

SQUEEZINS

"Our squeezin'...is pleasin'"

The Oklahoma Accordion Club Newsletter

History of the Accordion in the USA

American accordionists have had a substantial influence on the accordion worldwide this century. Here are the details of just some of the accordionists who have had a profound input.

John Kimmel recorded the first record on a diatonic accordion in 1903. He continued to make records until 1929. Born in 1866, he was of Irish-German descent.

In 1916, the San Francisco Accordion Club was set up with 39 members. Among those were Olinto Di Lucca, Giuseppe Frigone, and Paolo Mascagni.

One famous accordion family was the three Marconi brothers: Victor, Valentino, and Ernesto, who performed worldwide during the 1920s.

Pietro Frosini was the first known American chromatic accordionist. He was born in Sicily in 1885. His father was an accordion enthusiast, and encouraged Pietro to begin lessons on the diatonic when he was six. He changed to the chromatic system three years later. He immigrated to the USA in 1905, and in about 1908, he began to compose. Over the next 40 years, he composed and arranged an enormous range of music for the

accordion. He also taught many well-known accordionists, before passing away in 1951.

Pietro Deiro was the younger of the two Deiro brothers, and was born in 1888. Under the influence of his older brother, he began to play the accordion in Germany in 1905. In 1907, he moved to the USA, where he was the first accordionist to use the chromatic model with piano keys. He began recording in 1910, and one of his most famous songs, "Pietro's Return," was recorded in 1914. He wrote many compositions, studies, and transcriptions, and even opened his own publishing house. He is sometimes called the American "Father of the Accordion," and died in 1954.

Guido Deiro, Pietro's older brother, was born in 1886. When he was nine, he began to teach himself the accordion, and at fourteen started playing professionally. Guido made two records in 1911. Around the same time, he performed in theaters all over the world, including Great Britain, Australia, and Canada. During the 1920s, he continued to record and played the accordion in movie soundtracks. He died in 1950.

July Meeting

2:00 pm	Meet & Greet+Orchestra Rehearsal
3:00 pm	Business Meeting
3:15 pm	Individual and Group Performances
5:00 pm	Jam Session

The July meeting will be held on Sunday, July 13, at 3:00 pm. As usual, the meeting will be held at the Messiah Lutheran Church, located on the southeast corner of Northwest Expressway and Portland in Oklahoma City.

Everyone is encouraged to come, and everyone

is encouraged to perform. If you are shy about playing alone, some of us will play with you.

After the individual and group performances, we will have a Jam Session.

All are welcome to join in on the fun!



The Prez Sez

Barbara Duer

Hello Everyone, Last month's meeting was great, considering we had a small attendance. Several members went to Lou LeBrun's concert that day. Lou is also a member of our Club, and will be playing in the concert in August. We are very pleased to have her as a member; she is a very talented musician and entertainer.

William Dalton came to our meeting to -- hopefully -- sell his father's Scandalli accordion, and had such a good time he decided to join the Club.

Many Club members are busy right now practicing musical numbers for the upcoming concert in August, including me. I'm playing the third accordion part with a group, and have a few difficult passages to learn. I learned how to practice from a piano teacher several years ago. What a gift she gave me. The basics are: Don't practice what you already know how to play; Mark the passages you have trouble playing and practice those; You don't have to go back to the beginning and play over and over what you already know how to play.

On the Internet, I found ideas on how to practice productively, and thought I'd share them with all of you. See page 5.



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The Treasurer Sez

Milo Shedeck

Birthdays for July are:

- Diana Richard on July 4 (a firecracker baby)
- Lois Roth and Tim Granger on July 6
- Frank Gesinski on July 14 (Bastille Day)
- Becca Smith on July 18
- Dick Albreski on July 23
- Billy Henson on July 31

We have two new paid-up members: William Dalton from Mustang, and George Secor from Godfrey, Illinois. Welcome to the Club!

We spent money for rent, name badges, and printing and sending the newsletter, and still have money in the bank.

Respectively,
Milo Shedeck



Mark Your Calendars

Dick Albreski

The American Accordionists' Association (AAA) will host their 2014 Festival from July 9 to 13 at the *DoubleTree Hotel*, 445 South Tarrytown, New York, NY. Some of the guest artists include: Vladimir Mollow, Dallas Vietty, and Frank Carozza. For more information, visit www.ameraccord.com.

The Accordion Teachers Guild (ATG) will hold their 74th Festival from July 23 to 26, 2014 at the *Crowne Plaza Airport Hotel* in Burlingame, CA. The featured guests will be Stas Venglevski and Frank Petrilli. For more information, visit www.Accordions.com/ATG.

The Oklahoma Accordion Club will have their annual Free Concert on August 10, 2014 at the *Norman Depot*, 200 South Jones Avenue, Norman, OK from 2:30 to 4:30 pm. No reservations required, but come early because of open seating. This is your chance to hear international music performed by the OAC accordionists.

The 24th Annual Cotati Accordion Festival will be held on August 16 and 17, 2014 in Cotati, California. The *Cotati Festival* was started in 1991 to support local youth organizations. Dick Contino and Bruce Gassman will be two of the

many performers. For more information, visit www.cotatifest.com.

The Chapel Creek Winery will host a weekend of wine sampling on September 6 and 7, 2014 at their winery, located at 5005 Darlington Rd. in El Reno, OK (south of El Reno on Route 81). OAC member Dick Albreski will perform from 11:30 am to 1:30 pm on Saturday and Sunday. For fun, good food, great wine, and terrific accordion music, don't miss this event.

The 67th Coupe Mondiale will be held in Salzburg, Austria from October 27 to November 2, 2014. Make your reservations early

HEAD'S UP! Mario Pedone and Nick Ballarini are planning an accordion camp to be held in November 2014. They are currently completing final arrangements with a hotel and with guest artists. This will be a weekend event that will be worthy of your consideration. More information will follow shortly. This would be a great event for the OAC to consider attending as a group.

Look for more accordion events in future issues of Squeezins.



Honor Role of Lifetime Members

- Janet Haskin
- Roland Lohmann



- Tom Phillips
- Phil Scibelli



May Minutes

Lois Roth for Maggie Abel

Minutes of OAC Meeting June 8, 2014

Our June meeting was held in the church music room. There were ten members and one guest present.

- President Barbara Duer called the meeting to order. She told us that Karen West and Maggie Abel have made a *To Do* list for the August 10 concert. They are also putting a program together.
- Karen had her picture in the OKC paper recently when she played her accordion at Will Rogers Park. The occasion was a plant sale sponsored by the Garden Club.
- William Dalton (a guest) has a Scandalli accordion for sale. His father played it with a band in Mustang for many years. Bob Mansfield performed "La Vie en Rose" on the Scandalli.
- Then we rehearsed for the concert. Tom Phillips and Myke Dixon played "The Indian Song" and "Lightly Row."
- Myke played a solo: "La Donna e Mobile." Bob gave him some helpful suggestions.

- Karen West played "I Wanna Be Around."
- Bob played "Sway" ("Quien Sera"), accompanied by Karen with maracas.
- The music continued with Bob performing two button box solos: "Blue Bottom Button" and "Jambalaya," with vocal. He told us that a button box is limited in what it can do — unlike an accordion, which is much more versatile.
- He also entertained us with several accordion solos, including "Lunch Time Boogie," "Base Scootin' Blues," and "You Belong To My Heart."
- Barbara Duer played "The Merry Widow Waltz."
- Anne Lopez played a few of her favorite songs, including "Let Me Call You Sweetheart," "Blue Skirt Waltz," and "San Antonio Rose."

Our next meeting will be Sunday, July 13. Join us for an afternoon of accordion music as we rehearse for the concert.

Respectfully submitted,
Lois Roth for Secretary Maggie Abel



How do you get an accordionist to play in time?
Get them to play by themselves.

How do you make two accordionists play in time?
Shoot one of them.

How Hot Is Hot?

Dick Albreski

I love the summertime -- it's invigorating. What I don't love is to open an accordion and find that it has sat in a hot car while the owner just had a few small errands that wouldn't take much time at all.

All accordion reeds are set in place with beeswax and rosin. It doesn't take much time to melt the reed blocks wax. Within minutes, the temperature in a car can rise over triple digits. The worst thing you can do is take your accordion out of a HOT car and try to play it. You have just blown several reeds out of the reed blocks.

The same holds true for cold weather. Cold makes the reed block wax very brittle. Again, playing a cold accordion can also blow out the reeds.

The rule is simple: "**If it is too hot for you, it is too hot for your accordion. If it is too cold for you, it is too cold for your accordion.**"

It doesn't take much time at all to cause severe damage to your accordion. The repair can be very costly. Save your money by following the above rule.



How to Practice Effectively

Barbara Duer

Do you play a musical instrument but want to get better? Do you find yourself practicing the same thing over and over and not improving? This guide will help you play your instrument to your fullest potential:

1. **Identify what you need to practice.** This could be a specific piece, a set of scales, or even something general like reaching high notes. Read through the piece and make sure you understand it. Review the piece with someone who plays the instrument well, or a teacher.
2. **If possible, listen to the piece played by someone you know or a professional musician.** This will give you an idea of what the piece should sound like, what kind of feeling the piece gives, and how fast the piece should be.
3. **Don't jump right in to the piece you want to work on; warm up with a series of scales or other warm up exercises.** There are books you can buy for your instrument with warm ups and scales.
4. **Run through the piece once, pausing to circle your mistakes with a pencil.** If this is your first time encountering a particular piece, start at the beginning and work slowly forward. Be aware of your mistakes, and go back and correct them.
5. **After getting more familiar with the piece, target the areas that need work.** Don't start at the beginning of the piece and start playing until you reach the problem spots, but begin with those problem areas. Then go back and

play the whole piece again once you've fixed the difficult parts.

6. **Even if you think you can play the section faster, start slowly.** Build up the tempo while paying strict attention to pitch, tone, rhythm, dynamics, and phrasing. There's no use in practicing something the wrong way.
7. **Make sure to play the piece more than once, even if you think you played it right.** You'll get the hang of it better if you practice it without mistakes to a slow metronome (max 100 bpm) for five to 30 minutes, depending on your patience.
8. **After the problematic areas have shaped up, go back to the beginning of the piece and play through it, keeping an eye out for the measures you worked on previously.** If the sections you worked on are still shaky as you encounter them throughout the piece, go back and patch them up again.
9. **The same steps can be taken for scales, an exercise, or various techniques.** Begin slowly and listen for mistakes. At this stage, you want to be picky.
10. **Make sure you're focusing on your mistakes!** Studies show that few students quit because they're not practicing. Rather, they quit because their practice time isn't spent progressively. When one makes a mistake, his or her brain is constantly ahead of what he or she is actually doing. When a mistake is made, you must go back a few notes (or better yet, a whole measure) before your mistake and play it over and over again (ideally, you'd want to play it more than ten times).



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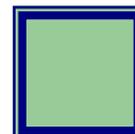
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