

December, 2019



Sunday, December 15, 2019

♪ ♪ **SFAC Accordion Circle** ♪ ♪

“OPEN STAGE” SOLO OPPORTUNITIES
 SFAC HOLIDAY “JAM BAND”

ALL ARE ENCOURAGED TO PARTICIPATE

Chetcuti Community Room — Millbrae, CA
 2:00 pm - 5:00 pm

It's holiday season for the SFAC! On December 15, the Accordion Circle/Jam Band will get in the spirit by knocking out holiday-themed music. Robert has graciously undertaken the task of maintaining our various jam books and will be most happy to send you a link to the sheet music ahead of time (contact him at drcoop@sbcglobal.net). And of course we will have jam books in binders at the meeting.

Our holiday meeting will also feature solos and/or duets performed by members wanting to try out their works-in-progress or personal favorites.



November Event Summary

by Ken Schwartz

November's event featured over 2 hours of sensational music performed by talented musicians. Colette Ogata ably emceed the event and introduced the performers, including the Ron Borelli Tango Trio and our own members – Don Savant, Ed Massolo, and Colette Ogata and Lou Jacklich.

Don Savant opened the afternoon with his lovely performances of contemporary pops, including *Autumn Leaves*, *Early Autumn*, *The Strenuous Life* (Joplin), *In a Sentimental Mood*, and *Autumn In New York*. Don's smooth style, with his unique chord changes and harmonies, is always enjoyable, and today was no exception. Thanks so much for a great performance, Don!



Ed Massolo next beautifully performed *Luci e Ombre* (Pizzigoni), *Come Back to Sorrento* (Gary Dahl arrangement), *Beautiful Days*, *Jalousie Tango* (Roberto Carreno arrangement), and a rousing performance of *Bel Viso* (Pietro Frosini)! Ed Massolo is one of our most senior and talented accordionists, and his great performance reflected his lifetime of study of the instrument.



Finally, we were treated to the always special duets and solos by **Lou Jacklich** and **Colette Ogata**. They recently returned from the

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November 2019 SFAC Event Summary

by Ken Schwartz

Continued from page 1

Las Vegas International Accordion Convention, so we were really fortunate to enjoy their performance today, which included duets of *Spanish Eyes*, *Cuando Calliente del Sol*, *Flight of the Angels*, and *Up a Lazy River*. Colette then soloed *Peg O' My Heart* (6 sharps) and, as a special request from Ken Schwartz, Lou soloed *Holiday for Strings*. Some will recognize the last piece as the theme song for many years for the Red Skelton television show. Thanks so much, Colette and Lou for such a thrilling performance!



The second half of the program featured **The Ron Borelli Tango Trio** with accordionist **Ron Borelli**, clarinetist **Mathew Boyles**, and violinist **Rachel Patrick**. The trio performed for two operas together, four years and one year ago. They had been talking about tangos and how great it would be to perform this genre together, so finally they've gotten together and were pleased to be able to perform before our club today. Their program focused mostly

on the tangos of Astor Piazzolla. Ron gave an informative narrative on the fascinating life and talents of this great musician/composer, who was born in Argentina into a family of Italian immigrants. His father gave him his first bandoneon at age 13, and the rest is history. The family moved to New York City during his teen years, but he later traveled back to Argentina. In later years, he also resided in France and Italy. Piazzolla always felt he was first and foremost an Argentinian, however, and he particularly was taken by the traditional Argentinian music, the tango. Along the course of his many travels, Piazzolla continued to write music prolifically, some 780 compositions, including dance songs, concert pieces, symphonic compositions, and even an opera!



The trio opened their program with a non-Piazzolla tango, *La Cumparsita*. Piazzolla believed there should be more to tango than the traditional rhythms of *La Cumparsita*. He composed tangos in his own style, which included syncopated rhythms, which were, at the time, radical departures from the conventional tango rhythm. His new rhythms weren't universally accepted in Argentina, but his efforts brought the tango into the modern age of music and ultimately gained him huge popularity and worldwide fame; Piazzolla continued to use these syncopated rhythms throughout his career. Ron provided a demonstration of the traditional vs. Piazzolla tango rhythm.



The tango entitled *Nonino* was a dedication to Astor Piazzolla's father, who, as noted, gave him his 1st bandoneon at age 13. Upon the death of his father, which left him devastated, Piazzolla wrote another piece, *Adiós Nonino*, as a memorial dedication, which the trio performed. Other famous Piazzolla compositions performed included *Jacinto Chiciano*, *Chau Paris*, *Tanguango*, the well-known tango entitled *Oblivion*, and then perhaps Piazzolla's most-performed composition – a vivacious *Libertango*! They weren't done yet, however! French accordionist/composer Richard Galliano has written various compositions which echo many of the rhythms and sounds of the Piazzolla tango. The trio performed *Tango pour Claude* and *Laurita*, both by Galliano. Finally, to demonstrate their skills beyond the tango, the trio next performed a wonderful rendition of *Shostakovich Waltz No. 2*.

Astor Piazzolla wanted to bring the tango to the concert hall and even wrote an opera! So, it was appropriate for The

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Ron Borelli Tango Trio to finish their concert with a jazz interpretation of *E Lucevan Le Stele* from the opera *Tosca*!

In closing, so many thanks to the performers who filled today's program with so much great music! It was perfect for the soul! Thank you Don, Ed, Lou, Colette, Ron, Rachel and Matthew!



Our sincere condolences to the Marotta family of Monterey upon the passing of **Mike Marotta Sr.**, who appeared with his son, Mike Jr., and other colleagues a number of times at our club over the years. Mike was an entertainer, musician, businessman, civic leader and all around fun fellow to be around. He was 98 and played the accordion professionally his entire life. Entertaining people is what he enjoyed most, as those of us who enjoyed his performances at our club can attest.

More:

<https://www.bermudezfamilyfunerals.com/notices/Michael-MarottaSr> .

Services

Celebration of Life

Saturday
December 7, 2019
2:00 PM
Cypress Community Church
681 Monterey Salinas Hwy
Salinas, CA 93908



Mike Marotta Sr. Lynn Ewing
Oyster Point Yacht Club

2020 Membership Renewal Drive Update

We have concluded our membership drive for 2020. Although our renewal rate of 81% is a few percentage points lower than usual, at the same time I am happy to report that 8 new people joined our club in 2019, offsetting to some extent the non-renewals. Anyone reading this membership update who intended to renew but simply has not got around to it may be assured it is definitely not too late to do so. You will remain on our mailing list till the end of the year. For those of you who have renewed, I would like to thank you, on behalf of the Board of Directors of the SFAC, for helping this club just keep on keeping on. I don't even know how to play the accordion, but I really get a kick out of being connected to this fascinating sub-culture, the accordion underworld!

Robert, Membership, SFAC Membership Coordinator

2020 3rd Annual San Diego Accordion Camp

The 3rd annual **San Diego Accordion Camp**, under the musical direction of **Gordon Kohl**, will be held on April 2-4, 2020 at the Mangia Italiano Restaurant in Chula Vista, CA. The camp emphasizes building accordion musicianship skills, enjoyment and self confidence in playing an accordion solo. Both acoustic and digital accordionists are welcome to attend. This camp is designed for accordionists playing at Palmer Hughes book level 3+ to 7. Music selections will include:

- ◆ Celestial Fire: a study in rhythm and bellowing
- ◆ Klezmer Waltz
- ◆ Polka Italiano: a fun solo in 8ths and 16ths
- ◆ You Are the One: a dance ballad and study in tempo and harmony
- ◆ Venetian Minstrel: an Italian Mazurka
- ◆ Beautiful Senorita: a Latin rhythm study

For more information contact: Gordon Kohl at (619) 395-0454 or E-mail: GordonKohl@GordonKohlAccordions.com



CENTRAL WISCONSIN CONCERTINA FESTIVAL

April 17-18, 2020

More than 100 concertina artists from around the state and beyond play and enjoy their fellow musicians. Food and refreshments, free parking, concertina display.

Location: **Les & Jim's Lincoln Lanes** - Merrill, WI 54452

Information: 715-536-9405



Hanzhi Wang

An Evening of Accordion - February 2020

By Marian Kelly

How many accordionists who performed recitals last year in both Carnegie Hall and Kennedy Center in New York do you know? Who earned those honors by being a top prize winner in the Young Concert Artists' International auditions in New York in 2017?

Introducing **Hanzhi Wang**, a classical accordionist in her late twenties who was born in China, became enchanted with the accordion, studied in Denmark and is now making a name for herself as one of the few classical accordionists in the U.S. or in the world. (Anthony Galla-Rini - we hope you are watching and applauding!).

Hanzhi will appear in concert **Sunday, February 16 at the gorgeous Bing Concert Hall** on the Stanford campus (be sure to check out this beautiful, acoustically magnificent venue if you haven't already been there). Tickets (\$25) are available through the StanfordLive website (live.stanford.edu) any time or by phone (650) 724-2464 Tuesday- Friday, 12 noon to 5 p.m.

At this writing her program hasn't been announced, but you can hear some of her magnificent interpretations on YouTube. An excellent, but not the only, place to learn Hanzhi's history and opinions about accordion music is <http://naxosusa.com/6-questions-with-hanzhi-wang/>.

You probably all know that our Club's 501C3 status was obtained by stating our intent to promote the accordion to the public. Here is a wonderful chance to demonstrate our dedication to that goal...we hope to see many of you at the Bing in February.



Thank you to Marian Kelly for this contribution

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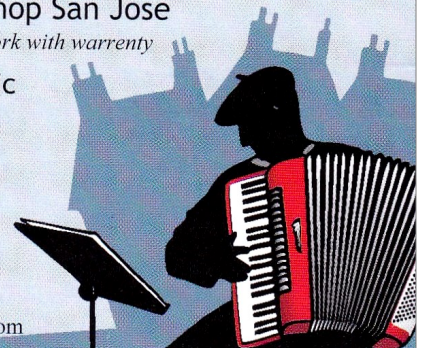
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Members may place one small ad (business-card size) free of charge for one month, once a year. Additional ads are \$10/issue or \$100/year.

Monthly ad prices **for members**:

1/4-page: \$25: 1/2-page: \$50: Full-page: \$100.

Non-member rates are double.

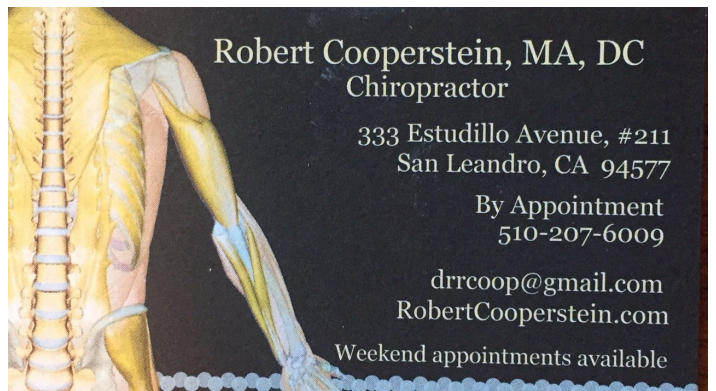
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drcoop@gmail.com
RobertCooperstein.com

Weekend appointments available



How Do YOU Practice?

by Joe Domitrowich

When practicing, some of us play through the entire song, stopping only to repeat a phrase correctly when we have stumbled on a particular passage. Then we continue on from that point to play the remainder of the song. After one-time through the first selection, we move seamlessly on to the next song, practicing that song in the same manner. Is this your approach to practice?

In this approach, the troublesome phrase is played correctly only once. But it has been played incorrectly one or more times (you might have stumbled 3 or 4 times until you played it correctly once, then moved on). This does not facilitate the formation of strong neural synapses for correct playing. To the contrary, you will have unwittingly reinforced the incorrect way of playing the difficult passage. And likely, you will find yourself stumbling at the same passage each time you play the selection.

To play the difficult passage or phrase consistently correctly using this manner of practice would require playing the entire song many times and would be accomplished only if the passage is played correctly in successive passes...not a likely scenario. More likely, during this process you will often play the trouble spot incorrectly. Consequently, your synapses will not be strongly formed so that you play it consistently correctly. Moreover, you will have spent a lot of time practicing other parts of the song which are not problematic, consuming multiple times the full length of the song, e.g. 2 to 3 minutes each, while the problem passage might be less than, say, ten seconds long...clearly not an efficient use of your time.

If you are a recreational player, by definition you might not be concerned about how much time you consumed, and you probably had a lot of fun and enjoyment in the process. So, if you enjoyed your experience and do not become frustrated by frequently stumbling over the same passages, no problem there. On the other hand, if you are a performer, your purpose is to prepare to play for the public. Only when the song can be played in practice at its intended tempo without a mistake, is it time to consider the selection for public performance.

A serious performer with even a moderately sized, but expanding, repertoire will likely always find herself short on time to prepare all her material and keep it up to date for public performances. In fact, if a performer finishes practicing early with time to spare, this will afford her more time to expand her repertoire. So, she will likely want to be more efficient in her approach to practicing. Even if she has ample time available on her calendar, at some point in each of her practice sessions, she will find her progress and quality to be hampered by fatigue. At this point, further practice is counter-productive. This is where 'spot practice' becomes essential. While it requires more rigorous attention to problem passages - in short, more focused and concentrated effort - it is a far more efficient and productive use of her time.

In a spot practice approach, a performer first identifies the phrases in a composition that are new and difficult and have not yet been mastered or polished. She first practices all of these repeatedly until she plays them correctly far more times than she makes a mistake. She refrains from moving on to another passage if her last pass through the current passage was played incorrectly. She finishes this phase of her practice only after playing each passage successfully several times in succession. While it might be tempting to move on to play the full composition, she patiently refrains from doing so until each of the trouble spots have been played correctly several times in succession. Only after successfully mastering all the troublesome phrases in a composition, does she play the entire score, and this only at a tempo at which she can play the troublesome passages correctly. Then she moves on to another selection from her repertoire or a new selection. She will return to the first composition in a subsequent practice session to bring the pace up to the desired tempo.



Music Lessons

Peter DiBono

415-699-8674

peterdsf@gmail.com

www.peterdibono.com



SFAC Members Performing Around the Bay

RON BORELLI *San Mateo* - RonBorelli@aol.com
www.ronborelli.com

RICHARD DENIER *Carmel* - rjd.denier@gmail.com

PETER DI BONO *San Francisco* www.peterdibono.com

RENO DI BONO *South Bay* - ourhike@aol.com
www.italianaccordion.com

JOE DOMITROWICH *South Bay*
www.alpinersusa.com

or www.capricious-accordion.com

ED GORZYNSKI, JR. *East Bay* - edspolkas@yahoo.com

IL DUETTO MUSICA (aka **Paul Aebersold & Gloria Gazave**)

mazurkaman@yahoo.com

<https://www.facebook.com/Il-Duetto-Musica-992981207392410/>

BRUCE KIRSCHNER & THE KLEZMAKERS

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BIG LOU, aka LINDA SEEKINS *San Francisco*

www.accordionprincess.com

KAY PATTERSON *Napa Valley & Surrounding*
AccordionKay@comcast.net

TANGONERO www.tangonero.com

PAMELA TOM *Yolo & Solano Counties*
accordionpam@gmail.com

MIKE ZAMPICENI *East Bay & South Bay*
eclecticguy@comcast.net
www.mikezamp.com

Area Accordion Groups/Events

Accordion Club of the Redwoods

3rd Monday at 7:30 pm, Hermann Sons Hall
860 Western, Petaluma
Contact: Tony Mustaro, President
(707) 318-0474, dcdacapo@gmail.com

Good Time Accordion Club (GTAC)

2nd Wednesday at 7 pm, Escalon Community Center
1055 Escalon Ave, Escalon
Contact: Ed Sciarini (209) 545-3603

Humboldt Accordionaires

humsqueez44@yahoo.com
3rd Tuesday at 7pm, Humboldt Swiss Club
5403 Tompkins Hill Road, Loleta

Napa Valley Accordion Party

gbachich@accordionrevival.com
2nd Thursday at 5:30 pm, The Runway Restaurant
2044 Airport Road, Napa

Northern California Accordion Society (NCAS)

1st Wednesday at 6:30 pm. Lutheran Church Hall,
6365 Douglas Blvd, off Hwy 80, Granite Bay
Contact: Jim Shoemaker (916) 443-0974

Sacramento Jammers

accordiondave1@gmail.com
(No events November-December 2019)
January 2020 location to be announced

Silicon Valley Accordion Society (SVAS)

1st Sundays at Christ Episcopal Church
1040 Border Rd., Los Altos, CA
Doors open at 1:30pm. www.svasociety.org

Mike Zampiceni

Sunday evenings, 6:30-9pm
352 Broadway, Millbrae

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Ken Schwartz recently performed French medleys to entertain residents at a San Carlos retirement facility. Many thanks to Dan Hruska, who made a generous donation to the club in acknowledgement of Ken's performance for his mother, who enjoys French music.

ATTENTION:

a Message from the **Cotati Accordion Festival**

Please note, we usually set our date for the third weekend in August but this year, due to the Sonoma County fair moving their dates, we will celebrate our 30th anniversary on

AUGUST 22nd & 23rd, 2020

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Sincere Thanks to those who generously donate to support the SFAC. We would like to thank the following members who have made donations during the current membership year (October 2019 - September 2020):

Paul Aebersold; Chris & Tor Arild; Evelyn Baulch; Anthony Bologna; Dave Braun; George Chavez; Xavier & Candace de la Prade; Aldo Didero; Ed Gorzynski, Jr.; Dominic Granelli; Gus & Sharon Greyhosky; Ron & Mary Jo Harris; Franco, Susan & Lorenzo Lucchesi; Michael A. Marotta, Jr.; Stephen Marshall; Nora & Tony Mazzara; Herb Meier; James Monfredini; Anna Nicora; Gisele B. Oakes; Colette & Casey Ogata; Alexander Roitman; Michael Sanossian; Don & Mary Savant; Kenneth & Jayne Schwartz; Bill & Gloria Tapogna; Pamela Tom; Jane & Frank Tripi; Frank Venturelli; Barbara Winter; Richard Yaus; Mike Zampiceni; Marlen Zhagel

If you have donated and your name doesn't appear here, please contact elainedc@sbcglobal.net. We greatly appreciate your support and we want to be sure you are recognized.

Appearing at the *Double Tree Hotel Weekly*

Ron Borelli

First Friday of every month: Hot Club of the Peninsula
6PM to 9PM

Double Tree Hotel, 835 Airport Blvd., Burlingame
Performance schedule varies between the following:

Hot Club of the Peninsula
Art Van Damme Tribute Band
Tango Night & Jazz Trios

Call or email Ron for monthly schedule:

- ◆ 415 203 6700 cell
- ◆ email: ronborelli@aol.com



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PAMELA TOM (530 AREA) accordionpam@gmail.com

JOEL WEBER (510) 655-4398

MIKE ZAMPICENI (408) 569-2579

2020 ACCORDION HAPPENINGS

KOKKOLA Winter Accordion Festival

Kokkola, Finland

February 9-16, 2020

<https://www.talviharmonikka.com>

Rose City Accordion Camp

Collins Retreat Center - Eagle Creek, Oregon

June 7 - 12, 2020

rosecityaccordionclub.org

Leavenworth International Accordion

Northwest Accordion Society

June 18 - 21, 2020

Leavenworth is Washington's "Bavarian Village"

www.accordioncelebration.org

American Accordionists' Association (AAA) Festival

Holiday Inn & Suites, Alexandria, VA

July 8-12, 2020

<http://www.ameraccord.com/festival.php>

Accordionists & Teachers Guild International (ATG) 2020 Festival

Los Angeles, California

August 5—9, 2020

<https://www.atgaccordions.com/2020-festival>

Cotati Accordion Festival

LaPlaza Park, Cotati, California

August 22-23, 2020

<https://cotatifest.com/>

Squeezebox International Accordion Festival

Frederikshavn, Denmark

September 10-13, 2020

<https://z-m-www.facebook.com/events/2543348092383455/>

Coupe Mondiale 2020

Confédération Internationale des Accordéonistes (CIA)

October 2 - 4, 2020

Algrave, Portugal

www.coupemondiale.org

SFAC Meetings — Looking Ahead!

- **December 15, 2019**
Holiday Accordion Circle, participation meeting
- **January 19, 2020**
SFAC Accordions Live! — with Seattle's **Bonnie Birch**
Opening: Il Duetto Musica (Paul & Gloria)
- **February 16, 2020**
SFAC Accordion Circle, participation meeting
- **March 15, 2020**
SFAC Accordions Live! - **Tutto a Dio**, from Lithuania!
[Augustinas Rakauskas, accordion; Greta Staponkutė, viola]
- **April 19, 2020**
Accordion Circle, participation meeting
- **May 17, 2020**
SFAC Accordions Live! - **Steve Albini**
- **June 21, 2020**
Accordion Circle, participation meeting
- **July 19, 2020**
SFAC Accordions Live! Featuring—
Adrian Jost/Bandoneon & Carlos Garcia/Guitar
<http://www.triogarufa.com/>



SFAC Scholarships

Your club has scholarship funds available to support accordion students studying with teachers who are SFAC members in good standing. Preference is given to students who demonstrate dedication to pursuing the study of the accordion. Contact **Mike Zampiceni** for a scholarship application.

eclecticguy@comcast.net

408-569-2579

Event Reviews:

Volunteers are *very much* needed to assist with the monthly event summaries. This is a great opportunity to express your creative writing skills while assisting your club! Please volunteer to write up a meeting review for an upcoming newsletter.

Please contact Kenneth.E.Schwartz@gmail.com

San Francisco Accordion Club

Newsletter

c/o 539 Elsie Avenue

San Leandro, CA 94577

www.sfaccordionclub.com

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3rd Sundays – Monthly Musical Meetings

SFAC Sunday Meeting

Accordion Circle!

Sunday, December 15

Come for fun and great music!

2pm – 5pm

Open Stage & Jam Band

All are encouraged to participate!

\$5 Suggested Donation (Under 13 free)

Millbrae Chetcuti Community Room

Civic Center Plaza/Library Plaza

450 Poplar Avenue, Millbrae, CA

SFAC 2019-2020 Membership Renewal

New Membership Year began October 1, 2019

Please join or renew using PayPal or your credit card at:
www.sfaccordionclub.com/membership.html, or mail a personal check payable to “SFAC” to our Treasurer: *Elaine Cooperstein*, 539 Elsie Avenue, San Leandro, CA 94577



- ◆ \$35 per year for individual or household (printed newsletter via USPS)
- ◆ -\$5 discount for *online* newsletter option (\$30)

SFAC Monthly Meetings:

Chetcuti Community Room

450 Poplar Avenue, Millbrae

Plenty of *free parking in Library lot*

Accessible location

Close to public transit



fb.com/sanfranciscoaccordionclub