

Composers Commissioning

Carmen Carrozza and the AAA Composers Commissioning Committee: A Personal Remembrance

No. 16 of an Ongoing Series on the
Commissioned Works of the A.A.A.

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NOTE: For this installment of the series, I will forego the usual procedure of discussing the history and musical aspects of the next composition in the chronological sequence of AAA commissioned works and turn my attention instead to the memory of one of the two most important people in this movement to create significant original contemporary repertoire for the accordion: the great artist and dear friend to all of us who had the privilege of knowing him, Carmen Carrozza.

Other articles in subsequent publications will doubtlessly discuss Carmen Carrozza's coming from Solano, Italy, to America as a young boy, settling in upper Westchester County, New York, studying violin, piano, theory, composition, and then, most importantly, accordion with the great pioneer of the piano accordion Pietro Deiro, making his professional debut in 1947 at age 26 at the Philadelphia Academy of the Arts, and, soon thereafter, establishing himself as a giant among the looming figures of the generation following those of Deiro and Frosini, and Magnante, Gallarini, and Nunzio. But I will restrict this article to what I believe is his greatest contribution to accordion history: being the first American accordionist to perform and truly invite new original contemporary works for the accordion, thus opening wider the path to acceptance of the instrument in the general classical music realm. This has much to do with his early participation in the AAA's Composers Commissioning Committee,

initiated by Elsie Bennett in 1953, and the significant performances and historic recitals and concerts that followed.

I have always been in awe of Carmen* and felt a great kinship with him, despite the fact that I only came to know him personally during the last two decades of his long and, by all accounts, very illustrious and joyous lifetime. His fame in the accordion world long preceded that time, of course, and reached back into my earliest teen years through the extolling of his artistry and flawless



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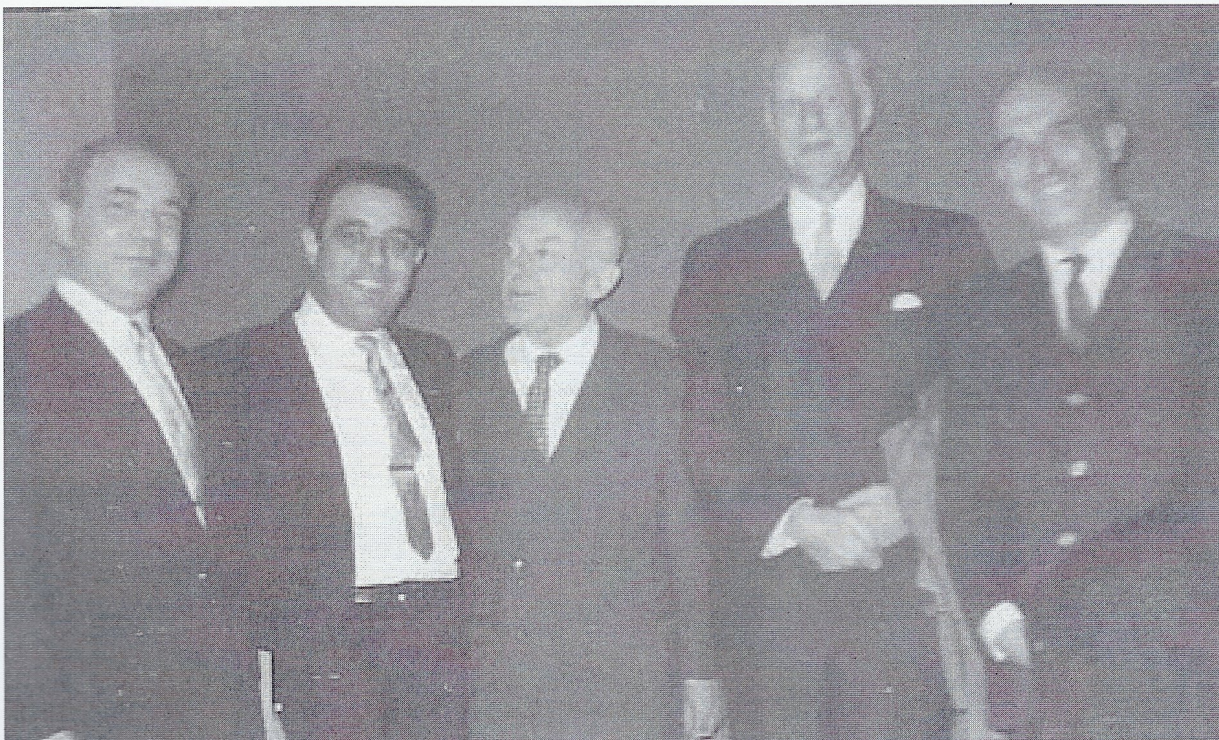
technique by my accordion teacher, Louis Coppola, and a number of his 45 rpm recordings, particularly of the early AAA commissioned works. I had often seen him running here and about during the boisterous days in the 1960s and early 1970s of the AAA national competitions in New York, Chicago, and my hometown of Washington DC. (Curiously, I never had him for a judge as I did such other luminaries as Magnante, Biviano, and Ettore); but it was not until 1996 that we formally met, soon after Elsie Bennett (the other pillar of the commissioned works movement) commissioned me to compose two works for the AAA and invited me afterwards to join the Governing Board. By gradual stages, Carmen and I came to know each other and become friends, aided in part by our mutual friendship with Carmen's gifted protégé, Beverly Roberts Curnow, whom he, myself, and President Linda Reed eventually persuaded to join the AAA Board as well.

My feelings of kinship with Carmen, as expressed above, actually go back to my mid-teens. At that stage of my life I found it very edifying to have reached the point of technique that enabled me to play highly challenging transcriptions of virtuosic violin and piano concerti by 19th century masters and classical-style works by Deiro and others composed in the 20th century and to win in the various Senior and Virtuoso divisions of the AAA

competitions. But outside of the accordion family I felt ostracized by the classical music community at large because of the paucity in the early 1960s of original works conceived in the compositional styles of our times for or including accordion. Other similarly "new" instruments, such as the saxophone and guitar, not to mention the expansion of percussion instruments, had already gained a wide array of New Music repertoire and were enjoying increasing prestige in classical circles. They were also being offered as majors in a growing number of college music departments. Today they are firmly established in virtually every college music school, small or great, in the world. Of course, unlike the accordion in the America of this time, there are plenty of serious students in these instruments to merit colleges having majors in them. The accordion was being left out in the cold, as I, and, I hasten to add, a number of my classical accordionist peers, saw it. Acerbating this problem was the fact that most of the significant senior artists of the day whom we looked up to tended to be indifferent to or even unaware of this serious image problem. Some even disliked modern music and refused to pursue it—not a good thing if you wish your instrument to be taken seriously in your own time.

But not Carmen Carrozza!

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Paul Creston,
Carmen Carrozza,
Henry Cowell,
Robert Russell
Bennett, and
Carlos Surinach,
at the 27th
season of the
National
Association of
American
Composers and
Conductors
Concert Series,
Nov. 21, 1959

Composers Commissioning – Carmen Carrozza – A Personal Remembrance

The time seemed right for Carmen to be the vanguard of a new age for the accordion. He was reasonably young and at the height of his technique and artistry at just the time Elsie Bennett had been advised by her eminent professor at Columbia University, composer Otto Luening, to commission composers to write for the accordion if it was to ever be accepted by the classical music world. Though considerably different in temperament, Carmen and Elsie had two very strong virtues in common: grit and perseverance. They inevitably came together to form a great duo in the newly created Composers Commissioning Committee of the AAA in 1953 that led to what I consider the golden age, and the most prolific period, of AAA commissioned works--the late 1950s through the mid 1960s-- and one of the important seeds for the propagation of contemporary works for or including accordion that then quickly spread throughout the country and the world. Elsie's and Carmen's functions in this pursuit were clearly defined: Elsie found and "hunted down" famous or young and promising composers and persuaded them to write for the accordion. She would then arrange for their publication (often

through O. Pagani or Deiro Music at that time), send out press releases, publish articles in various musical trade journals and widely read music magazines, both inside and outside of the accordion world, and find good venues for premiere performances. Carmen would collaborate with the composers to make sure the music was suitable and idiomatic to the instrument and then perform the premieres. This was, by his own admission, the major part of his career and his most important contribution to the evolution of the accordion in classical music.

Between 1957 and 1965, the AAA commissioned a total of twenty-four works by thirteen composers. All of these have been discussed in the annual AAA Festival Journal commissioned works series, beginning with the 1997 issue. The list up to that point is as follows, arranged chronologically by contract year:

- 1957: Paul Creston, *Prelude and Dance*
- 1958: Wallingford Riegger, *Cooper Square*; Creston, *Concerto* (accordion and orchestra or band)
- 1959: Virgil Thomson, *Lamentations*; Carlos Surinach, *Pavana and Rondo*; Robert Russell Bennett, *Four Nocturnes*; Henry Cowell, *Iridescent Rondo*; William Grant Still, *Aria*
- 1960: Cowell, *Concerto Brevis* (accordion and orchestra); Otto Luening, *Rondo*; Paul Pisk, *Salute to Juan*; Alexander Tcherepnin, *Partita*; Henry Brant, *Sky Forest* (accordion quartet); Elie Siegmeister, *Improvisation, Ballade, and Dance*; David Diamond, *Night Music* (accordion and string quartet)
- 1961: Louis Gordon, *Aria, Scherzo, and Finale* (accordion and chamber orchestra or band); Pisk, *Adagio and Rondo Concertante* (2 accordions and orchestra)
- 1962: Diamond, *Sonatina*; George Kleinsinger, *Prelude and Sarabande*; Ernst Krenek, *Toccata*; Bennett, *Quintet ("Psychiatry")*; accordion and string quartet)
- 1963: (none)
- 1964: Normand Lockwood, *Sonata Fantasia*; Nicholas Flagello, *Introduction and Scherzo*; Creston, *Fantasy* (accordion with orchestra or solo)



Wallingford Riegger and Carmen Carrozza, September, 1959

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Carmen consulted with all of these composers in the composition of their pieces except for those situated far away from the New York area. These included William Grant Still, in Los Angeles, assisted by Myron Floren, who also premiered that work in New York; Paul Pisk, in Austin, Texas, probably assisted by Bill Palmer; and Normand Lockwood, in Denver, assisted by Robert Davine. Of these twenty-four compositions, Carmen premiered fourteen: Creston's *Prelude and Dance* and *Concerto*, Riegger's *Cooper Square*, Thomson's *Lamentations*, Surinach's *Pavana and Rondo*, Bennett's *Four Nocturnes*, Cowell's *Iridescent Rondo*, Luening's *Rondo*, Pisk's *Salute to Juan*, Brant's *Sky Forest* (with Charles Magnante, Daniel Desiderio, and Joseph Biviano), Siegmeister's *Improvisation, Ballade, and Dance*, Gordon's *Aria, Scherzo, and Finale*, Kleinsinger's *Prelude and Sarabande*, and Flagello's *Introduction and Scherzo*. They were distributed among a number of historic recitals, concerts, and workshops, in New York, Boston, and Chicago as will be discussed below.

Carmen's first public performance of Creston's *Prelude and Dance* was at an open AAA meeting most likely in late 1957 or early 1958. The preserved clipping announcing this occurrence is probably from one of the accordion magazines of that era but does not show the date. It indicates that the meeting took place at Renato's Restaurant, 21 Vandam Street, in New York, probably not long before the "official" premiere at the noteworthy AAA concert at Carnegie Hall on May 18 of that year in which Carmen was joined by Andy Arcari, Tony Dannon, Daniel Desiderio, Angelo Di Pippo, Carl Eimer, Myron Floren, Anthony Galla-Rini, and Charles Magnante, plus three accordion orchestras. (See the series article in the 1998 issue of the AAA Festival Journal for more details.)

The second, fifth, sixth, and seventh commissions, namely Riegger's *Cooper Square*, Surinach's *Pavana and Rondo*, Bennett's *Four Nocturnes*, and Cowell's *Iridescent Rondo*, respectively, had their premier performances yet again at Carnegie Hall, as part of the twenty-seventh season of the National Association of American Composers and Conductors (NAACC) program, on November 21, 1959. (See the series articles in the 1999 and 2000 issues of the AAA Festival Journal for more details.)



Carmen Carrozza, Paul Creston,
and Arthur Fiedler, October 9, 1959

While the foregoing solos received much attention and good reviews in the press, the fourth commission, Creston's *Concerto*, served doubly well to expose a larger public to the accordion's potential in modern concert music, for Carmen gave its debut with the Boston Pops Orchestra, under the direction of Arthur Fiedler, on May 10-15, 1960, in Boston's Symphony Hall. Carmen told me that of the six consecutive performances that week the one they decided to record was the best of them all. How fortunate we are to have that aural record of a major historical accordion event! (To hear it, go to <http://www.youtube.com/watch?v=Yi5K8IWDsus>.) He also mentioned to me that the Symphony management originally wanted to premiere it in one of its public school visitations instead of on the regular concert series. He stood firm on the latter, however, and succeeded. Later in 1960, Carmen played the final, highly virtuosic movement with a band at the Midwest Band Masters Clinic, at the Hotel Sherman, in Chicago, on December 17. Fiedler reappeared, this time as the guest conductor. (Carmen played this and many of the other commissioned works after he had premiered them at a number of other events too numerous to list here. In some cases, he also played commissioned works that he had not premiered. This includes Still's *Aria*, premiered by Myron Floren in a concert

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by the Sano Accordion Symphony at Town Hall on May 15, 1960, the last day that Carmen performed the Creston *Concerto* in its premiere week in Boston—Carmen first played *Aria* eleven months later, on April 17, 1961, at the 29th season concert of the NAACC, at Carnegie Hall; and Tchernin's *Partita*, seven months after its first performance by Patricia Tregellas at her historic Carnegie Recital Hall concert of original contemporary music for accordion, at the first AAA commissioned works Workshop, at the Commodore Hotel, in New York, September 16, 1962.)

On a personal note, I performed the Creston *Concerto* in the fall of 2006 with The College of New Jersey Orchestra. When Carmen heard of the upcoming concert, he, his two brothers Anthony and Pat, and nephew Dr. Joseph Ciconne, decided to motor-pool to the concert, but a wrong turn at some point in the long, complicated evening journey from Thornwood, New York, to Ewing, New Jersey, delayed their arrival. They got there just in time to hear the audience applauding and see me leaving the stage. (Beverly Roberts Curnow had successfully arrived on time from her home in Easton, PA, however, and was able to report the quality of my performance to her esteemed mentor later on.) I had made it a point to indicate in the program notes that the very man who premiered this work would be in the audience. Happily, the

conductor, Philip Tate, announced this fact at the beginning of the second half of the program and had Carmen stand for applause. This was a very proud moment for me, even if the Maestro and his devoted family members came all this distance only to miss the performance. We both “held court” in the concert hall lobby afterwards as students and other audience members came up to congratulate us. (See http://www.tcnjsignal.net/2006/11/29/accordion_makesstrangebedfellowinorchestra for the College newspaper review and mention of Carmen's presence there.) Adding to this humorous, though exasperating, story is the fact that another person in the audience that night was my Music Department's recently retired flautist, Dent Williamson. The concert program notes eerily evoked a youthful memory of his. At the time of the Creston premiere, Dent, a New Englander by birth, was a recent graduate of the New England Conservatory, in Boston, and was an auxiliary flautist with the Boston Pops Orchestra that season. How he could have forgotten playing six performances of an accordion concerto, even across the gulf of forty-six years, eludes me, but the next time I saw him he presented me with a copy of that program, showing his name in the orchestra roll. He was there, not only witnessing, but participating in, a seminal moment in accordion history! (Yes, real life IS stranger than fiction!).



Virgil Thomson, Carmen Carrozza, Beverly Roberts, Elsie Bennett,
4th AAA Commissioned Works Workshop, Statler Hilton Hotel,

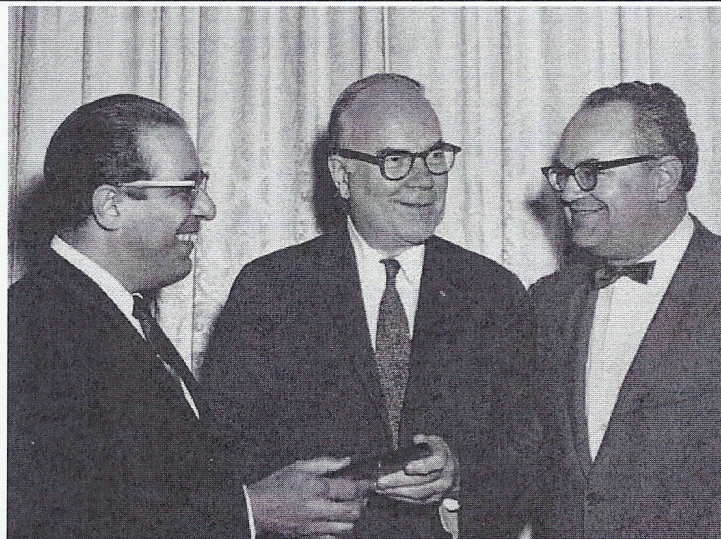
The next significant event in this very busy period of Carmen's career took place at the venerable Arts Club of Chicago (founded in 1916) on February 11, 1961. It was here that he premiered Virgil Thomson's thunderous, dissonant *Lamentations* in the company of six other AAA commissions—Creston's *Prelude and Dance*, and the above cited works by Bennett, Cowell, Riegger, Still, and Surinach. In addition to these he performed two non-commissioned works, Cowell's *Perpetual Rhythm*, composed in 1949, but also following a modal scheme similar to that of *Iridescent Rondo*, and *Suite for Accordion* (1958), by Alan Hovhaness. The special significance of this recital was that every work on the program was written specifically for accordion and all were by living

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composers (though the aging Riegger was to die from a tragic freak accident less than two months later) of wide fame. Regrettably, there were no critics present to publicize this groundbreaking program to the public beyond the accordion community.

Four more important concerts followed in this non-stop year of activity for Carmen. Back in New York, he once again played Creston's *Prelude and Dance* as well as the Still and Thomson works for the twenty-ninth season concert of the NAACC, held, as usual, at Carnegie Hall. Seven days later he was in Pittsfield, Massachusetts, giving a recital similar to that of the Chicago Arts Club at the Berkshire Museum. The late John Culp, former AAA Board member, arranged for the event. The very able local music critic for the Berkshire Eagle, Jack Duffy, gave very thorough and insightful descriptions of the works on the program and lauded Carmen's magnificent performances. We next find Carmen in the company of Charles Magnante, Daniel Desiderio, and Joseph Biviano in the Music Trades Show at the Pick-Congress Hotel in Chicago on July 16 premiering Henry Brant's jazz quartet, *Sky Forest*, for four accordions. The year finally rounded out on December 18 with Carmen playing *Lamentations* in Town Hall as part of a concert honoring Virgil Thomson's sixty-fifth birthday. Regarding Thomson, Carmen once told me that he occasionally played strolling music for Thomson's parties in New York (no doubt at the famous Chelsea Hotel where Thomson and so many other

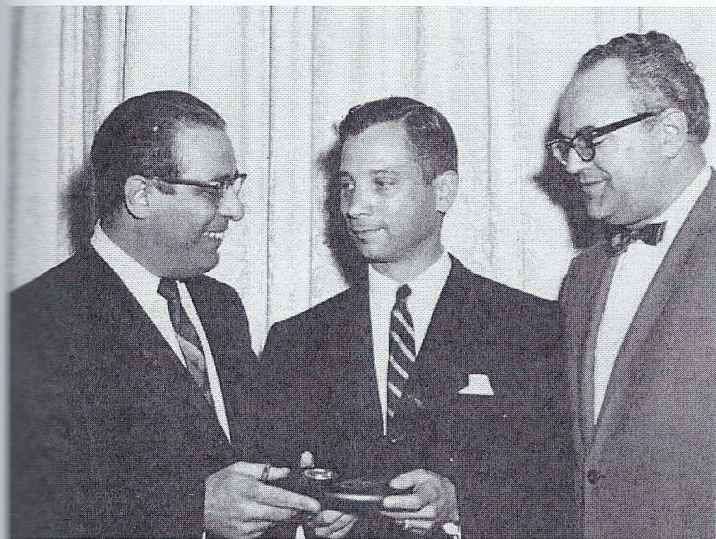


Carmen Carrozza, Otto Luening, Eugene Ettore, AAA Dinner, Statler Hilton Hotel, New York, November 28, 1964

famous musicians lived) and that he always made him play *Lamentations* for his guests. Quite a contrast to the patter of Cole Porter and George Gershwin tunes!

In 1962, Carmen premiered two more AAA commissioned works: *Aria*, *Scherzo*, and *Finale*, for accordion and chamber orchestra or band, by a young and upcoming Eastman graduate, Louis Gordon, who had just taken a teaching position at Fairleigh Dickinson University, in New Jersey; and *Rondo*, by Otto Luening. Regarding the former, Carmen traveled to Rochester, New York, sometime in April (the exact date of the concert has been lost) to give the premiere of the Gordon work with the Civic Orchestra as part of a three-day symposium at the Hanson Institute of American Music, an outgrowth of Eastman School of Music. Later that fall, on October 18, he repeated the performance at Fairleigh Dickinson as part of the Tercentenary Chamber Orchestra concert. (See the article in this series in the 2004 AAA Festival Journal for more details.) The only other performance of this work I know of was that of the composer playing the orchestral part on piano and myself on accordion in the 2005 Master Class and Concert Series concert at the Tenri Institute.

If the recital at the Chicago Arts Club did not evoke public attention in the media, the next event on Carmen's 1962 calendar in New York certainly did: the first of two landmark recitals at Town Hall, on May 6. Both the music and the musician drew high praise from the New York newspapers, and the



Carmen Carrozza, Louis Gordon, Eugene Ettore, AAA Dinner, Statler Hilton Hotel, New York, November 28, 1964

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Carmen Carrozza and David Diamond, November 1, 1961

world now knew who Carmen Carrozza was and what could be done with the accordion in the music of our time. The program closely matched that of the Chicago Arts Club, with the addition of the premiere of Luening's *Rondo*, and three transcriptions at the end: Chopin's *Polonaise in A-flat Major*, the *Adagio* from Bach's *Toccatina in C Major*, and a Liszt *Fantasia*.

Basking in the triumphant of this great success, Carmen returned to Town Hall the following year, on April 28, to give yet another recital. Though repeating the Bennett, Cowell, and Surinach selections, he added to this program his first performance of Tcherenpnin's *Partita* (which, recall, had first been introduced by Patricia Tregellas seven months prior) and three more premieres of AAA commissioned pieces: Pisk's *Salute to Juan*, Kleinsinger's *Prelude and Saraband*, and Siegmeister's *Improvisation, Ballad, and Dance*. To these was added one more premiere not on the commissioned works list, and of a more traditional style, *Agitato*, by Carmen's close friend and eminent accordionist/composer, Eugene Ettore, who, in fact, wrote the piece for Carmen. The new works were balanced, as in the 1962 recital, with the nineteenth-century styling of Pietro Frosini's *Italian Fantasy* and Pietro Deiro's *Chanticleer*. Although the contents of the recital had been listed in the New York Times, no critic was in attendance this time; but the concert was well marked by the accordion world and was considered to be yet another important milestone.

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Charles Magnante, Daniel Desiderio, Carmen Carrozza, Joseph Biviano, premiere of *Sky Forest*, by Henry Brant, Music Trades Show, Pick-Congress Hotel, Chicago, July 16, 1961



Mr. and Mrs. Nicholas Flagello, Mr. and Mrs. Carmen Carrozza, Alexander Tcherepnin, Robert Dumm, 2nd AAA Commissioned Works Workshop, Statler Hilton Hotel, New York, May 16, 1965

Following this flurry of activity across the five years from 1959 to 1963 there were no more recitals or concerts to equal what Carmen had done at Carnegie Hall, Town Hall, the Chicago Arts Club, Symphony Hall, and other venues. Doubtlessly he continued to play one or the other of his AAA commissioned repertoire at various concerts and other events and to aid yet other composers in their creating new works for the AAA (perhaps terminating the latter activity in 1996 when he, and, at different times, Patricia Tregelles, and myself worked with Gary William Friedman on his *Accordion Samba*). He became more and more inclined to leave these tasks to younger players. Part of his legacy in the 1960s, however, was to vigorously participate in two major AAA commissioned workshops aimed mainly toward the army of young baby boomer players that had come up in that decade. Pianist Robert Dumm, former Dean at the Boston Conservatory and eventual professor in piano pedagogy at Catholic University, served as the commentator and analyst of the

selected works and Carmen played them. These took place in New York at the Commodore Hotel on September 27, 1964, and the Statler Hilton Hotel on May 16, 1965. In the second of these, attended by Tcherepnin and Nicholas Flagello, Carmen gave his last AAA commissioned works premiere, Flagello's *Introduction and Scherzo*. The following summer, it was chosen to be the test piece for both the AAA National and CIA championship competitions, and Carmen's star student, Beverly Roberts, won both competitions. There were two more such workshops at the Statler Hilton Hotel. In the first of these, on September 12, 1965, and in which Virgil Thomson and Carmen were present (Carmen most likely playing *Lamentations*), Beverly gave a premiere reading of Ernst Krenek's *Toccata*; and in the next one, on May 22, 1966, another young artist on the rise, William Schimmel, performed the latest AAA commission at that time, Creston's *Fantasy* for accordion and orchestra, or solo accordion, with the composer present and commenting on the music. These two presentations by these young players



Carmen Carrozza, Elsie Bennett, Gary William Friedman,
Friedman's apartment, New York, May 29, 1996

certainly constituted informal premieres. In addition, a very clever move on the part of the AAA in its competitions was to require one or another of the commissioned solos to serve as test pieces in the highest divisions. There were also "Original Senior" and "Original Virtuoso" categories offered in which young, budding virtuosi played these pieces in competition with each other. This custom, plus the workshops, guaranteed that at least a handful of the numerous competing accordionists of that day would carry the accordion as a contemporary classical instrument into the next century; and, indeed, many more recitals of the sort Carmen gave in New York and Chicago began to proliferate throughout the US.

But Carmen never stopped playing and working hard at his craft. In his busiest days he had run two different non-music businesses and managed several music studios, with only the wee hours of

the morning (well before sunrise!) left to practice, even for major performances such as those mentioned above. Though he did not premiere or, to my knowledge, often play any of the commissioned works composed after the debut of the *Flagello* work, he remained a highly busy and visible performer. As late as 1975, when he was in his mid-fifties, he commissioned Alan Hovhaness to write a work for accordion, narrator, and orchestra, based on the *Rubaiyat of Omar Khayyam*. *Rubaiyat of Omar Khayyam, for Speaker, Accordion, and Orchestra, Op. 308* had its premiere with the Buffalo Philharmonic Orchestra, with guest conductor Andre Kostelanitz, at Philharmonia House, Buffalo, New York, on April 29, 1977. Performances followed with the New York Philharmonic Orchestra, Kostelanitz conducting again, at Avery Fisher Hall in Lincoln Center in May, and consequently at other major cities,

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including Baltimore, where I was still living at the time. It was eventually recorded by the New York Philharmonic under Kostelanitz's baton, and has enjoyed a number of other recordings since.

As the years passed, Carmen preferred to play classical transcriptions and the romantically flavored works of the accordion pioneers rather than draw from his modern AAA repertoire. On October 10, 2003, I produced the first of four AAA-sponsored concerts of contemporary music for or including accordion that were scattered over the next five years at Baisley Powell Elebash Recital Hall of the City University of New York Graduate Center. Among the accordion soloists were Beverly Roberts Curnow, Christopher Gorton, William Schimmel (along with his wife, dancer Mikki Goodman), myself, and, to everyone's delight, Carmen. The program consisted of a mixture of both AAA commissioned works and those of other composers, but Carmen chose to play the music of the accordion masters that had preceded and nurtured him, Deiro's *Tranquillo Overture*, Frosini's *Rhapsodie in D Minor*, and Magnante's *Waltz Allegro*. The perfect technique and the exquisitely poetic expression were all there, just as it had always been, despite his eighty-two years of age. There was also a pre-concert panel discussion in which he actively participated. A larger audience turned out for the second in the series that took place on March 11, 2005. I'm sure the reason for this increase in patronage was largely due to the desire to hear and see Carmen yet again. Sadly, though, the performance of 2003 was among his very last, for he suffered a devastating stroke shortly before the 2005 concert. After this, he was never able to play with both hands again. This did not stop him from trying, though, and even if could not physically play the accordion any longer, it was clear that some inner part of him continued to work on and perfect his vast repertoire.

In the remaining years, he retained his broad smile, infectious laugh, and always positive, upbeat

composure, and continued to coach one or the other of us now and then. I last saw Carmen, in the company of his devoted student and lifelong friend Beverly and her husband Bill, on March 16, following the annual Carrozza Scholarship Fundraiser Dinner, held this year at the Barone Hilltop Manor, in Mahopac, New York. He was temporarily staying in a nearby nursing home for some necessary therapy. As always, he was happy to see us, and both his greeting and farewell were typically ebullient and warm. That is how I will always remember him. Thank you, Carmen, for everything. ■

*Those of us on the Governing Board addressed this very warm, jovial, man informally as "Carmen" (he would not have had it any other way, despite his commanding place in the pantheon of great accordionists) and so it is with love and no lack of respect that I will refer to him this way in this very personal article. But be assured that every time I ever uttered his name in greeting to him, it unmistakably translated to "Maestro Carrozza", with all the awe and deep respect that went with it.

Two AAA commissioned works will be played during this Festival: Beverly Roberts Curnow will perform Paul Creston's *Embryo Suite* during the Luncheon concert and Dr. McMahan will be playing the second version of *Curriculum Vitae*, by Lukas Foss, in which Foss added percussion to the score, and re-titled it *Curriculum Vitae, with Time Bomb*, in the Friday evening concert. The percussionist will be William Trigg. Prior to this Dr. McMahan performed Hovhaness's *Suite* (mentioned in the recounting of some of Carmen Carrozza's concert programs above), a new work of his own for flute, clarinet, accordion, and piano, entitled *Mechanisms*, and his transcription of Astor Piazzola's *Grand Tango* (originally for cello and piano) with cellist Cecylia Barczyk, at the AAA Master Class and Concert Series, Tenri Institute, New York, July 26-28.

Robert McMahan was recently appointed Chair of the Music Department at The College of New Jersey, where he has been Professor of Music Theory and Composition Studies since 1991. He also established a major in Accordion there a while ago. The Music Department offers three undergraduate programs in music: Bachelor of Music (BM) in Performance, BM in Music Education, and a very flexible Bachelor of Arts (BA) in which one may have a double major or combine musical interests with other academic pursuits. The accordion, like the piano or any other instrument, may serve as the major instrument in any of these degrees. For accordion audition information, go to <http://music.pages.tcnj.edu/files/2013/01/AuditionHandbook2013.pdf>, and see page 6.