

SQUEEZINS

"Our squeezin'...is pleasin'"

The Oklahoma Accordion Club Newsletter

National Cathedral

What do the National Cathedral, located in Washington, D. C., and all members of the *Oklahoma Accordion Club* have in common? The National Cathedral and 99% of OAC members have an accordion. In fact, the National Cathedral has eight small

angels, located on the pinnacles of the two west towers, each holding an accordion

They are about 210 feet off the ground and, unfortunately, are very difficult to see because of their size. Imagine. Now you know how important it is to play an accordion.

New Musical Terms Definitions

Obligato: Being forced to practice

Lento: The days leading up to Easto

Con Spirito: Drunk again

Improvisation: What you do when the music falls down

Prelude: Warm up before the hard stuff

Flats: English apartments

Suspended Chords: Useful in lynchings

Tonic: Medicinal drink required before a performance

Prima Volta: Jump-start with an electric shock

Refrain: Keeps bad performers from playing

Melody: The lost art of composing

Honor Role of Lifetime Members

- Janet Haskin
- Roland Lohmann
- Frankie Martinez



- Tom Phillips
- Phil Scibelli



November Meeting

The November meeting will be held on **Sunday, November 9, at 3:30 pm.** As usual, the meeting will be held at the Messiah Lutheran Church, Room 45E. The church is 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.

Members are invited to bring snacks for everyone.

All are welcome to join in on the fun!



The Prez Sez

Barbara Duer

Our Club is alive and growing. We had two people join at the October meeting. Welcome Alberta Bliss and Christopher Darr.

I'm continuing to explore Scandinavian music, and have an article on the *Schottische* included in this newsletter on page 6. I thought that it was a fast piece of music, like a jig. Since I wasn't sure how the *Schottische* was played, I asked Bob Mansfield for help. He played one for me, and I discovered that it is much slower than I would have played it. It's a "walking" pace, and I'll have to admit that the *Schottische* sounds much better at this pace.

I am including two pieces of music (*Schottisches*) written by Hans Palm. I think they are very nice. Hans Palm also wrote the two waltzes I played last month. Hans' website is www.accordionpage.com, and his music is free. I will be playing these two pieces at the November meeting.

• Barbara



Bellows

Accordion Bellows & The Bicycle Theory©

Pulling or pushing the bellows = Pedaling

Relaxing the bellows = Coasting

Why?

Imbalance in ratios of Bass & Chord notes to Melody;
5:1 on Bases / 9:1 on Chords

For examples, when the C Bass Button on a full-size accordion is depressed, five Cs sound at the same time, while only one melodic note is sounded. When the C Chord Button is depressed, three of the higher five Cs sound. Multiply that by three notes of a chord, and nine notes sound at the same time, while only one melodic note is sounded. Richard Wagner said, "Look for the melody (melos). It should float to the top like a cork."

Maintain a sensible balance in your music by "pedaling" (broad and strong) on the Bases, & "coasting" (lighter and softer) on the Chords, thus allowing your music to breathe, show contrast, and convey a range of emotions. If the bellows have a constant pull or push, your music may sound relentless, tawdry, "corny," tiring, or sometimes even irritating.

Here's another favorite quote:

"The bellows to the accordion is like the bow to the violin. It's the heart of the instrument."

Dale E. Wise, M.M.E.
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The Treasurer Sez

Milo Shedeck

Greetings from your Treasurer:

Happy Thanksgiving and Happy Birthday in November to Frankie Martinez on November 9, and Bria Smith on November 27.

We still have over \$300 in the treasury.

See you at the next meeting.

• Milo



Mark Your Calendars

Dick Albreski

Pedone and Ballarini Accordion Clinic will be held December 11 to 15, 2014 at the *TbarM Lodge* in New Braunfels, Texas. Guest artist and instructor is Tony Lovello. This is the accordion at its best, plus great environment and good food. For more information, visit www.TbarM.com for lodging information, or contact Nick Ballarini at ballarini@sbcglobal.net.

Start your Christmas early. In December, the *Oklahoma Accordion Club* will have its annual "Gifts for the Needy Party."

We ask that members donate socks, gloves, scarves, and hats that will be given to a charitable organization. Please plan to support this cause.

Look for more accordion events in future issues of Squeezins.



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October Meeting

Maggie Abel

Oklahoma Accordion Club

Meeting Minutes

October 12, 2014

Club president Barbara Duer welcomed 17 members and 3 guests to the October meeting.

- The *Accordionaires* (Lois Roth, Karen West, and Maggie Abel) were joined by half a dozen members to open the meeting with a medley of songs, many from the Jam Book.
- Members honored Karen West and Carolyn Murrow, who celebrated their birthdays this month.
- The August concert was such a success that the Club is looking around for a venue that will seat more people for the next concert. Members offered various suggestions, which the Board will consider, and additional ideas are welcome.
- It is time to renew Club membership -- \$16 for the coming year, and \$8 for any additional family member. By "press time," it was learned that the church's holiday schedule will permit the upcoming November and December meetings to be held on the second Sunday, as usual.
- The Club will continue its winter program of collecting warm hats, scarves, and gloves, etc., for the homeless.
- A cookie exchange will be held at the December meeting.
- A thank you card was passed around to be signed by members to send to Dick and Evie Albreski, thanking them for their culinary and other efforts regarding the *Septemberfest* meeting. Next year's fest will be handled by other members, with the guidance of the Albreskis.
- Roland Lohmann, wearing a candy maker's apron, arrived bearing candy and goodies left over from the August concert, and invited delighted members and guests to partake.

- Barbara and Karen played a Swiss duet, "Nobel Franz," followed by the "Euclid Vets Polka," arranged by Frank Yankovic.
- A sing-along was next, presented by Lois Roth and Karen West on accordion, accompanied by Barbara Duer on banjo. Lyric sheets were passed around for their songs: "Have I Told You Lately That I Love You?" and "Moonlight Bay."
- Bob Mansfield played "L'Ame Des Poetes," "Sur Ma Vie" (with French vocals), and the theme from the second movement of the *New World Symphony** by Dvorak.
- Bob Mansfield* and George Secor* played "Oberek" (a Polish dance).
- George Secor played G. F. Handel's "Harmonious Blacksmith"*; "When Sonny Gets Blue"*; "Come to the Sea"*, and Brahms' "Hungarian Dance No. 5"***.
- Barbara Duer played "June Waltz" ("Junivalsen") and "Early Summer Waltz."
- Karen West read aloud an interesting history of the polka.
- Bob Mansfield, Karen West, and Barbara Duer played "Blow Up the Trumpet in the New Moon," an organ piece by Gilbert Martin, that Bob transcribed for the accordion. Then the trio played Brahms' edition of a Schubert waltz.
- Roland Lohmann played "It's a Sin to Tell a Lie."
- Two new members joined the Club today -- Christopher Darr and Alberta Bliss.

Respectfully submitted,
Maggie Abel, Secretary

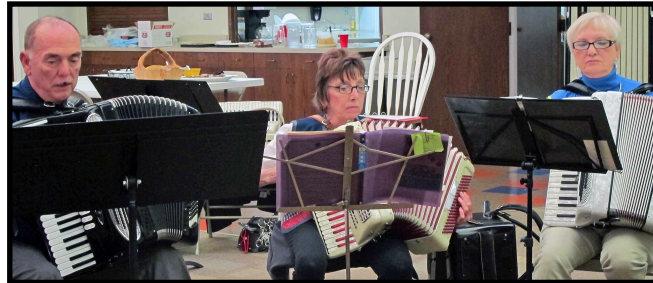
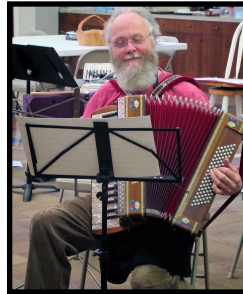
* Played using a freebase accordion

* Played using a small, 15-button freebase accordion



October Meeting

Diana Richard



The Schottische



The Early Schottische

• Era: 1850s-1870s

Origins of the Schottische

In the year 1850, there appeared in all parts of Europe the "Schottische," a round dance that had, as early as 1844, been executed in Bavaria under the name "Rheinlander," and in the Rhenish countries it was known as the "Bavarian Polka."

American dance master Allen Dodworth claimed (in his 1885 manual) to have introduced it to his pupils in 1849, and another American dance master, Edward Ferraro, explained in 1859 that:

The Schottische was introduced a short time after the polka, and acquired great favor in America. It is still held in high repute by the Germans, from whom it is, by some, supposed to have emanated.

London dance teacher Mrs. Nicholas Henderson, in her mid-1850s dance manual, was more definite: It is in fact, a German peasant dance. The music, too, is German, although many suppose it to be of recent composition.

This dance was known in France, England, Russia, Italy, Greece, and various other countries as the "Scottish," and it would be difficult to explain, if indeed, it could be satisfactorily determined, how the title "Schottische," which is the German form of the word, ever came to be so definitely applied to the dance as to warrant its adoption, untranslated, into the languages of all the countries referred to.

Despite the dance's popularity, at least one author, of the anonymous American manual *Beadle's dime ballroom companion and guide to dancing* (1868) was contemptuous toward the schottische:

This is probably danced less than any of the other round dances in "best circles," being deemed

"vulgar." With children and young persons it is, however, still a favorite; and therefore we give a description of the manner in which it is danced.

Mrs. Henderson's attitude, copied word-for-word by Durang (c1856) and Hillgrove (1857), is more common:

The Schottische is now becoming quite universal. It does not require so much practice as many of the other dances and, when properly danced, it is a very elegant and withal a particularly pleasing movement, for it is a combination of two movements, a polka movement and a circular hop movement; and the two combined make up a most agreeable variety not to be found either in the Polka, the Deux Temps, or Redowa.

She goes on to helpfully warn gentlemen of their responsibilities in the Schottische and the dire consequences of error:

The step is very easy, but the double movement requires so much more care and attention than the Polka, that it becomes difficult for the Gentleman to guide his partner through the mazes of the Schottische without encountering many of those awkward mishaps, such as treading upon toes and dresses, to which unskillful dancers are constantly subject. It is chiefly in the circular, or hop movement, that the difficulty is experienced, for if the time be not precisely kept, so as to make the two hops perfectly simultaneous, a collision is inevitable, and a solemn pause immediately follows, to the great disappointment of both parties, but especially of the Gentleman, on whom the chief responsibility lies.

The Schottische is described, variously, as being in either 4/4 time or slow 2/4 time. Dozens -- or even hundreds -- of pieces of music for the Schottische survive in libraries and sheet music collections today.



Oklahoma Accordion Club Membership Form

Name _____ Date _____

Street _____

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Phone (____) _____ Birthday (mm/dd) ____/____ (optional)

Newsletter

I prefer to receive the monthly newsletter, the Oklahoma Squeezins, by:

- ☐ E-mail at address (above) or at _____
☐ Conventional post (snail mail)

Membership Dues

The OAC membership year runs from January through December. Membership cost is prorated quarterly for new members.

- ☐ Primary Membership is \$16.00 per year per individual.
☐ Family Membership is \$8.00 per year for each additional family member when accompanied by a Primary Membership.
☐ Lifetime Membership is a one-time fee of \$180.
☐ Youth Membership is complimentary for accordion-playing youth through age 18.

Your Status (please check all that apply):

- ☐ Professional ☐ Semi-Professional ☐ Amateur ☐ Student
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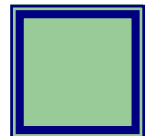
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10/07

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