



# San Francisco Accordion Club

## April 2014

# NEWSLETTER

**Program  
April 13, 2014  
Begins  
at 2 p.m.**

**SAN FRANCISCO  
BAY AREA  
ACCORDION  
ORCHESTRA  
PROJECT II**

**Welcome** to a very special meeting of SFAC, which will be held on the **SECOND SUNDAY** of April. This meeting will be a fundraiser for the ATG Festival contest "Entertainment Showcase" category, which SFAC is sponsoring. Thus, we will have a special admission price of \$10 at this meeting. Please see the box on Page 2 for more information.

We are delighted to feature the one time only performance of the Accordion Orchestra Project II, directed by Richard Yaus, the leading force behind the successful accordion ensemble AbsolutAccord and the first Accordion Orchestra Project in 2013. In addition, Lou Jacklich, who has supported the project by encouraging his students to participate will be sharing his music with us, and Gail Campanella will be coming up from Santa Barbara to play in the orchestra and entertain us in her professional and inimitable style. This meeting should not be missed!



*Members of the 2014 San Francisco Bay Area Accordion Orchestra Project II*

*The idea of the Orchestra Project is to support ensemble playing in the San Francisco Bay area, to enhance musical and technical skills on the accordion, and to have an opportunity to perform after an intensive experience of rehearsal.*

*These projects are made possible by some of Bay Area's finest accordionists and their friends devoted to bringing accordion orchestra music to San Francisco's backyard and enhancing the accordion landscape within the area. We give heartfelt thanks to Richard, who has made this opportunity available free of charge to us, and requests only that we support the local clubs by making a contribution to either SFAC or SVAS.*

*We hope you will agree that this second orchestra project has been another resounding success!!*

## GAIL CAMPANELLA



will also be playing for us this month. She was featured at Cotati last year.

Although she resides in Santa Barbara, Gail is a member of SFAC. For the past several

years, Gail has been a member of the **Los Angeles Accordionaires Orchestra**. She has resumed teaching private accordion and piano lessons, and performs on both piano and accordion.

Gail's interest in accordions began when she discovered her mother's old accordion. She started formal instruction at age 10, and at 14 became her Colorado hometown's accordion teacher.



## LOU JACKLICH

began playing professionally for Vaudeville at age 12. He joined the Navy during the Korean War and started a band and entertained his comrades. The next eight years were spent as a member of the Navy's Active Reserve. He owned a music studio in

Castro Valley for approximately ten years, and was a Capitol Record recording artist.

At 85, Lou continues to teach and perform. He enjoys studying classical musicians, their life histories and what made their music work.

### ATG Competition Categories for 2014

**The San Francisco Accordion Club** wants to be Instrumental in promoting ensemble music in the Bay Area!

We are very excited to announce to accordionists in the SF Bay area that the **San Francisco Accordion Club** will be sponsoring a contest at the upcoming **ATG festival** which will be held in San Francisco in July. We have provided the prize money for the category "Entertainment Showcase", which is open to all ensembles which include an accordion as a primary instrument.

**What's more, we are proud to say that SFAC will pay the contest entry fee for any club member or accordionist in the SF Bay Area who wishes to enter an ensemble competition at ATG.**

The Entertainment Showcase will have a first prize of \$250, second place will be \$150, and third place will be \$100.

For more information on the **ATG Festival** see page 6 of this newsletter or click on <http://www.accordions.com/atg>.



**This sticker has been designed by Richard Yaus and produced by Elaine Cooperstein and will be available for sale at \$1 each for this month's special fundraiser meeting.**



## MARCH MEETING REPORT

by Scotty Williamson

The Jam band played before the meeting, from 1 PM for more than an hour. At one point, there were a dozen players, including three of the meeting performers: **Mike Zampiceni**, **Kate Froeberg** and **Gus Greyhoski**, and **Paul Cain**, who is in charge of sound. Players took turns choosing a song from the Jam book.

Irish tunes were popular (St Paddy's day was the following Monday). We are very grateful to **Vic and Barbara Corsiglia** for staging these sessions. Lynn was the MC for the meeting. She explained that **Alicia Baker** had injured her hand and would be unable to perform.



The first performer was 11 year old **Massimo Sciaroni**. Massimo played a single piece – a beautiful rendition of *Santa Lucia*.

Massimo was followed by 12 year old **Lorenzo Lucchesi**. Lynn explained that one of her friends was stopped in traffic on Market Street, San Francisco, and to her amazement a young street performer entertained the stopped traffic with his accordion. The hunt was on, and that led to Lorenzo playing at the Club. Lorenzo began with *Fly Me to the Moon*. He carried on with *I Left My Heart, New York, New York*. As an encore, he played music from *The Godfather*. Lorenzo stood to play, and did not use any sheet music – it was all from memory. We expect to see Lorenzo back on a regular basis!



Next up, **Gus Greyhoski** played a selection of romantic and delightful pieces. Gus' specialty is beautiful chords and perfect timing. Gus started with *Love is a Many*

*Splendored Thing*, and then played his own arrangement of *Tenderly*. Gus took a short break to demonstrate a **Frank Yankovic** technique. This disobeys what is often the first rule that all accordion players learn: DON'T change bellows direction in the middle of a note. Gus showed that breaking the bellows on the bass chord button can give a subtle "push" to a tune. It became known as the "**Cleveland hop**" after Yankovic's home base. It can be especially helpful in polkas. Gus went on to demonstrate and played a polka originally composed by his brother that they called the *Cokeburg Polka*, after their home town.

The last performer before the break was **Kate Froeberg**. This was Kate's first performance at the Club, and it was sensational. Lynn related that this was Kate's first solo performance since she was 16. Kate played 5 pieces, all of which were masterpieces of complexity, rhythm and pace. Beginning with a Magnante arrangement of *Tea for Two*, she moved on to a medley of *Torna A Surriento* and *Cara Mia*. Then she played *Rhapsody in Blue*, a real challenge with all the mood and tempo changes. Kate finished with *Nola*, again with a Magnante arrangement, and she received a standing ovation from the audience.



#### 4 March Meeting, Cont'd:

After the break, Lynn introduced **Mike Zampiceni** and thanked him for extending his program after Alicia Baker withdrew. Mike played over 20 tunes, and interjected humor and amusing anecdotes in announcing the various pieces. Starting with *Favorite Things*, Mike then swung into *Bésame Mucho*. One of Mike's specialties is light speed arpeggios, and his philosophy on this topic is "Use it or lose it." At times, his fingers were just a blur. Before beginning *Fumina* (a Cuban piece), Mike explained that his accordion once belonged to his father, who acquired it in 1941 or 42. It sounded great.



Mike introduced the next songs by asking, "There are a couple of tunes named after women that we don't hear too often any more - I wonder if you can identify them?" The tune *Laura* was easy, but the next tune was a little less

familiar, and finally correctly named as *Ruby*. Then *Bluesette*, *Sweet Georgia Brown*, and *Back Home Again*, followed in quick succession. Mike has a wonderful tenor voice, and he joked that his next piece would be a bluesy vocal about a small town - NOT Milpitas. The audience chuckled as they immediately recognized the opening strains of *New York, New York*.

Mike recounted how his father watched the famous appearance of the Beatles on the Ed Sullivan show, and commented "Well, there goes the accordion." Nevertheless, he played a delightful Beatles' medley of *Michele* and *Norwegian Wood*.

Mike took requests, playing *Entertainer*, *September Song*, which Frank Sinatra made famous, and *All the Things That You Are*. The grand finale was a European tour, played on a different accordion: Italy (*Arrivederci Roma*), France (*Under Paris Skies*), Germany (*Lili Marlene*), Sweden (*Johan På Snippen*), then a quick trip to Ireland for St Patrick's Day: *Danny Boy*, *When Irish Eyes*, and *The Irish*

*Washerwomen*. Mike finished by taking more requests, and played *Dark Eyes*, *Those Were the Days My Friend*, and *Mattinata*. It was a truly memorable performance, which earned another standing ovation from the audience.



Three performers relax after the March meeting.  
**Kate Froeberg, Mike Zampiceni  
and Gus Greyhoski**



#### Scholarship Information

Scholarship Applications are due in MARCH to be awarded in April. Twice a year, our club awards scholarships to accordion students who have a financial need and demonstrate dedication to pursuing their study of the accordion. Students must study with a teacher who is an SFAC member in good standing. Applications can be obtained by emailing **Mike Zampiceni** at [eclecticguy@comcast.net](mailto:eclecticguy@comcast.net) and should be returned to him at: 220 Tasman Dr, #106, Sunnyvale, CA. 94089.



## UNDERSTANDING YOUR REGISTERS

by Lynn Ewing

After playing in numerous accordion orchestras, I have noticed that many accordionists do not fully understand the register or "switch" markings in their music and how it relates to their particular instrument.

Part of the difficulty has to do with the fact that the register names and locations are not completely standardized, that there are varying numbers of reeds in different accordions, that there is the further complication of "wet" and "dry" tuning, and also, whether the accordion has a tone chamber, which is also called a "cassotto".

While all this sounds extremely complex, you can easily understand the register switches as simply a way to describe which sets of reeds are sounding. This article will discuss only the **treble registers**, as the bass registers are even more complicated because of the chord buttons!







Accordion reeds essentially come in three categories - high reeds, middle reeds and low reeds. Most accordions, (though not all), have a symbol of a circle or box divided into three parts on the treble register switches, which contain dots indicating which reeds are sounding when that switch is pressed. Sheet music in recent years often uses the same symbol to indicate which register should be used, particularly in orchestra music, although this can vary as well.

The top section of the circle (normally located closest to the grill) is used to indicate a high reed, typically called "piccolo", the middle section the middle reed or reeds, often called "Clarinet" or "Violin" and the low section indicates the lowest pitched reed which is often called "Bassoon". The names attached to the symbols are not fully standardized, but are in fact a shorthand way of

talking about the register switches - which simply tell you which particular combination of high, low, or middle reeds are being used.

Accordions can have 2, 3, 4, or 5 reeds on the treble side, and this you can usually tell by the "Master" switch, which has a dot to indicate the general pitch of each type of reed that the accordion contains. Usually, the "Master" register means that all the reeds are sounding. It is common for smaller accordions to have 2 reeds on the treble side - either one low reed and one middle reed, or 2 middle reeds.

When the "Bassoon" or low reed sounds, represented by a single dot in the low section of the symbol, a single reed plays the lowest pitch. When the "Clarinet" reed sounds, there is a single reed playing the middle pitch. And when the low and middle reeds are both playing, you have a sound that is referred to as "Bandoneon" on larger accordions, which means that only a single middle and a single low reed are playing.

Low reed			16'	Bassoon
High reed			4'	Piccolo
Basic middle reed + low reed			8' + 16'	Bandoneon

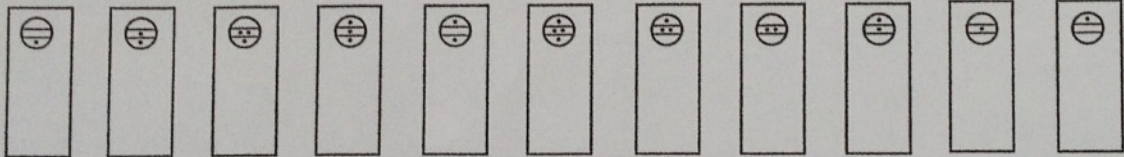
This sound is called "Master" on smaller accordions, which means that all the reeds that accordion has are playing.

Some common names for registers using the combinations of reeds, in addition to the ones mentioned above, are "Accordion" - two middles and a low, "Harmonium" - one high, one low, and one middle, "Organ" one high and one low reed with no middle, "Musette" - two middles and one high, and "Oboe" - one high and one middle reed. You can see why these "shorthand" names are handy!

(Continued on next page)

# Treble Keyboard

Shifts



Bassoon

Bandoneon

Accordion

Harmonium

Organ

Master

Musette

Violin

Oboe

Clarinet

Piccolo

### Understanding your Registers, Cont'd:

If there are two middle reeds on an accordion, the accordion can have 2 types of tuning - a "dry" tuning, which means that these two reeds are tuned to the exact same pitch, or a "wet" or "musette" tuning, which means that one of the middle reeds is tuned to a slightly higher or lower frequency than the other. This gives a tremolo or vibrating effect between the reeds when played together, as is typical in French music. While wet tuning can be very pleasing when played solo, it can be hard on the ear in orchestras, as each of the reeds tuned to a different frequency has a different pitch. ANY register that has 2 dots in the middle section means that BOTH the middle reeds are sounding. If you have a wet tuning, you may wish to avoid using those registers when playing with other accordionists.

If an accordion has more than three reeds, it is most common for there to be two middle reeds, so a little additional explanation is in order.

The switch labeled violin most often refers to both middle reeds being played together. When the accordion is dry tuned, the violin switch will simply give a stronger sound at concert pitch, as both reeds play at once. If wet tuned, the typical wavering musette sound will be heard. A dry

tuned accordion playing on the register which is most often called "Musette" (2 middles and a high) will NOT have a wet sound, but there will be a little bite to the sound as the high reed comes in.

Some accordions have 3 middle reeds, usually all tuned to slightly different frequencies, and this gives a very strong traditional musette or wet sound. Some accordions - in particular ones used primarily for playing jazz - have double low reeds, and leave out the high reed completely. If the accordion has a tone chamber, even more possibilities are available, and this is why some accordions have 14 or more register switches. If one middle reed is in the chamber and one out, there will often be a name attached to these combinations of reeds as well. A single middle reed in the chamber is a mellower, more resonant sound, while the middle reed out of the chamber has a brighter sound.

For a detailed discussion of musette and dry tuning, as well as a lot of great information about the insides of your accordion, I recommend **George Bachich's** book "**Piano Accordion Owner's Manual and Buyer's Guide**". You can contact him at [gbachich@accordionrevival.com](mailto:gbachich@accordionrevival.com) or Accordion Revival, PO Box 3238, Napa, CA 94558.

## CHANGE IN MEETING SCHEDULE

Your Board has decided to make a bold change in our club schedule. Every year, we have at least 5 major conflicts with holidays and events on the third Sunday, starting with Martin Luther King Day in January, President's Day in February, Father's Day in June, Cotati in August, and often "too close for comfort" dates near Thanksgiving and Christmas. This year has been a particularly difficult year in terms of Oyster Point Yacht Club (OPYC) conflicts, and we hope to alleviate that by working with them closely, and making a change to the **SECOND SUNDAY of the month. This will begin in January of 2015.**

### 2014 Changes in Meeting Dates:

**April 13, 2nd Sunday** (OPYC request)

**June 22, 4th Sunday** (OPYC request)

**August - no meeting** COTATI FESTIVAL

**October 12, 2nd Sunday** (OPYC request)

**ATG FESTIVAL COMES TO  
SAN FRANCISCO  
Crowne Plaza  
Airport Hotel  
Burlingame, CA**

**JULY 23-26, 2014**



The 74<sup>th</sup> Annual Festival of the Accordianists and Teachers Guild, International (ATG) will be held in San Francisco in July.

For competition information, registration forms, and more go to: <http://www.accordions.com/atg>.

The headliners are **Stas Venglevski** from Milwaukee, and **Frank Petrilli** from Los Angeles.

An hour long documentary about the accordion - "Behind the Bellows" will be one of the festival highlights. Film maker **Steve Mobia** will be present at the screening to answer questions.

See page 2 of this newsletter for information about San Francisco Accordion Club's participation and competition at the Festival.

**2014 ATG Festival Orchestras**

by Betty Jo Simon

This year the ATG will once again have two Festival Orchestras; however, one will be for those players who are perhaps less experienced or who have never participated in an orchestra. The ATG is very happy to have ATG member **Beverley Fess** from Okotoks (close to Calgary), AB, Canada, direct this second orchestra. Beverley has been conducting orchestras for many years as well as teaching all levels. **Michael Bridge** is one of her very successful students! In addition to conducting many different levels of orchestras, she has also played in many groups at various events in both the USA and Canada, as well as the World Accordion Orchestras, so she is well-prepared to work with one of the ATG Festival Orchestras this year.

The second ATG Festival Orchestra will be conducted once again by **Joan C. Sommers** who is certainly one of the busiest conductors in the accordion field today. She has conducted all levels of players of all ages and finds all groups exciting. Joan is well known for her symphonic accordion orchestra arrangements for large orchestras and considers **Anthony Galla-Rini** her inspiration for continuing her great interest in that particular field of the accordion. She is the founder of the World Accordion Orchestra sponsored during the Coupe Mondiale competitions under the auspices of the Confédération Internationale des Accordéonistes. She serves as a Vice-president of the CIA, is a past president of ATG, and was awarded the Professor Emerita designation upon her retirement from the University of Missouri-Kansas City Conservatory of Music. Joan has conducted several times at ATG and AAA Festivals, the Las Vegas Accordion Convention and just recently the Mesa Accordion Event honored her upon her 80<sup>th</sup> Birthday in February.

The repertoire for these two groups will be announced very soon so watch the ATG website [www.accordions.com/atg](http://www.accordions.com/atg) and future Bulletins and send your registrations in quickly. It is difficult to announce repertoire without knowing who and how many people will be playing in the orchestras. Your early decision to play in the orchestra which best fits your abilities, experience, and time for learning the parts does indeed help finalize crucial repertoire decisions early. ATG knows there is a part waiting for you, so sign up soon!



## Performing Around the Bay

**Ron Borelli** • San Mateo  
[rborelli@aol.com](mailto:rborelli@aol.com),  
[www.ronborelli.com](http://www.ronborelli.com)

**Richard Denier** • Carmel  
[rdenier@sbcglobal.net](mailto:rdenier@sbcglobal.net)

**Peter Di Bono** • San Francisco  
[www.peterdibono.com](http://www.peterdibono.com)

**Reno Di Bono** • South Bay  
[ourhike@aol.com](mailto:ourhike@aol.com)  
[www.italianaccordion.com](http://www.italianaccordion.com)

**William De Michelis** • South Bay  
[wdd777@comcast.net](mailto:wdd777@comcast.net)

**Joe Domitrowich** • South Bay  
[www.capricious-accordion.com](http://www.capricious-accordion.com) or  
[www.alpinersusa.com](http://www.alpinersusa.com)

**Skyler Fell, Hobo Gobelins** Oakland  
[www.myspace.com/hobogobelins](http://www.myspace.com/hobogobelins)

**Ed Gorzynski, Jr.** • East Bay  
[edspolkas@yahoo.com](mailto:edspolkas@yahoo.com)

**Bruce Kirschner & The Klezmakers**  
[kirschner@aol.com](mailto:kirschner@aol.com)  
[www.klezmakers.com](http://www.klezmakers.com)

**Big Lou, aka Linda Seekins** • San Francisco  
[www.accordionprincess.com](http://www.accordionprincess.com)

**Rob Reich** • East Bay & San Francisco  
[robbyreichmusic@gmail.com](mailto:robbyreichmusic@gmail.com)  
[www.robreich.com](http://www.robreich.com)

**Diana Strong** • Pacifica  
[dianajstrong@gmail.com](mailto:dianajstrong@gmail.com)  
[http://www.dianastrong.wabs.com/Diana\\_Strong\\_accordion/Home.html](http://www.dianastrong.wabs.com/Diana_Strong_accordion/Home.html)

**Tangonero**  
<http://tangonero.com>

**Whiskey and Women** •  
[www.whiskeyandwomenmusic.com](http://www.whiskeyandwomenmusic.com)  
 or Facebook, MySpace and  
 You Tube to view videos

**Mike Zampiceni** • South Bay  
[eclecticguy@comcast.net](mailto:eclecticguy@comcast.net)

### Please Remember!

To leave our meeting hall at the Oyster Point Yacht Club clean! Clean up food or drink spills and recycle all trash.

### SFAC Newsletter Ad Policy

Members may place one small ad (business card size) for one month free of charge in a given year; after that the charge is \$10 per issue or \$100 per year.

Monthly ad prices for members: quarter page ad \$25.00; half page ad \$50, and a full page ad \$100. Nonmember rates are double the member rates.

A flyer (no larger than 5" x 8") advertising an event may be included in one issue for \$50 for members, \$65 for nonmembers.

### PLAY FOR US!

Playing warm up or during the break is a great, casual way to share your talent and hone your performance skills. Although our featured performers are scheduled in advance, we have lots of opportunities during the first part of the meeting for people who would like to play a short 10 or 15 minute set, or even just a couple of songs. Contact **Dominic Palmisano** at 415-587-4423 or email [accord47@gmail.com](mailto:accord47@gmail.com), or **Lynn Ewing**, 650-453-3391, or [ewinglynn@gmail.com](mailto:ewinglynn@gmail.com)



# ACCORDION EVENTS

There are events happening all over the US. Check out [AccordionUSA.com](http://AccordionUSA.com) for all kinds of cool festivals and performances.

*ATG FESTIVAL COMES TO  
SAN FRANCISCO  
Crowne Plaza Airport Hotel  
Burlingame, CA*



**JULY 23-26, 2014**

See pages 2 and 6 of this newsletter for more information

## Leavenworth International Accordion Celebration

**June 19-22, 2014**

Leavenworth, Washington

Sponsored by the Northwest Accordion Society

There will be nightly concerts, performances by **Cory Pesaturo, Tony Lovello, Andy Mirkovich, Jaun Barco and Conjunto**, and the **Spokane Accordion Ensemble**.

For more information go to:

<http://www.accordioncelebration.org/>

## AAA Festival July 9-13, 2014 in Tarrytown, NY

**American Accordionists' Association (AAA)**

Member of the Confédération Internationale des Accordéonistes - CIA (IMC-UNESCO)



Following the great success of the 75th Anniversary AAA Festival in NYC, the AAA is proud to announce the 2014 AAA Festival to be held at the Double Tree Hotel in Tarrytown, New York from July 9-13, 2014.

There will be several prize categories including the Carrozza Scholarship; Belfiore Entertainment; Tony Dannon Jazz. The Festival will feature interesting workshops and talented performers.

For further information: [ameraccord1938@gmail.com](mailto:ameraccord1938@gmail.com)

## COTATI ACCORDION FESTIVAL



**August 16-17, 2014**

**Performers announced, go to**

<http://www.cotatifest.com/>

## The 15th Annual Las Vegas International Accordion Convention

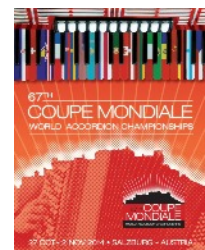
**August 18 - August 21, 2014**



For more information go to:

<http://accordionstars.com.dnnmax.com/Home.aspx>

The Confédération Internationale des Accordéonistes (CIA) will hold their 67th CIA Coupe Mondiale and 132nd General Assembly of Delegates in Salzburg, Austria, from **October 27 to November 2, 2014**.



For full details go to:

<http://www.coupemondiale.org/index.htm>

**Accordion Club of the Redwoods** 3rd  
Monday of the month at 7:30 p.m.  
Hermann Sons Hall • 860 Western, Petaluma, CA  
\$3 admission donation Contact: Tony Mustaro—  
President (707) 318-0474 [dcdacapo@gmail.com](mailto:dcdacapo@gmail.com)

**Golden State Accordion Club (GSAC)**  
President/CEO: Carole Enneking (707) 864-2359  
[gsaccordionclub@netfirms.com](mailto:gsaccordionclub@netfirms.com)

**The Vacaville Chapter** meets monthly on the second  
Thursday, 6:30 p.m. at Pietro's No. 2 at  
679 Merchant Street, Vacaville, CA 95688  
(707) 448-4588

**The Humboldt Chapter** meets monthly on the third  
Tuesday, 7 p.m. at Humboldt Swiss Club, 5403  
Tompkins Hill Road, Loleta.

**The Sacramento Chapter** meets monthly on the fourth  
Wednesday, 7 p.m. at the Old Spaghetti Factory, 12401  
Folsom Blvd., Rancho Cordova. Contact for all three  
Chapters: Carole Enneking (707) 864-2359

**Good Time Accordion Club (GTAC)**  
meets monthly on the second Wednesday, 7 p.m. at  
Escalon Community Center, 1055 Escalon Ave,  
Escalon. Contact: (209) 545-3603

**Northern California Accordion Society (NCAS)**  
meets monthly on the first Wednesday, 6:30 p.m. at  
Lutheran Church Hall, 6365 Douglas Blvd, off Hwy  
80, Granite Bay, CA. Contact: Jerry Choate (530) 345-  
2031

**Silicon Valley Accordion Club (SVAC)**  
meets 1st Sun. of each month at Harry's Hofbrau, 390  
Saratoga Avenue, San Jose, corner of Kiely.  
1 p.m. \$5, under 16 - no charge.

## Accordion Instruction

Bart Beninco (707) 769-8744  
Ron Borelli (650) 574-5707  
David Chelini (916) 428-8764  
Peter Di Bono (415) 753-1502  
Lynn Ewing (650) 453-3391  
Skyler Fell (415) 596-5952  
Lou Jacklich (510) 317-9510  
Marian Kelly (650) 854-1896  
Vincent Rinaldi (415) 824-7609  
Big Lou (Linda Seekins) (415) 468-5986  
Joe Simoni (650) 867-1122  
Sharon Walters-Greyhosky (650) 731-6010  
Richard Yaus (650) 832-1740  
Mike Zampiceni (408) 569-2579  
Norma Zonay-Parsons (408) 246-3073

## SFAC Officers

Lynn Ewing, President  
(650) 453-3391 - [ewinglynn@gmail.com](mailto:ewinglynn@gmail.com)

Dominic Palmisano, Vice President  
(415) 587-4423 - [accord47@gmail.com](mailto:accord47@gmail.com)

Mike Zampiceni, Secretary  
(408) 734-1565 - [eclecticguy@comcast.net](mailto:eclecticguy@comcast.net)

Elaine Cooperstein, Treasurer  
(510) 921-9323 - [elainedc@sbcglobal.net](mailto:elainedc@sbcglobal.net)

## SFAC Directors

Jean Moshofsky Butler, (415) 377-9266  
[threehummingbirds@gmail.com](mailto:threehummingbirds@gmail.com)

Vince Rinaldi, (415) 824-7609  
[vinnyrinaldi01@gmail.com](mailto:vinnyrinaldi01@gmail.com)

Corinne Chandel, (626) 807-8147 [chancori@gmail.com](mailto:chancori@gmail.com)

Don Savant, (408) 257-0379 [donsavant@yahoo.com](mailto:donsavant@yahoo.com)

## Newsletter

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[deeanamc@yahoo.com](mailto:deeanamc@yahoo.com)

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**Club & Musical Meeting**  
**Next Meeting (**Second Sunday**)**  
**April 13 at 2 p.m.**  
**Admission: \$10 for all (Fundraiser)**

**DIRECTIONS:**

From 101 traveling either North or South, Oyster Point exit. Turn right onto Marina Blvd. (be careful not to turn right onto Gull Drive, just before Marina Blvd.) Continue past the gate house to the sign Oyster Point Yacht Club. There is plenty of parking and ramp access. Visit us online @ [www.sfaccordionclub.com](http://www.sfaccordionclub.com)

**SFAC Membership is**

\$30.00 per year for individual or family.  
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NEW MEMBERS, please include your name and address along with your check, as well as a phone number and email address, if you wish.

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**2014 Changes in Meeting Dates:**

**April 13, 2nd Sunday (OPYC request)**

**June 22, 4th Sunday (OPYC request)**

**August - no meeting COTATI FESTIVAL**

**October 12, 2nd Sunday (OPYC request)**

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