

The Accordion eBook-2018



A Story about Stan Darrow



SECTION 1

A Story about Stan Darrow

In 1979 my accordion was stolen
it showed up a year later in a pawn shop
on west 48th street - near Manny's
A gentleman from New Jersey saw it in the window
and said
This is the model Dr. Schimmel play
and he went in
and bought it for a song
He lived in New Jersey
He found out that he couldn't play this accordion
too large - too heavy - too much stuff on it
He tried to sell it to Stan Darrow
Stan became suspicious
and looked at the serial number
and called Faithe Definer at Titano
and found out that it was mine
This rarely happens
and I thank Stan
for being the
Courier in this.

Bio



William Schimmel (born 1946) is one of the principal architects in the resurgence of the accordion, the revival of the Tango in America, and the philosophy of Musical Reality (composition with pre-existing music). He holds Bachelor of Music, Master of Science and Doctor of Musical Arts degrees in composition from the Juilliard School where he studied with Elliot Carter, Vincent Persichetti, Roger Sessions, Hugo Weisgall, Luciano Berio and a diploma from the Neupauer Conservatory of Music in performance/composition where he studied with Dr. Jacob C Neupauer, Lotta Hertlein, David Lampe and Paul Creston. He is a prolific composer with nearly 4000 works in many mediums : Opera, Broadway, Off Broadway, Solo, Chamber Music, Music Theatre and Performance Art. His music has been performed by/at The Houston Symphony, The Orchestra of St. Lukes, The Grand Rapids Symphony, The Garden State Philharmonic, The Juilliard Symphony, The Pennsylvania Sinfonia, The Western Wind Vocal Ensemble, WBAI Free Music Store, The Juilliard Ensemble,

The New Juilliard Ensemble, The Grand Teton Festival Orchestra, The Westchester Philharmonic, Serious Fun at Lincoln Center, The Washington Square Chamber Players, Parnassus, The Absolute Ensemble, The Soldier String Quartet, Modernworks, The Sonic Boom Festival, The Sirius String Quartet, North/South Consonance, Windscape, The Knitting Factory, Composers' Collaborative, Composers' Concordance, HiFi New Music Festival, Riverside Church, Union and General Theological Seminaries, St Patrick's Cathedral, Merkin Concert Hall, Carnegie Hall, New York Chamber Ensemble, The Music Theatre Group, The Quog Music Theatre (founding member with Eric Salzman), The No Smoking Playhouse (composer in residence), The American Place Theatre, The Edinburgh Festival, The Long Wharf Theatre, The Steppenwolf Theatre, The Lorretto Hilton Theatre, The West Bank. The John Houseman Theatre, The Studio-Muse Dance/Music/Theatre (founding member with Micki Goodman, La Mama Etc. , The Flea Theatre, The Cell Theatre, The Tenri

Cultural Institute and numerous others.

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sus, The Absolute Ensemble, The Soldier String Quartet, The Sonic Boom Festival, The Sirius String Quartet, North/South Consonance, The Knitting Factory, Composers' Collaborative, Composers' Concordance, HiFi New Music Festival, Riverside Church, Union and General Theological Seminaries, St Patrick's Cathedral, Merkin Concert Hall, Carnegie Hall, New York. Chamber Ensemble, The Music Theatre Group, The Quog Music Theatre (founding member with Eric Salzman), The No Smoking Playhouse (composer in residence), The American Place Theatre, The Edinburgh Festival, The Long Wharf Theatre, The Steppenwolf Theatre, Hilton Theatre, The West Bank. The John Houseman Theatre, The Studio-Muse Dance/Music/T Project (founding member with Michael Salil), The New Tango Project (founding member with Eric Salzman), Jazz at Lincoln Center Orchestra, The Caramour Festival, The Punk Accordion Summit, Circle In the Square Uptown (Broadway), numerous soloists and, of course, himself.

He performs music in many genres, has commissioned and premiered literally hundreds of new works, has written a number of books and articles and has made numerous recordings and videos. He is also the subject of a number of scholarly dissertations, books and articles. He has received grants from the American Music Center, Meet The Composer, 1-Park, two teaching fellowships from The Juilliard School, Two Rodgers and Hammerstein Scholarships from The Juilliard School and The Dr. Albert Szmarin Scholarship, also from Juilliard. He received a Composers' Citation from The American Accordionists' Association in honor of his composition, The Spring Street Ritual, which was the test piece for the 1979 Coupe Mondiale World Competition. He received The Confederations international Association Merit Award for his contributions as a composer, performer and philosopher on the international accordion scene. He received a Merit Award from the American Accordionists' Association for his contributions spanning fifty years plus the "Accordionist of the

Year" Award in 1988. He received the Keyboard magazine readers' poll award in 1992 as "Best Accordionist" for his extensive stylistic breath. He has served and continues to serve as Artist in Residence of The American Accordionist's where he also serves as Distinguished Lecturer in Residence and member of the Governing Board.

Regarded as The World's Greatest Accordionist by National Public Radio, He is best known for his hit recordings with The Tango Project, number one on the Billboard Charts and winning the Stereo Review Album of the Year Award as well as a Grammy Nomination, who also appears with Al Pacino in the film Scent of a Woman for which Pacino won an Oscar, as well as performances in True Lies, Mr. & Mrs. Smith (trailer), Sex and the City, Real Sex, Sesame Street, Law and Order. The Medium. All the King's Men, Equinox; Household Saints, Breaking In. Just a Kiss, Holocaust, The Dane Curse as well as his performances in Kun Dun, State and Maine, Smoke, The Producers, Waiting for the Moon,

Strong Medicine, The Baker, New York, I I love you, The Beaver, Norman, Ray Donovan and many others films including composing and performing in a collection of five prize winning films for The Nature Conservancy and other Indie features including Far From Poland, Darrow and the silent film King Vidor classic, The Sky Pilot. He has performed with most major symphony orchestras in the U.S (including the Kirov), virtually every chamber group and New Music venue in New York- notably North-South Consonance (as a composer as well as performer), The Argenito Ensemble, Ensemble Sospeso, Sequitur, Le Poisson Rouge, New York Festival of Song, Philharmonia Virtuosi, The Tank, Either/Or, The Juilliard Ensemble {founding member), The New Juilliard Ensemble, The Public Theatre, the Metropolitan and New York City Operas, the New York Philharmonic_ The Chamber Music Society of Lincoln Center, The Maverick Festival, The Savannah Music Festival and virtually every major symphony orchestra in the U.S. including The Pittsburgh Symphony, Philadelphia Orches-

tra. Boston Pops, extensive work and recording with The Minnesota Orchestra, recording with the Chicago and Milwaukee Symphonies and most recent appearances with The Eugene and Nashville and Syracuse Symphonies as well as avant-garde groups, rock bands and Jazz ensembles - notably Ted Nash's Odeon and the Jazz at Lincoln Center Orchestra under the direction of Wynton Marsalis. His work with Tom Waits is notable, as well as other greats such as Sting and the late Leopold Stokowski (who has conducted Schimmel's Portrait No 1 with the Juilliard Symphony). He conducts a yearly three day Master Class and Concert Series (with seminars) sponsored by the American Accordionists' Association, dedicated to the exploration and establishment of an accordion culture, which is in its twenty fourth season. These events take place at the Tenri Cultural Institute of New York. He has served on the faculties of The Juilliard School, Brooklyn College (CUNY), Neupauer Conservatory (dean), New School University, Upsala College, Buffalo Academy of the Visual and Per-

forming Arts, La Guardia High School, New York University and has lectured on accordion related subjects at Columbia. Princeton, Brandeis, University Of Missouri at Kansas City. Duke, The Graduate Center (CUNY), Manhattan School of Music, The Janacek Conservatory (Ostrava, Czech Republic), Cornell College. SUNY Brockport, SUNY Oswego, University of Arkansas at Jonesboro and at Microsoft.

He has performed under such conductors as Leonard Bernstein, Eugene Ormandy, Eric Leinsdorf; Sir George Solti, Leon Fleisher. Sara Caldwell, Gunther Schuller, Loren Maazel, Leonard Slatkin, Dennis Russell Davies, Luciano Serio, Pierre Boulez, Andre Previn, Anthony Korf, Michel Galante, Zubin Mehta, Lukas Foss, Max Lifchitz, Gian Carlo Guerrero, Wynton Marsalis, Ted Nash, stage directors Richard Foreman, Peter Brook, Timothy S. Mayer, Frank Cosaro

and James Levine among others and has appeared with singers such as An-

gelina Reaux, Placido Domingo, Lisa Kirchner, Ulla Soukko, Gay Marshall, Juliet Koka, Andre Solomon Glover, Lauren Flanigan, Andre Bocelli, Ultra Violet, Ute Lemper, Liza Minelli, Theresa Stratas, Cathy Berberian as well as working with choreographers Bill T. Jones. Martha Clarke. Daniel Nagrin, Liz Keene. June Lewis and Micki Goodman (to whom he is married) and instrumentalists Sir James Galway, Iztak Perlman, Dr. Mark Birnbaum, Lee McClure, Kirk Nurock, Winton Marsalis, Ted Nash, Sting and Tom Waits who stated: Bill Schimmel doesn't play the accordion - he is and accordion.

He is a renowned teacher, profoundly influencing a whole new generation of accordionists, composers, performers, teachers, performance artists, musicologists and cross-disciplined artists. He is the director of the Neupauer Conservatory Order of the Shield Program, a private studies program for gifted students on a graduate and post graduate level.

He is an authority of the music of Kurt Weill and has recorded all of Weill's music which includes the accordion. He also served as accordionist and associate conductor of Joseph Papp's production of The Three Penny Opera (Stanley Silverman Richard Foreman version) starring Raul Julia and for the Chelsea Theatre's production of Happy End, starring Meryl Streep - both on Broadway. He also performed in numerous other Broadway Shows: Bent, Zorba, Three Penny Opera (Sting). Ghetto, Elephant Man and others and has served as a composer, musical director and consultant for numerous Broadway, Off Broadway, Opera and Music Theatre projects: Ghetto, Shmulnik's Waltz, Paradise Park, The Tennis Game, Prairie Avenue, Red Eye, Masquerade, Purgatory, Dick Deterred, Man in the House, A little Wine with Lunch, Dreams of Dirty WISdom, Fire Waltz, The Old Man, The Juniper Tree, Smaze, Mothers and Daughters. Fromage Dangereux, Wozzeck, Vanessa, Lost in the Stars, The Floating Box, Jane Avril, Shock Headed Peter, The Fihrer Bunker.

Lazarus, Biographity, The Conjuror, Piaf a remembrance, Times and Appetites of Talouse Lautrec. People li. The Special. The Grand Tour, She Loves Me, How do We do, Squeeze Box, The Last Golem Show, A Singer's Journey, TaDaDa, Opera Josephine, Watchman/Newsman, Welcome to Heaven/Hell, The Birds, Dog Logic, Chicago. Cabaret, Sweeney Todd, Frank's Wild Years, Song of Singapore, In Praise of Capital Punishment, Stranger Here Myself, David and Bathsheba, Marie Galante and countless others. He collaborated with distinguished writers such as David Edgar, Scott Burris, John Von Hartz, Wendy Kesselman, Charles Mee. W.D. Snodgrass, Timothy S. Mayer, Jane Marla Robbins, Ron Sarno, Anne Randolph, Wallace Shawn, Jeff Wanshell and most extensively George W.S. Trow.

He has appeared on numerous radio programs as a guest performer and commentator: WNYC - Around Town, All Things Considered, and The Next Big Thing (as The Accordion Phi-

philosopher starting the series with his title: This is What I live for), National Public Radio's Fresh Air starring Terry Gross- as guest and sometime commentator. The Best of Fresh Air, BBC. WQXR's The Listening Room, Kitchen Classics. WFUV, WFMU. WBAI. WKCR and A Prairie Home Companion. TV appearances include City Arts, The Best of City Arts, MSNBC'S Edgewise, What it Takes/ Nancy Gold and David Letterman. He now hosts his own internet radio show, The Old In and Out, on WS Accordion Radio.

He is married to dancer, choreographer, director and filmmaker, Micki Goodman. Together they founded the Studio Muse Dance/Music/theater Troup and produced concerts in the New York, New Jersey and Philadelphia area which included the repertory pieces: Sea Amulets, Anthology for a Spatial

Buenos Aires, Rock Suite, Lethe, Looking at Television, The Mind and Itself: Fowl- Tantrick: Pieces: fWO Honey, Call Me In the Palm of my Hand/Goodbye

Hee Hee, Spanish Suite, Adagio in One Place and Soft Core. Later, they founded the Institute for Private Studies, a pluralistic vision think tank and have collaborated in a series of theatre works which have made accordion history: Road to Patagonia, Classic Reality, Opera Fisarmonica, Small Hotels, Strange Narcissism (new realities on early music), The Rite of Fall and Dead End Avenue. Today, Studio Muse is a production and recording company and the Institute for Private Studies is its educational arm. Their video works include: Tango of the Winds, Shaman II, Archipelago, Civil War Tangos, Zen and the art of the foxtrot, Michael/25, The Tango Project in Vermont, A brief history of Plaid, Scarlatti was here, The Kid: Billy, The Reality of La Cumparsita, Ever/Never and the feature length work, The Unforgivable Sin- A Video Symphony in Four Parts: Evidence, Falling From Grace, Parousia and What is this thing called the Accordion?, Grey Car 11, Born Reality, Inside-Outside Insight, The Accordion and the Skirt, Redemption, 1601, The Owl I thought I Knew and A Bellows Pleated

World. They have one son, Michael, age 37, a visual artist with down syndrome.

CHAPTER 3

HOLIDAY TIME AGAIN



HOLIDAY TIME AGAIN

COLD OUTSIDE

LET IT SNOW

SILVER BELLS

CAN YOU TAKE IT?

HUMBUG?

NOT REALLY

JUST A WIERD YEAR

IN MY CASE

I LOVED THE WORK

THAT CAME MY WAY

AND I HATE DELIVERING

LAUNDRY LISTS OF

ACCOMPLISHMENTS

AND I'LL ABSTAIN

IT ACTUALLY

WAS THE BEST CHRISTMAS

I EVER HAD

WITH FAMILY

FRIENDS

INCREDIBLE FOOD

ETC

BUT I MUST SAY

THE STUFF OUTSIDE

THE NEW DICTATOR

THE ASSHOLES AROUND HIM

THE SCANDALS

THE FLOODS

THE FIRES

MAKES ONE MAD AT GOD

OR WHATEVER GOD IS TO YOU

NONE OF US LIKES TO SEE

FOLKS SUFFERING

ESPECIALLY AROUND THE HOLIDAYS

WHAT IS THE ACCORDION LESSON
HERE?

GO INSIDE THE BOX!

AND FIND THE VITAMINS THERE

HISTORY

PLEASURE ZONES

THE SMELLS

YOUR GRANDMA

HER PAPRIKA SOUP

IT'S NEVER ENDING

DISAPPEAR INTO IT

AND

ENJOY THE SPACE

TAKE THE RIDE

FORGET ABOUT MAKING A DIFFERENCE

FORGET ABOUT CHANGING THE
WORLD

LET THE ACCORDION

AND WHAT'S INSIDE THE BOX

CHANGE YOU

OR NOT

LEAVE TRANSFORMED

OR

LEAVE THE SAME

SOB YOU CAME IN AS

IN ANY CASE

YOU WILL NOT REGRET IT

AND YOU WILL BE

DISTRACTED FROM

THE CRAP OUTSIDE

AND

MAYBE

MAYBE

MAYBE

YOU AND YOUR ACCORDION

CAN MAKE A SHIFT

IN THE WORLD'S ATOM

THE WORLD IS NOT ROUND

THE WORLD IS NOT FLAT

THE WORLD IS BELLOWS PLEATED

FULL OF INS AND OUT

IT WAS ARISTOTLE WHO SAID
THAT THE WORLD WAS FLAT

IT WAS BILL SCHIMMEL WHO SAID
THAT THE WORLD WAS BELLOWS
PLEATED

FULL OF INS AND OUTS

AND AGAIN

IT WAS THOMAS FRIEDMAN WHO
SAID THAT

WORLD WAS FLAT

I RAN INTO THOMAS FRIEDMAN

AT THE AMERICAN ACADEMY

IN BERLIN

I WAS LEAVING

HE WAS COMING IN

I SAID TO HIM

THE WORLD IS BELLOWS PLEATED

HE LAUGHED AND MOVED ON

CELL PHONE IN HAND

TOTALLY FRIENDLY

YET HIS CELL PHONE WAS HIS
PROP

BUT

THE WORLD EXPANDS AND CON-
TRACTS

AND ITS COLLECTIVE UNCON-
CIOUS

IS IN THE BOX

SO GO THINK THERE

AND

ATTEND THE SEMINARS THIS SUM-
MER

JULY 27 28 AND 29 AT TENRI

THINKING INSIDE THE BOX

AND BEST OF THE HOLIDAYS FROM

BILL, MICKI AND MICHAEL

(OUR) LADY OF LIBERTY!



There's a Lady - allegedly from SPAIN.
There's Maria of BUENOS AIRES.
What about NEW

YORK? We have (OUR) LADY OF LIB-
ERTY - A SYMBOL OF FREEDOM, DE-
MOCRACY AND

UNITY.

There's a price to pay for Democracy. It
can be messy, yet the accordion knows
that it is totally

worth it. The New York Accordionist
prepares him or herself for this democ-
racy. They become

SOPHISTICATED, STRATEGIC,
ECLECTIC - UNREAL! WHAT DOES
THAT MEAN?

It has NOTHING to do with GLOBAL
FUSION. It doesn't need to be. It al-
ready is and was -

IT'S GLOBAL BY ITS NATURE.

It has more to do with COMMERCE -
in the energy of URBAN CULTURE/
URBAN DWELLINGS

in the historical spirit of NEW AM-
STERDAM - and eventually the ethnic
communities that fol

lowed and came through ELLIS IS-
LAND. We all know someone or had a
relative who did this.

In EASTERN EUROPE and other parts
- The accordionist was THE FIRST
MAN OF THE VIL

LAGE. He played at your baptism, bar
mitzvah, funeral , etc. He was always
on hand. IT WAS

HIS JOB. He was not doing it to pro-
mote the accordion - IT WAS HIS JOB.
As a result, He kept

A CERTAIN DISTANCE. It had noth-
ing to do with being REAL and He had
to be ECLECTIC and

adapt to the gig. He had to be STRATE-
GIC in his preparation and finally SO-
PHISTICATED if he

MADE IT

to New York . He knew everyone's busi-
ness. He had EVERYONE'S NUMBER
- still does.

Back then it was always a HE. When he moved to the US and settled in THE LOWER

EAST SIDE, BROOKLYN or whatever, He still remained the FIRST MAN OF THE VILLAGE.

But, different villages - The immediate one and the larger one - NEW YORK ITSELF - with

(OUR) LADY OF LIBERTY AS THE SPIRIT - symbolized by that great statue - yet by her spirit

that

permeated through every street , every mile and every inch of this great city.

Ironically, New York was never AN ACCORDION TOWN - even with the American Accordionists'

Association starting there. NO, it was and still is, AN EVERYTHING TOWN, and the accordion is

a significant part of it. And this FIRST MAN OF THE VILLAGE opened a music store, looked for

gigs, appeared in Vaudeville, got CLASSICAL CHOPS, started publishing,

RADIO, played on the

appeared in

CARNEGIE HALL, MADE RECORDINGS, STUDIED JAZZ - ATTEMPTED A PLACE IN ROCK

AND ROLL (still happening) and every other type of music. HE and now She HAD and still must

adapt. He or she must be SOPHISTICATED, STRATEGIC, ECLECTIC AND UNREAL - TO

THIS VERY DAY.

AND - (OUR) OUR LADY OF LIBERTY permeates the city - sometimes noticeable and

sometimes unnoticeable - sometimes seen - sometimes heard - sometimes seen and heard.

And (OUR) LADY OF SPAIN, MARIE
OF BUENOS AIRES AND

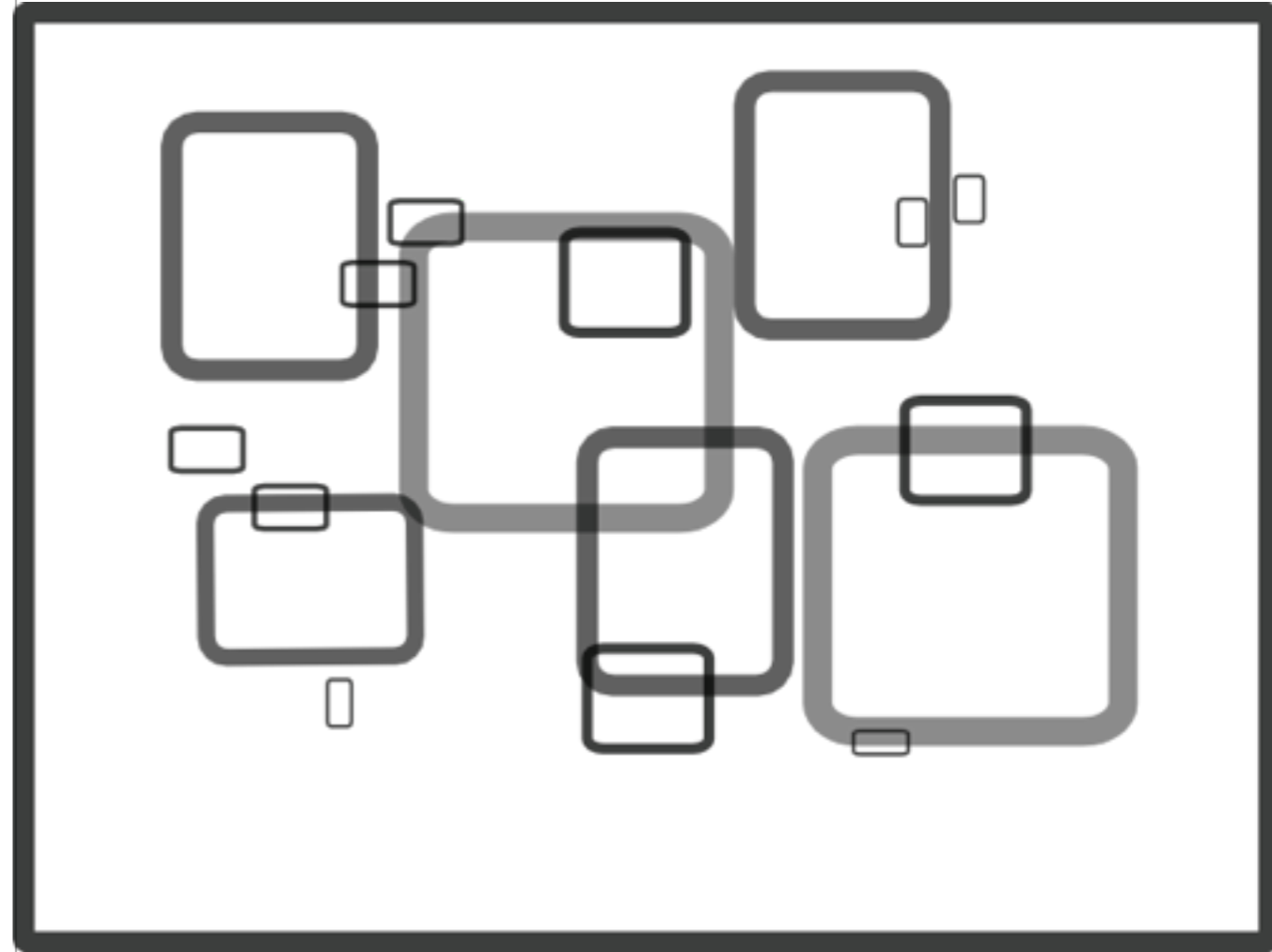
(OUR)

LADY OF LIBERTY enjoy

joining

forces as their spirits roam the eerie
streets at night.

Squares



BACK THEN IN CATHOLIC PHILA-
DELPHIA YOU COULD GO TO THE
SHACK,
PURCHASE LOOSE CIGARETTES, OR
A PACK - OR A TROJAN.

“THE SHACK” 1963

A WOODEN SHACK
BY THE TROLLEY STOP

YOU WALKED IN AND - A NEW
WORLD EXISTED

COFFEE - SERVED IN CUPS

SODA

DONUTS

A JUKEBOX

COPS WENT THERE

HIGH SCHOOL STUDENTS WENT
THERE

I WENT THERE

IT WAS RUN BY A NICE IRISH FAM-
ILY

MEMBERS OF ST HELENA’S PARISH

A PACK OF SQUARES (ANOTHER
NAME FOR SMOKES)

COST 29 CENTS

THE COPS LOOKED THE OTHER
WAY

OR YOU COULD GET 3 FOR A DIME

LOOSE

OUT OF THE PACK

AND

I WAS 16

ON THE WAY TO MY HIGH SCHOOL

CARDINAL DOUGHERTY

IT NO LONGER EXISTS

BUT ANOTHER STORY

THE NUMBER THREE HAS AND AL-
WAYS HAD

A MYSTICAL EDGE TO IT

LIKE THE TRINITY

ONE CIG ON THE WAY TO SCHOOL

ONE AT LUNCH - THEY LET US
SMOKE AFTER LUNCH

IN THE BACK LOT

AND ONE ON THE WAY HOME’

A PERFECT DEAL

THREE FOR A DIME

EVERYONE WINS

THE NUMBER 3 HAD A SPECIAL
QUALITY BACK THEN (AND

STILL DOES)

3 STRIKES AND YOU’RE OUT

3 TROJANS FOR FOR A GOOD DATE
(WHETHER THEY WERE

USED OR NOT - USUALLY NOT)

TO MY KNOWLEDGE
NOTHING HAPPENED TO THE OWNERS OF THE SHACK
WHO NOT ONLY SOLD LOOSE CIGARETTES TO MINORS
BUT ALSO
SOLD PACKS TO MINORS
I BOUGHT MY FIRST PACK OF WINSTONS AT THE SHACK
IN 1963
IT WAS SORT OF LIKE A COMING OF AGE RITUAL
EVEN THE COPS KNEW THAT
AND LOOKED THE OTHER WAY
SOME OF MY SCHOOL CHUMS ALSO PURCHASED
TROJANS AT THE DRUGSTORE ACROSS THE STREET
A DOZEN IN A BOX FOR A BUCK
FIVE FOR 35 CENTS IN A TIN

3 FOR A QUARTER IN A PACK
A DIME FOR ONE OUT OF THE PACK
WE WERE TOLD IN SCHOOL THAT IT WAS A SIN TO BUY TROJANS
WHICH OF COURSE
MADE IT ALL THE MORE DESIRABLE

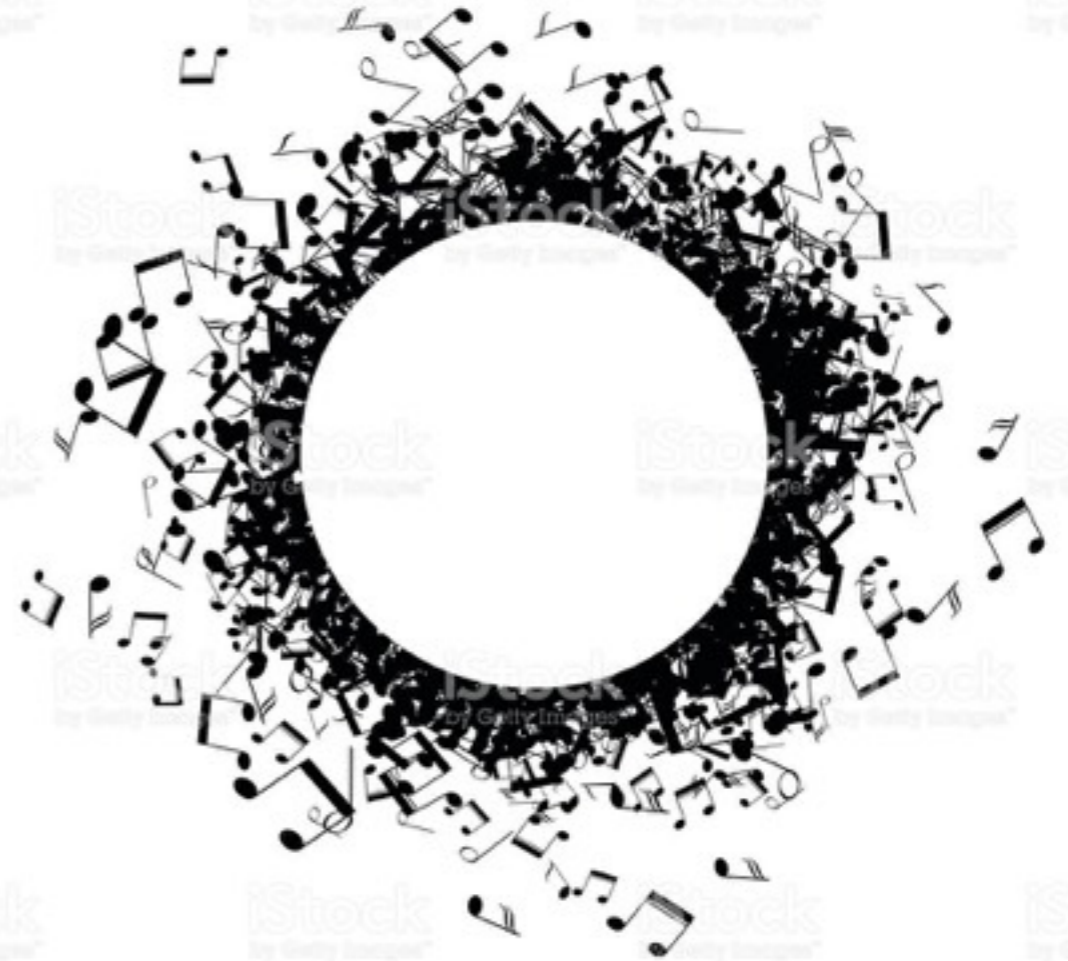
THIS WAS A MIDDLE CLASS AREA
UPRIGHT CATHOLIC CHURCH GOING PEOPLE
THIS WAS CATHOLIC PHILADELPHIA
IN 1963
CIVIL RIGHTS WERE ONLY BEGINNING TO BREW
AT LEAST TO US WHITE FOLKS
I WAS TOLD BY SOME OF MY FRIENDS IN MY AGE GROUP

THAT IT COULD HAVE BEEN STATEN ISLAND IN 1963
TODAY
A POOR MAN IS DEAD
FOR SELLING LOOSE CIGARETTES
I DON'T KNOW IF HE SOLD THEM THREE FOR A DIME
OR SINGULARLY
BUT WHATEVER
HE WAS MURDERED FOR IT
IN 2015
GET IT?
OF COURSE YOU DON'T
AND NEITHER DO I
WHAT'S ACCORDION ABOUT ALL OF THIS?
THE ACCORDION WAS A NO-NO BACK IN 63
IT'S A YES YES IN 2014
GET IT?

WELL,
I STARTED GIGGING IN 1961
AND WHEN I RETURNED HOME
FROM THE GIG
I HAD TO AIR OUT MY ACCORDION
FROM ALL THE SMOKE FUMES
IN THE HALL
IN THE BAR
AND FROM ME
NOW IN 2014-15
I DON'T
AND PROBABLY WON'T
EVER
AGAIN
IS THIS THE PROGRESS WE WERE
HOPING FOR?
I HOPE NOT

**WORK THAT
DOESN'T
MATTER**

**BUT WE DO
IT ANYWAY!**



Change the world - DO YOUR WORK -
it matters

What if it doesn't - Would you still do
it?

Would you still press on?

Would you not give up?

If the answer is yes - SEE YOU AT THE
SEMINARS

If the answer is no - SING THE HALLE-
LUIA CHORUS and stay home

but ask yourself the question

if in doing so

HAVE YOU GIVEN UP?

AT THE SEMINARS

WE DON'T GIVE UP

we take risks

some of it works

some of it doesn't

and yes

SOME OF IT MATTERS

BUT

IT DOESN'T MATTER

WE DO IT ANYWAY

JOIN US

IT'S YOU

what you do

and what you attempt to do

THAT MATTERS

On Teaching the Accordion



ALL ACCORDION METHOD BOOKS
ARE

BASICALLY THE SAME

THERE'S ONLY ONE WAY TO
SPELL

AC MAJOR CHORD

YOU KNOW WHAT I MEAN

USE THEM IF YOU NEED TO, BUT
THEY

ARE BASICALLY A PROP

LISTEN TO THE STUDENT OF ANY
AGE

FIND OUT THEIR INTERESTS

MUSICALLY AND OTHERWISE

MANY HAVE BEEN EXPLORING
THE

INSTRUMENT BEFORE THEIR

FIRST LESSON

FIND OUT WHAT THEY HAVE AL-
READY

(again)

if they have an accordion before

the first lesson

they have probably explored it

THERE IS NO THING AS AN AVER-
AGE

STUDENT

EVERY ONE IS UNIQUE

DO NOT CALL THEM BIRD
BRAIN

DO NOT CALL THEM STUPID

address them with respect

CALL THEM MR OR MISS

OR WHATEVER THE 'THEY'

COMMUNITY WISHES TO BE AD-
DRESSED

BE A GOOD LISTENER

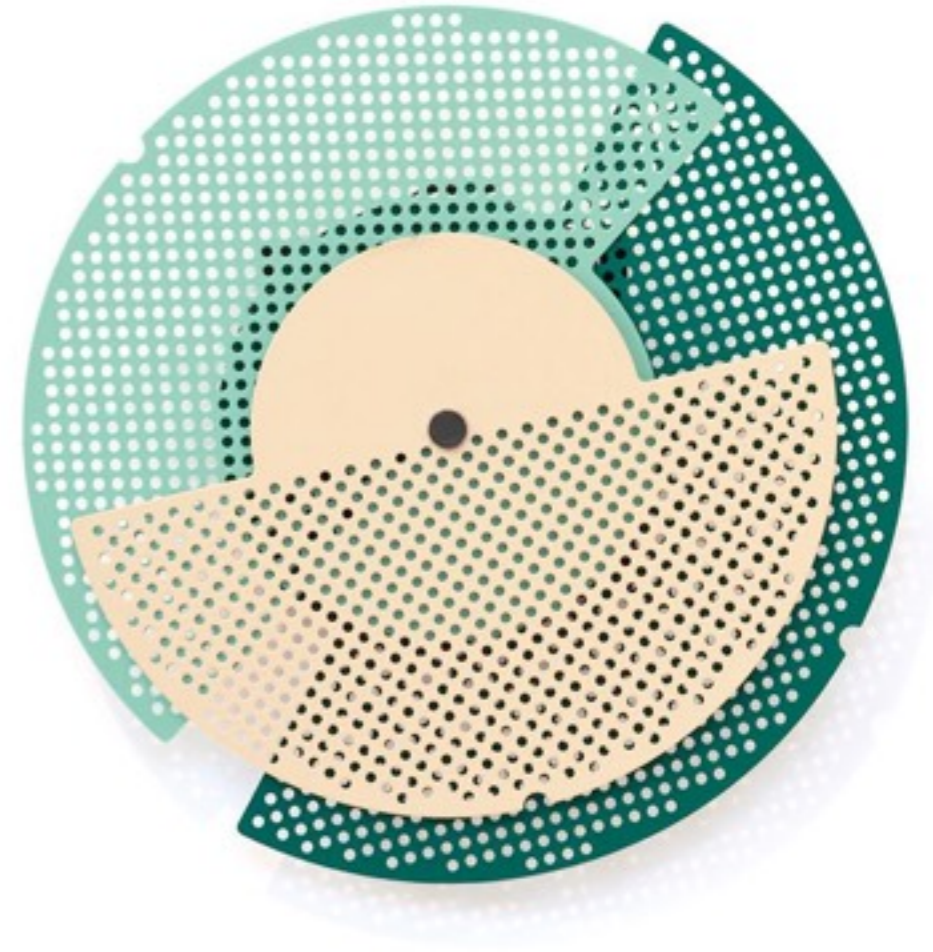
BE A GOOD LEARNING FACILITA-
TOR

DON'T SAY: I TEACH IT - YOU
LEARN IT

TEACH WITH HIGH STANDARDS

AND KEEP A WARM HEART

There is a time



THERE IS A TIME
WHEN PEOPLE ADMIRE THEM-
SELVES FOR BEING AWFUL

A GROUP OF PROFESSIONALS,
CEOS, RETIRED BUSINESS PEOPLE,
HEAVY HITTERS
MEET ONCE A WEEK IN A BAND OR
ORCHESTRA
WE'RE AWFUL, THEY SAY
TERRIBLE! - BUT WE HAVE FUN

I SUPPOSE THERE'S NOTHING
REALLY WRONG WITH THAT - I SUP-
POSE

A GROUP OF COLLEGE PROFES-
SORS,
MUSICOLOGISTS, WRITERS, TEN-
URED

HEAVIES ALSO FORM SOME SORT
OF
ENSEMBLE
WE SOUND LIKE CRAP, THEY SAY
BUT AT LEAST WE ARE ENJOYING
OURSELVES
WE KNOW OUR MUSIC
UNLIKE THE SCHMUCKS WHO
PLAY BEAUTIFULLY
DON'T KNOW SHIT ABOUT MUSIC
AND HAVE TO SCRAPE TO MAKE A
LIVING AT IT
WE'RE THE TRUE MUSICIANS
THEY'RE THE MUSIC MAKERS

A MOVIE CONTRACTOR, A GRAMMY
WINNING PRODUCER,
AN OSCAR WINNING SONG WRITER
MEET ONCE A WEEK TO
PLAY THE CLASSICS LIKE BEETHO-
VEN AND MOZART

WE TOTALLY SUCK, THEY SAY
BUT WE HAVE GRAMMIES AND OS-
CARS, SO BEAT THAT ALL
YOU LITTLE MUSIC MAKERS AND
NOTE SCRAPERS

WHEN I WAS 11, I FORMED A DUO
WITH MY NEXT DOOR NEIGHBOR,
BUDDY
BOWYER. HE PLAYED CLARINET - I
PLAYED ACCORDION
YES - WE WERE ROTTEN TO THE
CORE
WE CALLED OURSELVES - THE ROT-
TENMEIRS
WE HAD CARDS PRINTED:

THE ROTTENMEIRS
HAVE MUSIC - WILL PLAY - ROT-
TEN

NAMED AFTER THAT GREAT TV
SHOW IN 1958

HAVE GUN WILL TRAVEL - PER-
HAPS THE GREATEST SHOW EVER
ON TV

MY FRIEND, ELLIOTT SHARP
STATED:

BILL, YOU PRECEDED JOHNNY ROT-
TEN

AND THE SEX PISTOLS

AND YES, I HAVE MORE TO SAY

BUDDY AND I WOULD DO IRONIC
VERSIONS OF HIT SONGS OF THE
DAY

COME DOWN - COME DOWN FROM
YOU'RE IVORY TOWER BECAME

COME UP - COME UP FROM YOUR
LIFEBUOY FOXHOLE

QUE SERA SERA BECAME

WILL I BE A HOBO - WILL I BE A
BUM

HERE'S WHAT SHE SAID TO ME:

CUM SEE - CUM SA - SAY LA VIE -
SAY LA VIE

DON'T WASTE YOUR BREATH
CAUSE IT'S NOT WORTH THE TIME

ETC.

MY PARENTS FOUND SOME OF
THESE LYRICS AND SOBBED

ACTUALLY I WAS A HAPPY KID

MY WORK WAS DARK

AS IT IS TODAY

AT 11 THAT YEAR - 1958 - I STARTED
COMPOSING

TONS AND TONS OF MUSIC

TONS OF IT

MY MOM DESTROYED ALL OF IT

PEOPLE LIKE US DON'T DO THINGS
LIKE THAT - SHE SAID

I LET HER DESTROY IT - AND I
STARTED OVER - NO PROBLEM AF-
TER THAT

ONE PIECE I SALVAGED - THE *ICE
BOX RAID - PROBABLY WILL BE RE-
GARDED AS

MY OPUS 1 - IF REGARDED AT ALL.

AND IT PROBABLY WILL CONTAIN
ROTTEN FRUIT, VEGETABLES,
MEAT, FISH, EGGS,

ETC

AFTER ALL - 1958 IS A LONG EXPI-
RATION DATE.

YOU CAN HEAR IT AT THE SEMI-
NARS

JULY 28, 29 AND 30 AT TENRI

THE RED LANTERN ACCORDIONIST
- LAST PLACE WINNERS

THE THIRD BANANA - NO REFRIG-
ERATION REQUIRED

HIRED GUN

HAVE GUN WILL TRAVEL

HAVE ACCORDION WILL.....

DR. WILLIAM SCHIMMEL

*AS FAR BACK AS THE 1950'S WE
STILL CALLED A REFRIGERATOR
AN ICE BOX

IT SOON BECAME THE FRIGIDARE -
A BRAND NAME USED FOR ALL RE-
FRIGERATORS

IT THEN BECAME THE REFRIGERA-
TOR

FINALLY, IT BECAME THE FRIDGE

ALL OF THIS TOOK PLACE DURING
A 20 YEAR PERIOD GIVE OR TAKE

THINKING INSIDE THE BOX



The AAA Master Class and Concert Series (The Seminars) will take place on July 27, 28 and 29th at Tenri. Dr. Schimmel will be the moderator and curator. This year's Seminars will cover a wide range of topics and will focus greatly on new methods of teaching - Earlearn, Eyelearn and Duplex learning, as well as the study of various method books that have disappeared on the market. The aim is to re-discover some of the rich tradition and culture that may have been lost or discarded. There will also be an Accordion/Dalcrose segment using Movement and Eurythmics. Also, A Seminar on What it takes to survive as as a New York Accordionist - applicable to any career planning anywhere.

On November 3, Dr. Schimmel premiered his Green Jackets for Accordion and Baroque Flute at Congregation Kol Ami. Denise Koncelik performed on Baroque Flute.

On November 5, his Bactoblues was performed by Bactopus - at St Peter's Church.

On November 14, he was soloist with the New York University Orchestra in a performance of The Forest by David Byrne (of The Talking Heads fame).

On November 22, he gave a full length concert at the historic Century Club, an exclusive club that dates back to the early to mid 19th century, that has formed a community of artists, writers and amateurs for the purpose of stimulating robust discussion. Dr. Schimmel performed selections from his CD, The Theater of the Accordion and other selections as well a talks between the selections.

On November 11, He had the honor of serving on the distinguished panel of jurors in the Young Concert Artists' Competition. Hanzhi Wang was among the four winners. She is the first accordionist in the YCA history to win in the competition.