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Music Division

Guide to the

Alan Shulman papers

1924-2005 (bulk 1933-1988)

JPB 11-17

Compiled by Matthew Snyder, September 2011

Summary

Creator: Shulman, Alan

Title: Alan Shulman papers, 1924-2005 (bulk 1933-1988)

Size: 13.46 linear feet (45 boxes)

Source: Donated by Jay Shulman, 2011.

Abstract: The Alan Shulman papers document the life and work of an important composer, arranger and cellist. They include subject files, correspondence, photographs, concert programs, clippings and scores, and include documentation of Shulman's experience playing with the NBC Symphony Orchestra under Arturo Toscanini.

Access: Collection is open to the public. Library policy on photocopying will apply. Advance notice may be required.

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Preferred citation: Alan Shulman papers, JPB 11-7. Music Division, The New York Public Library for the Performing Arts.

Processing note

Processing consisted of arranging files and foldering and arranging scores.

Related collections

The Toscanini Legacy scores, papers and sound recordings are held by the Music Division.

Creator history

Alan Shulman was a composer, cellist and arranger. Born in Baltimore on June 4, 1915, his early studies were with Bart Wirtz (cello) and Louis Cheslock (harmony) at the Peabody Conservatory.

In 1928 the family moved to New York, where Shulman played in the National Orchestral Association under Leon Barzin. He received a New York Philharmonic Scholarship, studying cello with Joseph Emonts and harmony with Winthrop Sargent. From 1932-1937, he attended the Juilliard School 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 studies of cello with Emanuel Feuermann, and of composition with Paul Hindemith.

Shulman was the cellist of the Kreiner String Quartet (1935-38). Later, he and his brother, violinist/conductor Sylvan Shulman, co-founded the Stuyvesant String Quartet. During the 1940s and 1950s this group was noted for its 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 (on a bill which included Benny Goodman), and recorded it for Columbia Records.

Simultaneously with his Kreiner Quartet activities, Shulman was arranging and performing classical themes in a jazz style with an ensemble consisting of string quartet, bass, guitar and harp. The group, called the New Friends of Rhythm, recorded for RCA Victor and sold 20,000 records in 1939 and 1940. They recorded with Buster Bailey for Victor before World War II, and with Maxine Sullivan for International Records after the war.

Shulman was a charter member of the NBC Symphony Orchestra under Arturo Toscanini from 1937-1942, served in the U.S. Maritime Service from 1942-1945, and rejoined NBC from 1948-1954. While in the Maritime Service, he taught orchestration to Nelson Riddle, who went on to write celebrated arrangements for Frank Sinatra, Ella Fitzgerald and Nat "King" Cole. After NBC disbanded the Symphony in 1954, he helped form and manage the group's short-lived successor, the Symphony of the Air.

During the 1930s and 1940s Shulman was active as an arranger for Leo Reisman, Andre Kostalanetz, Arthur Fiedler and Wilfred Pelletier's Metropolitan Opera Auditions of the Air. Later, Shulman worked with opera singer Risë Stevens, producing "crossover" arrangements for her which she recorded from 1945-1947.

Shulman's first successful composition was *Theme and Variations for Viola and Orchestra*, which received its première over NBC in 1941 with Emanuel Vardi as soloist. The piece was recorded several times and is in the repertoire of most American viola soloists. Among his many successful compositions are the *Suite on American Folk Songs* (one movement of which, *Cod Liver 'Ile*, was recorded by Jascha Heifetz); *Waltzes for Orchestra*, premiered by the NBC Symphony with Milton Katims conducting; *Threnody (For the Fallen Soldiers of Israel)*, premiered by the NBC String Quartet in February, 1950; *Rendezvous*, written for Benny Goodman and recorded by Artie Shaw and Richard Stoltzman; and the *Concerto for Violoncello and Orchestra*, premiered by Leonard Rose with the New York Philharmonic under Dimitri Mitropoulos. His *Suite Miniature for Octet of Celli* was written in 1956 for the Fine Arts Cello Ensemble of Los Angeles.

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 1970s, Shulman was busy in recording and television studios, and composed teaching material and works for band including *Three Faces of Glen Cove*, *Interstate 90*, *The Corn Shuckers* and *Mazatlan*, and arranged for singer-songwriter Cris Williamson's debut recording on Ampex Records.

Shulman founded the Violoncello Society in 1956 and was President from 1967 to 1972. He was cellist of the Philharmonia Trio (1962-1969), the Vardi Trio, *An Die Musik* (1976-1977), and the Haydn Quartet (1972-1982). Shulman taught cello at Sarah Lawrence College, Juilliard, SUNY-Purchase, Johnson State College (Vermont) and the University of Maine. He was made a Chevalier du Violoncelle by the Eva Janzer Cello Center at Indiana University in 1997. Shulman died on July 10, 2002.

Sources:

Margaret Campbell. "Shulman, Alan." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/52906> (accessed September 22, 2011).

"The Music of Alan Shulman." <http://capital.net/com/ggjj/shulman/index.html> (accessed September 22, 2011).

Scope and content note

The Alan Shulman papers consist of the composer's scores and personal files containing correspondence, concert programs, photographs, clippings, writings and posters. They include files documenting his time with the NBC Symphony under Arturo Toscanini and his founding of the Violoncello Society. Among the figures appearing in the correspondence and/or photographs are Toscanini, Artur Rodzinski, Dmitri Mitropolous, Pablo Casals, Jascha Heifetz, Bruno Walter, and Talullah Bankhead.

The papers contain full scores and parts for Shulman's compositions, often from initial sketches to final scores and parts, many with performance notes. These include the Concerto for Violoncello and Orchestra, Mood In Question, Theme and Variations for Cello and Chamber Orchestra, and Top Brass, among many others.

Also among the scores are Shulman's unpublished, jazz-influenced arrangements for string quartet; arrangements for string quartet with bass, guitar and harp recorded by the New Friends of Rhythm, as well as a few recorded with vocalist Maxine Sullivan; songs co-written with Steve Allen; and published cello music by other composers, with Shulman's annotations.

The collection has a substantial audio component, as well as one visual item of interest: a 16mm film, labeled "A Day Off With Toscanini, River Tigre, Buenos Aires, Sylvan Shuman 1940."

The audio contains recordings of Shulman's music and arrangements. These include unpublished discs, open-reel tapes or cassettes of the following pieces: Interstate 90, The Corn Shuckers, Theme and Variations for Viola and Orchestra, Concerto for Violin and Orchestra, A Laurentian Overture, The Three Faces of Glen Cove, Suite Miniature, Four Diversions, Waltzes for Orchestra, Hatikvah, Ripe for Plucking, Concerto for Cello and Orchestra, Suite Based on American Folk Songs (and an open-reel tape of Shulman's arrangement of Benjamin Franklin's String Quartet, on which that suite is based), Mood In Question, An Elizabethan Legend, Rendezvous, Ricky Tic Serenade, A Nocturne for Strings, Valse, Kol Nidre, Elegy In Memoriam - Felix Salmond, Tess's Lament, Top Brass, Jazz Grab Bag, Popocatepetl, Suite for String Orchestra, Woodstock Waltzes, Popper H.S. #6, Suite for Solo Cello and Pastorale and Dance for Violin and Orchestra. There is a commercial disc release of Shulman's song Too Late The Spring, performed by Barbara McNair, and one commercially released disc of an arrangement by Shulman, performed by Risé Stevens.

There are many recordings of Shulman in performance with various groups. These include one unpublished disc, one published disc and three published open-reel tapes of the Stuyvesant Quartet; an unpublished open-reel tape of the Shulman brothers performing the Brahms Double Concerto; two unpublished discs of the New Friends of Rhythm, as well as three open-reel tapes and one cassette of that group (likely copied from discs); an open-reel tape of the Haydn-Sinfonia Concertante; two commercially released albums by the Symphony of the Air; one commercially released album by the Philharmonia Trio, as well as several open-reel recordings of the trio; five open-reel tapes of the Juilliard Quartet; several open-reel recordings of the 1972 Felix Salmond Memorial Concert; and two commercial disc releases by Felix Slatkin. There are two open-reel tapes of Violoncello Society concerts and two of the "Powerdermill Prevue" concerts held at Shulman's home in Scarsdale, New York.

There are also disc recordings and open-reel tapes of performances of Sylvan Shulman as either solo violinist or as conductor, both unpublished and commercially released, including many tapes of the Great Neck Symphony Orchestra.

There are many unpublished discs and open-reel tapes that are either completely unlabeled or labeled with very little information other than date. Other discs and open-reel tapes contain content unrelated to Alan Shulman or his brother, or contain material copied from commercially-released discs. Shulman's cassette collection contains many copies of commercially-released music, but also has possibly unique items such as the 1986 Cello Congress Gala closing concert and a performance at a Chicago Cello Society meeting in 1973.

Inquiries regarding audio/visual materials in the collection may be directed to the Rodgers and Hammerstein Archives of Recorded Sound (rha@nypl.org). Audio/visual materials will be subject to preservation evaluation and migration prior to access.

Arrangement

The Alan Shulman papers are organized into the following series:

Series I: Personal Files, 1924-20005

Series II: Scores, 1933-1987

Key terms

Names

Allen, Steve, 1921-2000
Bankhead, Tallulah, 1902-1968
Casals, Pablo, 1876-1973
Daniel, Oliver
Feuermann, Emanuel, 1902-1942
Ginzburg, L. S. (Lev Solomonovich), 1907-1981
Heifetz, Jascha, 1901-1987
Henderson, Skitch, 1918-2005
Mitropoulos, Dimitri, 1896-1960
National Orchestral Association (U.S.)
NBC Symphony Orchestra
Rodzinski, Artur, 1892-1958
Shulman, Alan
Shulman, Sylvan
Starker, Janos
Symphony of the Air
Toscanini, Arturo, 1867-1957
Violoncello Society
Walter, Bruno, 1876-1962

Occupations

Arrangers
Composers
Violoncellists

Special formats

Black-and-white photographs
Clippings (information artifacts)
essays
One-sheet posters
Personal correspondence
Programs (documents)
Scores

Container list

Series I: Personal Files, 1924-2005 (16 boxes)

This series contains subject files including biographical material, correspondence, photographs, clippings, concert programs, diplomas, posters, and Shulman's writings. All content is organized in one alphabetical listing. The largest portions of the series are devoted to Arturo Toscanini and the NBC Symphony, the Violoncello Society, concert programs and general correspondence.

The Toscanini files document Shulman's time in the NBC Symphony. They contain tour itineraries, programs, correspondence from Toscanini and an essay by Shulman describing the experience of playing under the conductor. They also contain papers regarding the Symphony of the Air, documenting its history and the cancellation of one of its State Department-sponsored tours; and a file on reunions in the 1980s of musicians who played with Toscanini.

The Violoncello Society files contain correspondence with the cellist and educator Lev Ginsburg and the publisher Alexander Broude, and general correspondence and information on the Society's activities, particularly during Shulman's years as President (1967-1972).

The programs cover Shulman's entire career and beyond; his son Alan, the collection donor, contributed programs dating up to 2005. They consist primarily of programs on which Shulman's music was performed, but also include programs for the Kreiner and Stuyvesant Quartets and other chamber groups. Programs for the NBC Symphony and Symphony of the Air can be found with the Toscanini files.

The general correspondence consists of letters from family members, fan mail, and alphabetical and chronological files that Shulman maintained. Correspondents include Jascha Heifetz, Dmitri Shostakovitch, Janos Starker, Fritz Reiner, Artur Rodzinski, Dmitri Mitropolous, Pablo Casals, Bruno Walter, Talullah Bankhead, Jerome Kern, and many other musicians, teachers and fellow cellists.

The subject files hold correspondence and information regarding some of Shulman's compositions. Each is listed by title, with the exception of The Three Faces of Glen Cove and Interstate 90, which are both covered in the file titled Band Works. Additional information for some pieces can be found with their scores in Series II. The file for Concerto for Violin and Orchestra contains the transcript of a 1983 phone interview of Shulman by Oliver Daniel regarding Dimitri Mitropoulos. Other works with information in this series include The Chinese Nightingale, Concerto for Violoncello and Orchestra, In Memoriam – Sophie, A Laurentian Overture, Mood In Question, Suite for String Orchestra, Theme and Variations for Cello and Chamber Orchestra, and Theme and Variations for Solo Viola and Orchestra. The file for the song Too Late The Spring contains correspondence from Steve Allen.

Further topics in the subject files include Shulman's cello teacher Emanuel Feuermann (the file contains a photograph of him in performance with Jascha Heifetz); chamber groups Shulman played with (the Stuyvesant and Haydn String Quartets, and the Philharmonia Trio); notable cello educators; clippings documenting some of Shulman's composition premieres and cello performances, including some of his earliest public appearances when he was a child; a selected discography; and Shulman's work with Skitch Henderson.

Biographical and publicity material on Shulman can be found in two files: Biographical Material and David Ewen (a publicist). Shulman's writings include Some Observations on Polytonality; music criticism written for local newspapers in Westchester County, New York;

and letters on music and local civic issues to the editors of various New York areas newspapers and magazines.

The photographs mostly contain publicity shots and include solo portraits of Shulman (1946-1967), the National Orchestral Association (ca. 1928), the Kreiner Quartet (mid-1930s), the NBC Symphony (1942), the Philharmonia Trio (mid-1960s), and Shulman with Tallulah Bankhead (1952). The posters are advertisements for appearances by the Philharmonia trio and other chamber groups.

- b.1 f.1 American String Teachers Association, 1987-1990
- b.1 f.2 American Cello Congress, 1986
- b.1 f.3-6 American Society of Composers and Publishers (ASCAP), 1963-1968, 1982-1988
- b.1 f.7 American Tobacco Company, 1961
- b.1 f.8 An die Musik, 1977
- b.1 f.9 *Aria from Organ Pastorale* by J.S. Bach, arr. by Alan Shulman, 1970-1986
- b.1 f.10 Band Works, 1967-1970
- b.1 f.11 Barzin, Leon, 1980
- b.1 f.12 Bass (Music for), 1965
- b.1 f.13 Benditzky, Naoum, 1972-1973
- b.1 f.14 Biographical Material, 1935-1988
- b.1 f.15 Cadenzas (Handel and Mozart), 1947-1957
- b.1 f.16 Campbell, Margaret, 1986-1988
- b.1 f.17 Cantelli, Guido, 1952-1954
- b.6 f.1 Casals, Pablo and *Song of the Birds*, 1970
- b.1 f.18 Cello Educators, 1961-1963
- b.1 f.19 Cello Ensemble, 1972-1975
- b.1 f.20 Cello Works Catalog, 1997-1998
- b.1 f.21 *The Chinese Nightingale*, 1934
- b.2 f.1 Clippings, 1924-1985
- b.2 f.2 *Concerto for Violoncello and Orchestra*, 1950-2001
- b.2 f.3 *The Corn Shuckers*, 1969-1976
- Correspondence
- b.2 f.4-5 Family, 1970-1989
- b.2 f.6 Fan Mail, 1960-1978
- General
- Alphabetical
- b.3 f.1 A-H, 1977-1994
- b.3 f.2 I-Z, 1941-1992
- b.3 f.3 Unidentified, 1978-1994
- Chronological

Series I: Personal Files (cont.)

Correspondence (cont.)

General (cont.)

Chronological (cont.)

- b.3 f.4-8 1974-1981
- b.4 f.1-8 1982-1988
 - b.4 f.9 *Cradle Song*, 1951-1960
 - b.4 f.10 *The Creative Composer*, 1959 (NBC radio program)
 - b.8 f.1 Diplomas, 1932, 1942
 - b.4 f.11 Discography
 - b.4 f.12 *Duo for Violin and Cello*, 1987
 - b.4 f.13 Ewen, David, 1979
 - b.4 f.14 Feuermann, Emanuel, 1968, 1979-1980
 - b.5 f.1 *Folk Songs for Wind Quartet*, 1943
 - b.5 f.2 *Four Diversions*, 1974-1978
 - b.5 f.3 *Four Moods for String Quartet*, 1996-1998
 - b.5 f.4 Great Neck Symphony, 1963-1969
 - b.5 f.5 Greenwood Music Camp, 1974-1975
 - b.5 f.6 *Hatikvah*, 1949
 - b.5 f.7 Haydn Quartet, 1975-1979
 - b.5 f.8 Henderson, Skitch, 1954, 1968-2002
 - b.5 f.9 *Hommage a Erik Satie*, 1948, 1958, 2001
 - b.5 f.10 *In Memoriam - Sophie*, 1981-1985
 - b.5 f.11 Juilliard Faculty, 1965
 - b.5 f.12 Kalban, Bernie, 1987
 - b.5 f.13 King, Terry, 1985-1987
- b.5 f.14-15 *Kol Nidre*, 1970-1973
- b.7 f.1-2 *A Laurentian Overture*, 1951-2001
 - b.7 f.3 Lecture File, 1966
 - b.7 f.4 Levy, Jesse, 1988
 - b.7 f.5 Miller, Frank, 1959-1986
 - b.7 f.6 *Mood In Question*, 1946
 - b.7 f.7 Mulsified Cocoanut Oil Radio Script, 1935
 - b.7 f.8 *A Nocturne For Strings*, 1960-1990
 - b.7 f.9 *Pastorale and Dance for Violin and Orchestra*, 1944-1947
 - b.7 f.10 Peabody Conservatory, 1966, 1977
 - b.7 f.11 Performances of Shulman Cello Works, 1936-1974
 - b.7 f.12 Philharmonia Trio, 1962-1969
- Photographs
 - b.9 f.1 ca. 1935-1970s
- b.10 f.1 ca. 1928-1970s
 - b.9 f.2 *Popocatepetl*, 1960, 2005
 - b.8 f.2 Posters, 1969, 1978

Series I: Personal Files (cont.)

- b.9 f.3-4 Powerdermill House, 1960-1967
- b.9 f.5 *Prelude*, 1952-1956
- b.9 f.6 Primrose International Viola Archive, 1987-1990
 - b.11 Programs, 1930s-2005
 - b.12 Programs, 1930s-2005
- b.9 f.7 *Quilt*, 1986-1987
- b.9 f.8 *Rendezvous for Clarinet and Strings*, 1949-1950, 2002-2005
- b.9 f.9 Robinson, Sharon, 1985-1987
- b.9 f.10 Rose, Leonard, 1945, 1984-1986
- b.9 f.11 Rostropovich, Mstislav, 1958-1962
- b.9 f.12 Sam Fox Publishing Co., 1958-1963
- b.9 f.13 Sherman, Robert (WQXR), 1972, 1984-1985
- b.9 f.14 *Sonatina*, 1963
- b.13 f.1 Stradivarius Cello, 1956-1980
- b.13 f.2 Stuyvesant String Quartet, 1942, 1961, 1967
- b.13 f.3 *Suite on American Folk Songs*, 1944-1960, 2001
- b.13 f.4 *Suite Miniature*, 1956-1982
- b.13 f.5 *Suite Parisienne*, 1972
- b.13 f.6 *Suite for Solo Cello*, 1956-1970, 1987
- b.13 f.7 *Suite for Solo Viola*, 1962-1963, 1979
- b.13 f.8-9 *Suite for String Orchestra*, 1975-1977
- b.13 f.10 Taubman, Howard (*The New York Times*), 1959
 - Theme and Variations for Cello and Chamber Orchestra*
 - b.13 f.11 1941-1953
 - b.14 f.1 1967-1972
 - Theme and Variations for Solo Viola and Orchestra*
 - b.14 f.2-5 1950s-1980s
 - b.15 f.1 1990s-2000s
 - b.15 f.2 *Threnody (For the Fallen Soldiers of Israel)*, 1950, 1970-1977
 - b.15 f.3 *Too Late The Spring*, 1958-1960
 - b.15 f.4 *Top Brass (Six Minutes for Twelve)*, 1958-1971
- Toscanini, Arturo
 - NBC Symphony
 - b.15 f.5 Haggin, Bernard, 1964-1967
 - b.15 f.6 Programs, 1938-1953
 - b.16 f.1 Reunion, 1984
 - b.16 f.2 General, 1940-1955
 - Symphony of the Air
 - b.16 f.3 Board Meeting Minutes, 1955

Series I: Personal Files (cont.)

Toscanini, Arturo (cont.)

Symphony of the Air (cont.)

- b.16 f.4 Bucks County Concert Project, 1955
- b.16 f.5 State Department Tour Cancellation, 1956
- b.16 f.6-8 General, 1954-1956
- b.16 f.9 Toscanini Association, 1985-1987
- b.16 f.10 Toscanini Collection at Wave Hill, 1982-1987
- b.16 f.11 General, 1967, 1979-1987
- b.16 f.12 Tuttle, Karen, 1960-1964
- b.16 f.13 *Two Chorales for Brass*, 1963-1974
- b.16 f.14 Union of Soviet Societies of Friendship and Cultural Relations with Foreign Countries, 1958
- b.16 f.15 University of Illinois String Research Project, 1967-1970
- b.17 f.1 *Valse*, 1949, 1978, 2000-2001
- b.17 f.2 *Variations 1984 for Viola, Harp and Strings*, 1984-1987
- Violoncello Society, Inc.
 - b.17 f.3 Broude, Alexander, 1970-1976
 - b.17 f.4 Feuermann Competition, 1987
 - b.17 f.5 Ginzburg, Lev, 1969-1979
 - b.17 f.6 Piatigorsky Artist Award Auditions, 1978
 - b.17 f.7 Repertoire Lists
 - b.17 f.8 Salmond, Felix, Memorial Concert and Scholarship, 1971-1984
 - General
 - b.17 f.9-10 1947, 1958-1969
 - b.18 f.1-7 1970-1995
 - b.18 f.8 *Waltzes for Orchestra*, 1949-1956, 1974, 2002
 - b.18 f.9 *Woodstock Waltzes*, 1984-1985
- Writings
 - b.6 f.2 *Some Observations on Polytonality*, ca. 1967
 - b.18 f.10 General, 1966-1982

Series II: Scores, 1933-1987 (27 boxes)

This series contains of sketches, scores and parts for Shulman's compositions (II.A) and arrangements (II.B), as well as published cello music by other composers, with Shulman's notes (II.C). Compositions comprise the bulk of Shulman's output. They include everything from solo piano and chamber works to string quartets, string orchestra and full orchestral pieces, and a variety of solo literature with piano or orchestral accompaniment. There are also educational piano and string pieces written specifically for beginning students.

Shulman's parallel career as an arranger was significant, producing an innovative body of arrangements for string quartet, bass, guitar and harp, as well as for more traditional jazz groups with added string sections. Some of these are adapted from classical works, but many more are arrangements of popular songs of pre-World War II era. Some were likely recorded by either the New Friends of Rhythm or by Maxine Sullivan.

Shulman's collection of cello music by other composers includes works by Bach, Beethoven, Brahms and Schumann, among others

II.A. Compositions, 1934-1987

This sub-series contains scores for over 130 compositions. Instrumentations include string quartets and other chamber works; songs (including *Too Late The Spring* and *Hello Again*, with lyrics by Steve Allen); piano pieces; works for solo instruments and orchestra (*Concerto for Violoncello and Orchestra*, *Theme and Variations for Viola and Orchestra*); orchestral and band pieces (*Waltzes for Orchestra*, *The Three Faces of Glen Cove*); and works for unique combinations such as brass ensembles (*Top Brass*, *Two Chorales for Brass*), string bass and piano (*Three Sketches*) or cello octet (*Blasphemy on Dunsmuir*). There is also incidental music for radio productions (*American Portraits*, *Behind Your Radio Dial*), and personal works such as *In Memoriam – Sophie* (written in memory of Shulman's wife). Shulman also wrote for jazz configurations (*Big Een*, *La Caracha*, *Without You*, *For T.D.*). His work for students appears under *Educational Piano Pieces, Collection A-B-C* (for string players), and a few individual cello pieces noted as educational or for young players.

Nearly all the folders at least contain score manuscripts; notes with each folder specify the presence of sketches, scores, parts, or published scores.

Sketches unassociated with a particular composition are in four divisions. The first three, *Pop Tunes*, *Polytonal Charts*, and *For Skitch Henderson*, were labeled by Shulman. The rest are untitled.

- b.6 f.3 *3-4-J*, 1960 (For cello and piano. Sketch and score)
- b.6 f.4 *5-4-5*, 1975 (For woodwind quintet. Score and parts)
- b.6 f.5 *Allegro, Intermezzo and Scherzo*, 1950 (For string quartet. Score and parts)
- b.6 f.6 *Allegro Maestoso*, 1966 (For string quartet. Score and parts)
- American Portraits*, 1951
 Orchestra cues for NBC radio drama series. All have sketches, scores and scripts
- b.6 f.7 *1-Benjamin Franklin*
 See also *Suite for String Orchestra*, box 28, folder 12
- b.6 f.8 *2-Thomas Jefferson*
- b.8 f.3 *3-John Adams*
- b.8 f.4 *4-Stonewall Jackson*

Series II: Scores (cont.)

II.A. Compositions (cont.)

xxAmerican Portraitsyy (cont.)

- b.6 f.9 *5-William Brewster*
- b.8 f.5 *6-George Rogers Clark*
- b.8 f.6 *7-General Von Steuben*
- b.8 f.7 *8-Abraham Lincoln*
- b.19 f.1 *Ancora*, 1978 (For viola quartet. Score and parts)
And All That Jazz
- b.19 f.2 Solo Piano Pieces, 1975-1976 (Sketches and scores)
- b.19 f.3 *Wash Rag*, 1979
One movement arranged for string quartet. Score and parts
- b.8 f.8 *Behind Your Radio Dial*, 1948
Cues for NBC production. Sketch and score
- b.44 f.1 *Berkshire Mist*, 1975 (For cello quartet)
- b.20 f.1 *The Bop Gavotte*
For string orchestra. Manuscript and published scores
- b.19 f.4 *Big Een*, 1950
For horn, trumpet, strings and rhythm section. By Alan Shulman and Joe Bushkin. Arranged by Shulman. Conductor and full scores
- b.19 f.5 *Blasphemy on Dunsmuir*, 1950 (For cello octet. Score only)
- b.19 f.6 *Blues Refined*, 1960 (For piano)
Cadenzas
- b.19 f.7 For Third Movement of *Concerto for Viola in B Minor* by George Frideric Handel
- b.19 f.8 For *Concerto for Violoncello* by Joseph Haydn, 1972, 1980
- b.19 f.9 For *Concerto for Flute, Harp and Orchestra*, K. 299 by Wolfgang Amadeus Mozart
- b.19 f.10 *Canadian Folksongs for Violin Quartet*, 1978 (Sketches, scores and parts)
- b.19 f.11 *Canon for Violin and Viola*
- b.19 f.12 *Capriciousness XIII*, 1938
For strings, guitar and harp. Score and parts
- b.19 f.13 *La Caracha*
For saxophones, trumpets, trombone, strings and rhythm section. Parts only
- b.44 f.2 Cello Duos , 1960 (Numbered 2-5, number 1 missing)
- b.19 f.14 *Chansonette pour Jacqueline*, 1987 (For piano)
- b.19 f.15 *Chassiddic Dance*, 1977
For clarinet, harp, string quartet and bass. Score only
- b.19 f.16 *Christmas Pastorale*, 1954 (For piano. Sketch and score)
- b.19 f.17 *Collection A-B-C (3 Pieces for Diverse Strings)*, 1967-1968
Three movements: *Theme and Variations* for two violins, *Study in Fifths* for violin, viola and cello, and *Duet* for violin and cello
Concerto for Violoncello and Orchestra, 1948
- b.19 f.18 Sketches
- b.20 f.2 Scores (Full score and piano reduction)
- b.21 f.1-2 Parts

Series II: Scores (cont.)

II.A. Compositions (cont.)

- b.21 f.3 *The Corn Shuckers*, 1969 (Source material, sketch, score and parts)
- b.21 f.4 *Cradle Song*, 1943 (For piano)
- b.21 f.5 *Curtain Raiser* (Sketch, unknown instrumentation)
- b.21 f.6 *Dance of the Balkan Shepherd*, 1962, 1969
For flute, oboe and harp. See also educational piano pieces
- b.44 f.3 *Dounis Exercise* (For cello)
- b.21 f.7 *Duos for Bass*, 1975
- b.22 f.1 *Duo for Violin and Cello*, 1964 (Sketches and score)
- b.22 f.2 Educational Piano Pieces, 1961-1963
Twenty short pieces. See also *March* orchestration
- b.22 f.3 *Elegy In Memoriam - Felix Salmondy*, 1971 (For cello octet. Score and parts)
- b.22 f.4 *An Elizabethan Legend*, 1954 (For string orchestra. Parts only)
- b.22 f.5 *Etude #1*, 1972 (For cello)
- b.22 f.6 *Fanfare*, 1970 (For brass. Score and parts)
- b.44 f.4 *Finger Transferral Exercises*, 1974 (For cello)
- b.22 f.7 *Foster Chile*
For strings, guitar and harp. Score and parts
- b.22 f.8 *Five Duos for Student and Teacher*, 1960 (For two celli)
- b.22 f.9 *Folk Songs for Wind Quintet*, 1943 (Score and parts)
- b.22 f.10 *For T.D.*
For horn, trumpet, strings and rhythm section. By Alan Shulman and Joe Bushkin. Arranged by Shulman. Conductor score and full score
- b.22 f.11 *Four Diversions*, 1974-1975 (For cello quartet)
- b.23 f.1 *Four Moods*, 1942
For string quartet or string orchestra. Sketch, score and parts
- b.23 f.2 *Fugue for Three Winds*, 1934, 1949
For clarinet, oboe and bassoon. Score and parts
- b.23 f.3 *Gliere*, 1941
For clarinet, strings, guitar and harp. Score only
- b.23 f.4 *Grey*, 1978 (For cello quartet. Score only)
- b.23 f.5 *Hello Again*
Song with words by Steve Allen. Lead sheet
- b.23 f.6 *High Voltage*
For clarinet, strings, guitar and harp. Parts only
- b.23 f.7 *Homage to Erik Satie*, 1951, 1969, 1972
For solo viola or cello and string orchestra. Also contains piano reduction
- b.44 f.5 *Hommage A Catalonia*, 1982 (For cello choir)
- b.23 f.8 *Hues of Blues*, 1961
Two pieces for piano. Includes published score
- b.20 f.3 *Hup-Two-Three-Four*, 1953 (For orchestra. Score only)
- b.23 f.9 *I'm at a Loss for Words*, 1957
For strings and rhythm section. Arranged for Skitch Henderson

Series II: Scores (cont.)

II.A. Compositions (cont.)

- b.23 f.10 *In Memoriam - Sophie*, 1983 (For piano. Sketch and score)
- b.23 f.11 *Intermezzo*, 1969 (For harp)
- b.20 f.4 *Interstate 90*, 1969 (For orchestra. Score and parts)
- b.23 f.12 *Jazz Grab Bag*, 1975-1979
Piano pieces, one arranged for strings. Sketches, scores, parts and program notes
- Kol Nidre*, 1970-1971
- b.23 f.13 Sketches
- b.23 f.14 For Cello, Violin or Viola and Orchestra (Score and parts)
- b.23 f.15 For Cello and Organ (Score and parts)
- b.24 f.1 For Cello or Viola and Piano (Score and parts)
- b.24 f.2 For String Quartet (Score and parts)
- b.24 f.3 *Lament*, 1939 (For cello and piano. Parts)
- b.24 f.4 *Lament II*, 1983 (For cello and piano. Sketch and parts)
- A Laurentian Overture*, 1951 (For orchestra)
- b.10 f.2 Sketch and Score
- b.24 f.5 Parts
- b.24 f.6 *Love Comes the Spring*, 1939
Song. Words by Guy Roberts. Lead sheet and published stock band arrangement
- b.24 f.7 *Love is for the Simple Mind*, ca. 1933
Song. Words by Ben Hyams. Arranged for Sweet Rhythm String Quartet
- b.24 f.8 *Many Moons*, 1947
Incidental music for play by James Thurber. Sketches and script
- b.24 f.9 *March*, 1960
Orchestration of one of educational piano pieces (see box 22, folder 2). For reeds, brass, trombone and rhythm section. Score and parts
- b.20 f.5 *Mazatlán*, 1971 (For band . Sketch and score)
- b.24 f.10 *Melodies #1, 5 and 6*, 1950 (Lead sheets)
- b.24 f.11 *Melody in D Minor*, 1955
For solo instrument and piano. Also contains string arrangement.
- b.44 f.6 *Method Materials*, 1974 (Sketches for cello exercises)
- b.20 f.6 *Mexican Mountain Climb* (For jazz big band. Score and parts)
- b.25 f.1 *Mid-July*, 1957
For strings and rhythm section. Arranged for Skitch Henderson
- Minuet for Moderns*, 1954 (For string orchestra)
- b.25 f.2 Sketch, Score and Parts
- b.20 f.7 Published Score
- b.25 f.3 *Minuet for String Orchestra*, 1938 (Score and parts)
- b.25 f.4 *Mood In Question*
For solo clarinet, string quartet and harp. Also contains arrangement by Lou Singer for trumpet, clarinet, alto saxophone, piano and bass. Scores and parts
- b.25 f.5 *A New England Tarantella*, 1978 (For orchestra. Score and parts)

Series II: Scores (cont.)

II.A. Compositions (cont.)

- b.25 f.6 *A Nocturne for Strings*, 1944 (For string orchestra. Score and parts)
- b.10 f.3 *Of Thee I Sing*, 1945 (For orchestra. Score and parts)
- b.25 f.7 *One Man Show: Sketches for Piano*, 1962 (Sketches and published score)
- b.44 f.7 *Out of a Fracture Comes This?*, 1978
Cello duo written for performance with Eleanor Slatkin. Sketch, score and parts
- b.25 f.8 *The Passionate Shepherd*, 1982
For soprano, alto, tenor and bass voices and harp. Words by Christopher Marlowe. Sketches and scores
- b.26 f.1 *Pastorale*, 1964 (For cello quartet)
- b.20 f.8 *Pastorale and Dance for Solo Violin and Orchestra*, 1944 (Sketch and score)
- b.26 f.2 *Penguin*
For string quartet, bass and guitar. Parts only
- b.26 f.3 *Phone Call*
For string quartet, guitar and harp. Score only
- b.26 f.4 *A Piece in Popular Style*, 1939
For viola and piano. Score and viola part
- b.26 f.5 *Piece for Spanish Guitar*, 1934
- b.26 f.6 *Platter Chatter*, 1950
For clarinet, string quartet, bass, guitar and harp. By Alan Shulman and Joe Bushkin. Arranged by Shulman. Sketches and scores.
- b.27 f.1 *Poem for Violin and Orchestra*, 1941-1942 (Sketch, full score and piano reduction)
- b.26 f.7 *Pop Tunes 1-6*, 1964 (Piano scores)
- b.26 f.8 *Popocatepetl*, 1955 (For orchestra. Sketch and score)
- b.27 f.2 *Portrait of Lisa*, 1954
For string orchestra. Manuscript and published scores
- b.27 f.3 *Prelude for Orchestra*, 1952 (Sketch and published score)
- b.26 f.10 *Rendezvous*, 1947-1950
For clarinet and strings. Parts and published piano reduction score
- b.26 f.11 *Rhapsody for Alto Saxophone and String Orchestra* (Score only, possibly unfinished)
- b.26 f.12 *Ricky Tic Serenade*, 1953-1956 (For strings, rhythm section and harp)
- b.26 f.13 *Ripe for Plucking*, 1987 (For string orchestra. Score and parts)
- b.26 f.14 *Scale Studies for the Student Bassoonist*, 1973 (For four bassoons. Score and parts)
- b.26 f.15 *Serenade*, 1938 (For string quartet. Score and parts)
- b.26 f.16 *Serenade for Cello and Piano*, 1941 (Sketch and parts)
- b.28 f.1 *Serenade to Spring*, 1983 (For string quartet. Score and parts)
- b.28 f.2 *Shellshocked Dvořák*, 1940
For string orchestra and piano. Score and parts
- b.28 f.3 *So Far Away*, 1957
For string quartet and rhythm section. Score only. Arranged for Skitch Henderson
- b.44 f.8 *Son of "Out of a Fracture Comes This?"*, 1979 (For cello duo. Sketch and parts)
- b.28 f.4 *Sonatina (For Sophie)*, 1962 (For piano)

Series II: Scores (cont.)

II.A. Compositions (cont.)

- b.28 f.5 *Song*
For string quartet, rhythm section and harp. Score only
- b.28 f.6 *Songs in the Moon Festival from The Chinese Nightingale, 1934*
Words by John Milton. For vocalist, flute, oboe, clarinets, bassoon, horn, percussion, piano and strings. Score and parts
- b.28 f.7 *String Quartet, ca. 1947* (One movement only. Score and parts)
- b.28 f.8 *String Quartet, 1959* (One movement only. Score and parts)
- b.27 f.4 *Suite Based on American Folk Song, 1944* (For violin and piano. Score and parts)
- b.44 f.9 *Suite for the Young Cellist, 1960* (For solo cello)
- b.28 f.9 *Suite Miniature, 1956*
For cello octet. Sketches, score and parts
- b.28 f.10 *Suite for Solo Cello, 1950* (Sketch and score)
- b.28 f.11 *Suite for Solo Viola, 1952* (Sketch and score)
- b.28 f.12 *Suite for String Orchestra, 1963, 1975*
Based on thematic material from string quartet by Benjamin Franklin. Score and parts. Also contains score of Franklin quartet, with notes. See also American Portraits, Benjamin Franklin, box 6, folder 7
- b.29 f.1 *Suite Parisienne (After Bréval), 1972*
For cello and string octet. Sketch, score and cello part
- b.29 f.2 *Sunnin' on the Sand, 1957*
For alto voice, strings and guitar. Conductor score
- b.29 f.3 *Tess's Lament, 1959*
Song. Words by Dorothy Ames. Sketch and piano-vocal score
- b.29 f.4 *Theme*
For strings, reeds and rhythm section. Parts only.
- b.29 f.5-7 *Theme and Variations for Cello and Chamber Orchestra, 1966* (Sketches, scores and parts)
- b.27 f.5 *Theme and Variations for Solo Violin with Orchestra, 1940* (Score with performance notes)
Theme and Variations for Viola and Orchestra
For Viola and Orchestra, 1941, 1979 (Sketch and scores and viola part)
- b.30 f.1 For Viola, Chamber Orchestra and Harp, 1954 (Score)
- b.30 f.2 For Viola and Piano, 1953 (Manuscript and published scores)
- b.30 f.3 *This Is America, #9 - "Port of New York"* (Orchestral sketch)
- b.30 f.4 *Three Duos for Bass, 1975* (Score only)
- b.30 f.5-7 *The Three Faces of Glen Cove, 1968* (For orchestra. Sketch, score and parts)
- b.30 f.8 *Three Sketches, 1963*
For string bass and piano. Manuscript and published scores
- b.30 f.9 *Threnody (For the Fallen Soldiers of Israel), 1950*
For string quartet or string orchestra. Manuscript and published score and parts
- b.31 f.1 *Tomfoolery on a Theme of Gustav Holst, 1938* (For string quartet. Score and parts)
- b.31 f.2 *Too Late The Spring, 1957*
Song. Words by Steve Allen. Lead sheet and piano score. Originally titled *First Snow*

Series II: Scores (cont.)

II.A. Compositions (cont.)

- b.31 f.3 *Top Brass (Six Minutes for Twelve)*, 1958
For trumpets, trombones and horns. Sketches, scores and parts, both manuscript and published
- b.31 f.4 *The Toy Song*, 1958 (Sketches and piano-vocal sheet)
- b.31 f.5 *A Tree Grows in Brooklyn* (Sketch)
- b.31 f.6 *Twinkle Twinkle Little Star Datura* (For string quartet. Score and parts)
- b.31 f.7 *Two Chorales for Brass*, 1961
For horns, trumpets, trombones and tuba. Score and parts
- b.31 f.8 *Two Episodes for Viola Quartet*, 1978 (Score and parts)
- b.31 f.9 *Two Pair*, 1964
For cello quartet. Sketch, score and parts
- b.31 f.10 *Two-Part Invention* (For piano)
- b.31 f.11 *Valse* (For strings, guitar and harp. Parts only)
- b.32 f.1 *Valse*, 1941
For violin and string orchestra. Score and parts
- b.32 f.2 *Variations - 1984*, 1981
For viola, strings and harp. Sketches, scores and parts. Also contains piano reduction score
- b.32 f.3 *Viennese Lace*, 1954 (For string orchestra. Sketches and score)
- b.32 f.4 *Waltz*, 1940
For strings, guitar and harp. Score and parts
- Waltzes for Orchestra*, ca. 1950
- b.32 f.5 Sketches
- b.33 f.1 Score
- b.32 f.6 Parts
- b.32 f.7 *Without You*, 1957
For strings and rhythm section. Lead sheet and score. Arranged for Skitch Henderson
- b.34 f.1 *Woodstock Waltzes: A Choreographic Kaleidoscope*, 1984 (For chamber orchestra. Score and parts)
- b.34 f.2 Orphan Parts
Sketches
- b.34 f.3 Pop Tunes, 1957
- b.34 f.4 Polytonal Charts, 1944
- b.34 f.5 For Skitch Henderson, 1958-1959
- b.34 f.6 Untitled
- b.35 f.1-3 Untitled
- b.36 f.1-3 Untitled
- b.37 f.1-3 Untitled
- b.38 f.1 Untitled

Series II: Scores (cont.)

II.B. Arrangements, 1933-1963

Shulman's arrangements are in three divisions: for the Sweet Rhythm String Quartet (31 arrangements), for Sylvan Shulman and his Orchestra (four), and general (around 75).

The Sweet Rhythm String Quartet arrangements are for show tunes or other popular songs from the 1930s and 1940s. They are mostly undated but probably date from the late 1930s to early 1940s. Notes with each arrangement give song authors, if known. All have manuscript scores and parts. None have published scores.

The arrangements for Sylvan Shulman's group are for reeds, strings, trombone, guitar drums and piano. One, *This Is Romance*, includes a vocalist. All have manuscript scores and parts.

The general category includes arrangements of many classical works for string quartet, cello quartets, cello choirs, or string orchestra. These include pieces by Bizet, Bach, Wagner, Schumann, Johann Strauss, Stravinsky, Ravel, Debussy, Grieg, Sibelius, Rachmaninoff and Rimsky-Korsakov. Other arrangements are of popular songs set for string quartet, either alone or with bass, guitar and harp. These were likely arranged for the New Friends of Rhythm, but are not labeled as such, unlike the arrangements for the Sweet Rhythm String Quartet.

Also included in the general division are six arrangements written for and probably recorded by Maxine Sullivan. All are for voice, string quartet, bass, guitar and harp. Filed under Sullivan's name in a single folder, the titles are *I Must Have That Man*, *I Can't Get Started*, *Loch Lomond*, *Jackie Boy*, *If I Had A Ribbon Bow*, and *Mad About The Boy*. Several arrangements that Shulman wrote for the singer/songwriter Cris Williamson are filed under Williamson's name.

Other instrumentations among the arrangements are string quartet, piano and celeste (*Smoke Gets In Your Eyes* and *Sweet Madness*); full jazz band with strings (*World War I Medley*); and clarinet, strings, bass, guitar and harp (*Bach's Aria from Organ Pastorale in F*, and *Southern Comfort*).

Finally, the general category includes a book of string quartet arrangements consisting of parts only, and organized in books for each instrument. These may duplicate arrangements within this sub-series, but also contain some original Shulman compositions. They are filed under *String Quartet Arrangement Books*.

Sweet Rhythm String Quartet, 1933

- b.38 f.2 *Band Wagon* Medley (By Arthur Schwartz and Howard Dietz)
- b.38 f.3 *Dancing On The Ceiling* (By Richard Rodgers and Lorenz Hart)
- b.38 f.4 *Dinah*
By Harry Akst, Samuel Lewis and Joseph Young
- b.38 f.5 *Flying Colors* Medley (By Arthur Schwartz and Howard Dietz)
- b.38 f.6 *Girl Crazy* Medley (By George and Ira Gershwin)
- b.38 f.7 *The Girl Friend* Medley (By Richard Rodgers and Lorenz Hart)
- b.38 f.8 *Heat Wave* (By Irving Berlin)
- b.38 f.9 *I'll Take A Chance With You* (By Ben Hyams)
- b.38 f.10 *Let's Fall In Love* (By Howard Arlen and Ted Koehler)
- b.38 f.11 *The Little Show* Medley (By Arthur Schwartz and Howard Dietz)

Series II: Scores (cont.)

II.B. Arrangements (cont.)

Sweet Rhythm String Quartet (cont.)

- b.38 f.12 *Liza* (By George and Ira Gershwin)
- b.38 f.13 *Londonderry Air* (Traditional)
- b.38 f.14 Medley of Irving Berlin Songs
- b.38 f.15 *Music in the Air* (By Jerome Kern)
- b.39 f.1 *NBC Fantasy, 1933* (By Alan Shulman)
- b.39 f.2 *Night and Day* (By Cole Porter)
- b.39 f.3 *Nobody Knows the Trouble I've Seen* (Traditional)
- b.39 f.4 *Radio Signature* (By Alan Shulman)
- b.39 f.5 *Roberta* Medley (By Jerome Kern and Otto Harbach)
- b.39 f.6 *Show Boat* Medley (By Jerome Kern and Oscar Hammerstein II)
- b.39 f.7 *Signature* (By Alan Shulman)
- b.39 f.8 *Someone to Watch Over Me* (By George and Ira Gershwin)
- b.39 f.9 *Sunny and Sally* Medley
By Jerome Kern, Otto Harbach, Oscar Hammerstein II, Clifford Grey and P.G. Wodehouse
- b.39 f.10 *Sweet Adelin* Medley (By Jerome Kern and Oscar Hammerstein II)
- b.39 f.11 *Sweet Sue Just You* (By Victor Young and Will Harris)
- b.39 f.12 *A Tree in the Park* (By Richard Rodgers and Lorenz Hart)
- b.39 f.13 *Who's Afraid of the Big Bad Wolf* (By Frank Churchill and Ann Ronell)
- b.39 f.14 *Without a Song*
By Vincent Youmans, Billy Rose and Edward Eliscu
- b.39 f.15 *You're the Top* (By Cole Porter)
- b.39 f.16 *You've Got Everything*
- b.39 f.17 *Zigeuner* (By Noel Coward)
- Sylvan Shulman and his Orchestra
- b.39 f.18 *Love is for the Simple Mind*
- b.39 f.19 *Theme*
- b.39 f.20 *This is Romance* (For vocalist and ensemble)
- b.39 f.21 *Roberta* Medley (By Jerome Kern and Otto Harbach)
- General, 1935-1963
- b.44 f.10 *Abendlied*, Op. 85, No. 12, 1987
By Robert Schumann. Transcribed for cello or viola and string orchestra. Full score, piano reduction and parts
- b.40 f.1 *Adagietto*, ca. 1934 (By Georges Bizet. For string quartet)
- b.40 f.2 *Ah, Sweet Mystery of Life*
By Victor Herbert, David Arch, Jonathan Fiddy and Rida Young. For strings, harp, horns and male chorus
- b.44 f.11 *Andante Cantabile* from *Archduke Trio*, Op. 97, 1983
By Ludwig van Beethoven. Transcribed for cello quartet. Score and parts
- b.40 f.3 *April in Paris*
By Vernon Duke and Yip Harburg. For saxophones, trumpets, trombone, strings and rhythm section. Parts only

Series II: Scores (cont.)

II.B. Arrangements (cont.)

General (cont.)

- Aria from Organ Pastorale in F* (By J.S. Bach.)
b.40 f.4 For cello quartet, 1969
b.40 f.5 For clarinet, strings, guitar and harp
b.40 f.6 For viola quartet, 1965
b.40 f.7 For solo instrument (cello, viola, violin or oboe) and string orchestra, 1969
b.44 f.12 *Aus tiefer Noth Schrei ich zu dir*, 1977
By J.S. Bach. Transcribed for cello quartet. Score and parts
b.33 f.2 *The Blue Danube*, 1969
By Johann Strauss. For orchestra (unfinished). Score only
b.40 f.8 *Blue Skies*
By Irving Berlin. For trumpets, saxophones and rhythm section
b.40 f.9 *The Cat and the Fiddle* Selections
By Jerome Kern and Otto Harbach. For string quatet. Cello part missing
b.44 f.13 *Cello Scales, Utilizing Violin-Type Fingerings for Better Articulation*, 1979
By George Ricci. Arranged for cello by Shulman
b.40 f.10 *La Chasse*, 1936
By Fritz Kreisler. For string quartet. Score only
b.40 f.11 *Chorus of Dervishes* from *The Rose of Athens* by Ludwig van Beethoven (For string quartet. Score only)
Christmas Carols (Traditional)
b.40 f.12 For piano, 1962
b.40 f.13 For string orchestra (Score only)
b.40 f.14 *The Continental*
By C. Conrad and H. Magidson. For strings, reeds, trumpets, trombone and rhythm section. Parts only
b.41 f.1 *Dance of the Princesses* from *Firebird Suite* (By Igor Stravinsky. For string quartet.)
b.33 f.3 *Dearly Beloved*
For voices, reeds, horn, harp, strings and piano
b.44 f.14 *Diess Sind die heil' gen Zehn Gebot*, 1977
By J.S. Bach. Transcribed for cello ensembles of 4 and 5 voices
b.44 f.15 *Etude No. 17*, 1960
By Justus Friedrich Dotzauer. Piano accompaniment for etude
b.44 f.16 *Etude*, Op. 11, No. 2, 1985
By Adrien-Francois Servais. Piano accompaniment by Shulman
b.41 f.2 *Fairy Garden* (By Maurice Ravel. For string quartet)
b.41 f.3 *Feather in the Breeze*
For strings, saxophones, trumpets, trombone and rhythm section. Parts only
b.41 f.4 *La Fille aux Cheveux de Lin* (By Claude Debussy. For string quartet)
b.41 f.5 *Finlandia* Excerpts
By Jean Sibelius. For string quartet. Score only
b.41 f.6 *Fishers Hornpipe* (For string quartet. Score and parts)
b.41 f.7 *Fond Recollections* (For strings, guitar and harp)

Series II: Scores (cont.)

II.B. Arrangements (cont.)

General (cont.)

- b.41 f.8 *Girl Friend*
By Richard Rodgers and Lorenz Hart. For saxes, trumpets, strings and rhythm section.
Parts only
- b.41 f.9 *Goulash* (For strings, guitar and harp)
- b.41 f.10 *Happy Birthday, Dear Nana, 1973*
By Patty and Mildred Hill. For 4 handed piano and voice
- b.41 f.11 *Heart Wounds*
By Edward Grieg. For string quartet. Violin I part missing
- b.26 f.9 *High School of Cello Playing*
Piano accompaniments for some of etudes from *High School of Cello Playing*, Op. 73 by
George Popper
- b.41 f.12 *Honeysuckle Rose* (By Fats Waller. For strings and guitar)
- b.44 f.17 *Ich ruf' zu dir, Herr Jesu Christ, 1977*
By J.S. Bach. Transcribed for cello trio. Score and parts
- b.41 f.13 *I Love You*
By Cole Porter. For string quartet. Parts only
- b.41 f.14 *I Won't Dance*
By Jerome Kern, Oscar Hammerstein II and Otto Harbach. For saxophones, trumpets,
strings, harp and rhythm section
- b.41 f.15 *I'm at a Loss for Words*
For three violins, bass and guitar. Parts only
- b.41 f.16 *Liebesleid* (By Fritz Kreisler. For orchestra.)
- b.42 f.1 *Limehouse Blues*
By Douglas Furber and Philip Braham. For strings, saxophones, trumpet, trombone and
rhythm section. Parts and conductor score
- b.44 f.18 *Lohengrin*, Act III, Scene 3, 1978
By Richard Wagner. Arranged for solo cello
- b.33 f.4 *Love Comes in the Spring*
For saxophones, trumpets, trombones, strings and rhythm section. Score only
- b.42 f.2 *Mandoline* (By Claude Debussy. For string quartet)
- b.44 f.19 *Meine seele erhebt den Herren, 1977*
By J.S. Bach. Transcribed for cello quartet
- b.33 f.5 *Mood Indigo*
By Duke Ellington. For strings, trumpet, saxophones, trombone, harp and rhythm section.
- b.42 f.3 *O, Promise Me, 1943* (For string quartet)
- b.42 f.4 *Oh Susanna*
By Stephen Foster. For string orchestra with horn and bass clarinet
- b.42 f.5 *Paraphrase on Spanish Tango*
For clarinet, strings, trombone and rhythm section. Parts only. Arranged for Victor
Zaidman's orchestra
- b.42 f.6 *Passacaglia, 1968* (By J.S. Bach. For cello ensemble)
- b.44 f.20 *Pilgrim's Chorus from Tannhäuser, 1980*
By Richard Wagner. Arranged for cello choir
- b.42 f.7 *Pop Goes the Weasel* (For string quartet)

Series II: Scores (cont.)

II.B. Arrangements (cont.)

General (cont.)

- b.33 f.6 *Prelude and Allegro*
By Fritz Kreisler. For string quartet. Score only
- b.42 f.8 *Prelude in C Sharp*
By George Gerswhin. For string quartet. Sketch and score
- b.42 f.9 *Prelude to the Afternoon of a Faun* Excerpts (By Claude Debussy. For string quartet)
- b.42 f.10 *Prince Igor* Excerpt
By Alexander Borodin. For string quartet. Score only
- b.42 f.11 *Quartet No. 6*
By Franz Schubert. For two cello quartets. Score, parts and performance instructions
- b.42 f.12 *Quartet for Three Violins and Cello, 1963*
By Benjamin Franklin. Adapted for string orchestra
- b.42 f.13 *Red Sails in the Sunset*
For strings, saxophones, trumpet and rhythm section
- b.42 f.14 *Rodgers-Hart Medley*
For strings, reeds, trumpets, trombone and rhythm section. Parts and conductor score
- b.42 f.15 *Rosy Monday* (For strings, guitar and harp)
- b.44 f.21 *Sarabande from English Suite III, 1976*
By J.S. Bach. Transcribed for cello quartet. Score and parts
- b.44 f.22 *Semiramide* Overture, 1981
By Gioachino Rossini. Arranged for cello choir
- b.42 f.16 *Serenade, 1935*
By Sergei Rachmaninoff. For string quartet
- b.43 f.1 *Smoke Gets In Your Eyes*
By Jerome Kern and Otto Harbach. For string quartet, piano and celeste. Parts only
- b.43 f.2 *Southern Comfort*
For clarinet, strings, bass, guitar and harp. Score only
- b.43 f.3 *The Star Spangled Banner*
For string quartet. Includes published score
- b.33 f.7 *Strange Music* (For orchestra. Score only)
- b.43 f.4 String Quartet Arrangement Books
- b.33 f.8 Sullivan, Maxine, ca. 1946
- b.43 f.5 *Sweet Madness*
For string quartet, bass, guitar, piano and celeste
- b.43 f.6 *Sweet Sue Just You*
By Victor Young and Will Harris. For string quartet, bass, guitar and harp
- b.43 f.7 *Semiramide* Theme
By Gioachino Rossini. For string quartet. Score only
- b.43 f.8 *Theme*
For voice, three violins, viola, cello, bass, guitar and two pianos
- b.43 f.9 *Turkey in the Straw, 1935* (For string orchestra)
- b.43 f.10 *A Wassal* (For string quartet)
- b.43 f.11 Williamson, Cris, 1970
Songs by Williamson and Lindee Reese. For vocalist, strings, guitar, harp and piano

Series II: Scores (cont.)

II.B. Arrangements (cont.)

General (cont.)

- b.33 f.9 *World War I Medley*
For jazz band with strings. Written for Philco Radio show
Yankee Doodle (For orchestra)
- b.33 f.10 Score
- b.43 f.12 Parts
- b.44 f.23 *Yesterdays, 1984*
By Jerome Kern. Arranged for cello choir, for performance by Violoncello Society
- b.10 f.4 *You're the Top*
By Cole Porter. For jazz band with strings.
- b.43 f.13 *The Young Prince and Princess from Scheherazade*
By Nikolai Rimsky-Korsakov. For string quartet

II.C. Annotated Cello Music

Most of this published music is by Bach and Beethoven. Others include Ernest Bloch, Paul Creston (an autographed score), Dvořák, Haydn, Jean Hure, Kodály and Robert Schumann. Except for the Creston *Suite for Violoncello and Piano*, all have Shulman's performance notes

- b.45 f.1 Bach, J.S.
- b.45 f.2 Beethoven, Ludwig van
- b.45 f.3 General