

In 1946 Shulman married pianist Sophie Pratt Bostelmann (1916-1982) They had four children.

Alan Shulman was a founder of the Symphony of the Air (1954), and the Violoncello Society (1956). He was the Society's President 1967-72.

In the 1950s, Shulman wrote popular songs with entertainer Steve Allen and arranged for Skitch Henderson, Raoul Poliakin and Felix Slatkin. During the 1960s and 70s, Shulman was busy in the recording and television studios, and composed teaching material and works for band including 3 Faces of Glen Cove, Interstate 90, The Corn Shuckers and Mazatlan and arranged for singer-songwriter Cris Williamson's debut recording on Ampex Records.

He was cellist of the Philharmonia Trio (1962-69) (CRI), the Vardi Trio (MMO), An Die Musik (1976-7) of the Haydn Quartet (1972-82). Shulman taught cello at Sarah Lawrence College, Juilliard, SUNY-Purchase, Johnson State College (VT) and the University of Maine. In the 1980s his health declined and he retired in 1987. Alan Shulman was made a Chevalier du Violoncelle by the Eva Janzer Cello Center at Indiana University in 1997.

From Wesley Baldwin:

Alan Shulman is primarily known today for works such as his set of variations for viola and orchestra. Indeed, this was my introduction to his music. When I learned that the composer of this excellent piece for viola and orchestra had been not only a well-trained and extremely cogent composer, but also an active professional cellist for his entire career, I assumed that there must be a body of fine literature by Shulman featuring cello. Indeed, there is. Astonishingly, however, this part of his compositional output is nearly completely unknown today.

The works by Shulman on tonight's program represent most of his smaller pieces showcasing the cello. They range from a teaching piece (Shulman was a notable and active teacher for many decades) written for his son, to the cool homage to Satie, to music that especially highlights Shulman's lyrical gifts, to the more compositionally strenuous solo cello suite. While none of the works for solo cello or cello with piano hint at the formal scope of his great cello concerto (possibly his greatest composition), the "Kol Nidrei", in its embrace of Judaic musical tradition, does seem to be a close relative of the concerto.

Written in all different periods of his life, this music is intriguing, satisfying to hear, consistently attractive, always well crafted, and, often, emotionally complex.

*This is the eighth program of the 2009-2010 concert season
for the University of Tennessee School of Music.*

*Special thanks to the Theta Omicron chapter of Phi Mu Alpha Fraternity
for providing stage assistance and the Gamma Rho chapter of
Sigma Alpha Iota for providing ushers for this evening's performance.*

The University of Tennessee School of Music

presents a

Faculty Recital

Wesley Baldwin, cello
Kevin Class, piano

Tuesday, September 29, 2009, 8:00 p.m.
Music Hall
University of Tennessee

Music for Cello Alan Shulman (1915-2002)

Homage to Erik Satie (1972)

Suite for the Young 'Cellist'

- I. Raindrops
- II. Latin Serenade
- III. Country Dance

Lament (1939)

Lament II (1983)

Serenade for Cello and Piano (1941)

Kol Nidrei (1970)

Intermission

Suite for Solo Cello

- Allegro con spirito
- Lento ma non troppo
- Allegretto giocoso

Sonata for Cello and Piano, Op. 65

- Allegro moderato
- Scherzo
- Largo
- Finale: Allegro

Frederic Chopin
(1810-1849)

American composer, cellist and arranger **Alan Shulman**, 1915-2002, made a distinct and significant contribution to American music.

After early studies were with Bart Wirtz (cello) and Louis Cheslock (harmony) at the Peabody Conservatory, and membership in the National Orchestral Association under Leon Barzin, he attended the Juilliard School (1932-37) where he was a fellowship student, studying cello with Felix Salmond and composition with Bernard Wagenaar. While still a student, he composed music for the American Children's Theatre production of Hans Christian Anderson's *The Chinese Nightingale* (1934). He continued his cello studies with Emanuel Feuermann (1939) and composition with Paul Hindemith (1942).

Alan Shulman was cellist of the Kreiner String Quartet (1935-38). In 1938, with his brother, violinist Sylvan Shulman, he co-founded the Stuyvesant String Quartet which during the 1940s and 1950s were noted for their performances and recordings of contemporary quartets of Bloch, Prokofiev, Shostakovich, Malipiero, Hindemith and Kreisler, among others. In 1941 they played the American premiere of the Shostakovich Piano Quintet at Carnegie Hall and recorded it for Columbia Records. The Shulman brothers' swing septet *The New Friends of Rhythm* recorded with Buster Bailey for Victor before the war, and with Maxine Sullivan for International Records after. Alan Shulman was a charter member of the NBC Symphony Orchestra under Arturo Toscanini in 1937-42, serving in the U.S. Maritime Service 1942-45, and rejoining NBC from 1948-54. During the 1930s and 1940s he was also active as an arranger for Leo Reisman, Andre Kostalanetz, Arthur Fiedler and Wilfred Pelletier's Metropolitan Opera Auditions of the Air.

Shulman's first successful composition was *Theme and Variations for Viola and Orchestra* which received its premiere over NBC in 1941 with Emanuel Vardi as soloist. *Theme & Variations* has been recorded by Yizhak Schotten, Cathy Basrak, Joseph DePasquale and Robert Glazer. Chicago Symphony principal Milton Preves played the work often, and it is in the repertoire of most American viola soloists. His *Suite on American Folk Songs* was premiered at Carnegie Hall in 1944 by violinist Eudice Shapiro with pianist Vivian Rivkin. Jascha Heifetz performed and recorded "Cod Liver 'Ile" from the *Suite*. Shulman's *Pastorale and Dance* was first played by Sylvan Shulman over ABC in 1944 and was performed by Oscar Shumsky with the Baltimore Symphony in 1947.

Between 1945-47 Shulman arranged five cross-over albums or soprano Rise Stevens for Columbia Records (Sony CCM-067-2) He wrote music for children's records (James Thurber's *Many Moons* - Columbia), for radio and for motion pictures, including the RKO feature *The Tattooed Stranger*. *Waltzes for Orchestra* received its premiere by the NBC Symphony with Milton Katims conducting October 15, 1949 on a Carnegie Hall network broadcast. His *Threnody* (for the fallen soldiers of Israel) was premiered by the NBC String Quartet during Jewish Music Week in February, 1950. Shulman's *Rendezvous*, written for Benny Goodman, was recorded by Artie Shaw with the New Music Quartet for Columbia (Hep 78) and by Richard Stoltzman with Tashi for RCA/BMG in 1989.

Leonard Rose premiered Shulman's *Concerto for Violoncello and Orchestra* with the New York Philharmonic under Dimitri Mitropoulos in 1950.