, is to always offer exciting and insightful interpretations.

The Ensemble has made many successful concert tours to all parts of the world. On our 1985 tour of the USA, many show elements were added emphasizing our versatility even further. And we've concurrently received resounding applause for performances of original music by Würthner, Brehme, Schollum, Jacobi and Seiber, just to mention a few.

Over the years the Viennese Accordion Chamber Ensemble has developed a distinct sound, which has become a model that other accordion ensembles and orchestras have striven to approximate. Our sound (which has its origin in our own arrangements) not only inspires Austrian friends and fans, but appealed to audiences in Holland, Poland, Germany, Czechoslovakia, Yugoslavia and the USA. We have successfully performed at world famous Carnegie Hall as well as Disney World. In 1990 we toured Australia and New Zealand.

More than just performing together, over our twenty years of association, deep and abiding friendships have formed, as if we were a band of musical kindred souls; this may be the most important reason for the great and lasting success of our group. We respond to our music as if we were a single instrument playing for you. We are the Viennese Accordion Chamber Ensemble. Please come and enjoy our concert at BAAC August 1<sup>st</sup>. **[Note: please arrive early so we start promptly at 7:00.]**

**Also playing:** there will be two other fine ensembles on the bill: **AbsolutAccord & The Jazz Chords!**

### An Absolute Delight

By Dick Schiller

I'm excited to tell you about a shiny new ensemble that's coming to our house in August to regale us with superb music. It's a fabulous group of BAAC artists called *AbsolutAccord*.

Under the direction of Richard Yaus, the group's repertoire traverses the gamut of popular music from accordion classics such as *Ciribiribin & La Comparsita*, to the Beatles' *Michelle*, swing offerings like *Sweet Georgia Brown*, along with Italian & French beauties *Non Ti Scordar & La Vie En Rose*—over 80 pieces in all! Apart from superb playing what makes this group extra special are the ingenious arrangements. Richard has brought from Munich, Germany fabulous arrangements penned by the famed European teacher, artist and arranger George Schwenk. Richard studied with Mr. Schwenk and participated in his very successful *Munich Quintet* before coming to this country five years ago. The word I'd have to use to describe the beautiful harmonies, lightning runs and tight precision that sets this group on a course to be a star in the accordion world is—*stunning*. So, come to our meeting, be beguiled by some of the most innovative stylings you'll ever hear and see if you don't agree—*stunning*.

Current members of the group in addition to Richard are: Doug

Collins on bass accordion, Joe Simoni, Marian Kelly, and Mike Zampiceni (standing in for Norma Parsons). Marian describes Richard as a strict taskmaster, which is only as it should be—for he has galvanized a group of virtuoso soloists into seamless unity and brought to life wonderful and demanding arrangements. You'll be thrilled.

### The Jazz Chords

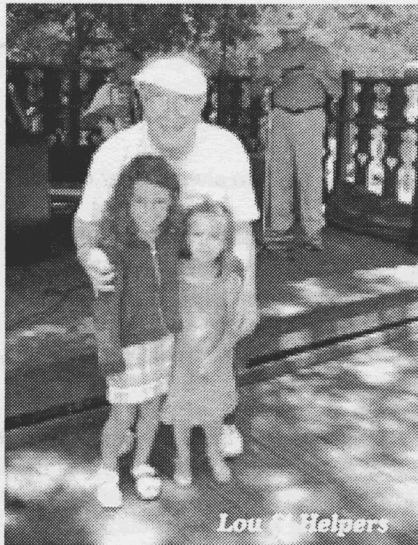
By Ron Borelli

*The Jazz Chords* are three local jazz accordionists who have come together to explore the possibilities of jazz arrangements using the accordion. Our arrangements include American standards and traditional jazz tunes, all arranged by our trio. The group members have a wealth of experience playing professionally in a variety of musical settings from the local scene to performing with The Three Tenors. We have played music ranging from traditional Italian folk tunes to Jazz to Opera. Our group consists of Dave Baioni, Bob Gutierrez and Ron Borelli (director). We have had a long time friendship and now we've finally come together to create something new for the accordion. *The Jazz Chords* are here and we hope to present a whole new perspective for your listening enjoyment.

# A DAY EXCEEDING EXPECTATIONS

By Valerie T. Kieser

This year saw a record crowd of **160 attendees**: just enough people to fill the parking lot but not send anyone off to park in the street. Feedback has been tremendous so far! Weather was perfect and the food was outstanding: Choice of New York steak or



Lou & Helpers

chicken, plus pasta with marinara sauce, salad, beans and all the trimmings offered something for everyone.

The music program began at 1:00 p.m. Most of it was arranged in advance, and some of it was spontaneous and offered very pleasant surprises. First up was the BAAC Fun Band, led by Sharon Walters. Sharon has been directing and arranging for the Fun Band for a year now, and we are so fortunate to have her. She keeps us focused and we learn a lot

while having a great time. I am in that band, and we really **do have fun!** In fact, we got some people interested in joining us. (We invite anyone to join us, and **you do not have to be a great player!** Call Frank Schlotter at (510) 339-1163 or Val Kieser at (510) 531-4836 for information.

We were happy to see a lot of people from other clubs joining us, including **Kris Nelson**, President of the Accordion Club of the Redwoods and **Harry Cannata**, their Veep.

Perennial favorites **Harry Gay and Bob Foppiano** came all the way from Stockton to play for our picnic and, although disappointed to find a glitch in the electronics of their equipment, to me they sounded fabulous as always, and we thank them for traveling that distance to provide pleasure to our picnic goers.

We also had **Renate Bixby** and her group consisting of herself and **Annie Uher** on button boxes, **Harry Cannata** on guitar,



Renate & Group Sparkle

**Jack Haderle** on clarinet and none other than **Don Bixby** on tuba. They came down from Marin and Sonoma Counties to participate and play for us. **Ron Harris**, and then **Frank Montoro**, each played in their smooth and very danceable light jazz styles. Also playing were **Dick van Rooyen** and **Lou Soper**, **Bob Delgado** and various jammers who joined in on the stage. **Dick**, who came from Antioch, is a real pro on chromatic—but says he doesn't even read music! The special surprise was **René Sommer** from Switzerland playing authentic Alphorn! What a treat! René is also a talented trumpet player, and he played next in a trio with **John Weber** and **Tony Raymann**.

There are so many people to thank for their tireless efforts in making this picnic a success. First of all, **Dominic** and **Frances**

**Benedetto** and their friends **Danny** and **Lucy Dietri** and Frances' sis and brother-in-law **Nora** and **Don Dial** who took care of all the food and the barbecuing, a tremendous job. **Jim Firpo** who donated the sodas, ice, cups, plates and plastic cutlery and helped with all kinds of tasks at the picnic itself, including putting up the ribbons and other



Fran & Dom

markers. (By the way, Jim was one of the players at KQED June 3—and he

is a very smooth and talented player!) Jim's daughter and son-in-law, **Theresa** and **Sam**



BBQ Central

**Andreoli**, who pitched in to help with the food and drink service. **Vince Cirelli** who manned the welcome table for at least two hours, handing out will-call tickets, collecting money for those who hadn't paid in advance and keeping track of it all. **Barbara Winters** who sold raffle tickets all day long. (Barbara also picked up her beautiful Excelsior and played for us "off-the-cuff," and she



Babs Winters

has never let on that she is an excellent player. We'd like to hear more from her, that's for sure!) **Frank Montoro** and **Bob Berta** who organized all the entertainment right there at the scene; **Pierre Vigneau** who donated a beautiful, brand-new

Canon 35mm camera with flash and case for us to do with whatever we want. (Any ideas? I have the camera in my possession.) Pierre, along with Kris Nelson, also stayed to the very end helping pick up trash and put away folding chairs. **Sharon Walters** who directed the Fun Band not once, but twice at the picnic.

We can't forget all those who contributed items for the raffle. I didn't get everyone's names and what they donated, so know only a few of them, including the **Benedettos** who donated a bag of groceries, and **Michael Sanossian** who donated a bottle of wine. I'm sorry I didn't get all the other names. I donated a bottle of champagne and two accordion back straps—but apparently no one knew what the back straps were so they were overlooked and never got raffled!



Bob Smith & The Andersons

Please forgive me—but tell me who you are if I've left anyone out or if I got any of the names wrong! Many, many people were indispensable in making this picnic the great success that it was, and we want to thank all of them most sincerely.



# Who Was First: Solved

By Count Guido Roberto Deiro, Jr.

Dear Paul: I see that the famous 1935 *Accordion News* article regarding the "controversy" over who introduced the piano accordion in the United States has been published in the BAAC Newsletter [cf. *November 2000's issue of BAAC PAGE*]. Unfortunately, my father Guido Deiro's scathing reply, printed at the end of the *Accordion News* article to my uncle Pietro was not included.

The truth of the matter is as follows, and let me preface my remarks by saying that the proof of all that I mention here now lies in the archives of the *Institute for the Study of the Free Reed Instrument* at City University of New York's Graduate Center in New York, along with one of my father's early Guerinni piano accordions modified at his direction with the addition of the diminished fifth.

On file is a 1950 letter from Pertomilli and Piatanesi to Galla-Rini confirming that my uncle Pietro was the first to play a piano accordion in *San Francisco*. They confirm that Guido was the first to play the piano accordion in the *United States* and missed playing in *San Francisco* by a week, as he was finishing his engagement at the Jackson Saloon in Seattle where both brothers had been living. My father also played the Idaho Saloon in Seattle nearly six months before Pietro even took up the piano accordion, which my father taught him to play. Pietro had been playing an 80 bass semitone for his own enjoyment. He had not yet performed professionally and had been employed in the mines. My father had already been playing for a living for several years in saloons and concert halls in Italy, Germany and France. He had studied under Galeassi.

Guido's first piano accordions were Italian and brought to the USA by my father who had come to America at the request of Ronco Vercelli, the manufacturer, to demonstrate the instruments. One of them needed repair and my father sent it to Guerinni in *San Francisco*. They had never seen one before and it came back unplayable. As Guido was booked and had to finish an engagement he sent his younger brother to Guerinni to oversee the repairs and modifications. It was this instrument that Pietro played at a small theater in North Beach. Guido showed up later and played a concert in the street in front of Guerinni's factory and was immediately booked for 12 weeks in Vaudeville. All this is explained in my father's own hand in a life story he penned in 1935 and confirmed by the boys at Guerinni and many others including Harry Weber and S. Pantages, who at the time were the major booking agents for the Orpheum and Keith Vaudeville Circuits.

Contracts in the archives show Guido Deiro to be the highest paid musical instrumentalist performer in Vaudeville at \$600.00 a week in 1910! This has been confirmed by none other than Anthony Galla-Rini who was there and performing with his family on chromatic accordion. Newspaper articles, press releases and Vaudeville critic's reviews confirm that it was Guido Deiro who coined the name "piano accordion" and first used it professionally.

Extensive research has failed to turn up any performer using this description of the instrument until many years after my father introduced it on stage. It created such a sensation that Frosini changed his play list and glued a dummy keyboard onto his chromatic instrument in order to get his Vaudeville contract renewed! He and my father became great friends.

Further archival material donated by me to the Center and not made public since my father's death in 1950, irrefutably confirms that he was the first to "play for pay" in this country and the first to make records. He cut early Edison soft wax cylinders before his Columbia discs. He was the first to perform in Vaudeville, on the radio and in sound motion pictures (Vitaphone 1928). Incidentally, his solo Vitaphone performance entitled, *Guido Deiro—World's Foremost Piano Accordionist* is being restored by the UCLA Film and Television Institute and will soon be shown as a short on the Turner Movie Channel.

Of particular interest to Bay area accordion fans is that apparently for years the story has been that Pietro won the Gold Medal at the 1915 Pan Pacific Exposition. Well that turns out to be incorrect also. We have turned up a wonderful photo of Guido Deiro playing to a crowd of 8,000 at the Exposition and there is a *San Diego Tribune* newspaper story confirming the size of the audience along with an ecstatic review of his playing, as well as the original letter from the Pan Pacific Commission awarding the medal to *Guido Deiro*.

I am to blame for sitting on all of this history for the past fifty years. I have an excuse why I didn't step forward sooner, even though I had been aware that the history of the piano accordion had not been correctly reported. I think it had to do with my affection for my cousin Pietro Jr. and my desire not to impugn my uncle's memory. When my cousin visited me and I showed him what my father had left he was shocked. His father did not leave any material to contradict any of Guido's claims. Since my cousin's demise I feel free to turn over all of my father's archives to CCNY's Graduate Center and let the scholars and historians correct the record. Of course, I will throw in my two cents worth also, as I had the pleasure of listening to both my uncle's and my father's recollections.

With the help of Henry Doktorski and many others there has been a web site created to put forth some of the material I have mentioned above. It is [www.GuidoDeiro.com](http://www.GuidoDeiro.com). Paul, thank you for taking time to read this and you can share it with anyone you like.

**[GuidoDeiro.Com plans to produce a series of compact discs in three categories: 1) re-releases of original Guido Deiro compositions performed by Guido Deiro; 2) re-releases of Guido Deiro recordings of compositions by other composers; 3) new recordings of original Guido Deiro compositions performed by modern masters of the accordion—in this latter category Henry Doktorski will have a CD ready in early 2002. Watch the website for availability.]**

## Sagebrush Swing

Sagebrush Swing is a fantastic duo of two gifted ladies, Barbara Ann Barnett and Audrey McLaughlin, playing guitar and accordion, and singing old-time, danceable cowboy music. They were a huge hit at Boaz' place one night when I saw them and many people in the area already know Barbara Ann as a very fine player of many different accordion styles. She performed for the club a few years back, doing very authentic sounding French musette type music and just brought the house down! They'll be playing for us in October and wow, will BAAC love them! *Valerie T. Kieser*

## New Bach CD

By Li Cong

A new Bach CD by Chinese accordionist Xia Fanghao (who has been studying in Germany) was released recently. This album includes free bass accordion works by J. S. Bach, such as pieces from the Partitas and English Suites. Xia Fanghao began studying the accordion with his father at a very young age. He studied at the Hohner Trossingen University (Germany) in 1998 with Josef Gubala. Xia Fanghao is currently working on a Performance Diploma. For details, please phone: +86 551-5115359

## A Postscript from Italy

Dear Paul!

Thank you very much for Newsletter, which you sent me. I came back to Italy one week ago (6/15). The trip was not very easy, because of the problems with my luggage created by USAIRWAYS.

Anyway, they reimbursed me \$634 for my damaged instrument. It was not sufficient to cover the cost to repair it, but I had to "take it or leave it."

Thank you again for your letter as a San Francisco Accordion Club member and the editor of Newsletter. It was very useful in the fight with the airline to get as much as I did.

So, last week I spent in Castelfidardo repairing my accordion, then the rest of the week preparing myself for a performance on 7th of July. Now, everything is normal and I can relish our wonderful meeting in San Francisco, hoping that we will meet very soon again.

Sincerely Yours, Vladimir Kallistov.

## Kris Nelson Writes

Hi Folks,

Congratulations on the best BAAC picnic I have ever attended! It was a super time! The weather was just right and the park was beautiful. The music was everywhere. You could saunter from area to area and hear wonderful music played by talented players.

Everybody was having a great time. Every time I turned around there was a friend who I had fun chatting with. The food was wonderful too. Compliments to Dom & Francis, what a great meal! I had so much fun, I even stayed to clean up! As far as picnics go, BAAC is back! Let the good times roll!

Kristofer Nelson, President, Accordion Club of the Redwoods

## You Big Prosciutto, It's Italioko™

We are very pleased to announce that on Saturday, July 28, the romantic sounds of live Italian music comes to San Francisco's famed Café Fiore as Tom Torriglia strolls and plays all your favorites. Plus! Café Fiore is hosting San Francisco's first Italioko™ party! It's kinda like karaoke, except that instead of singing crummy pop/rock songs with a video monitor, you get to perform your favorite Italiano hits. Tom will magically accompany your crooning and with a little vino everyone sounds magnifico. Come on! Be Connie Francis, Dino, or Pavarotti. The Italioko™ book is filled with all your favorites from *That's Amore & O Sole Mio* to *La Donna é Mobile & Mambo Italiano*—more! Café Fiore is in the "you can still find parking" North Beach South™ area of San Francisco. Come on-a for pasta, music and fun. Café Fiore, 533 Jackson St. 415 544 0655 on Saturday, July 28, 7:00 p.m.-10:00.

## Lovello hosts @ BAAC

Tony Lovello will join forces with Lou Soper & The Cabletones to present a workshop August 23<sup>rd</sup> at the Moose Lodge in Colma from 7:00 to 10:00pm. The workshop will cover all aspects of performing, including: Tony's secrets, what's jazz & how to play it, plus offering any interested and willing participants a chance to play with the Cabletones and receive constructive, insightful tips from the pros. It's a tremendous opportunity to see, hear & play with accomplished performers (or just observe, if you choose not to perform); you couldn't ask for a better evening of being entertained, edified and informed. There is a \$10 fee, which is nominal considering the talent being offered. Well, it's like ten lessons and two nights on the town.

## BAAC PAGE 4

## June Workshop Response

Dear Lou:

I don't know how to thank you for sharing your knowledge with us at your chord workshop. I took this course with lots of doubts in my ability to understand what you were going to hit us with.

My background was not very strong on theory. There was some, but most of the time was spent on learning just how to play the accordion. My teacher used to tell me to listen to everyone and learn something. It might even be something not to know. With this thought in mind I took your course hoping I would take one or two things away. Wow, was I pleasantly surprised.

You kept the course basic and understandable. You really opened my eyes and made me go home and try to concentrate on what you taught. The real gist of the course, however, is your sharing the little things that took you years of blood, sweat and tears to learn and in a few sentences you shared these gems with us.

It is rare for a master with your talent to be willing to share these things with us lay people. For that I thank you. I also learned that some of the things you taught I have been doing all my life. I just didn't know what I was doing except that my teacher wrote some arrangements that way and it sounded great.

I also want to thank you and all the people that made your BAAC picnic such a success. I really had a great time jamming with everybody. The only problem is it ended.

Harry Gay

Thanks to BAAC & Lou for putting on a good workshop at the Moose Lodge in Colma on June 30, 2001. I was pleased that I made the trip from Stockton to attend such a well structured and informative step-by-step approach of teaching Chord Retention.

Your book and handouts are quite valuable. Thanks for sharing your music knowledge and expertise. Bob Foppiano

Bob Pisani called BAAC PAGE and wanted to express that he found Lou's chord workshop an interesting and rewarding experience. Bob is just a relatively new student of the accordion, but everything Lou said was clearly presented and useful. He felt he received valuable insights both for now and in the future and he would recommend that anyone on any level could take the workshop and study Lou's book and come away with valuable knowledge.

## The World of the Accordion Radio Show

*The World of the Accordion* radio show co-hosted by accordionists Robert Gesmundo and Peter Piccini airs weekly in Perth, Western Australia. The show features accordionist's from Australia and all over the world. Recent recordings featured in the show included the Air New Zealand Accordion Orchestra (New Zealand) and **Eddie Chavéz** (USA), who sent the radio station recordings of American accordionists such as Guido Diero, Galla-Rini, Ernie Felice and Charles Magnante. The station is always interested in receiving new recordings from accordion players for the show. For further details e-mail Peter Piccini at: [piccini@bigpond.com](mailto:piccini@bigpond.com)

### BAAC PAGE

Editing & Layout  
Paul A. Magistretti

### Contributors

|                  |                    |
|------------------|--------------------|
| Dick Schiller    | Lon H. Soper       |
| Ren Borelli      | Dominic Palmisano  |
| Valerie T. Kiser | Vladimir Kallistov |
| Guido Diero, Jr. | Kris Nelson        |
| Li Cong          | Tom Torriglia      |
|                  | Ann Kona           |



# Accordion Dreams

**An Exciting New Music Documentary Film Captures  
Yesterday's And Today's Accordion Trailblazers**  
(June 26, 2001. For immediate release, National PBS Broadcast Date:  
Thursday, August 30, 2001 10 p.m. Eastern Time Check Local listings.)

**"People thought that accordion music was for the old  
days...they didn't realize the potential of that little  
squeezebox...." Carmen Marroquin, Conjunto Music  
Pioneer featured in Accordion Dreams.**

*Accordion Dreams*, the newest documentary from acclaimed filmmaker Hector Galán brings the rich and diverse history of Texas-based Mexican American music to the forefront in an exciting way that includes performance footage, archival footage/photos, and heartfelt interviews, weaving a character-driven story that entertains as it educates. Narrated by singer/songwriter Tish Hinojosa, *Accordion Dreams* captures the history and impact the European button accordion has had on the development of a unique American musical genre called *Conjunto*, a word that literally means, "harmony/union" in Spanish.

"With *Accordion Dreams* I wanted to literally follow the button accordion's journey from Europe to Texas and explore its major role in the creation of this musical expression called *conjunto*—that is native to Texas," says Hector Galán. "To do this, we focused in on Central Texas, specifically the city of New Braunfels, which was settled in the late 1800's by German immigrants." Featured in the documentary are Pearly Sowell, a German descendant who strives to maintain the German traditional music handed down to her in an environment that is rapidly changing. Baron Shlmaus, a historian and head of the New Braunfels Conservation Society, sheds light on the early beginnings of the accordion, how it was brought to Texas by German settlers, its Polish/Czech influence, and its impact on the Mexican communities of Texas. The documentary also touches on the impact the Italian Immigrant community had on the popularity of the accordion in the United States. **Eddie Chavéz**, a prominent accordion historian, whose book, *The Golden Age of the Accordion*, is considered one of the most comprehensive writings on the subject, is interviewed in *Accordion Dreams*. Chavéz reminisces with fondness about the "Golden Age" when the accordion was at the top of its popularity in mainstream America, and acknowledges that it is today's conjunto musicians who are "keeping accordion music alive."

*Conjunto* has expanded beyond the Texas Border, as migrant farm workers have taken this music from coast to coast. "Wherever there is a Mexican-American presence in the United States, the strains of the button accordion can be heard—whether on Spanish language radio or live performances," says Galán. "This is a music so rooted in the culture that it has survived the test of time and is enjoying a resurgence among Mexican-American youth.

They have taken the music of their past and have really embraced it. To Mexican-American youth with Texas connections, the button accordion is what the electric guitar was to rock-n-roll

## Festival Attracts 10,000 People

The *New Orleans By the Bay Food and Music Festival* was held on June 23rd & 24th. Accordionist Jon Hammond performed 3 shows each day with his quintet and two solo shows to over 10,000 who attended the festival in Mountain View, California. Jon's program included his new composition *Canonball 99*, *Pocket Funk* and *Liberated Brother* (Horace Silver). Because his performances were so successful, Jon has been invited to play again next year.



during its renaissance in the 60's. The same thing is happening today."

*Accordion Dreams* takes a fresh look at women in *conjunto* music. Before, women were not accepted as *conjunto* musicians because this traditional music was associated with cantinas and not "appropriate" for women. Featured artist Eva Ybarra broke down the barriers that existed against women and has become one of the legends of the genre. Today, more women accordionists such as fifteen-year-old Victoria Galvan and twenty year old Cecilia Saenz are challenging stereotypes and taking the music to a new level.

From lively polkas to smooth waltzes, *Accordion Dreams* captures an exhilarating musical style that is rapidly gaining fans worldwide. "This film is going to dispel any misconceptions people may have about accordion music," says filmmaker Hector Galán. The documentary looks at today's young rebel accordionists who have expanded this musical style to the fringes of rock, blues, and pop, while paying homage to its pioneers. Some of the featured artists include Flaco Jimenez, Oma and the Oompahs, Tony De La Rosa, Valerio Longoria, Ruben Vela, Paulino Bernal, Eva Ybarra, Albert Zamora, up and coming accordion whiz Jesse Turner, and fifteen-year-old sensation Victoria Galvan.

Funding for *Accordion Dreams* was provided by the Corporation for Public Broadcasting, AT&T, the National Endowment for the Arts, Southwestern Bell Foundation, Texas Council for the Humanities, and the Texas Commission on the Arts. *Accordion Dreams* is a production of Galán Incorporated in Austin, Texas and is presented to PBS by Latino Public Broadcasting.

## Lithuanian Accordionist Performs

Lithuanian accordionist Raimondas Sviackevicius will perform a concert at the Blessed J. Matulaitis Mission Chapel in Lemont, Illinois on July 29th. The concert is organized by the Lithuanian-American Community, Inc. and the Lithuanian Cultural Council. Concert donations will go towards the restoration of the Lord Palace in Vilnius, Lithuania. Raimondas' program will include classical, baroque as well as modern contemporary music such as works by J. S. Bach, Scarlatti, Couperen, Liszt, Ciurlionis, S. Gubaidulina, Ganzer and Valanciute. For further details email: sviaraim@takas.lt

## Dorothy Turns 80

The **Titano Accordion Company** was founded by Edward and Dorothy Traficante in Minneapolis, Minnesota, in an effort to develop a quality accordion line which they could merchandise in the chain of Traficante Music Schools which they owned and operated. During the accordion heyday of the 50s the Titano brand grew rapidly, becoming one of most popular and highly esteemed trademarks in North America. When the Traficantes retired in the 60s, the Titano Accordion Company was acquired by the New York based accordion manufacturer and distributor, Ernest Defner, whose firm was founded in 1934. Ed Traficante passed away in 1973 at his retirement home in Golden Beach, Florida. His wife and co-founder of Titano Accordion Company, Dorothy Traficante will be celebrating her 80th birthday this week. Congratulations.

# Accordionist in the Sky

By Ann Kona

(Reprinted from the *Closet Accordion of America Times*)

**Summer 1997:** not too many people get inspired to want to play the accordion at 42,000 feet. But then there aren't too many people like American Airlines flight attendant and CAPA member, Mary Kay Welter.

Last October (1996), while on a flight from Chicago to Frankfurt, Welter looked down at one of the copies of *USA Today* that she was passing out to passengers. It was then that she saw a photo that would change her life forever.

The "Life" section had a big photo of an assortment of accordionists, along with an accompanying article about the upcoming San Francisco Accordion Festival. Welter couldn't keep her eyes off the accordions. In an instant, she knew that she was on a flight with destiny.

A couple of days later, Welter contacted Jim Boggio (one of the accordionists pictured in the article) and, after speaking to him at length, decided to go to Cotati in January to buy an accordion from him and to take some lessons. In the interim, Boggio sent her some information on the various accordion clubs and some instruction books. Welter credits Jim with really getting her enthused about learning to play.

On January 2nd, Welter was on a layover in New York and decided to check out some accordion stores. Her first stop was Accordion-O-Rama, and her second was Main Squeeze. While at Main Squeeze, Welter noticed a photo of Jim Boggio and Squeeze's Walter Kuhr. She mentioned that she was going to visit Boggio later that month. After Walter told her that Boggio, sadly, had passed away, she impulsively went ahead and purchased her first accordion: a red 48-bass Hohner.

Back at her home in New Mexico, Welter's first order of business was to get a teacher and join some clubs, CAPA being the first. She began taking lessons in Santa Fe from the renowned Ranchero accordionist, Mancini Kern. Before long, she was also taking lessons from Tony Tomei in Los Alamos, New Mexico, and Hank Chinesci in Albuquerque.

While on a layover in Frankfurt, she decided she needed a teacher in Germany because she was there once a week. She started studying with Willi Winter in Mainz. (Luckily, Welter speaks German). When Welter found out that Willi was involved with the *Erster Mainzer Melodica Akkordeon Club*, she joined immediately, but was told that she would have to become more proficient and complete two years of study before she would be eligible to join the club's orchestra. To assist her in becoming more proficient, Welter decided to begin studying with Dr. Helmi Harrington in Minneapolis and Tom Torriglia in San Francisco.

Welter feels that each of her six (so far) teachers offers something special and that she will receive a well-rounded education. With so many teachers in so many different places, and the need to practice for all her lessons, Welter finds it necessary to take the accordion on all her flights. At her hub in Chicago, she has a secret room in the basement where she practices between connecting flights. She has been dubbed "The Phantom of O'Hare." She also practices for hours in her hotel room during layovers. She happily performs, without much prompting, on the crew bus that takes her to and from the airports.

So—if a flight attendant should ask you if you would like "coffee, tea or polka," don't be alarmed. It's undoubtedly Mary Kay Welter. **[End of article, but read on.]**

**October 1998:** Concert accordionist Henry Doktorski (founder of *The Classical Free-Reed, Inc.*) and American Airlines flight attendant Mary Kay Welter announced their engagement after Henry proposed during a recent Bahamas Islands vacation birthday present for Mary Kay.

Henry first heard about Mary Kay while reading an article titled *Accordionist in the Sky*, which appeared in the Summer 1997 issue of the *Closet Accordion Players of America* newsletter (CAPA Times). He said, "My first impression after seeing her photo was that she might be a little on the spontaneous and free-spirited side—just my type of girl! When I finally met her in person, I was not disappointed."

The couple coincidentally met one month later at a classical accordion festival in New York City, the *Bach! Vegas! Dog! Master Class* and concert series organized by Dr. William Schimmel and sponsored by the American Accordionists' Association.

Mary Kay said, "It was love at first sight!"

She wishes to thank her mentor and former teacher, Minnesota accordion professor Dr. Helmi Harrington as well as AAA President Faithe Deffner, who both strongly encouraged her to attend the event.

Mary Kay continued, "I had no idea that my attendance at this festival would result in a lifetime of squeezing!"

Although Mary Kay had doubts if Henry would prove to be a satisfactory accordion teacher (due to the close nature of their relationship), she has been extremely pleased with the past year of his professional tutelage and now is proud to graduate from Palmer-Hughes book two.

Henry said, "She is an enthusiastic student. Despite her busy flying schedule, she manages to practice in airport terminals, crew busses and hotel rooms. Once we had a lesson while waiting for a plane at the Albuquerque airport, to the delight of onlookers."

Although Henry lives in Pittsburgh, Pennsylvania and Mary Kay lives in Santa Fe, New Mexico—a one-way distance of 1725 miles—they have managed to see each other approximately twice a month.



Now that they are engaged, Mary Kay is in the process of leasing her Santa Fe house and moving to Pittsburgh, so the couple can "get to know each other better."

They intend to marry sometime during the next millennium. "There's no rush!" they insist, "We're just getting to know each other."

**June 23rd 2001:** accordionists Mary Kay Welter & Henry Doktorski were married at St. Patrick Church in Oakdale, Pennsylvania, USA. Henry played and sang a *Betrothal Pledge*, which he wrote specially for his new bride Mary Kay. Following this he played a polka medley with the band *The Mike Westbury Quintet*, which got the crowd up and dancing. Henry was a member of this band for four years.



# President's Message

By Lou H. Soper

What a sensational picnic we had on Sunday, July 8th. Everybody has expressed what a wonderful time they had and are now looking forward to next year. The success was created through the untiring efforts of Dominic and Frances Bennedetto and their terrific staff of workers, especially Danny & Lucy Ditri. The entertainment was handled by Bob Berta and Val Kieser and all the private jamming was spontaneous and thoroughly enjoyed by all. Jim Firpo took care of the signs and parking which was a great help. If you missed it, better plan now to make next year's picnic—you will have a great time.



We will have nominations for new officers and board members at the August meeting. Ron Borelli is in charge of the committee so if you want to run for any office, please contact Ron at 650-574-5707. Officers to be elected are: President, Vice President, Secretary and Treasurer. We need three new board members. Jim Firpo has one more year to serve on the board. So please help with the nominations by calling Ron or make plans to nominate your choices at the August meeting.

We have a full program set for August's meeting; it should be outstanding. Val Kieser and Bob Berta have done a great job lining up the music—three great ensembles. We plan to start as close to 7 P.M. as we can so that the program will not run too late. Please try to get there by 7:00 P.M.

We'll be selling tickets for the Cotati Festival at this meeting. If you plan to go to Cotati August 25 & 26, please buy your tickets from BAAC; we make \$2 from the one day tickets and \$3 from the two day tickets. Our booth rent went up to \$300 for the two days and buying tickets from us will help lower our overall booth cost. We also need volunteers to watch our booth at Cotati. We will have a sign-up list and we're looking for members to help out for a two hour stint. The booth is open from 10:00 A.M. to 6:00 P.M. on Saturday and Sunday: eight teams of 2 members would cover it; that is, 10:00–Noon, 12:00–2:00, 2:00–4:00, etc. for both days. We really need you to volunteer and trust me, you'll have a great time greeting people and telling about our great club.

The workshop we held on June 30th was very well received. Check the comments elsewhere in this issue from some of those who attended. The workshops BAAC provides for members are very instructive and all should take advantage of the opportunity to get additional instructions and improve your playing. And consider this, they're free to BAAC members.

Hope to see you on Wednesday, August 1.

## Dominic Palmisano's Response to Accordions al dente

Hi Pauli, I want to respond to Tom Torriglia's *Accordions al dente* article in the June newsletter. In regards to the segment about BAAC's universe versus Tom's universe of accordion advocacy, I completely agree with the *al dente* article. In the beginning the club always wanted to sponsor *any* event that could promote the accordion, except for *Those Darn Accordions*. I fought very hard to make the members aware of the importance of supporting them because they were making it really happen in the Bay Area. BAAC had problems with the messenger, that zany exciting accordion group, and forgot about the message to just play the accordion again regardless of the style. I personally felt it was a big mistake by the club to shun *Those Darn Accordions*. Nevertheless, as the treasury of the club grew very fast, there was an overriding influ-

ence to build a fat bank account. Consequently, the club shifted to a business mentality and forgot the purpose of how the money should be worked. This attitude was pervasive in the organization except for a few active members. The club even went as far as purchasing a Certificate of Deposit for a substantial amount of the total funds of the organization, just to acquire a higher interest rate. I had real problems with the club's direction, along with other issues, and found myself losing interest in BAAC. Tom Torriglia also witnessed these events, which I've just stated. So where do we go from here? Elections are just around the corner and a great opportunity for the membership to recommit to an advocacy that will include all avenues of promoting our most favorite instrument. Take care, Dominic.

## Schimmel & Movies

Noted accordion philosopher and lecturer-in-residence of the AAA, Dr. William Schimmel acted as moderator/curator. He said film scores cry out to be adapted and aren't, while no excuse is needed to play Rossini, Handel, Bartok, Ligeti, Beethoven or the two Strausses (which *were* played). But he wanted to do other things as well.

There were Master Classes and demonstrations based on Sergei Eisenstein's *Filmic Fourth Dimension as Applied to the Accordion*; *The Accordion in Silent Films (The Sky Pilot, 1922: King Vidor, music by Schimmel)*; *Method Reality* (employing method acting to the accordion); *Telling a Story/Painting a Picture* (the accordion as storyteller); *The Silent Brechtian Commentator* (Brecht without Weill); *Silverspoon vs. Bellow Pleated Stomach* (class struggle), Dr. Robert Young. And Dr. McMahan delivered a lecture: *How I learned to Stop Worrying and Love the Twelve Tone Row*. Eminent choreographer and fitness expert Micki Goodman presented *Accordio-Vascular Training*.

The concerts included: a staged version of Sophia Gubaidulina's *De Profundis*; A song cycle by Paul Stein: *They Did Bad, Bad Things* (about being mugged, bad politicians and bad karma); Mr. Stein sang and played; *The Lolitas*, an all-girl group performing such former hits as Perez Prado's *Patricia*, Rocco Granada's *Marina*, and the Lee Hazelwood masterpiece, *Some Velvet Morning*. They are all over 18 and wore sensible shoes. Ray Rue gave a fresh approach to the blues; Micki Goodman presented a new dance work *Sarabande 2001*, using Handel's *Sarabande* (from Kubrick's *Barry Lyndon*). Goodman and Dr. Schimmel presented excerpts from two of their critically acclaimed theatre works: *Road to Patagonia*, a dark vaudeville, and *Opera Fisarmonica, The Life and Works of Pietro Deiro*.

There were premieres of new works by Dr. McMahan and David First, plus performances of two AAA commissioned works: *Salute to Juan* by Paul Pisk (Dr. McMahan performed) and *Curriculum Vitae* by Lukas Foss (Dr. Schimmel). Lee McClure (Eclectix) was back with his yellow cab and his digital flute; the *K Trio*, a brother and sister group, delivered some new Cinematic renditions. There were cinematic originals from composer David Stoler; cinematic commentary from Elsie M. Bennett; actress and singer Kathleen Goodman performed; and back by popular demand was the Great Carmen Carozza; as well as a performance by Michael Schimmel. There were Rita Davidson, Frank Busso, Faithe Deffner, jazz accordionist Will Holshouser, William Komaiko, Dr. Carmelo Pino and others.

There were discussions on "Crashing the Orchestra," featuring stories by various accordionists who appeared with symphony orchestras. Mary Mancini and Mario Tacca gave a *Hymnfest*. Walter Kuhr of *Main Squeeze* brought both his accordion and bassoon. Allyssa Lamb combined Schumann with Portuguese *Fados*, singing and playing simultaneously. Godfrey Nelson and Lorraine Nelson Wolf presented *Spacework*. There was the King of Ragtime, Dr. Mark Birnbaum, Belgium Blues artist, Renaud Patigny, a video installation work by Ray Rue and Estonian bassoonist Martin Kuuskmann (who joined Dr. Schimmel playing excerpts from their new CD *Archipelago*). Dr. Schimmel played two tangos from *Scent of a Woman* and *True Lies* in which he appeared and performed as a member of the famed Tango Project. The event took place at the Tenri Cultural Institute of New York.





Accordions

**petosa accordions**

CUSTOM CRAFTED SINCE 1922

313 NE 45th St.

Seattle, WA 98105  
(206) 632-2700

[www.petosa.com](http://www.petosa.com)  
[petacc@aol.com](mailto:petacc@aol.com)



**Kimric Smythe**

21 Grand Avenue

Oakland, CA 94612

(510) 268-4084

[smythek@ix.netcom.com](mailto:smythek@ix.netcom.com)

# BOAZ

## ACCORDIONS

Sales • Repairs  
Workshops • Accessories  
• Armando Bugari  
• Castagnari  
• Hohner and more!

Visit our Berkeley location  
By Appointment  
(510) 845-1429

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

**Conductor**

Lou H. Soper

**Co-Conductor**

Joe Smiell

**Directors**

Ron Borelli

Vince Cirelli

**Scribe & Banker**

Valerie T. Kieser

**Historian**

Frank Schlotter

Lou Casalmuova

Jim Firpo

## BAAC PAGE

San Francisco Bay Area  
Accordion Club  
PO Box 318175  
San Francisco, CA 94131-8175  
[www.BAACcordionclub.org](http://www.BAACcordionclub.org)



**FIRST CLASS POSTAGE**



# Join us October 14 - 18, 2001 for The Accordion Event of a Lifetime



## Our Guest Stars for 2001 Will Be...



Dick Contino



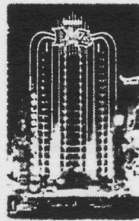
Art Van Damme



Peter Soave

### The Place

The entertainment capitol of the WORLD! At number One Main Street, the Plaza Hotel & convention center is at the heart of newly renovated Downtown Las Vegas. All conveniently located to shopping and at the beginning of the Fremont Street Experience with exciting light & sound shows.



### The Deal - Las Vegas at \$40 a night!

**YES** you read that right - just tell the Plaza you are with the Las Vegas Accordion Convention and you will get the special rate of only \$40 per night for a room with two queen beds or one king!



### The Frosini Awards

Is your club promoting a positive image of the accordion? No club is too small or too large to participate. TAA (Texas) won the 2000 award but who will win the 2001 award? Make sure your club or organization registers. This year's panel of judges will include Dick Contino, Art Van Damme and Arlene Boddicker.



### The Meals

A resounding 98% approval rating of better than good by those attending the 2000 convention! This year we are adding a full American breakfast buffet each day including fresh fruits and juices with a variety of refreshing luncheon buffets and entrees. Expect to see Las Vegas Style Buffets including our traditional Wednesday Grand Finale all you can eat Prime Rib Buffet including Baked Halibut, Roast Turkey and Baked Lasagna including a variety of fresh salads and fresh fruits and assorted relishes and desserts.

### The Venue

Four nights of exciting entertainment with top entertainers; Dick Contino, Art Van Damme, Peter Soave, Joe Vento, Gina Brannelli, Julian Labro, Tony Lovello, Domi Emorine, Tony Dannon, Eddie DeSantis, & Ray Battani just to name a few. Three days of workshops and master classes offered (over 35 in total) ranging from bellow shakes to repairs. Plus a variety of accordion exhibits makes the Las Vegas Accordion Convention the one place to be. Come see & hear it all and let us entertain & inspire you!

## 2001 Registration Form

October 14-18, 2001 Las Vegas Accordion Convention

### Please Remember...

1. Fill out the form completely, please print clearly.
2. Make all checks payable to "Las Vegas Accordion Convention".
3. Return this form along with your check. You will receive a confirmation letter.
4. Be sure to book your hotel room directly by calling the Plaza directly.

| Check One                | Attendance Option  | Attendee Fee | Deposit Due Now | Balance Due by 9/10/2001 |
|--------------------------|--|--------------|-----------------|--------------------------|
| <input type="checkbox"/> | I am registering as a single attendee and have no guests.  | \$295.00     | \$60.00         | \$235.00                 |
| <input type="checkbox"/> | I am registering as a daily attendee and have a partner who is only attending evenings.<br>Name of Partner _____ | \$425.00     | \$75.00         | \$350.00                 |
| <input type="checkbox"/> | We are registering as a couple. My spouse/partner is named:<br>Name of Partner _____                             | \$535.00     | \$85.00         | \$450.00                 |

Your Balance Due must be received by September 10, 2001.

First/Last Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Zip/Postal Code \_\_\_\_\_ Country \_\_\_\_\_

Phone \_\_\_\_\_ E-mail \_\_\_\_\_

Special Dietary Requirements \_\_\_\_\_

Do you play the accordion? .....  Yes  No

Do you belong to an Accordion Club? .....  Yes  No

If yes, which club? \_\_\_\_\_

Your club title/status (if you are an appointed club representative).  
\_\_\_\_\_

I have enclosed a deposit check and await a confirmation letter. I agree to pay the balance due by September 10, 2001. I understand my reservation may be cancelled up to 14 days prior to the event, for a full refund minus a \$25 processing fee.

Signature \_\_\_\_\_ Date \_\_\_\_\_

### To Make Room Reservations...

Make your room reservations by calling the Plaza at 1-800-634-6575 (outside the U.S. dial 01-702-386-2110). Tell them you are with the "Las Vegas Accordion Convention" to receive your room for only \$40 per night/per room.



The Las Vegas International Accordion Convention  
2330 South Main Street #15 • Salt Lake City, UT 84115  
(801) 486-1695 • E-mail Vegas@accordioninfo.com

## BAAC TEACHERS

### San Francisco

Peter Di Bono  
Theory/Technique/Performance  
415 621-1502

Sharon Walters  
All levels 415 621-8284

### North Bay

Steve Albini  
Private Lessons  
415 897-4131

Bart Beninco  
Accordion & Piano  
Petaluma 707 769-8744

### East Bay

Valarie Morris  
Group & Private: Theory  
Technique, Composition; All  
Levels/Ages 510 222-8442

Lou Jacklich  
Private Lessons: Technique  
Arranging & Chords  
510 317-9510

### South Bay

Mike Zampiceni  
Beginner to Advanced  
BA & MA in Music  
408 734-1565

Lynn Ewing  
All Levels & Ages  
650 365-1700

### Peninsula

Lou Soper  
Every Tuesday 3-6:30  
Moose Club, Colma  
510 792-8765

Ron Borelli  
Theory, Technique and  
Performance. 650 574-5707

### Correspondence

Gary Dahl  
Technique & Musicianship  
Mel Bay Arranger/Author  
253 770-9492 Phone/Fax  
www.accordions.com/garydahl

## CALENDAR

### Bay Area Accordion Club:

1st. Wed. 7:30 pm. Patio Español,  
2850 Alemany  
San Francisco. 510.792.8765  
<http://www.baaccordionclub.org>

### East Bay Accordion Circle:

2nd Thurs. 7:30pm. NEW LOCA-  
TION!!! 1540 Scenic, Berkeley. Bring  
Your Accordion!  
Info: (510) 548-2822

### ACR Fun Band Practice:

2nd Mon. 7-9pm. McDowell  
Elementary School.  
421 South McDowell Blvd.  
Petaluma. Info: Gwyn Lister  
(415) 924-3202

### Golden St. Accordion Club:

2nd Tues. Pietro's #2. 679 Mer-  
chant.  
Vacaville. Info: (707) 864-2359

### Good Time Accordion Club:

2nd Weds. Community Center.  
7:00pm.  
1055 Escalon Ave.  
Escalon, CA. Info: (209) 545-3603

### ACR General Meeting:

3RD Mon. 7:30pm  
Herman Sons Hall. 860 Western.  
Petaluma.  
Info. contact Harry Cannata (707) 838-  
2859

### South Bay Jam

1st Sunday 2PM.  
7th Day Adventist Church  
off Camden and Kooser.

### BAAC Ensemble

2nd & 4th Weds 7pm.  
Moose Lodge, Daly City.  
Call Frank Montoro (650) 574-4757 to con-  
firm.

### BAAC "Fun Band"

3rd Weds 7pm.  
Moose Lodge Daly City.  
Call Val Kieser (510) 531-4836 to  
confirm.

\* **Cotati Festival 2001 \***  
**August 25th & 26th**

### ACR Summer Fun Picnic

Sept. 22nd, Penngrove Community Park.  
Penngrove, CA. Adults: \$10.00  
Kids 12 & under: \$5.00. Includes:  
Music & Food! 10-5pm; Meals 12-2pm

### International Accordion Convention @ Las Vegas

October 14 to 18th. The Accordion  
Event of a Lifetime

## Cotati 2001

### PERFORMERS & TIMES AUG. 25<sup>th</sup> & 26<sup>th</sup>

### Saturday

9:45 -10:00 Matt Mustaro  
10:05-10:25 Chuck Berger &  
Diane Hagen  
10:30-10:55 Hot Frittatas  
11:05-11:30 Joe Vento  
11:35-12:00 Len Wallace  
12:05-12:40 Rahman Asadollahi  
12:45-1:20 Sourdough Slim &  
Blackwood Tom  
1:25 - 2:00 Tony Lovello  
2:00 - 2:10 Morgani  
2:15 - 3:00 Kerry Christensen  
3:00 - 3:10 Lady of Spain-a-Ring  
3:15 - 4:00 Red Hot Chachkas  
4:05 - 4:55 Black Irish Band  
5:00 - 5:55 Santiago Jimenez Jr.  
6:00 - 7:00 Los Trujillo

### Sunday

9:45 - 10:00 Victoria Gaure  
10:05-10:25 Steve Shen  
10:30-11:00 Anoush  
11:05-11:30 Joe Smeill  
11:35-12:00 Len Wallace  
12:05-12:40 Sourdough Slim &  
Blackwood  
Tom  
12:45 -1:20 Steve/Michael Trucco  
1:25 - 2:00 Tony Lovello  
2:00 - 2:10 Morgani  
2:15 - 3:00 Misty River  
3:00 - 3:10 Lady Of Spain-a-Ring  
3:15 - 4:00 Kerry Christensen  
4:10 - 4:55 Los Compas &  
Rene Pena  
Govea  
5:00 - 5:55 Santago Jimenez Jr.  
6:00-7:00 G & E Lammam

### Both Days

1:00-5:00 Polka Dance Party  
with The Steve Balich Band!

2:00-6:00 A Cajon/Zydeco Party!  
(Sat: Cachuagua Playboys;  
Sun: Motor Dude Zydeco)