

December, 2017

♪ ♪ **SFAC Accordion Circle** ♪ ♪
Sunday, December 17, 2017
Chetcuti Community Room
450 Poplar Street, Millbrae, CA
2:00 pm—4:45 pm



It's a Holiday Tradition!

We can't think of a better way to spend the 8th day before Christmas than to come to the annual holiday musical program of the **San Francisco Accordion Club!** Our December musical program, on December 17, will be a glorious example of our **Accordion Circle** format, where the members are both the audience and the performers.



When the jam band has completed its musical interlude, we will pause for some holiday-themed light refreshments, and select our raffle and door prize winners. After the intermission, we will assume our usual positions for the Accordion Circle format of our program. Members are encouraged to volunteer to step up and play one or more numbers, either as soloists or duets.

We will start out by assembling our mighty jam band, who are frothing at the opportunity to bring good cheer to all, with joyous versions of Yuletide classics. For this year we will have updated and well-decorated binders filled with Christmas and other holiday classics, all (of course!) scored for the accordion. The playlist and directions on how to download the music in advance can be found on page 2 of this Newsletter.

Remember, the whole point of the Circle format is to try out new tunes, new arrangements, especially for people that don't have that many opportunities to play around town. We can't think of a finer time of year or finer venue for accordion enthusiasts to share interests and swap observations on the art of playing the accordion!



From the vaults —
SFAC Jam Band
December, 2012

Holiday Play List & Link to Downloadable Jam Book

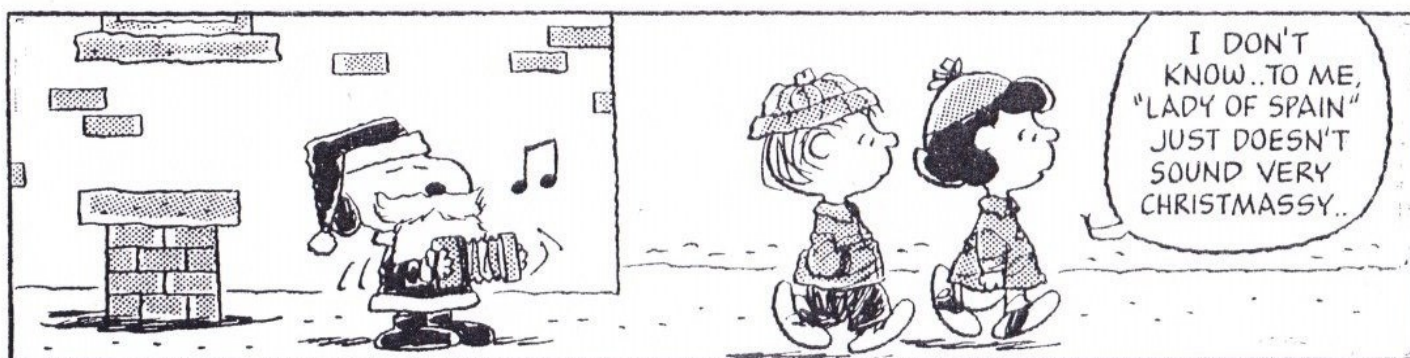
The December Jam Band playlist will include: *Angels We Have Heard on High, Auld Lang Syne, Deck the Halls, Feliz Navidad, Frosty the Snowman, Hark the Herald Angels Sing, Here Comes Santa Claus, Holly Jolly Christmas, Jingle Bell Rock, Jingle Bells, Jingle Jingle Jingle, Joy to the World, Let it Snow, O Come All Ye Faithful, Rockin' Around the Christmas Tree, Rudolph the Red-Nose Reindeer, Santa Claus is Coming to Town, Silent Night, Silver Bells, The Christmas Song, We Wish You a Merry Christmas, White Christmas, and Winter Wonderland.*

Although binders of this music will be provided at the meeting, the pieces are available in advance via this online file share. You may download a copy of the playbook by following these 2 steps:

1. Click on this link or type into a browser: <https://1drv.ms/b/s!AuwG7TTeI-qQh-Z1vIrdEs9HZUmMVw>. (If you do not have a Microsoft account, choose the option to proceed without signing in.)
2. Click the Download option to save the to your computer and open for viewing.

If you have trouble accessing the file, feel free to email drcoop@sbcglobal.net to receive an emailed link or file attachment.

If you choose to print the multi-page document, use the "2-sided printing" option if your printer supports that. If it doesn't, no problem, you might want to do a little arranging of the book. You could always save the book to a thumb drive and bring it to a local photocopy shop or Office Depot, and have it printed double-sided for just a few dollars.



November Meeting Review

The Klezmakers, Lou Jacklich & Colette Ogata, The Truccos

by Mike Zampiceni

Our November meeting was another home run in terms of the quality and variety of the three featured performing groups. The overall mood was buoyant and uplifting, which resulted both from how the performers played as well as kinds of repertoire they played. The ensembles consisted of The Klezmakers; Lou Jacklich and his student, Colette Ogata; and the Truccos, a father and son team.

Long-time SFAC member and past president, Frank Montoro, made a surprise visit to the delight of members in attendance. Frank has been a major contributor since the club's inception, but unfortunately, age and mobility issues have made it difficult for Frank to attend our events.



The Klezmakers, a septet from the Bay Area, performs Eastern European dances, Yiddish theater tunes, and traditional Israeli folk songs. The varied instrumentation consists of clarinet, violin, flute/piccolo, guitar, bass/cello, keyboard, and even an accordion played by club member Bruce Kirschner. Elaine Moise functioned as the M.C., singer, and pianist.

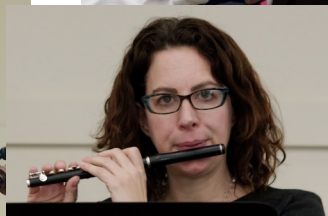
As is typical of Klezmer music, most pieces we heard were in minor keys, and my ear told me that all songs were played in either G minor, D minor, or A minor. Most of this music sounds very happy and uplifting despite the paradox of being written in minor keys, which is often associated

with melancholy music. However, the fast tempos and polka-like construction offset the typical plaintive emotions that minor keys often generate. Klezmer music also features lots of flatted 3rds and 5ths as does jazz.

The Klezmakers alternated between moderate tempo waltzes and horas ranging from slower to quite fast. A hora, also known as horo and oro, is a type of circle dance that originated in the Balkans. The group started our afternoon with a trio of horas, beginning with a piece that sounded a lot like the American standard *And The Angels Sing*. The next hora featured the accordion and clarinet swapping 4-measure solos, with a strong melodic emphasis on flatted 7ths as well as sharped 7ths.

Tumbalalaika was a very familiar waltz I've heard at various times before, and has a very pleasant memorable melody. The chorus portion has a repetitive melodic pattern that lends itself to audience participation, which is what several of us did. The next medium-paced hora found me tapping my feet to the beat of the strongly emphasized first beat of every measure. The last selection was announced as the most successful Yiddish-to-American crossover song, *Bei Mir Bist Du Schoen*, which was a rousing way to conclude a dynamic performance.

Slotted between the Klezmakers and Truccos before our break, Bay Area performing and teaching icon, **Lou Jacklich**, graced us with his appearance and duet perfor-



Photos by Steve Mobia

Continued on next page

mance with one of his students, **Colette Ogata**. They first played an enticing version of a 1945 ballad called *Laura*. This song has become a jazz standard, with more than 400 known recordings. The duo then played a sprightly medley of *El Cumbanchero* and *Cumana* to close their portion of the program.



Following our break, the father and son duo of **Steve and Michael Trucco** regaled us with lots of vitality in the form of Italian-centric selections, plus a few other tasteful standards added to the mix. This well-known accordion duo from Stockton have been playing together for 18 years, and have appeared numerous times at this club as well as the Silicon Valley Accordion society. Most of their repertoire consists of polkas and faster waltzes.

I heard the Truccos perform recently at the Las Vegas Accordion Convention, and I told them that they have an uplifting, happy sound, and that it's hard to be in a bad mood when they play. Their heavily Italian repertoire emphasizes musette-style music. Michael especially is fleet of finger, and has a very clean, articulate technique. Their song renditions are perfectly synchronized, with Steve usually playing the melody and Michael playing the harmony. The harmony mostly consists of intervals of 3rds and 6ths as counterpoint between the two. For contrast, Michael plays the higher reeds, and Steve plays with lower reeds.

Michael Trucco introduced himself and his father, who he said is 78. Among the highlights of their performance, they began with a sprightly, up-tempo waltz called *Theresa Kisses Me*, which Steve also announced in Italian. Michael is also quite a good vocalist, and he



sang *Return to Sorrento* in Italian. They broke from their Italian repertoire for *Pennies from Heaven*, a venerable swing song that Michael sang. They also played the Spanish standards *Yours* and then *La Paloma*. Michael sang the humorous tarantella, *Angelina*, about a waitress that a patron thinks highly of, with lyrics such as "I eat pasta twice because she is so nice." The most technically challenging pieces they played were *La Campagnola*, a lively polka I perform regularly as well, and *Flight of the Angels*, which is a very challenging fast waltz I regard as finger aerobics.

The only thing this program lacked was a larger audience. The caliber of these performers deserved more people in attendance. Perhaps we can fill the hall more adequately for our featured performer, Ron Borelli, for our January 2018 meeting.



A Little Bit of Rust

By Kimric Smythe

Smythe's Accordion Center, Oakland, California



Rust on accordion reeds is something I run into from time to time and opinions are varied about what to do when it occurs.

Rust happens for a couple of different reasons, most of them due to moisture (I will get into the exception later). Rust starts to occur when the general humidity is over 45% but steel is a bit more resistant and blueing helps a bit too. Dew point is a big problem; when the temperature of a surface is below the dew point of the surrounding air (you left your accordion in the cold car then brought it into the stuffy hot club and started to play at once) moisture will condense on the cold surface of the reed.

Dirt and salt can also hold moisture and tend to make rust more likely by keeping the moisture there longer. (*e.g.*, playing near the ocean for extended times).

I can often tell how the rust occurred by where the rust is. For instance, rust on tips of reeds is often caused by playing outside in damp environments. I get this from accordions that are played on sea cruises.



Rust on just one side of the inside of an accordion is often caused by being stored against a cold surface like a exterior building wall, or a cold floor. Closets are good storage areas as they are almost never against outside walls for just this reason. This type of rust take months to form and possibly years. The worst is when the instrument was in a basement that flooded on occasion; this usually leads to bad rust es-

pecially on the bass side, and corrosion on the outside of the instrument (and its case's hardware). Specifically, the wood bass plate and the instrument case will have warped and delaminated, and the bass machine of the accordion will have rust and corrosion.

There are several ways to deal with rust.

For small spots or a thin dusting, scraping or sanding the rust off and keeping the instrument in a dry location after will take care of the problem. It is not really true to say that once you get rust it will keep coming back. I think it is more that the instrument gets returned to the environment that caused the rust in the first place, so it comes back. Rust is hydroscopic and will tend to cause more rusting. The reeds will have to be retuned after the rust is removed.

Desiccant packs in the accordion and in the case will a long way to combat further rust if you can't do much about the environment. If you live on a boat, for example, you can keep the accordion in a plastic bag and keep the desiccant in with it.

If there is actual pitting of the metal, the reed should be replaced because the amount of filing or grinding that would be required to get it back in tune may not leave you with much reed, and the pitting leaves weak points that may lead to cracks later.

I have worked on old bandoneons that have reeds so thin that the rust made tiny holes through the reeds. This is often tolerated because it is very difficult to replace reeds in bandoneons.

Continued on next page

(continued) **A Little Bit of Rust**

The odd man out here is Hohner accordions from the 1950's to about the 1970's. The outsides of these accordions can look flawless but the inside will have corrosion confined entirely to the area contained by the bellows. The rust will tend to be on the bottom of the reed near the rivet. These accordions also often have loose valves floating around inside the instrument and they will come off the reed plates with almost no resistance. The valves will be of the plastic type.

I have run into many of these over the last 20 years and it was a bit of a mystery: instruments with almost no playing time often seemed to be in worse shape than working instruments. The mystery was solved about a year ago when I was dealing with some old movie film and I had to do a bit of research before trying to sell it. Many of the listings I found on eBay mentioned that the film "had no vinegar smell". Well, vinegar is acetic acid, old movie film is a type of celluloid, and celluloid was the base for some early types of adhesives for this new thing called plastic! So it appears that this new glue is what Hohner used. The glue breaks down over time, the acid fumes collect inside the accordion, the reeds rust and the valves fall off. Or, if the instrument is played regularly, the fumes get purged regularly and the valves just fall off and get caught in the reeds and the instrument needs to be stripped down and rebuilt anyway.

If you rebuild one of these Hohners, ALL the plastic valves must be removed (the valves with the leather type backing may use a different type of glue). You can often reuse the valves if the glue remains can be scratched off. The glue must be scraped off the reed plates.

I used to work on jet aircraft in the early eighties and jet engines oddly enough suffer from the same sort of problems (some types of jet engines even have a type of reed).

If you want to know even more, science writer Brian Clegg discusses the colorful chemistry of rust at this interesting link from the British Royal Society of Chemistry, : <https://www.chemistryworld.com/podcasts/rust/3005931.article>.



SF Accordion Band aka the "Fun Band", December 2006

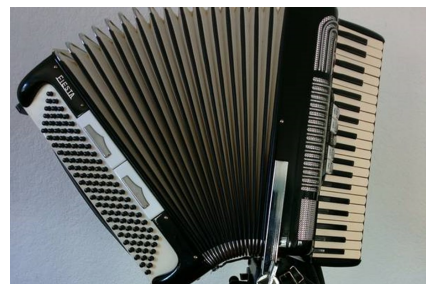
SFAC Fundraiser—Accordion for Sale

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PLAY for your club!

Playing warm up or during the break for the SFAC's 3rd Sunday music program is a great, casual way to share your talent and hone your performance skills. Our scheduled performers are drawn from professional players and groups, and from talented amateurs as well. Call us—we're happy to add you to the schedule to play a 10-15 minute set, or even just a couple of songs.

Contact:

Lynn Ewing (650) 453-3391 ewinglynn@gmail.com

SFAC members are invited to list Greater Bay Area performances in our newsletter [see page 11]. Send copy-ready information, 50 words or less (per event), 6 weeks in advance, to rosemary@busher.org.

ACCORDION INSTRUCTION

BART BENINCO (707) 769-8744
RON BORELLI (650) 574-5707
DAVID CHELINI (916) 428-8764
MYRLE DAHL (415) 897-2283
PETER DI BONO (415) 699-8674
LYNN EWING (650) 453-3391
LOU JACKLICH (510) 317-9510
MARIAN KELLY (650) 954-3711
NADA LEWIS (510) 243-1122
KAY PATTERSON (707) 666-2849
VINCENT RINALDI (415) 824-7609
BIG LOU (LINDA SEEKINS) (415) 468-5986
JOE SIMONI (650) 867-1122
MIKE ZAMPICENI (408) 569-2579
NORMA ZONAY-PARSONS (408) 246-3073

HELP WANTED

As many of you know, Elaine Cooperstein has been doing our newsletter layout since February 2016. As much as she enjoys it, her growing responsibilities at work require her to give up – or at least share - this position as soon as possible. Two or 3 volunteers knowledgeable or willing to learn Microsoft Publisher might be able to each handle one newsletter every 3 or 4 months. If you have any experience with moving things around in MS Word or PowerPoint, MS Publisher is easy to learn. The position requires minimal writing, and has more to do with graphics skills in laying out the content written and collected by other volunteers. Contact elainedc@sbcglobal.net or 510-921-9323 for more information.

Sincere Thanks to those who generously donate to the Club. 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. We would like to thank the following regular and lifetime members who enclosed a donation during the renewal campaign (October 2017- September 2018 membership year):

Chris & Tor Arild, Evelyn Baulch, Dave Braun, George Chavez, the Coopersteins, David Deanda, William DeMichelis, Aldo Didero, Lynn and Gail Ewing, Ed Gorzynski Jr., Dominic Granelli, Johan & Marja Gullmes, Ron & Mary Jo Harris, Lou Jacklich, Bruce Kirschner MD, Gwyn Lister, the Lucchesis, Michael A. Marotta Jr., Deean McLemore, Herb Meier, James Monfredini, Frank Montoro, Anna Nicora, Colette Ogata, Kay Patterson, Joe Petosa, Yakov Puhachevsky, Diana Purucker, Vincent Rinaldi, Leslie Robertson, Alexander Roitman, Ed Salvador, Michael Sanossian, Don & Mary Savant, Allan & Judy Schwartz, Kenneth Schwartz, Richard & Leslie Selfridge, Lucy Smiell, Bill & Gloria Tapogna, Pamela Tom, Jane & Frank Tripi, Mr. & Mrs. Hilbert Werner, Barbara Winter, Richard Yaus and Mike Zampiceni.

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SFAC Scholarships

The SFAC awards 2 scholarships a year to 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.

Mike Zampiceni, eclecticguy@comcast.net, 408-569-2579



Ken Schwartz has been playing and performing the accordion since age 8. Although initially trained in classical accordion and piano, Ken switched to popular music and played his first events in high school. The photograph is circa 1960 when he performed "Golden Leaves" for the annual accordion recital. As an undergraduate at UCLA, Ken was the only accordionist listed in the campus directory (32,000+ students). He mixed chemistry-by-day with music-by-night and earned his way through college, playing numerous parties and weddings with his twin brother (on electric guitar and piano) in the West Los Angeles area. One memorable example - a surprise birthday party for actor Robert Mitchum. Although he's devoted his professional career to biotechnology, Ken has never wandered too far from his musical roots and currently serves as a member of the SFAC board of directors.



Request from the SFAC Board

Carpet stains are a big concern to the good people running the Millbrae Community Center. If you see a spill, knock over a cup of liquid or notice a cookie crumble, please tell us! Cleaning towels and carpet spray shampoo are on hand. We want to be diligent in leaving the space in perfect condition as our club must incur the cost of replacing any stained carpet squares, and the Millbrae staff are meticulous in checking after we leave the premises.

ACCORDION HAPPENINGS

2018 National Accordion Convention

March 7-10, 2018

Richardson, Texas

Hyatt Regency Hotel

www.NationalAccordion.org



Leavenworth International Accordion Celebration

June 21-24, 2018

Leavenworth, Washington

www.accordioncelebration.org

Accordion 5 day visit to Castelfidardo, Italy

May 22-26, 2018

See August 2017 newsletter for details

Contact Peter LeGeyt plg@plgmarketing.com

Tel: +44(0)20 8977 6680

<https://www.accordionists.co.uk/viewtopic.php?t=5039>

If you know of an accordion-centric festival or event in 2018 that your fellow SFAC members might be interested in, please contact our newsletter coordinator rosemary@busher.org

Support the Businesses That Support the SFAC!

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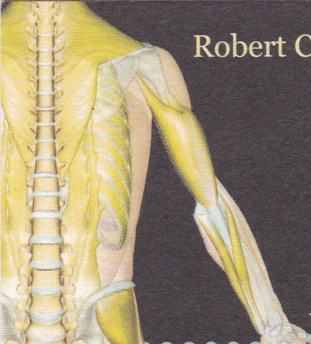
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SFAC Newsletter Ad Policy
 Members may place one small ad (business-card size) free of charge for one month, once a year. Additional ads are \$10 per issue or \$100 per year. Monthly ad prices **for members**: 1/4-page: \$25; 1/2-page: \$50; Full-page: \$100. Non-member rates are double.



Robert Cooperstein, MA, DC
 Chiropractor

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Bay Area Accordion Clubs

Accordion Club of the Redwoods

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

Golden State Accordion Club (GSAC)

gsaccordionclub.netfirms.com
Contact: Jean Stevens, President (916) 872-8081
accordionriffs@gmail.com

Vacaville Chapter
2nd Thursday at 6:30 pm.
Pietro's No. 2,
679 Merchant Street, Vacaville

Humboldt Chapter
3rd Tuesday at 7pm.
Humboldt Swiss Club
5403 Tompkins Hill Road, Loleta

Sacramento Chapter (note recently revised time & place)
4th Wednesday at 6:30 pm
Elks Lodge No. 6
6446 Riverside Blvd., Sacramento

Good Time Accordion Club (GTAC)

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

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

Silicon Valley Accordion Society (SVAS)

1st Sunday at 1pm. Harry's Hofbrau,
390 Saratoga Avenue (corner of Kiely), San Jose
www.svasociety.org
\$5 for members, no charge under 16

PLAY WITH THE JAM BAND

Bring your accordion, other acoustic instrument, or your singing voice, and join the traditional jam sessions that close out each of our 3rd-Sunday music programs.

Our informal jam band is open to everyone, regardless of experience. Learn new riffs, make new accordion friends and have **WAY TOO MUCH FUN!**

Performers 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

WILLIAM DE MICHELIS *South Bay*
accordionist.sanjose@comcast.net

JOE DOMITROWICH *South Bay* www.alpinersusa.com
or www.capricious-accordion.com

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

GLENN HARTMAN *San Francisco*
glennhartman@gmail.com

BRUCE KIRSCHNER & THE KLEZMAKERS
kirschner@aol.com www.klezmakers.com

NADA LEWIS *East Bay & San Francisco*
folkloric@value.net www.folkloric.net

BIG LOU, aka LINDA SEEKINS *San Francisco*
www.accordionprincess.com

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

RENE SEVIERI *East Bay & San Francisco*
Sevieri1955@gmail.com
www.facebook.com/rene.sevieri?fref=ts
www.youtube.com/user/sevieri55

TANGONERO www.tangonero.com

PAMELA TOM
accordionpam@gmail.com

MIKE ZAMPICENI *East Bay & South Bay*
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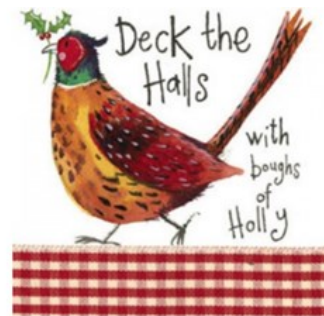


SFAC Members to Play in the Bay Area

◆ **Mike Zampiceni**
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SFAC Directors

- Lynn Ewing, (650)867-2633, ewinglynn@gmail.com
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- Allan Schwartz, ALL07@aol.com
- Mike Zampiceni, (408)569-2579, eclecticguy@comcast.net
- Rosemary Busher, (510)220-2931, rosemary@busher.org,
- Robert Cooperstein (510)207-6009, drrcoop@sbcglobal.net
- Ken Schwartz (650)344-6116, kenschwar@yahoo.com
- Elaine Cooperstein (510)921-9323, elainedc@sbcglobal.net

Webmaster

Randall Hicks (510)750-6858, hickr01@sprintmail.com

Newsletter team: Layout, Content Coordinator, Proofing, Mailing
 Elaine Cooperstein, Rosemary Busher, Robert Cooperstein, Barbara Bruxvoort, Dominic Palmisano
 (Positions open, volunteers needed!)

Scholarship

Mike Zampiceni (408)569-2579, eclecticguy@comcast.net



Staunchly conservative James "Jimmy" Stewart and outspoken liberal Henry "Hank" Fonda were best friends for decades. Asked how these polar opposites enjoyed such a marvelous friendship, Hank once offered, "We just don't talk about politics. We just don't talk about it."

San Francisco Accordion Club

Newsletter

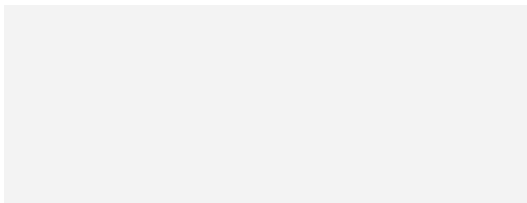
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3rd Sundays—Performance meetings in Millbrae

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SFAC Sunday music program

Holiday Accordion Circle

Sunday, December 17

Come for fun and great music!!

2pm—4:45pm

\$5 admission donation (Under 13 free)

Millbrae Chetcuti Community Room

Civic Center Plaza/Library Plaza

450 Poplar Avenue, Millbrae, CA

Plenty of free parking in Library lot, accessible location

Close to public transit



fb.com/sanfranciscoaccordionclub



Chetcuti Community Room

Please renew your membership!

New membership year began October 1

We are proud of our musical programs, this newsletter, scholarships and other ways the SFAC continues to support the accordion culture in the Bay Area and beyond. We hope you agree!

Join or renew with PayPal or credit card at:
www.sfaccordionclub.com/membership.html, or
mail check payable to "SFAC" to Elaine Cooperstein, 539 Elsie Avenue, San Leandro, CA 94577

- ◆ \$35 per year for individual or household
- ◆ \$5 discount for online newsletter option