
'TIL WE MEET AGAIN

A LITTLE NEWS FROM THE SILICON VALLEY ACCORDION SOCIETY
IN THE TIME OF COVID-19

From Our President:

Dear members,

I am proud to say we recently had our second official SVAS Zoom meeting with yet another fantabulous Bay Area talent! Ron Borelli really outdid himself, and we all absolutely loved every single note he played for us! What incredible versatility!.

On January 3rd, 2021, Murl Allen Sanders will play for us at 3:15 PM. Zoom log-on details will be in next month's newsletter.

Thanks to Ken Caple, for filling in last month as editor of our newsletter. Great job!

Have a wonderful and peaceful Holiday Season!

— Colette Ogata

No Zoom mtg. in Dec.



The Hubert Kallabis Story by Marcia Coullahan

No one would be interested in a story of a boy who grew up, went to work, polished his shoes on Wednesday evening, mowed the lawn on Saturday, and washed the car on Sunday. There has to be more to life, and there certainly was for Hubert Kallabis!

Hubert grew up in a small town in Germany that is now part of Poland. For years he yearned to play the accordion. At age 10 his parents were able to scrape together enough extra money to buy an accordion for their son. It was a 12 bass that cost \$30.00, that's converted to U.S. Dollars. At this time Hubert got a book and began teaching himself. If something did not sound quite right he would listen to the tune on the radio and make the correction. When he was 12 he found a teacher and had group lessons, 3 girls and 2 boys. This lasted until his teacher was drafted.

In his teen years he was a draftsmen apprentice for four years. His grades were very good so he was able to enroll at the University. During his apprenticeship and University Hubert studied and played accordion. After a half year Hubert was drafted. During his army days he did not have an accordion. Sadly, Hubert was shot (to pg. 2)

Short and Sweet!

We will be using this new newsletter format until we can find a volunteer to take on the job of editing our regular, full-format, newsletter. This shorter monthly update will fill the gap to let you know about our Zoom meetings, upcoming performers, and local accordion happenings, along with some fun stuff — both informative and interactive — to brighten your Covid-19 “shelter-in-place” days.

Like you, we are looking forward to the time we can gather once again to play and enjoy great accordion music — and to shake your hand or give you a hug!

ATG Master Class Series

Nov. 22, 2020 at 1:00 PM

FREE! Five professional musicians will share their musical journeys, which all began with an accordion!

A Zoom link will be made available by contacting:

www.atgaccordions.com

(continued from page 1)

twice. He spent two months in the hospital recovering from a gunshot in his chest and one in his arm. After his hospital stay he was sent back to duty. Hubert reconnected with an uncle. His uncle often visited and brought some girls, one owned an accordion. None of the girls played but relished hearing Hubert bring the instrument to life.

When the war ended, Germany was divided into four parts, French, Russian, American, and British. Hubert lived in the British part. Travel was forbidden. Eventually Hubert was able to make a trip to Bavaria in search of his mother. She had already returned to Poland. On his return train trip he met Ella. They were married two years after the war ended. When Hubert and Ella started their family it was international. In order, Merita was born in Poland, George in Germany, and Harry in Canada. In 1954 the family was allowed to migrate to Edmonton, Canada where Hubert worked as a draftsman. In 1964 a friend encouraged them to visit them in California. They loved it and moved! In 1999 he and Ella became US citizens. Hubert found his work in the USA to be very enjoyable and profitable. He worked on many of the high-rises in San Francisco.

Hubert went well over 20 years with no accordion. Eventually, he got a Hohner 120 bass, took lessons from Lou Jacklich, and later played in a band formed by Lou in Hayward. Hubert took 10 years of piano, practicing on both instruments. He has a fine understanding of theory, chords, and timing. After a long search, Hubert was able to find the accordion of his dreams, a 96 bass, 5-reed, Zupan. It is a beautiful accordion, trimmed in gold, and has a wonderfully crisp tone. It is a show-stopper!

Hubert Kallabis at 94 still plays his Zupan. He played with Happy Days Band until Covid-19. He now plays German music daily for Heidi and Titi, his beloved chihuahuas. They are attentive and sometimes are moved to put on their own performance.

A quote from Hubert: *“Never regretted it.”* Tips from Hubert: *“Play daily. Exercise fingers Play 4th then 5th up & down each scale. Play what you have memorized every other day!”*

COMING SOON...

Second Cotati Accordion Festival

December 19th and 20th, 11 am - 4 pm

Online for all to view — donations appreciated!

<https://cotatifest.com/virtual-festival/>

November 1 Meeting Report Reported by Georgia Sutherland

The November Zoom meeting was a wonderful combination of good music and good memories, with a little bit of business thrown in. Zoom is an interesting experience, and it has some advantages over an in-person meeting. For one thing, you have an extended opportunity to match names and faces of most of the attendees. You also get to see the performer up close. Personally, I love watching the fingering on both the treble and bass of the instruments and only wish that I could approach those skills myself. Also, I used to count the attendees when I was doing the recording for our in-person meetings, but Zoom does that for me! Today's meeting had 40 attendees when we got started at 3:15 pm, and the number grew until we were 59 strong, all enjoying the great music.

Starting off at 3:15, President Colette introduced our guest performer, Ron Borelli, who treated us to a baker's dozen of wonderful selections. The first was an Italian song which he dedicated to Joe Brattesani, who was present in the audience. The song was titled "Ca Rossa," and it was a pleasant waltz with several different moods, artistically expressed.

Next was a Duke Ellington song, "Do Nothing 'Till You Hear from Me," which I remember from long ago. The arrangement, as performed by Ron, had some very interesting embellishments. This was followed by a Richard Galliano piece called "Spleen." Ron said he was bewildered by the title, but thought it had a breathtaking melody. I noted that the tune had a slightly haunting effect, but maybe that was just left over from my experience of Halloween.

Ron shared that he was able to play a couple of Oktoberfest performances, and so his fourth piece was a German Polka called "Schutzenliesel." This polka was new to me but was delightful and speedy and featured flying fingers on both his left and right hands! The fifth number was a French waltz called "Passion" that was written by A. Murena and J. Columbo. Ron dedicated this to Ed Massolo (who was in attendance under the pseudonym of Linda Watson but recognized by many of us anyway). Ron credited Ed with playing his own instrument passionately!

Colette was delighted to hear Ron's sixth song, "Historia De un Amor" by Carlos Eleta Almaran. She posted an "I love this song" comment for all of us to see. This song had effective dynamics and some interesting changes of pace. Next Ron played a tango, explaining that it was written more for a concert, than for dancing. Thus, it featured rhythms more than melody. The piece was entitled "Francanapa" and was written by Astor Piazzolla, who performed it frequently himself.

Next we were treated to Ron's rendition of "I Dreamed a Dream" from Les Miserables. This started out with the simple melody we all recognized, which then was built upon with embellishments. There were many long, sustained chords played in the bass, and the arrangement came back to the simple melody at the end, finishing very, very softly. It was beautifully done.

For his ninth number, Ron performed the "One Note Samba," a piece by the Brazilian composer and performer, Antonio Carlos Jobim. This was a popular song while I was growing up, and I enjoyed it very much. This was followed by a Richard Galliano piece called "Laurita." This was a very pleasant piece, with an interesting melody and accompaniment.

George Shearing's "Lullaby of Birdland" was next, and luckily my microphone was turned off so I could sing along (another advantage of Zoom)! This was an impressive arrangement, with an interlude that was unfamiliar to me. Ron then turned to another song by Antonio Carlos Jobim called "Look To The Sky." (cont.on pg. 4)

I looked up Jobim on Wikipedia and learned that "Jobim was a primary force behind the creation of the bossa nova style, and his songs have been performed by many singers and instrumentalists within Brazil and internationally. Jobim is widely regarded as one of the most important songwriters of the 20th century. Many of his songs are jazz standards."

For his final number, Ron performed "La Danza" by Rossini. This was a peppy march-like piece with some interesting tempo changes. Very enjoyable indeed!

After his hour-long performance ended, Ron entertained a few questions, and this turned into a most enlightening conversation about early, famous accordion players and their experiences. It was fun listening as Ron, Peter Di Bono, Paul Rogers, Ernie Beran, Norma Parsons and others shared their memories. Ron accused Paul of leading him astray for a while by getting him into Those Darn Accordions, but he says he has recovered now. There was a story about that band being flown to Hawaii for a Sun Microsystems event in which they had to act as "Pied Pipers" and lead VIPs in and out and around various venues. And it turns out that Ron "saved" the band by knowing a lot of songs, especially Italian songs that were requested from time to time. Ron pointed out that back in the 1950s there were fifteen or so accordionists working all the time. Those performers could get as many jobs as they wanted. One time Ron was performing at the Fairmont Hotel with his father when Peter Di Bono walked by with his accordion and a lot of violins. According to Peter, a group of 44 violins, his accordion, and a bass player had a gig at a 49ers football event at the Moscone Center in San Francisco.

Sadly, many of the early accordion heroes are gone now. It was also pointed out that many contemporary tunes don't lend themselves to the accordion. The newer songs are more note-oriented and not melody-oriented. But it was suggested that any band with a vocalist can use an accordionist.

Several participants praised the skills of Carl Fortina, who played accordion on all the Dean Martin tracks for accordion, the God Father Movies, and sound tracks for 700+ Hollywood films. He was first call for any accordion track. He grew up in San Francisco, was a friend of Ron Borelli's father, and he visited the Borelli family quite often after he retired. He was also entertained a number of times by Peter Di Bono. It was a big treat for the rest of us to hear all this history.

Another Upcoming Event

The World of Accordions Museum announces Stas Venglevski in concert on December 6, 2020 at 3:30 PM. For more information, go to:

aworldofaccordions@gmail.com

Remember...NO ZOOM MEETING IN DECEMBER

JUST FOR FUN !!

Mystery Word Game

Use the (clues) next to each line to fill in the blanks.
The <bracketed> letters will form the "Mystery Word."

1. <___> ___ ___ ___ ___ (members of a flotilla)
2. ___ <___> ___ ___ ___ (dessert that jiggles)
3. <___> ___ ___ ___ ___ (opposite of sooner)
4. ___ ___ ___ <___> ___ (cash drawers)
5. <___> ___ ___ ___ ___ (black and white cookies)
6. ___ ___ ___ <___> ___ (warm wrap)
7. ___ ___ ___ ___ <___> (pocketbook)



Answers are at the bottom of the Petosa advertisement on the back cover.

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Answers to Mystery Word Game: 1. boats 2. jello 3. later 4. tills 5. oreos 6. shawls 7. purse Mystery Word = BELLOWS

Silicon Valley Accordion Society

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