A HISTORICAL AND PEDAGOGICAL GUIDE TO ALAN SHULMAN’S THEME AND VARIATIONS (1940) FOR VIOLA AND PIANO WITH AN INTRODUCTION TO VARIATIONS (1984) FOR VIOLA, HARP, AND STRINGS

Paula Mary Krupiczewicz
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A Dissertation
Submitted to the Graduate Studies Office
of The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

December 2007
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ABSTRACT

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Alan Shulman (1915-2002) was an American composer and cellist whose
compositional and performance activities made him a distinguished musician during the
mid-twentieth century. Many of his works were highly acclaimed by critics and
colleagues alike during the 1940s and 1950s. Composing a total of six works for the
viola, only one work is readily performed today, but still relatively unknown to many.
The purpose of this research is to inform and educate interested musicians, especially
violists, about Alan Shulman’s Theme and Variations (1940), through historical,
analytical, and pedagogical studies, in hopes of reaching a new population of musicians
so that it can regain its former popularity as a great musical work for the viola. It will
also serve as an introduction to one of his later works, Variations (1984), in hopes that
violists will become interested in this composition so that it can enter the viola repertoire
and be adopted for performance.
ACKNOWLEDGMENTS

I am deeply grateful to the many people who aided me in seeing this project through to its completion. Special thanks to Jay Shulman, Emanuel Vardi, Joseph de Pasquale, Kathryn Plummer, Lynne Richburg, and Dwight Pounds for speaking with me and providing me valuable information pertinent to my research. And to my entire committee, Dr. Hsiaopei Lee, Dr. Alexander Russakovsky, Dr. Stephen Redfield, Dr. Joseph Brumbeloe, Dr. Edward Hafer, and Dr. Christopher Goertzen, thank you for your assistance and guidance in making this project possible.
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CHAPTER I

INTRODUCTION

Alan Shulman (1915-2002), a distinguished American composer and cellist, received critical acclaim in the 1940s and 1950s for one of his most successful compositions, *Theme and Variations* (1940) for viola and piano. A lesser-known work entitled *Variations* (1984) resembles the first composition, but suggests a more “serious” tone. Both works, while relatively unknown, are valuable contributions to the viola repertoire.

This research will be divided into four categories. The first includes a biographical sketch of Alan Shulman’s life and career, highlighting his compositional and performance activities. Next, a historical background of the *Theme and Variations* (1940) for viola and piano and its subsequent versions for full orchestra and strings and harp are discussed, as well as its reception following the premiere performances. An analysis of the work will emphasize how the theme is incorporated throughout all of the variations and will conclude with an analysis, showing the subtleties of textures and colors found in each of the three orchestrations.

Third, a pedagogical study of the *Theme and Variations* will identify the musical and technical challenges of the work, providing musical examples from the viola repertoire as a basis of study for both teaching professionals and interested students. Lastly, a historical and analytical study of *Variations* (1984) will discuss the genesis of this work and in what ways Shulman integrated the thematic material throughout the composition. It will conclude with an analysis, showing similarities and differences between the *Theme and Variations* (1940) and *Variations* (1984).
The purpose of this dissertation is to inform and educate interested musicians, especially violists, about Alan Shulman’s *Theme and Variations*, in hopes of reaching a new population of musicians so that it can become popular on the concert stage and be recognized as a great musical work for the viola. *Variations* (1984), a work that is widely unknown, will be introduced so that one day it may enter the viola repertoire and be performed as often as the first set.
CHAPTER II
ALAN SHULMAN: LIFE AND CAREER

American composer and cellist, Alan Shulman (1915-2002) was born into a musical family. His father was an amateur flutist and his mother was a trained singer. Shulman’s mother had always wanted her children to form a piano trio and consequently, Alan’s brother, Sylvan, became a violinist, his sister, Violet, a pianist, and Alan was guided towards the cello at the age of eight. Growing up in Baltimore, Maryland, Shulman studied the cello locally before entering the Peabody Conservatory to study cello with Bart Wirtz and theory and harmony with Louis Cheslock.¹ By 1925, the family trio had performed in several Baltimore theaters and over the radio.² At age ten, Shulman wrote simple charts for his family trio, which they then improvised upon. He attended performances of the Baltimore Symphony, local band concerts, and listened intently to the large theater orchestras that accompanied silent films.³ These performances introduced him to many musical styles and sonorities, providing him with an expansive tonal palette that he later would employ in his compositions.

In 1928, the Shulman family moved to Brooklyn, New York and Alan was enrolled in Erasmus High School. He remained at the school for only a year and a half, taking out working papers in 1929 to help support his family. During this time he also served an orchestral apprenticeship as cellist of the National Orchestral Association conducted by Leon Barzin, a position he held until 1932. On a New York Philharmonic

Scholarship, he continued to study cello and harmony with Joseph Emonts and Winthrop Sargent, respectively, before graduating from the Brooklyn Boys’ Continuation School (now known as the Brooklyn Vocational High School) in 1932.4

After high school, Shulman received a fellowship to the Juilliard School of Music to study cello with Felix Salmond, counterpoint and composition with Bernard Wagenaar, and orchestral training from Albert Stoessel.5 He studied at Juilliard for five years, during which time he met Aaron Barron, music critic for the Jewish Daily Forward. Barron was impressed with Shulman’s work and recommended him to Lasar Galpem, director of the newly formed American Children’s Theatre. The American Children’s Theatre was premiering a production of Hans Christian Anderson’s The Chinese Nightingale and both Barron and Galpem wanted Shulman to write the score; Shulman agreed and completed it in 1934, making this his Broadway debut. Because he was under the age of 21, his brother, Sylvan, had to sign the contract.6 The show folded after its tenth performance, but Shulman’s music earned acclamations in the newspaper Variety as possessing “humor, mood, and taste.”7

Shulman incorporated classical, jazz, and popular song traditions as well as Hebraic elements into his compositional style. He knew many of the great American composers such as Jerome Kern, George Gershwin, and Cole Porter; and he was influenced in part by the sounds of Igor Stravinsky, Maurice Ravel, Ernest Bloch, and

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4Ewen, 598.


6Campbell, “Affinity for Strings,” 891.

7Ewen, 599.
Paul Hindemith. His compositional output includes works for full orchestra, string orchestra, chamber ensembles, and compositions for solo piano, violin, viola, and cello as well as music for several documentary films. Shulman described his musical style as follows:

In my youth, I was tremendously taken by French Impressionists. Subsequently, I have been influenced by many national schools. I feel that the fewer notes I put into a score, the better I like it. I do not approve of the school that camouflages a paucity of musical ideas under a barrage of orchestration. I also feel that there is too much "intellectual" music being written today. That doesn't mean that one should necessarily "write down" to an audience; it means that the lay person (who represents the majority of music lovers) wants an aural satisfaction, which will arouse his emotions; he must have something to grasp and retain – namely, a tune.°

Shulman composed a variety of works during the height of the radio era, writing specifically for the listening audience to enjoy, thereby setting himself apart from the serial and minimalist composers. His music is coloristic and his witty character is apparent in most of his works. Several of his works, such as Interstate 90 for wind band and the Laurentian Overture for full orchestra depict the sights and sounds he experienced while traveling on Interstate 90 in New York or from the beautiful landscape of the Laurentian mountain range in Canada.

During the 1930s and 1940s, Shulman had both an active performance and compositional career. He arranged music for Leo Reisman, André Kostelanetz, Arthur Fielder, and Wilfred Pelletier's Metropolitan Opera Auditions of the Air, an activity that can be traced back to his days at Juilliard when he made popular arrangements for sponsored musical programs to be aired over the radio. While in the U.S. Maritime

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9 Ewen, 600.
Service (1942-45), he provided orchestration lessons to Nelson Riddle, who went on to make renowned arrangements for Frank Sinatra, Ella Fitzgerald, and Nat “King” Cole. Following his discharge from the service in 1945, Shulman earned a living for several years writing scores for documentary films before returning to the NBC Orchestra in 1948.

From his student years at Juilliard, Shulman was an active chamber musician. In 1935, Polish-born violist Edward Kreiner invited the Shulman brothers to join his Kreiner Quartet. Kreiner’s New York social connections led to their Town Hall debut in October 1935. They gained additional exposure by performing weekly broadcasts over the CBS radio network and through appearances on NBC’s Music Guild program. The quartet disbanded in 1938, shortly after each individual’s acceptance into the NBC Orchestra and Kreiner’s short tenure in the orchestra. In addition, the Shulman brothers were unhappy with Kreiner paying himself more than he paid his younger colleagues. Instead, the brothers stayed together, forming their own ensemble, the Stuyvesant Quartet, in 1938.

The quartet sought to establish a regional identity; using Peter Stuyvesant’s name, the Dutch director-general of New Netherlands, seemed appropriate. Despite the frequent personal changes of the middle voices, the quartet was known for its performances and recordings of contemporary works including Ernest Bloch’s First Quartet and Dmitri Shostakovich’s Piano Quintet. They also premiered and recorded


11 Ewen, 599; Shulman’s documentary film scores include T.V.A. This is America (1946), Freedom and Famine (1946), Port of New York (1946), Behind Your Radio Dial (1948), and The Tattooed Stranger (1950).

Shostakovich’s First Quartet, Op. 49 in 1942 with violist, Emanuel Vardi (b. 1915/16), who premiered Shulman’s *Theme and Variations* for viola and piano in 1941. The quartet was known for its full-bodied and passionate sound, and its musical selections were chosen to mirror the players’ temperaments and playing styles. They favored twentieth-century composers such as Bela Bartók, Vincent Persichetti, Paul Hindemith, Quincy Porter, Paul Creston, and Alan Shulman, but did not neglect the repertoire of Haydn, Mozart, Beethoven, Schumann, Brahms, Debussy, Ravel, and Kreisler.

In July 1946, Benny Goodman (1909-1986) asked the Stuyvesant Quartet to perform a movement of Mozart’s Clarinet Quintet on his weekly radio program. Ever the self-promoter, Shulman suggested that Goodman commission him to write a short work for clarinet and quartet instead of playing the Mozart. Goodman agreed and *Rendezvous with Benny* was born. It was premiered over the NBC affiliate WEAF on August 19, 1946. Goodman never performed the work again and because of this, Shulman renamed the work *Rendezvous for Clarinet and Strings*.

The Stuyvesant Quartet made numerous recordings on the Philharmonia Records label, before disbanding in 1954 due to family obligations and opportunities for more lucrative commercial work. The quartet was hailed in *Downbeat* as “...one of the most intelligent and inventive groups now recording,” and the *Evening Star* in 1944 called it,

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13 Margaret Campbell, “Shulman, Alan.”

14 Vardi remained in the quartet for only a short time.


16 Ibid., 21.

17 The Shulman brothers owned the Philharmonia Records Label. Today, many of these remastered records can be found on the Bridge and Parnassus labels.
"a group that maintains the highest standards of chamber music art, being individual musicians of distinction, yet willing to submerge their personalities for a more perfect united effect."\textsuperscript{19}

In 1937, the members of the Kreiner Quartet joined the NBC Orchestra under Maestro Arturo Toscanini. The NBC Orchestra was not created anew for Toscanini; rather the existing orchestra was largely replaced by virtuoso musicians, providing Toscanini with the best ensemble in the country.\textsuperscript{20} Shulman performed and recorded with this renowned orchestra from its inception to its dissolution in 1954, taking time off to serve in the U.S. Maritime Service during World War II (1942-45). During his tenure with the orchestra, Shulman recalled numerous memorable events and performances. In an interview with music critic B.H. Haggin, he described their first rehearsal:

Everyone was on tenterhooks until [Toscanini] came in, dressed in his black work jacket, and said ‘Brahms’ – the First Symphony – and we went to work. It was electrifying: we were like racehorses that had been training for six months and suddenly were on the track for the race.\textsuperscript{21}

Toscanini programmed a significant amount of repertoire, new and old, engaging the entire orchestra with every detail on the page. Toscanini felt that it was his duty to play the music exactly as the composer had written it.\textsuperscript{22} Because of the orchestra’s busy schedule, Toscanini was not always able to conduct every concert, so the musicians had the opportunity to work with many of the other great conductors of the time, including

\textsuperscript{18}Jay Shulman, “Band of Brothers,” 22.

\textsuperscript{19}Ibid., 21.

\textsuperscript{20}Donald C. Meyer, “The NBC Symphony Orchestra” (Ph.D diss., University of California-Davis, 1994), 45.


\textsuperscript{22}Ibid.
Guido Cantelli (1920-1956), Fritz Reiner (1888-1963), Bruno Walter (1876-1962),
Leopold Stokowski (1882-1977), William Steinberg (1899-1978), and Pierre Monteux
(1875-1964). Shulman observed these conductors closely, speaking to them at every
opportunity and listening to their many musical ideas.23

During Shulman’s tenure with the NBC Symphony, he studied cello with
Emanuel Feuermann in 1939 and composition with Paul Hindemith in 1942. Shulman
had been exposed to many of Hindemith’s orchestral works, but the opportunity to meet
Hindemith and learn from the master first-hand was a great honor for Shulman.
According to Jay Shulman, the composer’s son: “In the summer of 1942, Alan traveled
up to Yale to take a few compositional lessons with Hindemith. He brought with him the
Theme and Variations (1940). After Hindemith looked over the piece, he said, ‘well Mr.
Shulman, you certainly know your business.’ Shulman replied, ‘but I want to know
YOUR business, Mr. Hindemith.’”24 Shulman was greatly influenced by Hindemith,
modeling his Suite for Solo Viola (1953) after Hindemith’s Solo Suite Op. 25, No.1.

Shulman attracted attention as a composer and arranger for radio programs such
as CBS’s Ford Hour during the late 1930s. Shortly after the Stuyvesant Quartet was
conceived, the brothers soon added a guitar, double bass, and harp to form a septet called
the “New Friends of Rhythm,” which played jazz, original compositions, and jazz-
oriented arrangements of classical melodies.25 For a musician’s party that year, Shulman
made a tongue-in-check arrangement of Tchaikovsky’s Andante Cantabile, subsequently

24 Ibid.
25 Jay Shulman, “Laura Newell, the Shulman Brothers, and the New Friends of Rhythm,”
recording and renaming it _Drosky Drag_. The group was such a hit that it added other renamed classics to its repertoire including _Bach Bay Blues_ (Bach’s “Little” Organ Fugue in G minor), _Shoot the Schubert to me Hubert_ (ballet music from _Rosamunde_), _Riffin Raff_ (Joachim Raff’s _Cavantina_), and the _Barber’s Hitch_ (Overture to the _Marriage of Figaro_).26

When Dr. Frank Black (1894-1968), NBC’s General Director of Music, heard their recordings, he arranged for the New Friends of Rhythm to have their radio debut on the Sunday _Magic Key_ program over NBC’s subsidiary station WJZ on March 19, 1939. They performed three of Shulman’s arrangements. John Chapman of the New York Daily News commented that their performance was, “...humorous, musicianly arrangements and smooth playing, I’ll take the swing-in-a-top-hat style of the New Friends of Rhythm,” and the _New York Times_ described the group as a “string quartet with a sense of humor, plus harp, guitar and double bass.”27 Victor Records signed them onto their label, and the New Friends immediately recorded several tracks. They became affectionately known as “Toscanini’s Hep Cats” around NBC, selling over 20,000 records in the first ten months of their existence.28

Despite all of the recording activity, the New Friends of Rhythm remained a sideline activity for the musicians. The group made no further radio appearances and their busy schedules with the NBC Orchestra permitted no touring. Just before setting sail for their 1940 tour to South America with Toscanini and the NBC Orchestra, they


27 Jay Shulman, “Laura Newell, the Shulman Brothers, and the New Friends of Rhythm,” 16.

28 “Rhythm’s New Friends,” _Time Magazine_ 35 no. 24, 10 June 1940, 46.
recorded their last album for Victor. Disbanding during the war years, they reunited in January 1947 to record with jazz vocalist, Maxine Sullivan (1911-1987). They made their final record for International Records in March 1947, re-recording several past works as well as many new arrangements by Shulman.

In 1954, the dissolution of the NBC Orchestra marked the end of an era. After the 1953-1954 season, NBC planned to discontinue the Symphony broadcasts and thought it would be in good favor for Toscanini to resign. NBC officials wanted it to appear to the public that since Toscanini was going to retire, the ending of the orchestra would be most appropriate, covering up the fact that the broadcasts were going to end. With the ending of one of the greatest orchestras of its time, many of the musicians moved on, but half were to stay, forming a new entity, the Symphony of the Air, with Shulman as one of its founding members. Conductors such as Leopold Stokowski, Morton Gould (1913-1996), and Leonard Bernstein (1918-1990) performed and recorded with this orchestra, which aired until 1963. Shulman’s pressures of providing for his growing family and the extensive performance activities of the Symphony of the Air forced him to retire from the orchestra in 1957.

After Shulman’s tenure with NBC, he continued to have an active chamber music career. From 1962 to 1969, he performed with the Philharmonia Trio with violinist, Charles Libove and pianist, Nina Lugovoy, making their New York City debut in 1962.

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29 Jay Shulman, “Laura Newell, the Shulman Brothers, and the New Friends of Rhythm,” 17.

30 Ibid., 18-19.


He was a member of the Haydn Quartet from 1972 to 1982 with violist Karen Tuttle (b. 1920) and appeared several times with the Vardi Trio, with violinist/violist Emanuel Vardi, for whom the group is named. For each of these ensembles, recordings are available to historically trace Shulman’s performance career.

Over his long career, Shulman belonged to several professional organizations. He was a long-standing member of the American Federation of Musicians (AFM), Local 802 and a member of the American Society of Composers, Authors, and Publishers (ASCAP). He co-founded the Violoncello Society of New York in 1956, serving as its President from 1967 to 1972. In 1997, he was honored with the Chevalier du Violoncelle by the Eva Janzer Cello Center at Indiana University for his contributions to the cause of cello playing. He held several teaching positions including those at Sarah Lawrence College, Juilliard, SUNY-Purchase, Johnson State College (Vermont), and the University of Maine.

In 1946, Shulman married pianist Sophie Pratt Bostelmann (1916-1982), whom he met during their years together at Juilliard. They moved to Scarsdale, NY, a suburb of New York City, and had four children: Jay (b. 1949), Laurie (b. 1951), Marc (b. 1953), and Lisa (b. 1956), three of whom have active music careers today. Shulman’s role as self-promoter of his music and performances put stress on the young family. Chappell in the early 1950s, did a fair amount of promotion of his works and were pleased with the amount of activity in the catalogue, but because he felt his works were not publicized to the extent he had wished, Shulman began promoting and publicizing his work’s performance dates in local newspapers and newsletters, a role he played throughout his career. Because he was not a conductor, he did not have the opportunity to program his
own works, which, in turn, did not provide him with the performance exposure he would have liked. His persistent self-promotion allowed for many works to be performed, although with many struggles along the way. Today, his son, Jay Shulman, promotes and sells many of his father’s works. In addition, Shulman’s works are available to purchase from Shawnee Press, Theodore Presser, Sam Fox, MCA, Tetra, Piedmont, ASTA, Meadowlane, Weintraub, and Hal Leonard. Works are also available through the rental libraries of European American Music and G. Schirmer. Shulman’s declining health forced him to retire in 1987, and after several battles with ill health he died in a nursing home in Hudson, New York in 2002.
CHAPTER III
ALAN SHULMAN’S *THEME AND VARIATIONS* (1940)

Shulman had been with the NBC Symphony Orchestra just three years when he composed the *Theme and Variations* (1940) for viola and piano. Inspired by the outstanding roster of violists within the NBC Symphony, Shulman was surrounded by musicians such as William Primrose (1904-1982), Carlton Cooley (1889-1981), David Dawson (1913-1975), Nathan Gordon (1915-1998), Milton Katims (1909-2006), Louis Keivman (1910-1990), Tibor Serly (1901-1978), and Emanuel Vardi. The presence of these fine violists, with their virtuosic playing ability and striking tone quality, moved Shulman to compose for the viola. A total of six works for the viola emerged over the course of his career: *Homage to Erik Satie* (1938), *Theme and Variations* (1940), *A Piece in Popular Style* (1940), *Suite for Solo Viola* (1953), *Two Episodes for Viola Quartet: 1. Night, 2. Ancora* (1976), and *Variations* (1984).

Prior to the 1940s, the viola was struggling to become known as a solo instrument and violists were “hungry for repertoire.” Lionel Tertis (1876-1975), Vadim Borisovsky (1900-1972), William Primrose, and Emanuel Vardi began transcribing short violin pieces to showcase the instrument’s soloistic capabilities during performance. Tertis’s numerous transcriptions, although many were criticized as concert pieces, filled gaps in the viola’s sparse repertoire and were valuable works to students. Borisovsky, credited for compiling a catalogue of viola repertoire, *Literaturverzeichnis für Bratsche

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33 Meyer, 470.

34 Jay Shulman, interview by author, 12 December 2006, Claverack, NY, tape recording.


und Viola d’amour (1937), transcribed 253 works for the instrument. Vardi performed and recorded all 24 Paganini Caprices on the viola and Primrose is credited for many arrangements for viola and piano, including Paganini’s *La Campanella* from the second violin concerto, Borodin’s *Nocturne: Andante* from String Quartet No. 2, and Tchaikovsky’s *None but the Lonely Heart*.

In the twentieth century, the viola gained more exposure as a solo instrument. William Walton’s Viola Concerto (1928-9, revised 1936-7, 1961), written for Tertis, (though he did not give the premiere), Paul Hindemith’s *Der Schwanendreher* (1935, revised 1936), himself a promoter of the viola, and Bela Bartók’s Viola Concerto (1945, published 1950), commissioned by Primrose to expand the viola repertoire and for the advancement of technique, were the main orchestral works composed for viola during the first half of the century. All of these works were heavily orchestrated, making it difficult for the viola to emerge from the texture. Shulman sought to overcome this balance problem by scoring most of his viola works for chamber orchestra. Although Shulman did score the *Theme and Variations* for full orchestra, his use of the ensemble is highly selective throughout; his orchestration utilizes differences in tonal color and texture more than it creates balance problems for the soloist.

Shulman began sketching the *Theme and Variations* on the subway from Brooklyn to Manhattan in 1940. Emanuel Vardi, Shulman’s friend and colleague at Juilliard, saw the sketches and encouraged him to finish it so that he could play it on his

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38 Alan Shulman, 7.
upcoming recital. Their careers were taking off at the same time and they took advantage of each other’s talents to further their own musical careers.

The *Theme and Variations* for viola and piano was completed on November 13, 1940. Emanuel Vardi premiered the work on his February 17, 1941 debut recital in New York City’s Town Hall with Vivian Rivkin at the piano. Toscanini was in attendance and upon hearing the *Theme and Variations*, he told Shulman, “Semplice, ma bene” (simple, but good). Vardi wrote of his performance, “[the *Theme and Variations*] was the hit of the concert. Toscanini was there and loved it.”

Shortly after the premiere, Vardi took the work to Dr. Frank Black, the general music director of the NBC radio network and guest conductor for the orchestra. Black, an accomplished pianist, played through the work with Vardi, and asked Shulman to orchestrate it. Shulman recalls from this event:

> When the [the *Theme and Variations*] was subsequently orchestrated, [NBC violist] Manny Vardi went to Frank Black and said “look this man, our colleague, has written this piece, and I’d like to play it.” So we had an audition, and Black said “finish it up” – it was only half-finished at the time – he said “finish it up and we’ll put it on.”

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40 Ewen, 599.

41 Meyer, 190.

42 Jay Shulman, “The Music of Alan Shulman.”


44 Emanuel Vardi, Interview with author, 4 February 2007, Port Townsend, WA, tape recording.

45 Meyer, 191.
The Theme and Variations, subsequently re-scored for viola and full orchestra, was completed in the early months of 1941. This version included music for pairs of flutes, oboes, clarinets, bassoons, four horns, a pair of trumpets, three trombones, tympani, percussion, harp, and strings. The first performance was featured on a new radio series highlighting young composers called “New American Music.” NBC felt that there was not enough worthwhile music coming from Europe, so it wanted to spotlight young American composers. In addition, this new series wanted to advance the cause of music in this country and to acknowledge – through public approval – works that were worthy of being re-programmed.\textsuperscript{46} NBC gave listeners the opportunity to voice their opinion on the new works they were hearing and tried to determine if audiences wanted to hear the works again.

The inaugural broadcast of the full orchestral version was presented on March 11, 1941 from 10:30 to 11:00 p.m. with Vardi as soloist and Black conducting. This evening boasted two broadcast performances – the first, a short-wave broadcast to South America and the second, a network broadcast to the domestic public. Listeners responded enthusiastically, leading to additional broadcasts of the work in front of live studio audiences on April 1, 1941 and February 3, 1942, with Vardi as soloist. Vardi’s numerous performances of the Theme and Variations are held in high regard and the work’s success during the mid-twentieth century is due in large part to his endorsement of the work.\textsuperscript{47} Some six decades after premiering the work Vardi’s continued interest and

\textsuperscript{46}“New American Music” broadcast script read by Ben Grauer and Samuel Chotzinoff, 11 March 1941.

\textsuperscript{47}Jay Shulman, “The Music of Alan Shulman.”
enthusiasm towards this work show his dedication and love for what he calls a “great piece of music.”

Upon hearing Vardi’s 1942 broadcast, Milton Preves (1909-2000), the principal violist of the Chicago Symphony Orchestra, wrote to Shulman asking for the music. Shulman sent him the score and Preves acknowledged receipt of the music in a personal letter from March 6, 1943, stating that he was going to start learning it at once in hopes that there would be an opportunity to play it with the symphony.48 Preves performed the work with the Chicago Symphony Orchestra in dual concerts on December 16 and 17, 1943, conducted by Hans Large. Shulman procured a leave from his military duties and traveled by train to Chicago to meet Preves and to attend the performance.49 Felix Borowski’s review for the Chicago Sun states:

Alan Shulman wrote gratefully and, on occasions, brilliantly for the instrument. He knew its strongest points and made a great show with them; but he knew the orchestra as well, and caused it to be more than a mere background.50

During Preves’s tenure with the Chicago Symphony Orchestra, he continued to perform the Theme and Variations. It became a staple in his repertoire with performances beyond the Chicago Symphony, including one in 1964 with pianist Gilda Glazer at the University of Notre Dame and another in 1986 with the Oak Park/River Forest Symphony Orchestra (IL), conducted by Perry E. Crafton. Shulman and Preves

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48 Milton Preves, Glenview, IL, to Alan Shulman, New York, 6 March 1943, transcript in the hand of Milton Preves.


remained friends over the years and Shulman honored this lasting friendship by dedicating his 1953 composition, *Suite for Solo Viola*, to Preves.⁵¹

In 1954, Joseph de Pasquale (b. 1919), then the principal violist of the Boston Symphony and currently professor of viola at the Curtis Institute of Music, suggested to Shulman that he make a string arrangement of the *Theme and Variations* for the Zimbler Sinfonietta, a small elite chamber ensemble in Boston. After several conversations, Shulman informed de Pasquale that he was going to include a harp in the orchestration.⁵² Shulman followed through and re-orchestrated the *Theme and Variations* for viola, strings, and harp, and the first performance took place at Jordan Hall in Boston on November 10, 1954.⁵³ The review from the *Boston Herald* describes the work as follows:

> ...a conventional work but one more deeply felt and more truly musical in its essence and its urgency. Based on a fine theme of a Warlockian character, its seven variations are now glowing in lyric, now warmly elegiac, again lively and vivacious, all culminating in a very moving postlude. Mr. Shulman shows a marvelously sympathetic attitude to the strings and obviously knows all their mysteries.⁵⁴

In short, the *Theme and Variations* was highly regarded among violists and music critics of the mid-twentieth century; many knew Shulman personally and welcomed the *Theme and Variations* into the repertoire.⁵⁵ The full orchestral version yielded many performances at mid-century around the United States by Louis Kievman, David

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⁵³Jay Shulman, interview with author, 1 March 2007, Claverack, NY, e-mail correspondence.


⁵⁵Jay Shulman, “The Music of Alan Shulman.”
Dawson, Carlton Cooley, Milton Katims, Robert Glazer (b.1939), Walter Trampler (1915-1997), Karen Tuttle, Michael Tree, Brian Darnell, Paul Doktor (1919-1989), Toby Appel (b. 1952), and Harold Coletta (b. 1917). More recently, Karen Dreyfus, Kim Kashkashian (b. 1952), Cynthia Phelps, Lynne Richburg (b. 1964), and Nokothula Ngwenyama (b. 1976) have performed the work with several of these performances occurring at the International Viola Congress since 1980. Nathan Gordon, former principal violist of the Detroit Symphony, performed the original version for viola and piano in Athens, Greece with Marjorie Gordon, as well as a solo performance with the Saginaw Symphony Orchestra (MI), under Gordon Grau. German violist, Ernst Wallfisch (1912-1979) performed the work several times on his Austrian tour in 1956. These many performances show the great magnitude for which this work is accepted across the nation.

Although the work has had numerous performances throughout the century, only five recordings exist. If William Primrose had recorded this work – with his extensive performance and recording career – it might have gained popularity sooner. During 1944 to 1946, Primrose toured North and South America with the Theme and Variations and performed it three times in England with the Hallé Orchestra of Manchester under Sir John Barbirolli in 1946. On December 5, 1946, Primrose concluded his letter to Shulman: “[I] have promised definitely to record the Theme and Variations when I go [to England] next summer.” Unfortunately, the recording never happened. Years later, in 1956, Shulman heard that Primrose was recording for Capital Records. With this

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5See Appendix B, Discography.

57William Primrose, Montreal, to Alan Shulman, New York, 5 December 1946, transcript in the hand of William Primrose.
knowledge, Shulman wrote to him, hoping that he would record the *Theme and Variations*. Primrose was astonished to find that Shulman knew of his current recording work, replying that he would talk to his manager about Shulman's "wonderful piece when the opportune time arrives" and that he would be more than "ordinarily happy" to record it. Apparently, the opportune time never arrived because a recording never appeared.

For many violists today, the *Theme and Variations* is relatively unfamiliar. It remains a hidden treasure in the viola repertoire, being discovered by young musicians who are looking for something other than a weighty Romantic sonata or a technically challenging concerto. This work can be performed successfully in an intimate setting, for viola and piano or string ensemble, or on a grander scale, with full orchestra. Violist Lynne Richburg of the New Century Chamber Orchestra in San Francisco was first introduced to this work in its original version for viola and piano, not realizing that it had been orchestrated. In 1987, she won first place at the Primrose Viola Competition and subsequently performed the work with Shulman present at the 1987 Viola Congress in Ann Arbor. The *Theme and Variations* has also appeared on other competition repertoire lists including the Aspen Music Festival and School's student concerto competition, the *Seventeen* Magazine and General Motors National Concerto Competition, and on Brevard Music Center's Concerto Competition.

Ms. Richburg is one of few who have performed the work in all three of its versions. She shared with me her experiences with each of the orchestrations, saying that each version has unique qualities depending on the supporting instrumentation. When

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58 William Primrose, Santa Fe, NM, to Alan Shulman, New York, 8 July 1956, transcript by William Primrose.
she performed the full orchestral version, she remembers the interesting colors that Shulman explored in several of the faster variations. The inclusion of the winds and brass add another dimension to the work with their coloristic possibilities: for example, tone colors that could not be produced on the piano that, when played by the orchestra, adds a "sparkle" to the work.59

The published version of the Theme and Variations incorrectly suggests that the work is an orchestral reduction for viola and piano. When it was printed, the idea of the publisher Chappell and probably Shulman's thinking as well, was that they wanted it to be considered an orchestral piece that one would learn from the piano part.60 It was the hopes of the publisher that by labeling the work an orchestral piece, it would appear as a more significant work in the repertoire even though the work available for sale in its piano version is the original. The printed edition was available for sale in the 1950s, nearly 10 years after the premiere, and that is why it reads that way.

Analysis of Theme and Variations (1940)

A formal analysis of the Theme and Variations (1940) will demonstrate how Shulman incorporates the thematic material throughout the composition. By understanding how the theme functions in each variation, one will appreciate Shulman’s construction of this work. This analysis will be divided into two main sections, first, a structural analysis of the form, theme and variations, will be explored, and second, a thorough look at how Shulman integrates the thematic material through intervallic relationships, musical contour, and motivic development will be discussed.

59 Lynne Richburg, interview by author, 7 February 2007, Sacramento, CA, tape recording.

60 Jay Shulman, interview by author, 11 January 2007.
Theme and Variations is a sectional variation set where the theme is a complete musical entity with a melodic, harmonic, and rhythmic identity. The structure of the theme is rounded binary, AA‘BA’, where the A and A’ sections consist of four-bar phrases and the B section consists of two three-bar phrases (4+4+3+3+4). The narrow range of the mixed-meter theme, spans a perfect fifth, and is constructed out of seconds, thirds, and fourths, with the theme’s arch shape contour rising and falling.

Remaining close to the key of B-minor, Shulman follows with seven distinct variations, with most in close proximity to a similar harmonic outline with the exception of Variation VI, which begins and ends in the key of B-major with a modulatory middle section, hence in ternary form (ABA’). Consistently, the theme and variations end with the chord of a Picardy third, raising the third of the minor chord to end in major. The complete thematic chord progression does not follow traditional harmonic patterns. Shulman uses the Neapolitan chord in a dominant function rather than its typical function as a pre-dominant chord, replacing the traditional half cadence of the open-ended phrase with the Neapolitan. Constructed from antecedent and consequent phrasing, the theme’s first half (A) concludes with the Neapolitan, a weak cadence, and A’ ends with on a strong final cadence (V-I) (See Example 1).
Example 1. Complete Theme.
In each variation, Shulman incorporates the theme through intervallic relationships, phrase contour, and motivic development. Thematic development is derived from two main sections of the theme, A and B (See Example 2 and 3).

Example 2. Theme, A phrase, mm. 1-4.

Example 3. Theme, B phrase, mm. 9-11.

Shulman begins almost immediately manipulating the thematic material through inversion in the cadential extension of the theme (See Example 4).

Example 4. Inverted Theme in piano, mm. 19-22.

This initial occurrence, before the completion of the theme, exemplifies Shulman’s interest in motivic development, providing a hint as what will follow in the variations.

Variation I, Andantino, expands the original phrase structure of the theme by one measure (4+5, 3+3+5), while retaining a similar harmonic pattern. The theme’s main
melodic points are outlined, providing a strong sense of the theme in the triple meter of \( \frac{3}{4} \).

Comparing Examples 5 and 6 to Examples 2 and 3 will show how Shulman has begun to vary the theme through rhythmic modifications.

Example 5. Variation I, mm. 1-4.

As the variations continue, the theme becomes more difficult to distinguish. In Variation II, Allegro marcato, the theme is presented as a fragment. The first appearance is hidden within the sixteenth notes (See Example 7) and relates to the second measure of the A phrase.

Example 7. Variation II, m. 1.

The thematic development relates directly to the musical form of the original theme. Here, a restatement of B is presented in diminution in the viola (See Example 8).

Example 8. Variation II, m. 6.
Melodic ornamentation is the key developmental function of Variation III, Allegretto grazioso. The interval of the third outlines the first measure of the theme and is used as a unifying device in the opening measure of this variation. The final three notes of the theme, G-F#-E, which conclude the A section of the theme, are used in variation III to reiterate the presence of the theme (See Example 9).


In the second half, B, the theme is surrounded by additional notes, which elaborate the thematic phrase (See Example 10).

Example 10. Variation III, mm. 5-6 (Notes circled are the theme).

As the variations continue, the rounded binary form persists with the musical phrases being expanded or contracted. In Variation IV, Alla Siciliana, Shulman uses the theme in melodic and rhythmic diminution (See Example 11).

Example 11. Variation IV, mm. 3-6
The phrase structure and contour remains intact emphasizing the new rhythmic pattern. In this variation, the piano takes part in the motivic development, which can be seen in the B phrase (See Example 12). Once the piano completes its statement, it is then passed to the viola, which plays the second phrase of B.

Example 12. Variation IV, mm. 7-9.

Example 12. Variation IV, mm. 7-9.

Up to this point, the piano’s role has been to outline and emphasize the harmonic structure. Here, Shulman begins to incorporate melodic elements into the piano’s part, making it more than just a supporting instrument.

Identifying the motivic development of the theme in Variation V, Vivace, is hard to distinguish. The contour of the thematic material is outlined in the rise and fall of the musical phrase and in the intervallic relationship of the theme. Here, the minor second and third defines this variation’s relationship with the theme (See Example 13).

Example 13. Variation V, m. 1. (Brackets show outline of intervals from theme.)

Example 13. Variation V, m. 1. (Brackets show outline of intervals from theme.)
In the second half of this variation, the B phrase of the theme is outlined in augmented note values and is inverted from the original statement of the theme (See Example 14).

When comparing this example to the theme (Example 1), one can see in measures 9 and 12 where the music has been outlined and augmented.

Example 14. Variation V, mm. 15-16 and 19-20. (Use of inverted third, D-B, C-A)

Also, Shulman incorporates the theme in diminution in the bass line of the piano part (See Example 15).

Example 15. Variation V, mm. 25-28.

The inclusion of a clear statement of the theme, although in a supporting role, reminds us of the melodic idea that unifies the entire composition.

In variation VI, Andante comodo, there is a change of mode and form, here ternary (ABA’), where the middle section functions as a development. In the opening section, the melodic material follows the contour of the theme beginning in the bass line and is then passed to the viola when the initial statement is complete. The melody of this variation is constructed out of major seconds and perfect fourths, two of the main intervals in the theme (See Example 16).
Example 16. Variation VI, Melody in bass line of piano part, mm. 1-7.

In the developmental B section, Shulman modifies the thematic material slightly through its rhythm, compacting two measures of the original theme into one complete measure (See Example 17). Also, this is the only time in which Shulman incorporates another harmonic level into the work. Introducing the theme here shows Shulman’s use of the developmental procedures similar to that of the sonata form.

Example 17. Variation VI, Theme in viola, mm. 24-25.

The phrase structure and harmonic progressions are retained in Variation VII, Allegro ritmico. This highly ornamented variation and its lightning speed disguise any existence of the theme. Upon examination, the motivic material outlines the chords b-minor (i), f-sharp minor (v), and the Neapolitan (N), three reoccurring chords throughout the composition (See Example 18 and 19).
Example 18. Variation VII, mm. 1-2.

Example 19. Variation VII, mm. 5-6.

At the conclusion of A’, Shulman uses the measure 2 of the theme in inversion. This motivic inversion is then incorporated into a cadential melodic fragment in the bass line (See Example 20 and 21 for comparison).
Example 20. Theme, m. 2.

Example 21. Variation VII, Theme in inversion in bass line, m. 8.

The Finale opens with a Bach-like Chorale in a twentieth-century coloristic harmonic language. The chord progressions presented through the first fermata are similar to the initial statement of the theme (A), ending on a weak cadence with the Neapolitan (See Example 22).

Example 22. Finale, Opening bars of piano Chorale, mm. 1-4.

In the accompanied cadenza, emphasis is placed on the interval of a minor third, beginning and ending the presented motivic material with this unifying interval (See Example 23).
Example 23. Finale, Cadenza, Opening two bars of viola solo.

This intervallic relationship is expanded as the melodic line grows, outlining a perfect fifth. The expansion of the interval relates directly to the expansion of the melodic phrase, ending powerfully with an exact statement of the original theme an octave higher (See Example 24).

Example 24. Viola Cadenza, mm. 9-11.

Before the solo cadenza moves aggressively into its motivic development, Shulman states one final time, in octaves, another statement of the theme (See Example 25).

Example 25. Statement of Theme in viola solo cadenza.

Shulman’s summation of the theme, in the postlude, is presented repeatedly in melodic simplification throughout the piano accompaniment (See Example 26).
Example 26. Opening Postlude in piano, theme in upper voices of treble and bass lines, mm. 1-2.

This statement supports the viola’s part, which is a re-statement from the opening cadenza (See Example 23). The final motivic fragments outline and exemplify the essential intervals of the theme (seconds, thirds, and fourths), tonicizing B-minor/major (See Example 27).

Example 27. Final statement outlining the theme in the viola.

Integrating the theme through motivic development, intervallic relationships, and phrase contour unifies the work. Upon critical review, the performer will understand the *Theme and Variations* on a deeper, more extensive level.

Subtle differences can be found among the three distinct orchestrations of the *Theme and Variations*. I will address these differences, starting with the opening of variation VII, comparing and contrasting the original version to the full orchestra version. In the original 1940 version and in the 1954 strings and harp version, the variation begins with a single eighth note (See Example 28). In the full orchestral version, the tuba and
timpani play two eighth notes (See Example 29). The latter version subdivides the beat, thereby making the tempo more clear for the soloist and the rest of the orchestra. In addition, the double eighth notes provide a higher level of energy to the variation, making the tempo more exhilarating.


Another obvious difference occurs at the very end of the work. The original version concludes with the solo viola supported by open fifths in the piano (See Example 30).

Example 30. Postlude, Final bars, Viola and Piano.

This is also apparent in the strings and harp version with the addition of a simple arpeggiated motive in the harp, played in a whimsical way (See Example 31).
Example 31. Postlude, Final bars, Viola, Strings, and Harp.

The full orchestra version’s premiere performance yields the most obvious change, ending with only with the solo viola holding F# (See Example 32).

Example 32. Postlude, Full Orchestra version, orchestral parts removed from score.

In Shulman’s manuscript of the 1941 full orchestra version, he scored a part similar to the original piano version for tuba, and low strings. Shulman, however, removed these parts. Toscanini, to whom Shulman sent a score, heard the performance and asked Shulman afterward, “What happened to the tuba at the end? I didn’t hear it.” Shulman replied, “Maestro, the texture was too thick, so I made it tacit.” Later, Shulman officially changed the ending of the full orchestra version, adding the harp part as in the 1954

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61Meyer, 191.
chamber orchestra version, although it is missing from some of the scores available for rent\textsuperscript{62} (See Example 33).

Example 33. Postlude, Final bars, revised version for Full Orchestra. Notice inclusion of harp part.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example33.png}
\caption{Example 33. Postlude, Final bars, revised version for Full Orchestra. Notice inclusion of harp part.}
\end{figure}

The majority of other changes occur in the use of different orchestral colors and textures, something that cannot be fully expressed on the piano. For instance, in variation IV, Alla Siciliana, of the 1954 strings and harp version, the string orchestra is asked to play with mutes, \textit{con sordino}. In addition, Shulman instructs the first violins to play \textit{sul ponticello} in the second half of the variation, producing a glassy sound, which adds a mysterioso feel to the variation (See Example 34).

\footnote{\textsuperscript{62}Jay Shulman, interview with author, 12 June 2007, Claverack, NY.}
Example 34. Variation IV, Viola, Strings, and Harp, mm. 7-9.

You can see by comparing Example 34, which shows the violin and solo viola parts, to Example 35, that the structure of the music remains the same, but the version for viola and piano shows its musical contrast through dynamics, while the strings add another element including *sul ponticello* and mutes for additional color.

Example 35. Variation IV, Viola and Piano, mm. 7-9.
Variation VI, the most passionate and soulful variation, has the most significant textural changes. This occurs in the *animando* middle section with the addition of overlapping rhythmic patterns in the orchestra’s voices. The basic structural outline is taken from the piano version but expanded upon (See Example 36).

Example 36. Variation VI. Viola and Piano, mm. 24-26.

The *animando* section can be associated with the impressionistic music of Debussy, through its overlapping rhythmic patterns and a sense of mystery and gentleness.

The full orchestra score includes sextuplets, syncopations, and sixteenth notes, while the strings and harp version employs tremolo, syncopations, sixteenth notes, and triplet figures. In Example 37 and 38, the right hand of the piano is in the harp and the left hand is now in the cello in both orchestrations. These excerpts emphasize impressionistic compositional ideas through undefined accompanimental figures and coloristic harmonies.
Example 37. Variation VI, Viola and Full Orchestra reduction, mm. 24-26.

Example 38. Variation VI, Viola, Strings and Harp reduction, mm. 24-26.
There is only one change in the solo viola part from the original version. In Variation VII, Allegro ritmico, of both orchestrations, Shulman removed the viola pizzicato from the score in the second half. In the full orchestra version, the low strings, cello and bass, and the horns cover the part. While in the strings and harp version, the harp and low strings share this role. Example 39 will show the original 1940 version for viola and piano.

Example 39. Variation VII, Viola and Piano, mm. 9-11.

Comparing Example 39 to Example 40, the viola is tacet and the orchestra now plays the viola’s pizzicato, providing the ensemble with their own orchestral tutti.
Example 40. Variation VII, Viola and Full Orchestra, shows solo viola tacet, mm. 9-11.

Shulman's instrumental parts tend to be quite difficult, but not unplayable. He consulted many of his colleagues in the NBC Orchestra as to the playability of the music, whether for strings, winds, or brass. He discovered that sometimes it was just a matter of deleting or adding one note to make the line more comfortable for the musician while not disturbing the musical value. There is one section in the Theme and Variations that causes problems for orchestra members, appearing in variation VII, Allegro ritmico. In the second half of the variation, Shulman has written a motivic pattern of sixteenth notes, in octaves, in the violin I and II part (See Example 40). Conductor John Barnett of the University of Southern California Symphony Orchestra suggested a solution to playing this passage in the full orchestral version would be for the violins to be tacet, letting the xylophone play the passage solo. In his experience, this solution reduced the sloppiness.

63 Alan Shulman, “Writing for the Viola, Not Against It,” 7.
of the ensemble during the performance, providing a crisp and clean passage that
everyone could follow.\textsuperscript{64} When performing the strings and harp version, the violinists
must learn the part because the music is dependent on their musical line.

Shulman has composed a work with three distinct orchestrations in which each
version includes different colors and textures depending on the supporting
instrumentation. The subtleties within each of the versions provide the performer and
audience with a composition that remains definitely the same piece with a freshness that
can be attributed through the use of the piano, strings and harp, or winds and brass, with
each version exemplifying unique coloristic possibilities during performance.

Six decades ago, the \textit{Theme and Variations} entered the repertoire, yielding
hundreds of performances. Although it was held in high-regard during the mid-twentieth
century, many violists today are relatively unfamiliar with the work. Pedagogues such as
Emanuel Vardi, Joseph de Pasquale, Karen Tuttle, Yizhak Schotten, Masao Kawasaki,
and Catharine Carroll are passing down this work to the next generations of violists,
encouraging them to study and explore other options for orchestral works besides the
standard concertos. With three versions available to the performer, the \textit{Theme and
Variations} can be performed successfully on a solo recital or on the concert stage. It is
through this research that many are exposed to the \textit{Theme and Variations}, providing them
with valuable information that will enable them to discover an appreciation for this work.

\textsuperscript{64}Jay Shulman, interview with author, 11 January 2007.
CHAPTER IV

PEDAGOGICAL GUIDE TO SHULMAN’S *THEME AND VARIATIONS* (1940)

Although Alan Shulman’s *Theme and Variations* (1940) is relatively unknown today, it is growing in popularity amongst collegiate level musicians. This chapter is intended to guide the teaching professional and interested students about the musical and technical challenges of the work, focusing on each individual variation as a separate entity. This study will provide musical examples from the entire viola repertoire as a basis of technical study and musical style relationships, serving as a pedagogical course in learning to perform this work successfully and with confidence.

Before addressing the technical and musical skills essential to learning and performing this work, it is important to define the playing abilities of the musician to whom this work will be assigned. Shulman’s *Theme and Variations* is for an advanced musician. A violist of lesser skills may struggle through many of the fast virtuosic passages, though this work may be well suited for the violist who is approaching an advanced level of playing. This work would also be an excellent choice for the advanced violinist switching to viola. Such a musician would play the technical passages with ease while at the same time focusing on producing a good “viola” sound.

The theme is constructed out of antecedent-consequent symmetrical phrasing. Its melody has a narrow range, spanning only a perfect fifth (See Example 41).

Example 41. Theme, mm. 1-4.
The melody can be associated with the baroque and/or neo-classical style of playing, simple and elegant, with a pastoral-like charm. The theme itself has many similarities in its character and narrow tonal range to the opening of the first movement of J.S. Bach’s Sonata for Viola da Gamba, BWV 1027 (See Example 42) and to the theme from the second movement of Paul Hindemith’s Sonata Op. 11, No. 4 (See Example 43).

Example 42. J.S. Bach Sonata for Viola da Gamba, BWV 1027, Mvt. I, mm. 1-2.

Example 43. Paul Hindemith’s Sonata Op. 11, No. 4, Mvt. II, mm. 1-6.

Although these two examples are from contrasting periods, Shulman’s theme draws similarities based on their gentle, pastorale-like character and simplistic musical style. To enhance the theme without changing the character, the use of a continuous vibrato is necessary, although it should not be a Romantic sounding vibrato as one would use in the works of Brahms or Tchaikovsky.

Variation I, Andantino, demonstrates the character of a waltz. Emphasis should be placed on the strong beat of the measure, rather than the final note. Here, the viola plays on beat two and three, and beat one is present in the piano’s part (See Example 44).
Example 44. Variation I, mm. 1-9.

Andantino

Naturally, the violist will want to emphasize beat three because of its isolated musical line. The musician will need to practice restraint on beat three. If the student has difficulty with this concept, a good musical work to reference for practice would be the third movement of Brahms’s Sonata, Op. 120, No. 1, where emphasis is regularly placed on beat one of the measure, exemplifying the dance character of the movement, here a ländler (See Example 45).


Variation II, Allegro marcato, is a rhythmic variation with a majestic character. Solid rhythm and knowledge of the piano part are equally important in this variation because of the quick interplay of the two instrumental parts. The opening of this variation is directly related to the rhythmic section in the first movement of William
Walton’s Viola Concerto (See Example 46 and 47). These examples have rhythmic drive to the cadence points, providing energy and an underlying intensity throughout the work.

Example 46. Variation II, mm. 1-3.

Example 47. William Walton’s Viola Concerto, Mvt. I, 2 and 3 bars after rehearsal 5.

There are several double stops in the second half of variation II. To become more comfortable with this passage, the musician should study numerous double stops exercises such as Carl Flesch’s Scale System, focusing on the octaves, as well as the double stop etudes in Kreutzer’s 42 Studies, emphasizing numbers 32, 34, and 37 (See Example 48, 49, and 50).


Example 49. Kreutzer Etude No. 34 excerpt.
These technical exercises will allow the performer to play the double stops in variation II comfortably and with ease and will enhance the performer’s concept of sound production in the solo passages throughout the variations through superior bow control and a relaxed approach to playing the music.

Up-bow staccato is the key element in Variation III, Allegretto grazioso (See Example 51).

Example 51. Variation III, mm. 1-2.

It has the same light, controlled stroke and musical character as in Bartók’s Viola Concerto (See Example 52).

Example 52. Bartók Viola Concerto, mvt. 1, mm. 102-103.

Familiarity with this section of the Bartók Concerto enables the performer to associate the technique and musical character directly to Shulman’s variation, allowing him or her
to relate musical ideas from an outside source to the Theme and Variations. Both of these musical examples, Shulman and Bartók, utilize the same part of the bow, the balance point. To isolate and study this stroke, Kreutzer Etude No. 4, Fiorillo’s Etude No. 3 and the alternative bowing of No. 20 (21) are very good technical exercises for up-bow staccato (See Example 53, 54 and 55).

Example 53. Kreutzer Etude No. 4 excerpt.

Example 54. Fiorillo Etude No. 3 excerpt.

Example 55. Fiorillo Etude No. 20 (21) excerpt.

Variation IV, Alla Siciliana, utilizes the siciliana rhythm (See Example 56).

Example 56. Variation IV, mm. 3-6.
This variation makes use of a zigzag bow stroke. Beginning at the balance point, the bow is drawn to the upper middle where a “z” is outlined. The stroke continues in a downward motion, and is completed when the tip of the bow is reached (See Example 57).

Example 57. Motion of the zigzag bow stroke of the siciliana rhythm.

Shulman’s variation displays similarities, in rhythm and bow stroke, to the \( \frac{6}{8} \) variation of Brahms’s *Haydn Variations* (See Example 58).

Example 58. Brahms *Haydn Variation* No. VII, viola excerpt, mm. 1-4.

Prior familiarity with this variation from Brahms’s orchestral work will allow the performer to identify the musical style and character that must be depicted throughout Shulman’s variation IV.

In variation V, Vivace, because of its quick tempo, the performer should focus on finger articulation for the notes underneath the slur (See Example 59).

Example 59. Variation V, mm. 1-4.
Fingers must be dropped and pulled away from the string with the same amount of energy for clear articulation. Kreutzer’s Etudes No. 9 and 18 are good technical studies for isolating this type of finger articulation (See Example 60 and 61).

Example 60. Kreutzer Etude No. 9 excerpt.

Example 61. Kreutzer Etude No. 18 excerpt.

When practicing these etudes, focus should also be placed on bow speed and bow placement so that the passage is played with a clear tone quality. These areas of focus should eliminate sloppiness in Shulman’s variation, providing a clean, articulate, and exciting passage.

The collé bow stroke in the second half of variation V can be problematic for many due to this variation’s quick tempo and numerous string crossings (See Example 62).

Example 62. Variation V, mm. 15-18.
First, practicing slowly on a single string while focusing on the finger motion of the right hand will teach the student the mechanics of the collé bow stroke. Next, when the student becomes comfortable with the motion, string crossings should be added with the elbow at a neutral height so that the motion comes from the fingers and not from the arm. Kreutzer No. 7 is a great technical exercise for collé with lots of string crossings (See Example 63), and on a simpler level, Kreutzer’s Etude No. 2 may also be studied.

Example 63. Kreutzer Etude No. 7 excerpt.

Phrasing, vibrato, and sound production are the main points for discussion in variation VI, Andante comodo. The long phrases and extensive shifting may pose problems for musical direction. Understanding the phrasing in this variation is essential because it begins with a motivic fragment that is expanded as the phrase grows. Here the musical line should not be interrupted with each initial statement, but rather the smaller segments of the phrase should be considered part of the whole with only one beginning and one end (See Example 64).

Example 64. Variation VI, mm. 12-18.

A continuous vibrato, here with a Romantic, passionate sound, will connect the notes and phrases, elongating and hiding any slight breaks in the musical line. Mastery of Berlioz’s
Roman Carnival Overture (See Example 65) will demonstrate that the musician understands phrasing and shifting, and that they can apply a continuous vibrato to the phrase. These mastered skills in the Berlioz translate directly to the areas of focus in variation VI.

Example 65. Berlioz’s Roman Carnival Overture, viola excerpt.

The detache stroke is emphasized in variation VII, Allegro ritmico (See Example 66).

Example 66. Variation VII, mm. 1-2.

The swift tempo, marked quarter note = 176, although no recordings reach this tempo, requires accuracy as well as clarity of pitch and stroke. Kreutzer’s Etudes No. 2 and 8 are excellent studies for detache stroke (See Example 67 and 68).

Example 67. Kreutzer Etude No. 2 excerpt.
Example 68. Kreutzer Etude No. 8 excerpt.

Because these etudes are not terribly difficult, speed can be addressed, working the tempos up to 160 beats per minute. If one can play these etudes at this tempo, variation VII will not be a problem.

Sound production and tone quality are important areas of focus for the musician as they work on the Finale-Cadenza. The yearning characteristic of the melody is produced through a fluid, continuous vibrato and a rich, weighty tone, especially since Shulman employs the lower register of the viola. The phrase begins with a compact melody and tonal range, and is expanded with each successive statement of the phrase (See Example 69).

Example 69. Finale, viola solo recitative.

All of these qualities can be found in the opening of the last movement of Rebecca Clark’s Sonata (See Example 70).
Example 70. Rebecca Clarke Sonata, Mvt. III, mm. 8-16.

Their similarities make the Clarke Sonata an excellent choice to compare musically for sound production and phrasing. When practicing tone production, Kreutzer’s Etude No. 1 and Fiorillo’s Etude No. 1 are fine studies – both explore a wide tonal range and the use of a continuous vibrato (See Example 71 and 72).

Example 71. Kreutzer Etude No. 1 excerpt.

Example 72. Fiorillo Etude No. 1 excerpt.

Alan Shulman’s *Theme and Variations* is a valuable teaching piece for the collegiate musician to demonstrate his or her tone, technique, and musicality. Knowledge of the major viola works and technical studies provide teaching professionals with the tools needed to instruct their students on this work, topics that can be addressed and shared throughout all of Shulman’s variations. These musical correlations also help
the student learn by association, providing them with materials they are more familiar
with to learn a work that is less well known. When one can find similarities in other
pieces that are more familiar, or in works they have studied in the past, learning a new
work such as this, becomes an enriching experience.
CHAPTER V

ALAN SHULMAN'S *VARIATIONS* (1984)

Shulman composed a second set of variations towards the end of his career. This second set, entitled *Variations* (1984) for viola, harp, and strings exemplifies Shulman's entire life and musical career. Based on the same formal structure as the *Theme and Variations*, this mature composition is more conservative than the first set and contains more virtuosity and a reference to jazz. This work was performed only twice in 1987 by Kathryn Plummer (b. 1948) and is otherwise largely unknown. This chapter will describe the importance of this work to the music community through a historical and analytical study.

*Variations* (1984) was written in response to Presser publishing, the selling agent for Chappell, who let the first set, *Theme and Variations* (1940), go out of print around 1980. This angered Shulman who worked to get his work back in print. Working with the Library of Congress, they told him that if he made substantial changes to the work, it could be re-copyrighted under the same name. Shulman made several changes but they were not enough to be approved by the Library of Congress. Instead, he composed an entirely new composition, *Variations* (1984) for viola, harp, and strings.65

*Variations* (1984) was completed on November 9, 1981, bearing the dedication to Jerome Kern, whom Shulman describes as the “Franz Schubert of popular song.”66 The work sat untouched for several years when, in 1984, Shulman received a telephone call from Daniel C. Golden, a member of the David Dawson Memorial Record committee, commissioning Shulman for his second set of variations. The commission of *Variations*

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65Jay Shulman, interview with author, 12 June 2007, Claverack, NY.

(1984) would then bear a new inscription to the memory of David Dawson.67 David Dawson, virtuoso violist and former principal violist of the Minneapolis Symphony Orchestra under Dmitri Mitropoulos, played with the NBC Symphony during the 1947 season, taking Nathan Gordon’s position when he had fallen ill. Leaving NBC the following season, Dawson joined the music faculty at Indiana University in Bloomington. An astute performer and chamber musician, he played in the Berkshire Quartet for 27 years, touring all over the United States, New Zealand, and the Middle East68.

Shulman and Dawson were fellow students at the Juilliard School in the early 1930s. Their friendship and occasional collaboration in chamber music at NBC lasted until Dawson’s death. Shulman describes Dawson as an “elegant artist with a sound comparable to Tertis.”69 When the commission of Variations was presented to Shulman, memories of their broadcast of the Haydn “Lark” Quartet with violinists Mischa Mischakoff and Felix Galimir were revisited, among others, and dedicating this work to Dawson seemed appropriate. Accepting the $1,800 offer to defray the copying costs of parts, Shulman guaranteed the work would be ready by the summer of 1985 for its premiere during the tenth anniversary year of Dawson’s death. In addition, he agreed to contribute 25% of the royalties from the sale of the viola-piano reduction to the David Dawson Memorial Fund.70 The score and parts were prepared and delivered as promised,

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68Notes from the Art of David Dawson Memorial Record, 1976.

69Alan Shulman, “Writing for Viola, Not Against It,” 11.

70Alan Shulman, Mount Trampler, NY, to Daniel Golden, Ontario, 27 November 1984, transcript by Alan Shulman.
although the 1985 anniversary performance never occurred. The work was never officially published, so no royalties from the sale were contributed to the Memorial Fund.

Finally, the second set, Variations (1984), received its world premiere at the XIV International Viola Congress in Ann Arbor, MI on June 18, 1987 with Kathryn Plummer, current professor of viola at Vanderbilt University in Nashville, TN, as soloist.\(^{71}\) Originally, Nathan Gordon, former principal violist of the Detroit Symphony, was to perform the premiere, but because of physical problems that lead to his inability to perform at the current time, Kathryn Plummer, a former student of David Dawson’s at Indiana University, was asked to perform the piece. Coincidentally, on the same recital, Lynne Richburg, winner of the Primrose Scholarship Competition performed the first set, Theme and Variations (1940). Shulman was in attendance and was very pleased that his works were performed.

Plummer met with Shulman in Ann Arbor prior to the first orchestral rehearsal. It was here that Shulman determined that he did not like the seventh variation, deleting it entirely from the score. Ms. Plummer recalls him saying, “Oh, I don’t like this variation, let’s cut it out, I don’t like it at all.”\(^{72}\) The original manuscript still includes Variations VII, but following the performance, Shulman revised the work for the final time, notating in the score that “variation VII has been removed from the original draft.”\(^{73}\) The final revision dates February 20, 1985.

\(^{71}\)Plummer performed Variations (1984) with the National Arts Chamber Orchestra directed by Kevin McMahon at the University of Michigan’s Hill Auditorium.

\(^{72}\)Kathryn Plummer, interview with author, 3 March 2007, Nashville, TN, tape recording.

Shulman scored the second set *Variations* (1984) for viola, harp, and strings after the 1954 version of the *Theme and Variations*, although the second set includes a more prominent harp part. He decided to use this scoring so that the violist could be displayed more prominently.\(^7\)\(^4\) In addition to the world premiere performance by Kathryn Plummer at the XIV International Viola Congress in 1987; Plummer also performed this work in its piano reduction on a recital at Vanderbilt University later that year. To date, there have been no recordings made of this work and no additional performances.

**Analysis of Variations (1984)**

A formal analysis of *Variations* (1984) will demonstrate how Shulman integrates the thematic material throughout the composition. By understanding how the theme functions in each variation, one will see how Shulman’s mature compositional style is presented in this work. Like the *Theme and Variations*, the theme can be found in each variation, although here, Shulman uses a note-by-note repetition of the theme while keeping each variation sounding fresh and original. This analysis will be divided into two main sections. I will first explore a structural analysis of the theme and will follow with a thorough look at how Shulman integrated the thematic material through melodic development.

*Variations* (1984) is a sectional variation set with the theme and its following variations each functioning as their own complete musical entity. The formal structure of the theme follows the rounded binary pattern, AA’BA, with four-bar symmetrical antecedent-consequent phrasing. Typically, rounded binary forms return to A’ after B,

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\(^{74}\)Alan Shulman, “Writing for Viola, Not Against It,” 11.
but instead, Shulman repeats the A section, ending on the tonic instead of the dominant (See Example 73).

Example 73. Complete theme.

The theme outlines a chain of seventh chords in second inversion and its character alludes to the sophisticated and refined style of Baroque and Classical music. This simplicity of
Shulman’s theme allows him to explore many developmental procedures including figuration, melodic simplification, and rhythmic modification while maintaining the melodic and formal outlines of the theme. The structure of the theme and many of its variations are outlined harmonically by a drone. In context, the F# emphasizes the tonic, serving the A sections, and E harmonizes the leading tone in the B section.

The theme of Variation I, Legg. e vivace, utilizes an extended phrase structure, 4+5+4+5. It is ornamented with passing tones, filling in the outer structure of the theme (See Example 74).

Example 74. Variation I, mm. 1-5.

![Example 74](image)

The return of A is simplified from its initial statement in the variation, this time in rhythmic modification (See Example 75).

Example 75. Variation I, mm. 14-18.

![Example 75](image)

Variation II, Andante dolendo, is constructed from mixed meters, starting in a duple meter and then moving to a compound meter for A’ (See Example 76).
Example 76. Variation II, mm. 1-8.

The theme here is elaborated upon while maintaining the same musical contour of an upward motion for A and a downward motion for A'. The B section, labeled *Con Passione*, just like the theme although rhythmically modified, is compacted into two measures (See Example 77).

Example 77. Variation II, mm. 9-10.

Shulman's creativity in incorporating his theme into the variations is clever.

Variation III, Fantastico, utilizes the same note pattern of the theme while writing a motive that is similar to a "gust of wind," as Shulman instructs (See Example 78).
Example 78. Variation III, mm. 1-3.

This pattern becomes inverted in A’ (See Example 79) and the contrasting melody of B is presented in an ornamental version of the original (See Example 80).

Example 79. Variation III, mm. 5-7.

Example 80. Variation III, mm. 9-12.

The harmonic structure of variation III is outlined in the simplified bass line, showing a relationship to the theme’s harmonic pattern through its use of the drone. Emphasis is
also placed on the tonic note of each seventh chord outlined in the viola’s theme, although here it is present in the treble voice of the piano (See Example 78).

In previous variations, the theme has been varied exclusively in the solo viola line. Variation IV, Andante lirico, is the first variation for the theme to serve in an accompanimental role, as well as being presented in the piano part. A strict repetition of the theme supports the pianist’s lyrical solo line (See Example 81), which is then passed to the viola in A’, where the piano then provides the accompaniment (See Example 82).

Example 81. Variation IV, mm. 1-4.
Example 82. Variation IV, mm. 5-8.

In Variation V, Leggieramente con moto, one complete measure of the theme is stretched over seven measures and is highly ornamented. Here, the melodic and harmonic line of A do not sound simultaneously, rather playing off of each other to produce a jagged melody (See Example 83).
Because of its asymmetrical phrases and incomplete use of the theme, defining the form of this variation posed some problems. Upon examination of the harmonic structure, the drone (F# and E) identifies the structural boundaries of the variation. In Example 83, one can see that the piano’s three-note motive in the bass line ends on F#, which is repeated throughout A, thus, suggesting that the tonic drone is of significance when defining the musical form.

Variation VI, Alla Siciliana, incorporates the interval of the minor sixth, although in inversion, a major third, which serves as the unifying device and a source for thematic development (See Example 84). The minor sixths, C# to A, F# to B, in inversion outlines the chords from the original theme in reverse order (See measures 1-2 of original theme).
The B phrase is rhythmically altered to fit the siciliana rhythm, utilizing note for note the first measure of the original statement of B (See Example 85).

Example 85. Variation VI, mm. 10-11.

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<table>
<thead>
<tr>
<th>mf</th>
<th>sfz</th>
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</thead>
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Again, the harmonic drone outlines the form of variation VI (A phrase = F#, B phrase = E).

Because variation VII was deleted from the original score, Shulman did not renumber the following variations, hence, leaving a gap in the numbering. Variation VIII is constructed from figural and ornamental procedures. Shulman has grouped measures one and two, and measures three and four in altered statements of the theme (See Example 86).

Example 86. Variation VIII, mm. 5-12, here m. 1 and 2 of the theme is used.

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<table>
<thead>
<tr>
<th>mf</th>
<th>sfz</th>
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Measure one utilizes augmented note values, adding an eighth note to the quarter notes of the theme. Measure two employs diminution, where the original notes of the theme have been halved and ornamented to accentuate the melodic line.

In the B phrase, Shulman divides the thematic material between two voices. The presence of B is initially stated in the piano and is then completed in the viola (See Example 87).
Example 87. Variation VIII, mm. 25-31, viola finishes note pattern from theme in m. 30.

This shared role in presenting the theme also occurs at the return of A, with the viola beginning the thematic material and then passing it to the piano. The form of variation VIII is loose, but structural boundaries can be identified through the presence of the thematic and harmonic outlines. Unlike the other variations, this is the only variation to end on a half cadence, where tonic is established on the downbeat of the Finale.

The Finale begins with borrowed material from previous variations. The initial presence of the theme is an exact restatement of A' from variation III in the piano (See Example 88).

Example 88. Finale, Piano, mm. 1-2.
The pitches in measure four of the Finale directly relate to measure four of the theme. The note values are stated in the piano in retrograde and are presented in their original order in the viola (See Example 89).

Example 89. Finale, Viola and Piano, m. 4.

As the viola begins its cadenza, the first measure of variation III is restated and then melodic development begins based on this motivic idea (See Example 90).

Example 90. Beginning of viola cadenza, outlines material from Variation III.

The final restatement of the theme, here in diminution, occurs in the section marked “Calma,” beginning on the off-beat of one, displacing the downbeat as the work comes to a close (See Example 91).
Example 91. Restatement of Theme in viola in final section of Finale.

\[\text{Calma}\]

Shulman’s strict repetition of the theme shows how he can incorporate and manipulate a simple melody throughout each variation. Understanding his construction of the work proves that this conservative composition is written in a mature style. Shulman was able to take a melody and alter its rhythm and note values, producing melodies that do not sound like the theme with fresh and innovative ideas. This differs from the *Theme and Variations*, where Shulman disguises the theme within the variations, demonstrating his youthful compositional style. Although these works contrast in thematic development, there are many similarities in their construction. A general overview of both sets of variations shows clear themes, extreme tempos, several virtuosic passages, and similar orchestrations.

Like the first set, *Variations* (1984) follows the traditional theme and variations structure. Its theme, which can be compared to the original set, is simple, following an arch-like pattern, which rises and falls dynamically and in contour (See Example 92).

Example 92. 1984 Theme, mm. 1-8.
When comparing both themes, one can easily see the similarities between the phrase structures. Both have symmetrical 4+4 phrasing with an arch shape contour. Their simplistic melodic ideas allow for the theme to be developed thoroughly throughout each of the variation sets (See Example 92 and 93 to compare).

Example 93. 1940 Theme, mm. 1-8.

The following seven variations conclude with a finale that includes a viola cadenza. In the second set, the variations contain elements of jazz, an imitation of a “gust of wind,” a siciliana, lyricism, and energy, all exhibiting many facets of Shulman’s entire compositional career. The tonal center remains close to F# minor, just as the 1940 set remained close to B minor. Each variation moves through a variety of meters in which many identify the musical characteristics to be distinguished from each individual variation. There is a parallel relationship to the first set through Shulman’s use of multiple meter changes, allowing him more artistic freedom through thematic development within each of his works.

Similarities occur between both sets of variations, such as the inclusion of a $\frac{6}{8}$ Alla Siciliana variation (See Example 94 and 95). Both siciliana variations remind Shulman of the $\frac{6}{8}$ variation of Brahms’ *Haydn Variations* (See Example 96). Although both
Example 94. Alla Siciliana, variation VI from 1984 Variations, mm. 1-5.

Alla Siciliana

\[
\begin{align*}
\text{\textit{p}} & \text{ molto sostenuto}
\end{align*}
\]

Example 95. Alla Siciliana, variation IV from 1940 Variations, mm. 3-6.

\[
\text{con sordino}
\]


\[
\text{Grazioso}
\]

The finale’s conclusion is similar to the original set in that it is divided into three distinct sections. Here, Shulman opens the Finale with a short accompanied maestoso, followed immediately by a solo viola cadenza, concluding with the marking of “calma,” signifying the end, again accompanied by the orchestra. This pattern, accompanied-solo-accompanied, follows the same model presented in the Theme and Variations.

Differences within the Finale-Cadenza of Variations (1984) occur in its use of asymmetrical sections. The opening accompanied maestoso is only four measures long before the solo viola cadenza begins and is followed by an elongated solo cadenza, which then becomes accompanied and ends with a predetermined closing section. Shulman’s main source of motivic development is borrowed from the melodic ideas presented in Variation III (See Example 97).
Example 97. Opening of the Viola Cadenza.

Unlike the second set, the material for the accompanied cadenza in the 1940 set is original and unifies the outer sections of the Finale, forming a cohesive structure.

The final statement of the theme in Variations (1984) establishes the home key of F# minor (See Example 98), whereas the Theme and Variations tonal center was undetermined through the use of open fifth chords.
Both sets of variations contrast in their musical context. The original set contains a youthful spirit, written when he was 25 years old. Although it is unfair to say the second set does not contain spirit, it is driven by another force that came from within the composer’s soul. The emotional ordeals of this time in Shulman’s life, including his wife’s death, his own battle with cancer and the struggle to gain public acknowledgment, weighed heavily on his life and his emotional being. He injected these feelings into his composition, thus producing an emotional work.
weighed heavily on his life and his emotional being. He injected these feelings into his composition, thus producing an emotional work.

*Variations* (1984) contains more atmospheric moments, as Plummer describes, where Shulman writes in variation III, “a gust of wind,” (see Example 99) as well as it being much more blue-sy and jazzy, such as in variation VIII, where Shulman instructs the $\frac{3}{4}$ meter to be swung as if it were a “$\frac{9}{8}$ feeling.” (See Example 100). Playing the eighth notes loosely, as if they were triplets, provides the jazziness to this variation that Shulman has indicated.


![Example 99. Variation III from 1984 Variations, mm. 1-3.](image)

Example 100. Variation VIII from 1984 Variations, mm. 21-24

![Example 100. Variation VIII from 1984 Variations, mm. 21-24](image)

Reviewing Example 99, one can see that Shulman also instructs the violist to play $\frac{1}{2}$ ponticello, adding to the atmospheric texture of the variation and exemplifying the musical character that is suggested with a “gust of wind.”

Unique to this set of variations, Shulman uses more coloristic markings such as *sul ponticello* and *leggiero*, and is more specific in his use of descriptive terms

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75Kathryn Plummer, interview with author, 3 March 2007, Nashville, TN, tape recording.
specifying the musical character he wants depicted, notating *con passione* and *dolce* (See Example 101).

Example 101. 1984 Variation II, Andante dolendo.

This is only one example of this type of notation, which Shulman uses throughout all of the variations, informing the musician as to the specific character and mood he wants represented so that the emotional content of this work can be fully enjoyed and understood.

*Variations* (1984), although widely unknown, is a work that should be introduced into the viola repertoire. It has lain stagnant for too many years. This document has intended to show the riches this work has to offer. Although this work is not officially
published, one can purchase a copy of the piano reduction (POD – Print on Demand) or rent the orchestral parts from European American Music (E.A.M) in New York, NY.
CHAPTER VI

CONCLUSION

As an accomplished musician and composer, Alan Shulman contributed great works to the music community, composing a total of six works for the viola. His youthful compositional style is apparent in *Theme and Variations* (1940), one of his most successful works. In addition, Shulman modeled his second set *Variations* (1984), after the first set, although here, his compositional style is more conservative, representing a culmination of his life and musical career.

Alan Shulman’s *Theme and Variations* (1940) encompasses a multitude of musical styles and technical skills. With its many orchestrations, the *Theme and Variation*’s performance options are various. Because of its one-movement construction, this work can be performed successfully on a solo recital or on the concert stage, without exhausting the aural senses of the audience. *Theme and Variations* exhibits the entire range of the instrument and showcases both the performer’s musicality and virtuosic playing. It is also a valuable teaching piece, allowing the advanced musician to focus on their tone quality, explore a variety of musical styles, and demonstrate their technical capabilities.

One of Shulman’s last compositions, *Variations* (1984) showcases the violist’s virtuosity and musicality, although with more emotional content and a reference to jazz. By informing the music community about this work, it is my hope that many will become interested in studying and performing this piece.

This research serves as a promotional tool, informing and educating the viola community about the *Theme and Variations*, in hopes of igniting this work’s former
popularity of the 1940s and 1950s. It serves as an introduction to Variations (1984), a work that seeks to enter into the viola repertoire, so that one day in the future it will become published and readily available for sale in all sheet music selling markets. Historical, analytical, and pedagogical studies encourage the reading audience to learn more about the Theme and Variations by broadening and expanding their knowledge of this work on a deeper, more extensive level so that they may have an enriching experience and share what they have learned with others, keeping the composition alive in the viola repertoire so that performers and audiences alike may benefit.
APPENDIX A

WORKS LIST

VIOLA COMPOSITIONS

Homage to Erik Satie for Viola and Piano (1938)
A Piece in Popular Style for Viola and Piano (1940)
Theme and Variations for Viola and Piano (1940), for Full Orchestra (1941) and Strings and Harp (1954)
Cadenza for Händel-Casadesus: Viola Concerto in B minor, 3rd movement (1948)
Suite for Solo Viola (1953)
Two Episdoes for 4 Violas I. Night, 2. Ancora (1978)
Variations (1984) for Viola, Harp, and Strings

VIOLIN COMPOSITIONS

Waltz for Violin and Piano (1939)
Suite Based on American Folk Songs for Violin and Piano (1944)
Pastorale and Dance for Violin and Orchestra (1944)
Duo for Violin and Cello (1965)
Kol Nidre for Violin and Piano (1970)
Canadian Folksongs for 4 Violins (1978)

CELLO COMPOSITIONS

Homage to Erik Satie for Cello and Piano (1938)
Lament for Cello and Piano (1939)
Serenade for Cello and Piano (1941)
Concerto for Violoncello & Orchestra (1948)
Suite for Solo Cello (1951)
Suite Miniature for Cello Octet (1956)
Suite for the Young Cellist for Cello and Piano (1960)
Pastorale for Cello Quartet (1964)
Two Pair for Cello Quartet (1964)
Aria from Organ Pastorale in F (Bach) for Cello and String Orchestra (1965)
Theme and Variations for Cello and Chamber Orchestra (1966)
Kol Nidre for Cello and Piano/Orchestra (1970)
Elegy for Cello Octet (1971)
Suite Parisienne for Cello and Piano (1972)
Cadenza for the Haydn Cello Concerto in D, 1st movement (1972)
Four Diversions for Cello Quartet (1974)
Bershire Mist for Cello Quartet (1975)
Grey for Cello Quartet (1978)
Hommage à Catalonia (1982)
Lament II for Cello and Piano (1983)
STRING BASS COMPOSITIONS

Three Sketches for String Bass and Piano (1963)

PIANO COMPOSITIONS

Cradle Song (1943)
Lopsided (1959)
Dripping Faucet & March (1959/90)
Pastorale (1954)
Hues of Blues (1960/61)
One Man Show (1961)
Sonatina (1962)
Jazz Grab Bag (1974/75)
In Memoriam-Sophie (1983)

STRING QUARTET (Original Works)

Four Moods (1942)
Threnody (1950)
Allegro, Intermezzo & Scherzo (1952)
Kol Nidre (1970)

STRING QUARTET (Transcriptions)

Turkey in the Straw (1935)
Serenade (1936)
Adagietto (1936)
Tomfoolery (1938)
The Star-Spangled Banner (1942)

MIXED ENSEMBLES

Mood in Question for Clarinet, String Quartet, and Harp (1939)
High Voltage for Clarinet, String Quartet, Bass, Harp, and Guitar (1939)
Folksongs for Woodwind Quintet (1943)
Rendezvous for Clarinet and String Quartet (1946)
Vodka Float for Clarinet, String Quartet, Bass, Harp, and Guitar (1947)
J.S. on the Rocks for Clarinet, String Quartet, Bass, Harp, and Guitar (1947)
Platter Chatter for Clarinet, String Quartet, Bass, Harp, and Guitar (1947)
Ricky-Tic Serenade for Strings, Harp, Percussion, and Piano (1947)
Cadenza for Mozart’s Flute and Harp Concerto in C, K. 299, 1st and 2nd mvt. (1954)
I’m at a Loss for Words for Strings and Guitar (1955)
Summin’ on the Sand for Alto Sax and Strings (1957)
Top Brass 4.4.3.1 (1958)
Two Chorales for Brass 2.2.2.2.1 (1962)
Interstate 90 for Symphonic Winds (1965)
5-4-5 for Woodwind Quintet (1975)

ORCHESTRAL COMPOSITIONS

Waltzes for Orchestra (1949)
Hatikvah (1949) arrangement
A Laurentian Overture (1951)
Prelude (1952)
Popocatepetl (1952)
Hup-Two-Three-Four (1953)
In Memoriam-Sophie (1984)
Christmas Carols (1960) arrangement
Quilt (1985)
Woodstock Waltzes (1986)

STRING ORCHESTRA COMPOSITIONS

A Nocturne for Strings (1938)
Threnody (1950)
An Elizabethan Legend (1954)
Portrait of Lisa (1954)
The Bop Gavotte (1954)
Viennese Lace (1954)
Minuet for Moderns (1954)
Ben Franklin Suite (1963)
A New England Tarantella (1978)
Ripe for Plucking (1987)

CHORAL COMPOSITIONS

Song of the Moon Festival in the Woods (1934)
Too Late the Spring (1958)
Tess’ Lament (1959)
The Passionate Shepherd (1983)

FILM MUSIC

Port of New York (1946)
T.V.A This is America (1946)
Freedom and Famine (1946)
Behind Your Radio Dial (1948)
The Tattooed Stranger (1949)
APPENDIX B

DISCOGRAPHY


APPENDIX C

MUSIC PUBLISHERS

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