

The BAAC Page



NEXT MEETING: Wednesday, March 6

7:00 p.m. at Patio Espanol

This promises to be a really special meeting, headlined by Andrew MacNamara, virtuoso Irish accordionist arriving from Ireland on that very day, and Father Joe Baccellieri, another virtuoso, from Portland! We'll also have one of Joe Smiell's popular mini-workshops, so **bring your accordion!** On top of all that, we'll learn about recording from Reno Di Bono. Don't miss this one!

And, don't forget ...

Ron Borelli's workshop Saturday, March 2 from 10:00 a.m. to 1:00 p.m. at Moose Lodge Daly City. Bring your accordion, your music stand, and some of your favorite sheet music, and learn about improvisation, something we all would love to know how to do!

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President's Message

The February meeting was gratifying. We had a great attendance. It was a real pleasure to have the students and their teachers

play. We heard some superb music

and witnessed real progress in those we've heard before. See *George Chavez' writeup elsewhere in this newsletter.*

Teachers, don't wait for a "student night" to let us hear your students! We welcome students anytime.

We are eager to hear beginners and intermediates as well as accomplished players!

The program for the **March 6 meeting** will be diverse and interesting, and I hope you won't miss it! We have **Andrew MacNamara** flying in from Ireland that very afternoon and coming directly to our meeting! He is a real pro with Irish accordion, and I can hardly wait to hear him play! I hear he is absolutely amazing. He will also be performing and giving a workshop at Boaz Accordions on Sunday, March 10. We will also have **Father Joe Baccellieri**, who lives in Portland and is a BAAC member. Those of you who know Father Joe, know what a fabulous player he is, of all styles and types of music. If you've attended Galla-Rini camp, chances are you have taken at least one of Father Joe's workshops. I've taken two of them and came away from each with my head spinning with ideas (now if I only had the time to practice them!). See page 2 for more about our two stars for this evening.

Also in March, member Reno Di Bono is going to do a demonstration on recording. I don't know what to expect here, except that we'll surely come away knowing a lot more about recording than we did before!

Last but not least, we'll have **Joe Smiell's "Scale Study" mini-workshop.** So, **bring your accordion!** All players from beginners to advanced will learn from this workshop, and have a great time doing it! The music (enclosed) may look simple, but wait till you hear it put together ensemble-style!

At the February meeting, after brief discussion, the members present agreed with the board that it is not practicable to try to put on a two-day event as early as this November. We simply

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don't have the experience to put together an event of such magnitude in so short a time. So, the "accordion weekend" event, which we had hoped to hold the first weekend in November, is on the "back burner" for now.

We do have something very exciting to look forward to, so start thinking about it now: Ron Borelli was approached by the **Italian Heritage Day** (formerly Columbus Day) Parade Committee. They would like at least 20 players for this year's parade, which will take place on **Sunday, October 13**. The music will be Italian, of course! we're going to borrow or rent a flatbed truck, which we will decorate, and it will be our "float." This will be great fun! We'll send out music to all who are interest in playing. We need play only a few pieces because the audience changes along the way. Let's make San Francisco proud of the accordion, its designated *official instrument* (thanks to several BAAC members)! And let's hope for good weather!

Don't forget **Ron Borelli's Workshop on Improvisation** from 10:00 a.m. until 1:00 p.m. Saturday, March 2 at Moose Lodge Daly City! (See announcement elsewhere in this newsletter.)

From the input I've heard to date, most of you prefer the old **Golden Gate Bridge logo**, so we're using it again, with "The BAAC Page added at the top. I'll try to get a clearer scan of it for future issues.

Think about **playing for a school!** It is so gratifying. I have played many time at Lake School (actually a pre-school) in Oakland, where a couple of my friends work. If you haven't played for a school, you've missed a great experience. Those kiddies absolutely love it! They sing and dance and play their little "percussion" instruments--and their two very popular little Hero accordions. The ACE ensemble plays frequently at schools and is going to play at the San Miguel Elementary School in Sunnyvale on Monday, March 11. You should see the letters we get from those school children after we play for them!

See you on March 6!

Val



Board Synopsis

by Richard Schiller

Your board met on Monday, February 4. We have a total of \$7,596.75 in our bank accounts. Membership renewals are still coming in. The board voted to reaffirm our policy of not paying outside entertainers to play for the club, and that any exceptions will be voted on on a case-by-case basis. The board also agreed that the February BAAC Page will need to be two ounces because of the Las Vegas convention flyers, and we will pay the additional postage in February. The board also voted to ask the membership present at the February meeting whether we should postpone the two-day accordion event planned for this November. We need a chairperson for the picnic, coming up in July.

Our Electrifying Performers for March

Andrew MacNamara, world traveling Irish accordion virtuoso, has brought his inimitable magic to audiences in Poland, East Germany, Japan and America. In 1996, he formed his own band, The Lahawns, and recorded the highly acclaimed album "Live at Winkles." He has recorded two solo albums in addition to a second album with The Lahawns, "Live at Lena's," released this past January. Mr. MacNamara will be appearing in various venues in the Bay Area this March, including Boaz Accordions (see President's message in this newsletter) and the Plough and Stars in San Francisco. Unfortunately, we were unable to obtain a photo in time to include with this newsletter.

Father Joe Baccellieri is well known to anyone who has attended Galla-Rini camp or the Rose City accordion camp in Silver Falls, Oregon. He continues to teach at both these camps. He has been playing accordion for 57 years and studied under Frank Baldino and Joe Parente. He has performed for many years on television, in concerts (including a Myron Floren concert in 1957), and with the Gem Tones Dance Band. He was a musical and choral director and consultant for many years at Central Catholic High School in Portland, Oregon. On top of all the musical activities, Father Joe manages to keep a demanding theological schedule.



**Father Joe
Baccellieri**

February Meeting: a Biggie

By George Chavez

The meeting was a great success and a lot of fun for all who attended, including those who performed on stage. Since the January meeting was cancelled because the hall was closed unexpectedly on our meeting day, it seems that everyone had two months of conversation saved up for this meeting tonight.

There was a line outside the door to get in, and inside, every seat was taken. We were happy to have Herb Meier play a variety of songs in his smooth and effortless style before the meeting started.

The meeting began with our president, Val Kieser, welcoming all to the meeting and listing many club-related activities in the coming weeks and months. Val then passed the microphone over to Domenic Saso, the MC for the evening.

Two of Lou Jacklich's students played this month, even though Lou himself was unable to attend due to his wife's illness. Lou's first student player was Thor Miao, a 19-year-old with a nice smile and fast fingers. His playing was much improved since I last heard him. He also appeared to be quite relaxed while playing. He played *Hungarian Dance No. 5* by Brahms, the famous tango *Jalousie*, and Chopin's *Minute Waltz*. Lou's other student player, whom we all remember from years past, was Jeremy Jeans, the real showman of the evening. He looked extra sharp in his striped suit and flashy shirt and tie. Just like Thor, each time Jeremy plays for us we can see the improvement. What caught our attention were his very fast fingers, his energetic style and his enthusiasm--and he is only 14! Jeremy played *Cumanchero Cumana*, *Hava Nagila*, and Jeremy's own *Boogie*. It was especially nice to see these teenagers enjoying playing in front of all of us.

Rick Bez, in an impromptu appearance, then played his newly purchased reedless accordion, along with his own vocal accompaniment. He played several songs, of which one was given to him by Clyde. He demonstrated a variety of instrument sounds on this accordion, including the violin, the blues sax and the concert sax. I first met Rick at an accordion festival in San Francisco in October 1995, and he told me about BAAC and gave me a number to call. The December 1995 meeting was my first, and I've been coming to the BAAC meetings ever since. BAAC has been a place where I and many others have made lasting friendships and have advanced musically. Thanks, Rick!

Our next players before intermission were our very own Frank Schlotter and Sharon Walters, his teacher. Frank played two rain songs, using what he referred to as his "reedless stand." He played *Let a Smile Be Your Umbrella*, and a Mexican song that, translated into English, means "Yesterday I Heard the Rain." Frank and Sharon then played *My Wild Irish Rose* and *Santa Lucia*, duet-style. I found it interesting to observe the interaction between teacher and student while they were playing together. Sharon demonstrated with her facial expression a feeling of pride and encouragement. When I see a student player or someone I know playing on stage, I am always rooting for them in addition to hoping they will not stumble too much and will make it through to the end of the song. It is sort of like rooting for the home team.



Jeremy



With proud parents

During intermission Herb Meier once again did the honors with his smooth and enjoyable playing. Sharon Walters won the raffle for the soft accordion case. Bob Smith was the second winner, taking away the cash. Considering the large number of people who were holding tickets, Bob also was a big winner.

After intermission, Valarie Morris and her students, Burt Kaufman and Valerie Wade, along with Sharon Walters, played four songs, all composed by Valarie: *The Penguin*, *The Deer*, *Before the Storm*, and *After the Storm*. (Remember, the theme for this evening was a combination of "Winter," which was to be the theme in January, and "Students/Teachers.") Burt Kaufman then played a solo, *Danube Waves*, and did an excellent job considering that he has been playing for only three months! Valarie Morris mentioned that she had some of her music books available for sale.



Sharon and Frank



Valarie's Quartet: Burt Kaufman, Sharon Walters, Valerie Wade, Valarie Morris

Next, Bob Pisani, who also happens to be BAAC's treasurer, played under the watchful eyes of his teacher Ron Borelli, who was carefully listening to every note. Bob played on

his beautiful new Vignoni accordion that he bought in Italy last fall. Bob played *Ah Marie*, *Accordiana Polka*, and *Arrivederci Roma*. Then Bob and Ron teamed up to play *Giselle* by Richard Galliano. Ron told the audience that Bob came to his first piano lesson with an old accordion in tow. After the first lesson of half piano and half accordion, Bob decided to stick with the accordion! Bob has been studying with Ron for two years.

Luke Hickman, Sharon Walters' student, was the last player on stage for the evening, and he played two German dances and a Mazurka. Luke and Sharon then played *Santa Lucia* and waltzing themes.

This evening's players were eager to play and seemed ready to play more songs than they were allotted. The meeting ended with the presentation of certificates to the students, and thanks to all who played. The evening continued on, however-- with several people trying out Rick Bez' new reedless, and sampling the sumptuous food (thanks to Frances and Dominic Benedetto).

In many ways this meeting seemed different from past meetings in that so many students played--seven in all--and because the audience was supporting them with each note that they played.



The adult students receive their certificates

Miscellany ...

* **Condolences** to Barbara Winter whose mother recently passed away.

* **Valarie Morris** is starting an ensemble class in the East Bay. It's a 6-month class that will meet in the evening on the third Monday of the month. Playing level: intermediate. Anyone interested in participating should call Valarie at (510) 222-8442 or e-mail her at valarie@skyblueproductions.com.

* **AbsolutAccord**, the fabulous precision ensemble led by Richard Yaus, played to a packed house at Boaz Accordions on January 27. They played *Washington Post March*, *C'est Si Bon*, *Under Paris Skies*, *Chitarra Romana*, *Praeludium*, *Hofballtanze*, *Tritsch-Tratsch Polka*, *New York, N.Y.*, *Over the Rainbow* and *Sweet Georgia Brown*.



AbsolutAccord l. to r. Marian Kelly, Doug Collins, Norma Zonay-Parsons, Ron Harris, Joe Simoni; front: Richard Yaus

* **Steve Mobia** is planning to make a **video documentary** on the history of the accordion in the San Francisco area. He is looking for historic photos and documents as well as old recordings, including old 78's, of accordion music. If you have anything you'd like to contribute, please contact Steve at mobia@mac.com or call (415) 467-4448.

* Val has received 10 more copies of the **Frosini CD**. They will be available at the March meeting. We also have 10 copies of the **Chicago Accordion Club CD**, which has been very popular wherever it has been offered. Speaking of the Chicago Accordion Club, CAC member Mort Herold (MortHerold@aol.com) has available a **historic collection of original accordion recordings** from the early nineteen hundreds to the present, including Magnante, Galla-Rini, Pietro Deiro, Guido Deiro, Frosini, Art Van Damme, Astor Piazzollo and many, many more. Mort's phone number is (708) 798-3350.



Burt Kaufman



Jeremy and Thor get their certificates



Bob Pisani



Ron and Bob



Frank Schlotter



Sharon and Luke

Come and join in ...

Bay Area Accordion Club

Meets 7 p.m. the first Wednesday of the month
At Patio Español, 2850 Alemany Blvd.
San Francisco

For information call (510) 531-4836
Website: www.baaccordionclub.org

East Bay Accordion Circle

Meets the second Thursday of the month
1517 – 5th St., Berkeley. Bring your accordion!
For information call (510) 548-2822

Accordion Club of the Redwoods

Meets 7:30 p.m. the third Monday of the month
Hermann Sons Hall, 860 Western, Petaluma
For information call Harry (707) 838-2859

Golden State Accordion Club

Meets 7 PM the second Tuesday of the month
At Pietro's #2, 679 Merchant St. in Vacaville
For information call (707) 864-2359

Good Time Accordion Club

Meets 7 p.m. the second Wednesday of the
month
Community Center, 1055 Escalon Avenue,
Escalon
For information call (209) 545-3603

South Bay Accordion Jam

Meets 2:00 p.m. on the first Sunday of the month
Seventh Day Adventist Church
5265 Carter Ave., near Camden & Kooser

BAAC Ensemble Practice

Second and Fourth Wednesdays at 7:00 p.m.
Moose Lodge, 7535 Mission St., Colma/Daly
City
For information call Frank (650) 574-4757

BAAC "Fun Band" Practice

Third Wednesday of the Month at 7:00 p.m.
Moose Lodge, 7535 Mission St., Colma/Daly
City
For information call Frank (510) 339-1163

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Accordion Teacher Listings
San Francisco/North Peninsula

Peter Di Bono
Theory/Technique/Performance
(415) 753-1502

Lou Soper
Every Tuesday 3:00-6:30 p.m.
Moose Club, Colma/Daly City
(510) 841-6745

Sharon Walters
All levels (415) 621-8284

North Bay

Steve Albini
Marin/Sonoma
Private (415) 897-4131

Bart Beninco
Accordion and Piano
Petaluma (707) 769-8744

Marjorie Konrad
Button Box, Piano Accordion
& Chromatic
Santa Rosa (707) 539-5308

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

Peninsula & South Bay

Lynn Ewing
All levels/ages
(650) 365-1700

Marian Kelly
Lessons structured to your
Individual need
(650) 854-1896

Ron Borelli
Theory, Technique, and Performance
(650) 574-5707

Sacramento

Mike Zampiceni
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BA and MA in Music
(916) 966-8384

Correspondence

Gary Dahl
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Mel Bay Arranger/Author
Phone/FAX (253) 770-9492
www.accordions.com/garydahl

Scale Study

Joe Smicll
Nov. 01

1 1 2 1 1 2 3 2 1 1 2 3 1 3 2 1 1 2 3 1

2 1 3 2 1 1 2 3 1 2 3 2 1 3 2 1 1 2 3 1 2 4 1

3 2 1 1 3 1 2 5 4 1 3 2 1 5 5 4

5 5 3 5 5 2 5 5 1 2

5 5 1 3 1 2 5 5 1 3 2 3 1 2

5 5 1 3 2 1 2 3 1 2 3 4 5

A Big Welcome...

.... to new members **Julie Norman, Burt Kaufman**, and (former member, now returning) **Rick Bez!**

And Best Wishes ...

.... to Mrs. Jacklich, Lou's wife, who is recovering from surgery. Lou promises to come and play for us as soon as he can.

* * * * *

Save June 5 ..

Tony is coming to a BAAC meeting again!



The "Liberace of the accordion" will be on tour in California again in June and will be offering his latest CD, *"Tony Lovello Then & Now, Volume 2"*, featuring many tunes we all know and love, including an *America the Beautiful* medley... and we'll get to hear him play them live!

A few Tips taken from Worship with Peter Soave in San Francisco February 1998

* For "butterflies": Think of your name, telephone number, or something very familiar -- it will help relax you.

* Below/Tone Control: For a "natural" sound play a note while letting bellow move by gravity (don't pull or push). Strive for "natural" sound when playing. Bellow control is the most important part of what a player sounds like.

* Practice with fingers 4 - 1 and 5 - 1, black key to white key above. A few minutes a day will make it easy. Example: B flat to C above it.

* Using bellow, play smoothly, not choppy. Use single reed (such as clarinet) when practicing. Play difficult passages or exercises over and over until they become natural and smooth.

* People like to hear what "1" is (that is, the first beat of a measure), especially with polkas.



My First Meeting with Charles Magnante

By Eddie Chavez, Co-author

The Golden Age of the Accordion

Much has been written about Charles Magnante and his unique contributions during the era that came to be known as the "Golden Age" of the accordion. Today, young accordionists who never had the privilege of personally knowing him must search for his recordings so they can hear his majestic artistry and technique. When reminiscing about Maestro Charles Manange, I consider myself fortunate to have lived during the same era when "Charlie" was seemingly everywhere playing his Excelsior accordion as only he could. I referred to him as Charlie because that is how he liked to be called as he never thought of himself as anything but a common man with a God-given talent. Others, however, who heard him play and who knew him recognized that while he may be a common man, his talent and artisanship with the accordion were unique in every respect. Thankfully, I don't have to rely on mere recordings of Charlie since I was there to see and hear him in person as he performed for thousands of fans over the course of his brilliant musical career.

When I heard Charlie play on radio programs such as "Manhattan Serenade" and the "Lucky Strike Hit Parade," I fell in love with the sound of the accordion that he played so effortlessly. With his technique and skill, it was easy to see why everyone in those days referred to him as a man with a thousand fingers. Although there were many other fine accordionists during that era, as well as today, whose who actually heard Charlie play can't help but wonder if anyone can ever match the way Magnante played the accordion.



In about 1954 my wife, Kathryn, and I traveled to New York on vacation. When we got to New York City, I phoned Charles at his home and asked to meet him; whereupon he suggested that we meet at the NBC studios at 10 a.m. the next morning. When we arrived, he was already cutting a tape with his trio, so the attendants seated us in a viewing room where we could see the recording session. When the taping session was finished, the attendants told Charles that someone was waiting to see him. He then immediately came to meet us and, after apologizing for the delay, asked if he could play something for me. Since this was our first meeting, I could not imagine him being so courteous and generous. "Yes," I said, "would you please play 'Swingiana' for me." And to my amazement, he played 'Swingiana' for me as if he were playing for

a thousand people. What an artist as he played! I congratulated him and thanked him when he finished, but he wasn't finished yet. He then turned to my wife and asked what she would like to hear. Kathryn asked him to please play "Manhattan Serenade." Even to this day, I can still hear and see him playing those beautiful songs just for us.

Seizing on this opportunity, I also asked Charles if he would allow my wife to take a photograph of him and me together, and he said, "Of course." So, he then escorted us out in the front of the NBC studios, and Kathryn took a splendid photograph of us standing together that interestingly made it appear we had known each other for 50 years. What a man! What an artist! What a dream come true to finally meet Maestro Charles Magnante face to face! This was the beginning of a friendship that lasted between us for the next 30 years until his death on December 30, 1986.

Indeed, I count myself very fortunate to have personally known Charles Magnante for those memorable 30 years. He was such a nice, polite, and congenial man. In a regal sense, he was a "prince of a man," yet he somehow just thought of himself as only a commoner. One meets a person like Charles Magnante only once in a lifetime; so, I'm very glad Kathryn and I took that vacation to New York in 1954!

* * * * *

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For more information write or call, or to register send a check, to:

Rose City Accordion Club 7311 SW Laview Dr. Portland Oregon 97219

Questions (503)452-4517

* Note all rooms are double occupancy, you will be assigned a room mate if you don't have one.
** Note - If you want to stay in your own RV you must make your own arrangements with the park camp site **but register with us first** to make sure there is a place in the workshops etc.

Cancellation policy :- Any cancellation received before April 1st will be given a full refund. After April 1st 50% refund, unless we can sell your space to someone else, then you will receive a full refund. **After May 1st no refund.**

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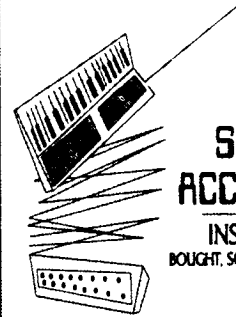
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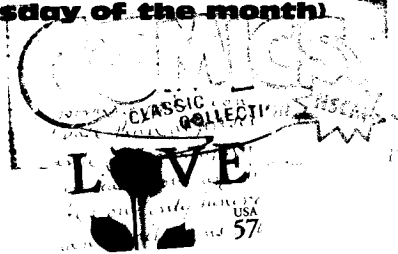
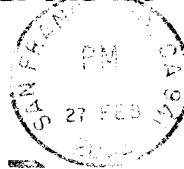
Joe Smiell Vince Cirelli

Ron Borelli Jim Firpo

Submissions to BAAC PAGE are due 2 weeks after the 1st Wednesday of the month!

BAAC PAGE

San Francisco Bay Area
 Accordion Club
 PO Box 318175
 San Francisco, CA 94131-8175
www.BAACaccordionclub.org



FIRST CLASS POSTAGE



Acc 3

Scale Ex. "C"

Joe Smiell

The image shows a handwritten musical score for guitar, titled "Scale Ex. 'C'" by Joe Smiell. The score is written on six staves in a treble clef with a 3/4 time signature. The key signature is one flat (B-flat), indicated by a flat symbol on the first line of the first staff. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals. Fingerings are indicated by numbers 1-5 above or below notes. Fret numbers are shown as small numbers below the staff lines. Several measures are boxed with numbers 1 through 7, likely indicating specific exercises or techniques. The score concludes with a double bar line and a key signature change to one sharp (F#), indicated by a sharp symbol on the first line of the sixth staff. Below the sixth staff, there are three empty staves.

Acc 3

Scale Ex. "C"

Joe Smiell

The image shows a handwritten musical score for a guitar scale exercise in C major. The score consists of six staves of music, each with a treble clef and a 3/4 time signature. The notes are written in a descending and ascending pattern, with various fingerings and fret numbers indicated above or below the notes. The first staff starts with a C4 (fret 0) and ends with a C5 (fret 12). The second staff continues the scale, with a boxed '2' indicating the second fret. The third staff has a boxed '3' for the third fret. The fourth staff has a boxed '4' for the fourth fret. The fifth staff has a boxed '5' for the fifth fret. The sixth staff has a boxed '6' for the sixth fret. The final staff shows the scale ending with a C5 (fret 12) and a double bar line. There are also some additional markings, such as a '4' above the first note of the third staff and a '5' above the first note of the fourth staff. The score is written in black ink on white paper.

Three empty musical staves are located at the bottom of the page, below the main score. They are blank and have no notes or markings.