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**Davis Shuman: a biography**

Mark Paul Babbitt

A dissertation submitted in partial fulfillment of the  
requirements for the degree of

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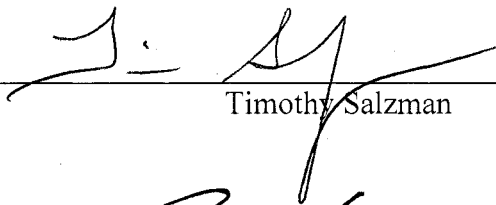


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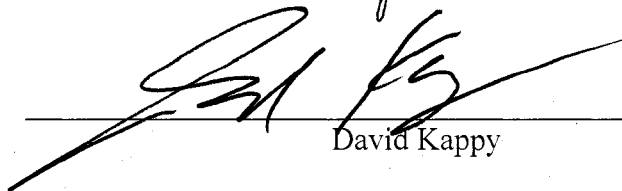
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**Abstract**

Davis Shuman: a biography

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This dissertation documents the life and work of the pioneering trombone soloist, Davis Shuman (1912-1966). An early champion of the solo trombone, he was active in numerous areas of music, including teaching at Juilliard and the Music Academy of the West, principal trombone with the American Symphony Orchestra, as well as presenting regular recitals at New York's Town Hall, and premieres of works by dozen of composers, all of which contributed to his reputation and influence on twentieth century trombone literature.

While the history of the trombone stretches back more than 500 years, its role as a solo instrument has only recently bloomed. With few exceptions, it was not until the mid-twentieth century that trombonists were able to establish a career as a soloist. When Davis Shuman gave a solo trombone recital in 1947 at Town Hall in New York City, the repertoire available to perform was limited. In the next twenty years of his career, he would commission and premiere works by Ernest Bloch, Vincent Persichetti, Darius Milhaud, Tibor Serly, and Henry Cowell, to name but a few. He is credited with giving the first solo trombone recital (1947) and making first recordings of many important works in the repertoire. He edited and published editions of trombone works by Nicolai Rimsky-Korsakov, Vladislav Blazhevich, and Domenico Gabrieli. A degree

in engineering from Northeastern University (1935) enabled him to create a number of inventions related to the trombone, including an ergonomically-correct “angular” trombone. Suffering from a declining ability to use his right arm, Shuman was diagnosed with an inoperable brain tumor that ended his life at the age of 54.

Shuman was a pioneer in developing the literature for trombone through his activities in recordings and as a soloist. To date, no comprehensive examination of his life and work has been compiled. As a result of this dissertation, more deserved attention will be given to Davis Shuman and his impact on trombone literature.

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## **Dedication**

To my loving wife, Heather

## Introduction

The trombonist Davis Shuman (1912-1966) was an important pioneer in the development of solo repertoire for the trombone. While many musicians have enjoyed a large body of literature written for their instrument dating back to the Renaissance, trombonists have only begun to develop a comparable repertoire in the last fifty years. There are many possible reasons why the trombone has only recently matured as a viable solo instrument, but the main explanation is the lack of vision before Shuman's groundbreaking career.

In the 1940s, Shuman started his pursuit to expand the repertoire of the trombone. Trombonists such as Arthur Pryor and Tommy Dorsey had enjoyed successful careers, but none had attempted a solo career in the world of serious concert music. Among the many facets of his career, he was at the forefront of commissioning new works, recital performances, solo appearances with orchestra, recordings, and instrument design.

Shuman commissioned and premiered dozens of works for trombone, many of which have become standard works in the repertoire. His legacy and pioneering spirit continues through a small, but influential group of his students who continue to expand and explore the soloistic possibilities of the trombone.

This dissertation is the first survey of Shuman's life and work. The majority of this study is focused on biographical information with sections devoted to recordings, inventions, and teaching. Appendices include discography, a list of documented performances, and a list of works written for or premiered by Shuman with annotations.

## Beginnings

Davis Shuman was born January 1, 1912<sup>1</sup> in the provincial Ukrainian town of Chudnov. There is some confusion regarding his exact birthday due to the problematic state of the official calendar prior to the October Revolution of 1917.<sup>2</sup> Chudnov (also know as Chudniv, Czudnow, or Tschudnow) is located in the Zhytomyrs'ka province of the Ukraine, approximately 125 miles east-southeast of Kiev.

He was one of four sons to Aaron and Frieda (nee Kaminker) Shuman. His brothers' names were Harry, Louis and Morris. According to Dr. Philip Jameson, a colleague in the American Symphony Orchestra, Shuman's original name was David<sup>3</sup>. It is not known when his name was changed, but considering the hostile climate towards Jews at the time, it seems likely that it could have been for protection. The Shuman family was part of a large-scale migration to the United States in the early part of the Twentieth-Century. After several waves of pogroms, both before and after the October Revolution of 1917, the horrific conditions forced many Jews to leave the Ukraine.

Gusev-Orenburgskii, a Kiev researcher, collected evidence soon after the events [pogroms of 1919-21] and on the basis of his findings reported 35,000 deaths. Taking into account that his material came only from

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<sup>1</sup> According to Shuman's son Mark, the family always celebrated his birthday on January 1<sup>st</sup> (interview by author, September 4, 2005). André M. Smith, a colleague of Shuman's, cites his birthday as either November 5, 1911 or January 1, 1912 in "Vladislav Mikhailovich Blazhevich (1886-1942): some reflections on the semicentennial of his death," *International Trombone Association Journal* 21/1 (Winter 1993), 26. According to his obituary in the New York Times, his birthday is given simply as 1911.

<sup>2</sup> The Gregorian calendar was adopted in Russia until 1918 when, in an effort to "catch up" from the Julian calendar, February 1, 1918 became February 14, 1918. However, this only accounts for part of the 56-day discrepancy.

<sup>3</sup> Philip Jameson, interview by author, May 26, 2004.

parts of the Ukraine, that entire families disappeared without trace, and that he believed that his statistics did not account for those who died of their wounds later, he estimated the total number of dead as approximately 200,000.<sup>4</sup>

While the specific circumstances of their move to the U.S. is not known, it is not hard to see in this context the dire situation they must have endured. The social and political upheaval following the Bolshevik revolution forced many Russian Jews to escape persecution for a better life in the “new world.” Aaron Shuman left the Ukraine several years ahead of the rest of the family to settle in Lawrence, Massachusetts. The rest of the family arrived in 1921 via Gdansk (Danzig), Poland to Liverpool, England and to Lawrence.<sup>5</sup>

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<sup>4</sup> Peter Kenez, “Pogroms and White ideology in the Russian Civil War,” *Pogroms: Anti-Jewish Violence in Modern Russian History*, edited by John Klier and Shlomo Lambroza (Cambridge: Cambridge University Press, 1992), 302.

<sup>5</sup> Mark Shuman interview.

### Lawrence, Massachusetts and Education

At the beginning of the twentieth century, Lawrence was at the peak of its immigration history. A major center for the textile mill industry, in 1912 the city was embroiled in a bitter strike in 1912 by 30,000 textile workers who demanded better pay and living conditions. Lawrence's "population was so heavily foreign-born that, by 1910, 90 percent of its people were either first- or second-generation Americans, representing almost every country in the world."<sup>6</sup>

Shuman was educated in the Lawrence school district, where he graduated from the high school in 1930. It was in Lawrence that he began his trombone studies with a local teacher named Fred Robbins. Shuman studied with Robbins only from 1929 to 1930. This was a difficult time for the country at the outset of the Great Depression. The Shuman family, however, must have been relatively secure financially to be able to send Davis away to college. It is important to remember what a momentous occasion this was in light of the restrictions placed on Jews back in the Ukraine. He was probably the first in the family to attend college.

Shuman matriculated in the fall of 1930 to Northeastern University in Boston. While earning a degree in civil engineering<sup>7</sup>, he studied with the Boston Symphony's principal trombonist, Jacob Raichman (1892-1982) for the years 1931-35. The Northeastern campus is only a few short blocks from Symphony Hall, allowing Shuman ample exposure to what was surely the finest orchestra in the country. Jacob Raichman

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<sup>6</sup> Donald Cole, *Immigrant City: Lawrence, Massachusetts, 1845-1921* (Chapel Hill: University of North Carolina Press, 1963), viii.

<sup>7</sup> According to Shuman's former student, Alan Bomwell, the engineering degree was a "fallback" for his hoped for career as a trombonist. Interview by author, September 1, 2005.

had been recruited by Serge Koussevitzky (1874-1951) to become the orchestra's principal trombonist (1926-55) after holding similar positions in Paris and Moscow. Raichman was an important link to the Russian school of trombone playing represented by Vladislav Blazhevich (1886-1942) and Petr Maumovich Volkov (1877-1933)<sup>8</sup>. Blazhevich and Raichman were colleagues in several different ensembles around Moscow for several years, including the Bolshoi Theater Orchestra, where they were co-principals for one season in 1924. Raichman had access to many of Blazhevich's pieces and published his own editions of his music in the United States through the Leeds Music Corporation, which specialized in Russian music.

After graduating from Northeastern University in 1935 with a B.S. in civil engineering, Shuman began his career as a professional trombonist with the State Symphony Orchestra of Boston during the 1936-37 concert season. Looking to enhance his training as a trombonist, he won a scholarship to attend the Juilliard School of Music for the 1937-38 school year. Among the other scholarship recipients that year was the great violin pedagogue Dorothy Delay.<sup>9</sup> He studied with Ernest Clarke (1865-1947) at Juilliard. Clarke was solo trombonist with a number of bands (including the Gilmore Band, Innes Band, and Neyer's 7<sup>th</sup> Regiment Band) from 1887-98, moving on to principal trombone with the Damrosch Symphony Orchestra from 1898 to 1918. Glenn Bridges, in his book on early American brass soloists, writes:

Around 1920, it was often said by many New York musicians that there were three trombone players in New York who could substitute in any given situation, on a moments notice in legitimate theater, musical shows, symphony orchestra, or concert band. And the conductor would

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<sup>8</sup> Smith, 26. Volkov was Raichman's teacher at the St. Petersburg Conservatory.

<sup>9</sup> "Win Music Scholarships," *New York Times*, October 8, 1937, 26.

have no worries as whether or not they would read the score at sight, they being: Ernest Clarke, Leo Zimmerman and Charley Randall.<sup>10</sup>

Clarke taught at Juilliard for 25 years until his death. Shuman would replace his former teacher at Juilliard in the fall of 1947.

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<sup>10</sup> Glenn Bridges, *Pioneers in Brass* (Detroit: Sherwood Publications, 1965), 89-90.

### Early Professional Experiences

After Shuman finished his studies at Juilliard in 1938, he quickly won a trombone position with the Pittsburgh Symphony Orchestra under Fritz Reiner (1888-1963). The Pittsburgh Symphony was still considered a second tier orchestra when Shuman joined their ranks in 1938, the year that Reiner became music director.

Playing under Reiner, for all his sinister reputation, could be something of a postgraduate course professionally. Dimitri Mitropoulos is said to have observed that the education of an American orchestral musician was incomplete without exposure to the ministrations of Fritz Reiner. A young player who survived working under Reiner had a good chance of moving on to a better job elsewhere. What with Reiner's firing players and natural attrition, turnover in the Pittsburgh Symphony Orchestra was very high - frequently well over 50 percent from one season to the next. In the first season Reiner retained fewer than half of the players from the previous year, bringing in forty-six new musicians.<sup>11</sup>

He did not stay in Pittsburgh long, whether it was Reiner's infamous temper or for better opportunities back in New York City, playing only the 1938-1939 season. In addition to winning a position with Pittsburgh in 1937, Shuman also won a position with the Chautauqua Symphony in upstate New York. He would play there for the summers of 1938-47, with a break during World War II (1943-44).

Upon returning to New York City, he joined the orchestra at Radio City Music Hall for the 1939-40 season. He then moved on to the Ballet Russe de Monte Carlo and the Ballet Theater the following season. During the war years of 1942-45, he was able to put his engineering background to work as a civilian civil engineer for the U.S. Navy Department. During these same years, Shuman was a member of the trombone section

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<sup>11</sup> Philip Hart, *Fritz Reiner: a biography* (Evanston, IL: Northwestern University Press, 1994), 103.

at the Metropolitan Opera.<sup>12</sup> According to John Pennino, Archivist for the Metropolitan Opera, Shuman began as an “extra” in the orchestra during the 1941-42 season. A subsequent entry in the orchestra’s archive shows that he was employed in some manner from 1942 to December 1960. Pennino believes that it is unlikely that Shuman was only an extra during that period, but was unable to verify this with any contract documentation.<sup>13</sup>

In the summer of 1943, Shuman made two solo appearances with the Goldman Band in New York City.<sup>14</sup> Outside of the novelty showpieces by Arthur Pryor, there was little substantial repertoire for trombone and band. The two solo pieces he played that summer were arrangements of works by Glinka and Rossini. Appearing as soloist with the band indicates that he was either a member of the band (most likely) or had fostered enough of a relationship with Edwin Franko Goldman to be invited as an outside soloist.

On November 24, 1945, Shuman performed the *Sonata for Trombone and Piano* by Paul Hindemith at Juilliard as part of a three-day festival honoring the composer’s fiftieth birthday.<sup>15</sup> Shuman met Hindemith after a recital<sup>16</sup> and later corresponded about

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<sup>12</sup> “Davis Shuman,” *Who is Who in Music*, 5<sup>th</sup> ed., ed J.T.H. Mize (Chicago: Who is Who in Music, Inc., Ltd., 1951), 380.

<sup>13</sup> John Pennino, email correspondence with the author, September 12, 2005.

<sup>14</sup> The first performance was July 17, 1943 with Rossini “*Cujus Animam*” from *Stabat Mater*. *New York Times*, July 11, 1943, 6 (X). The second performance occurred on August 2, 1943 with Glinka *The Lark*. *New York Times*, August 1, 1943, 5 (X).

<sup>15</sup> Luther Noss, *Paul Hindemith in the United States* (Urbana: University of Illinois, 1989), 145.

<sup>16</sup> Doug Yeo, “David Taylor, Bass Trombone: an appreciation and interview (part 2),” *International Trombone Association Journal* 20/1 (Winter 1992), 21.

an arrangement he would make of the composer's *Trauermusik*.<sup>17</sup> This performance is most likely the premiere of the sonata, based on the programs listed in the Hindemith Archive at Yale University.<sup>18</sup>

Little is known of Shuman's professional engagements in 1946. Only one performance can be documented from this year: a solo performance with the American Youth Orchestra under Dean Dixon took place at Hunter College in New York City where he performed two unspecified solos.<sup>19</sup> It is assumed that he was engaged in a number of freelancing activities. It is during this period of time that he began exploring the possibility of a solo career. In the spring of 1947, he presented a debut solo trombone recital at Town Hall in New York City.

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<sup>17</sup> Ronald Barron, *Hindemith on Trombone*, program notes, Boston Brass Series BB-1002, 1991. Compact disc.

<sup>18</sup> Folder 5/164 in the Paul Hindemith Collection in the Irving S. Gilmore Music Library of Yale University.

<sup>19</sup> Ross Parmenter, "Dean Dixon Starts New Music Season," *New York Times*, October 27, 1946, 60.

### **Beginning of Solo Career and Juilliard**

The idea of a solo career as a trombonist was an adventurous proposition in 1947. Previous to this time, the only trombone soloists making a living were associated with the bands of the late nineteenth century and early twentieth century. Frederick Innes (1854-1926), Leo Zimmerman (1866-1935), Ernest Clarke (1865-1947), and Frank Holton (1858-1942) were among the names most well known, but none as prominent as Arthur Pryor (1870-1942).<sup>20</sup> Pryor had established his fame via his position as solo trombonist with the Sousa Band, then later as leader of his own band. The literature he performed was comprised mostly of virtuoso show pieces, usually theme and variations based on a popular tune of the day, that more often than not, relegated the trombone to more of a novelty status.

The New York Philharmonic trombone section of Gordon Pulis, Lewis Van Haney, and Allen Ostrander led the local trombone community at this time. None of these players had any interest in solo playing during this period. Most trombonists were content with their status as “side-men.” There was however, a degree of respect for jazz trombone soloists such as Tommy Dorsey and Jack Teagarden, who enjoyed a great deal of public success.<sup>21</sup>

In his debut recital on April 13, 1947, at Town Hall, Shuman clearly was set on avoiding any reminder of the trombone’s novelty-inflected reputation. The literature he chose was made up of works by established composers and premieres of new works by

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<sup>20</sup> Bridges, 89-112.

<sup>21</sup> John Swallow, interview by author, October 16, 2005.

New York composers, all of a decidedly serious nature. The *New York Times* critic

Noel Straus reviewed the recital:

Davis Shuman, trombonist, was heard in probably the first full-length recital for the instrument ever presented, late yesterday afternoon at Town Hall. He was assisted by Mischa Mischakoff, violinist; Leonid Hambro, pianist; and a string ensemble in a lengthy and varied program, throughout which he made a deep impression by his expert musicianship and full command of the trombone's resources.

Although there has been a great advance in trombone technique during the last quarter of a century, the literature for it is still exceedingly small for solo purposes. It was therefore fortunate for Mr. Shuman that three American composers each wrote a work especially for his recital.

These novelties comprised a "Divertimento for Trombone and String Ensemble" by John Duncan; a "Sonata for Trombone and Piano" by Sam Raphling, and "Meditation," for trombone and piano, by Frederick Jacobi. Hindemith's Sonata for trombone and piano completed the contemporary offerings on a list also containing Beethoven's Sonata in F major, Op.17, and Brahms' Trio in E flat, Op.40, in both of which works the trombone replaced the original horn part.

Mr. Shuman produced a rich tone that was as mellow, when used at the full, as in his admirably controlled soft playing. There was never a hint of overblowing, and his work was gratefully free of "breaks." The legato was admirably smooth, the lowest tones as round and firm as those in the higher positions.

When skillfully played the trombone can be as perfect in pitch as a violin. Even in the trickiest passages Mr. Shuman's intonation achieved this unswerving accuracy, his use of the slide in obtaining it being beyond reproach, and notably so in rapid work. As interpreter he proved as masterly as in his technical equipment, boasting a sure sense of style, a fine feeling for color and a keen understanding of all the music performed.

In Mr. Duncan's lightweight "divertimento" and the equally unassuming Sonata of Mr. Raphling, given with the composer at the keyboard, the music did not show off the trombone to advantage. But in Mr. Jacobi's more expertly contrived "Meditation" there was fuller opportunity for Mr. Shuman to bring rich expressiveness and sensitively manipulated tone in both the poetic and the more agitated pages of the composition, which received a reading that had mood and was knowingly tinted.

Hindemith's difficult Sonata was splendidly set forth, with all the needed verve and forcefulness. Nothing could have demonstrated Mr. Shuman's versatility as interpreter more clearly than his ability to turn

from a modernist work of this caliber and provide an unfolding of the Beethoven horn sonata that was equally remarkable for insight and imagination, and evidenced a complete grasp of its classic spirit. It was not only played with pronounced suavity of tone, but with a perfection of detail and charm of phrasing that made it memorable.<sup>22</sup>

In addition to the premieres of works by John Duncan (1913-1975), Sam Raphling (1910-1988), and Frederick Jacobi (1891-1952), the performance of the Trombone Sonata by Paul Hindemith (1895-1963) would have been among its first. Hindemith was near the completion of his cycle of sonatas for all the instruments of the orchestra when he completed the trombone sonata in late September 1941 while teaching at Yale University.<sup>23</sup> The “borrowing” of music by Beethoven and Brahms point towards a trend that Shuman would later explore in the development of the trombone in chamber music settings and the large number of transcriptions he arranged. Shuman’s interest in the music of other instruments was an effort to bring legitimacy to the trombone by playing the works of established composers.<sup>24</sup>

Noel Straus’s assertion that this was probably the first full-length trombone recital is difficult to verify. Shuman himself repeated this assertion in his notes for the 1962 Golden Crest Recital Series recording.<sup>25</sup> The only other likely place where a trombone recital would have predated Shuman would have been in Paris. The Paris Conservatory had a tradition of commissioning “contest” pieces for trombone every

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<sup>22</sup> Noel Straus, “Shuman Presents Trombone Recital: Offers a Sensitive Reading on Lengthy and Varied Program Heard at Town Hall,” *New York Times*, April 14, 1947, 24 (L).

<sup>23</sup> Ian Kemp, “Paul Hindemith,” In *The New Grove Modern Masters*, edited by Stanley Sadie (New York: W.W. Norton and Company, 1984), 237.

<sup>24</sup> John Swallow.

<sup>25</sup> Davis Shuman, *Ballade for trombone and piano* (Huntington Station, NY: Golden Crest Recital Series RE-7011, 1962), notes by Leonid Hambro.

year beginning in 1842, providing a small but ever growing body of solo works.<sup>26</sup> However, a trombonist at this time would be hard-pressed to construct a full program of works of any quality. The literature for trombone and piano, in particular, was limited at best. The Hindemith Sonata (1941) is widely believed to be the first sonata written for the instrument. Other works from this period include: Vladislav Blazhevich (1886-1942) *Concert Sketch No.5* (ca.1939), Frank Martin (1890-1974) *Ballade* (1940), and Joseph Jongen (1873-1953) *Aria en Poolsche Dans* (1944). This list comprises a good number of works, but none longer than ten minutes and many not available or even known in the United States.<sup>27</sup> After World War II, much of the music from Europe was simply not available. Shuman took the proactive action of seeking out composers to write for the trombone, if not for the trombone profession then for self-preservation.

Outside of his student John Swallow, none of the New York trombone community was present at Shuman's recital. The performance was clearly aimed at attracting non-trombonists to hear the trombone in a solo setting. The absence of fellow trombonists demonstrates the prevailing attitude within the profession about the new path Shuman was embarking upon.<sup>28</sup>

The positive review and involvement with composers spawned a number of opportunities for Shuman. Among the composers in New York at this time was Bohuslav Martinu (1890-1959), who had immigrated to the United States in 1941. The New York Times made an announcement that a concerto grosso for trombone and

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<sup>26</sup> Bob Reifsnnyder, "The Paris Conservatory Solos 1897-1945," *International Trombone Association Journal* 14/2 (Spring 1986), 44-47.

<sup>27</sup> John Swallow.

<sup>28</sup> Ibid.

chamber orchestra by Martinu was to be composed for Shuman.<sup>29</sup> However, it seems that this work was either never written or lost. The only other mention of the work is in Shuman's biography in *Who is Who in Music* (1951), which includes a list of his current repertoire as a performer.

In 1946 Shuman was hired to replace his former teacher, Ernest Clarke, on the faculty at Juilliard by its president William Schuman.<sup>30</sup> This was in part precipitated by Clarke's death on September 16, 1947,<sup>31</sup> Juilliard's trombone instructor for over 25 years.<sup>32</sup> It is not known what the terms of Shuman's employment were at the school, but it is known that Shuman's performance of the Hindemith *Sonata* in 1945 made a positive impression on William Schuman. It is safe to say that of all the highly qualified trombonists in the New York area, Shuman was the only trombonist to lay legitimate claim to having a solo career. He would teach at Juilliard until sometime before his death in 1966.

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<sup>29</sup> *New York Times*, July 20, 1947, 5(X).

<sup>30</sup> There are conflicting dates for Shuman's hiring at Juilliard. There is a discrepancy between Shuman's biography from 1951 that states he started at Juilliard in 1947, and his obituary from 1966 gives 1946 as his date of employment.

<sup>31</sup> *New York Times*, September 17, 1947, 25.

<sup>32</sup> Bridges, 90.

### Full-fledged Trombone Soloist

Shuman's employment at Juilliard allowed him to concentrate his efforts even further towards developing his already burgeoning solo career. He presented recitals in Chicago and San Francisco, as well as appearing as soloist with many orchestras. On May 21, 1948, Shuman was soloist with the Boston Pops, under the direction of Arthur Fiedler, performing the Mozart *Concerto for Horn in E-flat*, K. 447. This was part of a special "Northeastern University Night" performance that featured Shuman as the only alumni soloist.<sup>33</sup> This must have been gratifying for Jacob Raichman, his former teacher and current principal of the Boston Symphony Orchestra.

Other solo appearances with orchestra from this period included the Terre Haute Symphony, American Youth Orchestra, and the Yaddo Music Group Chamber Orchestra. On September 18, 1949, Shuman premiered the *Concertino for Trombone, Piano, and Strings* by Jerzy Fitelberg (1903-1951) with the Yaddo Music Group Chamber Orchestra under Dean Dixon. He also performed the Hindemith *Sonata* on the same program. The review of Shuman's performance by Noel Straus of the New York Times was glowing:

In the works performed by the enthusiastic Music Group Chamber Orchestra, Dean Dixon conducted with unfailing insight and sensitivity. John R. Barrows, hornist, and Davis Shuman, trombonist, could not easily be over-praised for their distinguished artistry and positive control of superb tone. [...] The performance of the Hindemith sonata by Mr. Shuman and Miss Rivkin, and of the Heiden sonata by the latter artist and Mr. Barrows, will not soon be forgotten.<sup>34</sup>

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<sup>33</sup> Program booklet for concert number 18 of the Boston Pops 63<sup>rd</sup> season, 1948, 8.

<sup>34</sup> Noel Straus, "Sessions at Yaddo: music period of four concerts devoted to American compositions," *New York Times*, September 25, 1949, 7 (X).

Shuman it appears had found in Dean Dixon a conductor willing to champion his efforts as a solo trombonist. (Charles) Dean Dixon (1915-1976) was also a fellow groundbreaker, but of a different nature. According to the *African American Registry*,<sup>35</sup> Dixon was trained at Juilliard and Columbia University, after which he formed his own orchestra in New York. He was the first African American to conduct a major orchestra in the United States (New York, Boston, and Philadelphia). In 1948 he was awarded the Alice M. Ditson Award for the most outstanding American conductor of 1947-48. He left the U.S. the following year to pursue his career abroad. Shuman's appearances with orchestras over the next three years declined as a result of Dixon's departure.

On February 18, 1950 Shuman presented a second recital at Town Hall. The program was similar to the previous in terms of the balance of standard works, new works, and transcriptions. The review by an unidentified author<sup>36</sup> was generally positive, with only one negative remark: "Occasionally he had the tendency to assert himself over and beyond the call of musical duty [...]."<sup>37</sup> The repeat of the Hindemith sonata from the last recital is somewhat unusual, but indicates the state of the trombone repertoire at the time. The review published the next day reads:

The unique Davis Shuman presented an evening of trombone music yesterday at 5:30 in Town Hall. Not that there aren't many trombone players around, but Mr. Shuman, a member of the Juilliard School faculty, is the only one who regularly gives full-dress recitals of serious music featuring his instrument.

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<sup>35</sup> Willie Strong, "Dean Dixon," In *Encyclopedia of African-American Culture and History, Volume 2*, edited by Jack Salzman, David Lionel Smith and Cornel West (New York: Simon and Schuster, 1996), 772.

<sup>36</sup> The author is most likely Noel Straus due to the reference in the review in having heard Shuman's first Town Recital in 1947.

<sup>37</sup> "Shuman Presents Trombone Concert: member of Juilliard faculty displays technical wizardry in Town Hall program," *New York Times*, February 19, 1950, 67.

Since the solo (as well as concerted) literature for trombone is slender almost to the point of invisibility, Mr. Shuman is generally forced either to make arrangements of music originally for other instruments, especially the French horn, or to have composers write specifically for him.

Yesterday's program contained examples of both types – Mozart's Quintet for Horn and Strings, Haydn's Barytontrio No.82 in C, Robert Kahn's Serenade in F for [P]iano, Oboe and Horn, Roger Goeb's Quintet for Trombone and Strings, Robert Starer's Concertino for Oboe, Trombone, Violin and Piano, and Hindemith's Trombone Sonata.

Assisting artists were Vivian Rivkin and Robert Starer, pianists; Ruth Posselt and Helen Kwalwasser, violinists; Maxine Johnson and Marcella Eisenberg, violists; Madeline Foley, 'cellist, and Lois Wann, oboist.

The qualities of Mr. Shuman's playing have been made familiar in previous recitals. Again one noted the evenness of his registration, his clean and rapid scale playing (after he was warmed up), his utterly amazing dynamics and warm tone always in evidence. Occasionally he had a tendency to assert himself over and beyond the call of musical duty, but in the main his approach was that of a sincere, capable artist as well as that of a technical wizard.

Two works were premieres – the Goeb Quintet and the Starer Concertino. Both composers are Juilliard faculty colleagues of Mr. Shuman. Mr. Goeb's contribution was dry in texture, with harmonies reminiscent of Hindemith, and a muscular sort of melody with more angles than curves. Mr. Starer's more modest Concertino was, for the most part, quiet and sensitive, a little reticent emotionally, but the work of an able musician.<sup>38</sup>

The comments related to interpretation reflect a trend in his overall approach to playing the trombone. In an interview with his former student, Alan Bomwell, Shuman's style of playing was described as a combination of "lots of slide vibrato...stylizing the music to make it your own...with courage of conviction."<sup>39</sup> This individualized approach could explain the reviewer's objections to his "tendency to assert himself" too much.

Shuman continued to approach composers to write for the trombone. The following January (1951) saw the premiere of two new works by Isadore Freed (1900-

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<sup>38</sup> Ibid.

<sup>39</sup> Alan Bomwell.

1960) and Vincent Persichetti (1915-1987). The *Rhapsody for Trombone and Piano* by Freed was part of a radio program broadcast on WNYC on January 7, 1951. The performance also included Haydn's *Baryton Trio for Trombone, Viola, and Cello* and what was probably the second performance of Leonard Bernstein's *Elegy for Mippy II* for unaccompanied trombone. Persichetti's *Serenade No.6 for Trombone, Viola, and Cello* was premiered on January 27, 1951 in Groton, Massachusetts.<sup>40</sup> It is not known what the circumstances were for the first performance to occur in such a small town, located approximately 30 miles northwest of Boston. The most likely answer is that it was a "warm-up" performance before the New York premiere that took place on February 20, 1951 as part of the radio station WNYC's Festival of American Music.<sup>41</sup>

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<sup>40</sup> Donald L. Patterson and Janet L. Patterson, *Vincent Persichetti: a bio-bibliography* (Westport, CT: Greenwood Press, 1988), 73.

<sup>41</sup> Ross Parmenter, "Music by 3 critics given at concert," *New York Times*, February 21, 1951, 32.

### Inventor of the Angular Trombone

When Shuman graduated from Northeastern University in 1935 with a degree in civil engineering, it was his intention to make playing trombone his livelihood.<sup>42</sup> According to his biography published in 1951, inventing was one of his hobbies.<sup>43</sup> In 1950, the *New York Times* published the note: "The trombonist Davis Shuman has developed an instrument which has the slide veering off at an angle from the bell."<sup>44</sup> A few months later the *Instrumentalist* magazine published an article titled "Side-angle Trombone Eliminates 'Stretch.'"<sup>45</sup>

Davis Shuman, instructor in trombone at the Juilliard School of Music, says the main trouble with the trombone is the lack of space in front of the trombonist in stretching for the seventh position, and the resultant fear of knocking down the music stand.

To solve this difficulty, Mr. Shuman has invented a new trombone which slides, not forward, but to the right at an angle. It can be adjusted, too. The shorter the playing arm, the wider the angle. Now even young boys can play the trombone with ease, according to Mr. Shuman.

The movement for the positions is a more effortless one. The effect of the trombone in the orchestra is enhanced, because the bell can remain up instead of being pointed down, as it frequently must be in order to fit the space assigned the trombonist in an average orchestra.

Eye strain is eliminated, because the player does not have to peer over his instrument to see his music.

The instrument comes in two models. One sends the side-slide at an angle of forty degrees. This model is recommended for youngsters, and others whose arms do not reach very far. For the advanced player with a long arm, the inventor has a twenty degree side-slide which gives the player all the comfort benefits of the side-slide, and enables him to convert from the straight forward slide positions within a week's time. Additional features are a rotating sleeve on the slide brace, and a little cap filled with absorbent cotton attached to the water key. The cap

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<sup>42</sup> John Swallow interview.

<sup>43</sup> *Who is Who in Music*, 380.

<sup>44</sup> *New York Times*, July 2, 1950, 6 (X).

<sup>45</sup> "Side-Angle Trombone Eliminates 'Stretch,'" *Instrumentalist* 5 (November-December 1950), 35.

catches the water resulting from condensation, thus eliminating what has long been a source of embarrassment for trombonists.

This new design represents the first revolution in the history of the trombone. Since it simplifies playing, its inventor hopes that now composers will give the trombone “more to do” in their compositions.

“I have taken the trombone out of its straight-jacket,” Mr. Shuman explains, “and incidentally, made it possible for trombonists to discontinue wearing suits two sizes too long in the right sleeve.”

Sample trombones of the twenty- and forty-degree design are available from the F. A. Reynolds Company of Cleveland, Ohio, and the Buescher Band Instrument Company of Elkhart, Indiana.<sup>46</sup>

Shuman worked with a physiologist from the Cornell Medical School in developing the proper angles for the trombone slide.<sup>47</sup> This, in effect, was the first ergonomic adjustment ever made to the trombone to enhance the player’s movements. According to two of Shuman’s students,<sup>48</sup> there were a couple of difficulties in adjusting to this new trombone design. The main problem was intonation, due to the loss of a reference point with the bell. As the slide moves further to the right, the trombonist must rely on muscle memory for the exact placement of each slide position necessary for good intonation. Additional issues include the change in balance of the instrument and the small bore size.

Shuman was able to procure a patent, however, the two instrument makers named in the *Instrumentalist* article are no longer in business, so no records of the design specifications are extant. According to an article appearing in the *New York Times*, the idea for this design originated while he was still a student at Northeastern

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<sup>46</sup> Ibid.

<sup>47</sup> Paul VanderGheynst, interview by the author, May 26, 2004.

<sup>48</sup> Alan Bomwell and Paul VanderGheynst.

University.<sup>49</sup> For all of the press that Shuman tried to generate, it appears that only his students played his design. The small bore size (similar to that of a jazz trombone) made it unattractive to most professional players who choose to play large bore, symphonic style trombones. Two of Shuman's students who studied with him while they were in high school had to switch to Conn 88H trombones once they went off to study elsewhere.<sup>50</sup> In this particular case, both students went on to study with Emory Remington (1891-1971) at the Eastman School of Music, who endorsed the Conn trombone design. Conn was clearly the industry standard at the time, no doubt due to Remington and his students' reputations.

An interesting anecdote about Shuman and his trombone design comes from a trombone colleague from the mid-1960s, Per Brevig. According to Brevig, Shuman had made an effort to spread the word of all the advantages his new design brought to trombone playing. Ironically, when Shuman was hired to play in the pit orchestra for a Broadway show, he was placed next to a wall on his right side, negating any advantage to playing a trombone with a slide angling off to the right.<sup>51</sup>

In February of 1951, Shuman premiered the *Quintet for Trombone and String Quartet* by Roger Goeb (1914-1997) at a program with the Young People's Chamber Orchestra in New York City.<sup>52</sup> This is the first composition to indicate "angular trombone", but is probably the same work he premiered the previous year at his Town Hall recital. The important premiere, however, occurred the following year with

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<sup>49</sup> "New Trombone S-l-i-d-e-s to side, so precluding the forward conk," *New York Times*, August 18, 1952, 19.

<sup>50</sup> Bomwell and VanderGheynst.

<sup>51</sup> Per Brevig, interview by the author, May 26, 2004.

<sup>52</sup> *New York Times*, February 11, 1951, 100.

*Concerto for Trombone and Chamber Orchestra* by Tibor Serly (1906-1978). Again, the *New York Times* covered the story of the premiere from Chautauqua, New York.

CHAUTAUQUA, N.Y., Aug. 17 - Something new in trombones reached the concert stage here today when Davis Shuman performed as soloist at the world premiere presentation of Tibor Serly's *Concerto* for Trombone and Chamber Orchestra.

Mr. Shuman has come up with a new angle – a 45-degree angle – for popularizing the instrument.

It is his contention that a youngster's arms are not long enough to let the trombone slide out to its lower positions, so, after experimenting for some time with a bit of radiator hose and some rubber elbows, he has ingeniously arranged for the slide of the instrument to angle off to the right rather than to go straight out into space.

Mr. Shuman is sure that the new arrangement, in addition to making it comparatively easy for a youngster to become a virtuoso on the trombone, will save a lot of wear and tear on the shoulder muscles of his elders and will, in the long slide, prevent many a bump on the noggin in a crowded orchestra pit.

#### **He's a Trail Blazer**

According to the *Encyclopedia Britannica*, the trombone, of all the wind instruments, has perhaps been least modified in form since it first appeared under the name of sackbut about the year 1300. Thus Mr. Shuman is truly a pioneer.

Mr. Shuman, who is a member of the faculty of the Juilliard School of music, gives the elucidation of the improved instrument:

"Put the fingers of your left hand where your collar bone meets your right shoulder and pump your right arm up and down as if you were playing the trombone. Notice the muscular activity. Now keeping the fingers of your left hand in the same position, pump your right arm back and forth on a 45-degree angle as if you were playing my angular trombone. Notice the difference. There is hardly any muscular effort now."

Mr. Shuman, a resident of Brooklyn who looks not unlike a slimmer Paul Whiteman, said that he first thought of an angular trombone when he was an engineering student at Northeastern University in Boston.

#### **Many New Angles**

His preliminary experimentation completed, he took two conventional trombones to an instrument maker and had him modify the slide of one so that it turned off at an angle of 20 degrees, the other at a 45-degree angle. After playing both instruments, Mr. Shuman decided that the 45-degree trombone was better for beginner students while a 15-degree angle would best serve professional players.

Now Mr. Shuman sees a great future for the instrument, which from the beginning has had an uphill struggle for recognition. The trombone, it seems, was derived from the old trumpet and was relegated to a secondary role in musical affairs.

While the trumpet was reserved for royalty and nobility the old sackbut was used principally in town bands. There were some exceptions. Henry VII had four “shakbusshes” attached to him, and Henry VIII, always one to do things on a grand scale, a few years later had ten.

Then there was the matter of getting the composers to write for the trombone. Bach and Handel used the instrument, but only conservatively. Though Bach gave just about every other instrument a solo part, he never did the trombone this honor. Handel’s treatment was much the same.

Even Beethoven did not get around to using the trombone until he wrote the fourth movement of his Fifth Symphony, and he used it only occasionally after that. Berlioz and Wagner were kinder, although even today there are only fifteen trombone concertos, and four of them were especially written for Mr. Shuman.

Mr. Shuman thinks the turning point has arrived.<sup>53</sup>

Shuman’s salesmanship is evident in the section explaining the difference in muscular effort between a conventional trombone and the angular design. The article is more interested in what Shuman has to say about his new design than the premiere of an important new concerto for trombone. In a publicity photo for Shuman from the early 1960’s, he is shown holding his angular trombone in full concert dress.<sup>54</sup>

In an interview with Doug Yeo, David Taylor discusses the advantages of the angular trombone design:

That angular trombone, I mean it's really a practical horn. But it's not like people think it was. Your arm didn't go sideways with it. When we play our regular trombones, our arm actually crosses our chest to the left to go slightly in front of our body at an angle of 10 to 15 degrees. The angular trombone is designed so that the arm goes out straight. So the angular

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<sup>53</sup> Ibid., August 18, 1952, 19.

<sup>54</sup> Bryan Free, “Nathaniel Shilkret’s Trombone Concerto: the rediscovery process,” *International Trombone Association Journal* 29 (Winter 2001), 40.

trombone is really a non-angular trombone. The trombones we play are really the angular trombones. It's really a fantastic idea. I owned one and played it before I switched to bass trombone.<sup>55</sup>

Even after Shuman's death in 1966, pictures of the angular trombone design were still circulating, such as the picture that appeared in the educational text *The Teaching of Instrumental Music* that featured a young Paul VanderGheynst posing with the instrument.<sup>56</sup>

Another reference of Shuman's design comes from the notes on a recording from 1962. The notes are primarily made up of biographical information about Shuman.

He is an inventor. His designs have been deemed so revolutionary that he has been awarded three U.S. patents. The "Angular Trombone" that he uses in this recording is an instrument of his own design and it is a significant contribution to the improvement of the trombone. The right arm gains nearly six inches in reach, greatly facilitating technical passages. Certain endurance problems involved in trombone playing are solved by this innovation.<sup>57</sup>

In the end, the angular trombone design never caught on with trombonists. The people interviewed by the author were unanimous in acknowledging the controversial nature of the design. Conversely, nearly all recognized the intelligence behind the idea. Shuman's colleague in the American Symphony Orchestra, André M. Smith, best summarized the problems of the angular trombone: 1) the angle of the slide caused an unavoidable rocking motion that created uneven pressure on the embouchure, 2) no instrument manufacturer of repute was interested in the idea, 3) Shuman's own

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<sup>55</sup> Yeo, 21.

<sup>56</sup> Richard Colwell, *The Teaching of Instrumental Music* (New York: Appleton-Century-Crofts, 1969), 305.

<sup>57</sup> Davis Shuman, *Ballade for Trombone and Piano*, Golden Crest Records Recital Series RE 7011, 1962.

reputation as a player outside of the mainstream prevented wider interest.<sup>58</sup> The advantages of minimizing arm and shoulder motion were negated by the lack of stability caused by the rocking motion that adversely affected the embouchure. The instrument makers that eventually produced the trombone, such as Martin and Buescher, were mostly known for beginning model instruments for students, not artist-level professional models. Shuman had developed his reputation as a soloist at a time when the idea was unpopular. He had designed an instrument that was suited for his own style of playing, and his alone, making it difficult for there to be any chance of commercial success. While many of Shuman younger students played angular trombones, they quickly switched to instruments such as the Conn 88H that allowed them to play within the accepted norms of sound.<sup>59</sup>

The other invention attributed to Shuman is a series of mutes for string instruments. The newspaper announcement of Shuman's radio broadcast from January 7, 1951 includes a listing of a "demonstration of multiple mutes for viola and cello."<sup>60</sup> His obituary also mentions his string mutes and a patent "on an invention to improve the trumpet."<sup>61</sup> The author could find no other reference of the trumpet invention. Shuman had considerable knowledge of string playing due to his life long study of the violin.<sup>62</sup>

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<sup>58</sup> André M. Smith, interview with author, September 20, 2005.

<sup>59</sup> Both Alan Bomwell and Paul VanderGheynst switched to Conn 88H trombones after studying with Emory Remington at the Eastman School of Music.

<sup>60</sup> *New York Times*, January 7, 1951, 12 (X).

<sup>61</sup> *Ibid.*, September 1, 1966, 35.

<sup>62</sup> Mark Shuman, interview by author, September 4, 2005. Shuman was proficient enough on the violin to play the trios of Haydn and Schubert with his son, a young cellist at the time, and his wife at the piano.

## Recordings

Starting in 1950, Shuman began a series of recordings that would showcase the music with which he had become closely associated. As with many of the endeavors he undertook, he was breaking new ground by recording classical music on trombone. Prior to this time, the only recordings that featured the trombone were in the jazz idiom. Trombonists such as Tommy Dorsey (1905-1956), Glen Miller (1904-1944), and Jack Teagarden (1905-1964) were household names, mainly through recordings and television. The only exception to this would be the wax cylinder recordings of Arthur Pryor from the turn of the century. In all, Shuman made eight recordings.

The first of eight recordings consisted of two divertimenti by Joseph Haydn (1732-1809) originally for baryton, viola, and cello,<sup>63</sup> with the trombone replacing the baryton. These divertimenti were frequently part of Shuman's recital repertoire during the early 1950's. They were certainly the inspiration behind Vincent Persichetti's *Serenade No.6 for Trombone, Viola, and Cello* written for Shuman in 1950. Howard Taubman of the New York Times reviewed the album:

From Paradox on a ten-inch, long playing disk comes two Divertimentos – No.6, in D, and No.82, in C. They are played by the Davis Shuman Trio. Mr. Shuman is the trombone player who is determined to prove that his instrument can be used for a solo career. With Maxine Johnson, viola, and Bernard Greenhouse, 'cello, he plays these unpretentious pieces sympathetically.<sup>64</sup>

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<sup>63</sup> With Haydn, Shuman found a substantial supply of works to arrange, who had composed 126 of these for his employer, Prince Nikolaus Esterházy, who enjoyed playing the baryton (a six-stringed instrument similar to the viol).

<sup>64</sup> Howard Taubman, "Records: Haydn; five of his symphonies and other compositions among latest releases," *New York Times*, April 9, 1950, 7 (X).

His second recording was brass music of the Gabrieli family and Johann Pezel, all arranged and conducted by Shuman with the exception of a transcription of a Domenico Gabrieli cello *Ricercare* played on trombone.<sup>65</sup> This recording was among the first to introduce the brass music of Renaissance Venice. The published ensemble arrangements<sup>66</sup> differ from the recording; the difficult high-register trumpet is given to the clarinet in the printed score. According to the program notes, Shuman and Michael Hauptmann arranged and edited all the music for the recording based on from volume 63, *Denkmaeler Deutscher Tonkunst* (Pezel) and manuscripts from the Berliner Staatsbibliothek (Gabrieli). The performance of the *Ricercare* for solo trombone (originally for cello) on the recording shows Shuman's considerable slide technique and agility in negotiating wide leaps at a fast tempo.

Shuman's third recording, featuring the music of Paul Hindemith, was released in 1951. It featured four works: *Eight Pieces for String Quartet*, *Morgenmusik for brass*, *Sonata for trombone and piano*, and an arrangement of *Trauermusik for trombone and strings* (originally for viola and strings). According to Ronald Barron of the Boston Symphony Orchestra, Shuman had corresponded with Hindemith regarding the arrangement of *Trauermusik* before the recording.<sup>67</sup> Shuman was also known to have made a number of alterations to the trombone part in the sonata.<sup>68</sup> As early as this recording was made, it was not the first of the trombone sonata. Roger Smith of the

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<sup>65</sup> This transcription is among the few that Shuman published. Domenico Gabrieli, *Ricercare*, arranged by Davis Shuman (Southern Music Publishing, 1955).

<sup>66</sup> All of the music from this recording was published by Southern Music Publishing in 1955 with a reference to Shuman's recording.

<sup>67</sup> Ronald Barron, *Hindemith on Trombone*, program notes, Boston Brass Series BB-1002, 1991. Compact disc.

<sup>68</sup> Alan Bomwell.

Metropolitan Opera, and Shuman's teaching colleague at Juilliard, recorded the sonata with pianist Theodore Lettvin in 1950 for the little-known Elaine Music Shop Recordings.

Probably Shuman's most well known recording was of the newly rediscovered *Concerto for Trombone and Military Band* by Nikolai Rimsky-Korsakov (1844-1908). This concerto was recorded sometime in 1951, before the American premiere on June 19, 1952, with Shuman and the Goldman Band. This 1951 recording was the first of the concerto, with the second recorded 16 years later by the Russian trombonist Victor Batachev. The concerto, written in 1876-77, was unknown outside of Russia. After its premiere by the United Bands of the Navy Department of Russia, the work was forgotten. Two conflicting stories exist regarding the rediscovery of the concerto. The first appears in an article by André M. Smith, a colleague of Shuman's from 1963-66.

The existence of this Concerto for Trombone was unknown in the United States before 1950. Shortly after reading Rimsky [*Autobiography* by N. Rimsky-Korsakov], Shuman asked his friend, Mischa Stillman, to try to obtain a copy of Rimsky's Concerto for him. Stillman was the commercial courier between Gosudarstvennoe Muzykal'noe Izdatel'stvo [State Music Publishing House] (GMI) in Moscow and Leeds Music Corporation in New York. He found a solo part, a set of parts for band, and a piano reduction of the parts in Moscow and brought them to New York. Shuman edited the solo part for publication and played the American premiere of the Concerto with the Goldman Band in Central Park in New York in June 1952. He then recorded it for Circle Records.<sup>69</sup>

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<sup>69</sup> André M. Smith, "Vladislav Mikhailovich Blazhevich (1886-1942): some reflections on the semicentennial of his death," *International Trombone Association Journal* 21/1 (Winter 1993), 25.

Smith's account of the order of the performance and the recording is incorrect. The recording received a review in the *New York Times* on April 13, 1952, more than two months before the U.S. premiere.

Another novelty is Rimsky-Korsakov's **Concerto for Trombone and Military Band** (Circle, twelve-inch). This brief and unhackneyed work was composed when Rimsky was 32, and apparently was only recently rediscovered in Russia. Its American concert premiere is scheduled for a Goldman Band concert this summer.

Davis Shuman delivers the solo part beautifully, covering its surprisingly tender melodies as easily as the active, playful finale.<sup>70</sup>

Another account of the rediscovery of the concerto comes from Dr. Philip Jameson, a former colleague of Shuman's in the American Symphony Orchestra. According to Jameson, Roger Smith found a copy of the Rimsky-Korsakov score at the New York City Public Library. He then shared the score with Edwin Franko Goldman, who in turn, offered the first performance to Shuman. Smith was offended, feeling he should be the soloist, considering he discovered the score and was principal trombone of the Goldman Band at the time. He resigned from the band over the whole affair.<sup>71</sup>

The next recording from 1954 included the Tibor Serly *Concerto for Trombone and Orchestra* along with arrangements for trombone and orchestra. The Serly *Concerto* was the first work written for Shuman to be recorded. As mentioned previously, it was premiered in August 1952, Serly it revised in 1954 for the recording, but then did not get to perform the revised version until 1958 with the Performance Trust Orchestra of Local 802 at Columbia University. This was the last recording of Shuman's to be reviewed, receiving harsh criticism by an unnamed author:

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<sup>70</sup> Carter Harman, "Records: Africa; Suite for Strings Uses Melodies of Continent," *New York Times*, April 13, 1952, 8 (X).

<sup>71</sup> Philip Jameson.

Magnificent reproduction of some very uneven trombone playing. In addition to Mr. Serly's Trombone Concerto and "Miniature Suite," Mr. Shuman plays Schumann's song "Ich grolle nicht," a Bach coloratura aria, and other trombone arrangements suited neither to the music, nor the instrument nor to Mr. Shuman's technique.<sup>72</sup>

In 1960, a reissue of the Rimsky-Korsakov *Concerto* recording along with the arrangement of *Three Russian Folksongs*, was paired with the previously recorded Hindemith works *Trauermusik* and *Morgenmusik*. New recordings of Beethoven *Three Equali* for four trombones and Robert Starer *Five Miniatures for Brass* were also included.

Shuman recorded the Hindemith *Sonata* again in 1962 along with the first recording of Frank Martin's *Ballade for Trombone and Piano* and Roger Goeb's *Concertino*. The *Concertino* was only the second work written for Shuman to be recorded. It was written in 1949 and premiered at Shuman's 1950 Town Hall recital under the name *Quintet for Trombone and String Quartet*, and then published in 1952 using both *Concertino* and *Quintet* in the title. It is not known what compelled Shuman to rerecord the Hindemith, probably that in his many performances of this great work a new or deeper interpretation had been developed. This was the only work he recorded twice.

Out of the eight recordings released by Shuman, only one is without a known date. It contains mostly the music of Beethoven along with a set of song arrangements. The *Three Equali* is the only work that appears on other albums. The only clue in identifying an approximate year of the recording is the inclusion of the Beethoven *Sonata for Horn, Op.17* that Shuman used on his first Town Hall recital in 1947.

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<sup>72</sup> "Comment in brief on new disks," *New York Times*, January 19, 1958, 15 (X).

It is difficult to assess the impact that these recordings had on other trombonists or on the public. According to the OCLC FirstSearch database, over 200 libraries had copies of Shuman's 1962 recording of Hindemith, Martin, and Goeb.<sup>73</sup> A survey of trombone recital programs submitted over a 25-year period showed that the Hindemith sonata was the most performed work.<sup>74</sup> Shuman's recording of the Hindemith was the first of many, but his influence was that, by recording the piece, he made it accessible to the general public and thereby increasing its importance. Just as the Eastman Wind Ensemble recordings on the Mercury label from the 1960s influenced both the repertoire and performance standards of a generation of band conductors, Shuman was the only trombonist for many years to exert any influence on his profession through recordings.

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<sup>73</sup> The OCLC FirstSearch database was accessed via the Internet on September 14, 2005.

<sup>74</sup> David Guion, "Twenty-five Years of Trombone Recitals: an examination of programs published by the International Trombone Association," *International Trombone Association Journal* 27/1 (Winter 1999), 22-29.

### Major Commissions and Premieres

Shuman performed two major premieres in the summer of 1952. The first came with the United States premiere of the Rimsky-Korsakov *Concerto for Trombone and Band* performed for the opening of the Goldman Band summer concert series on June 18, 1952. A review appeared in the *New York Times* the day after the premiere:

The Goldman Band last evening opened its thirty-fifth season of Guggenheim memorial Concerts on the Mall of Central Park before an audience of 20,000 listeners. The concert was the 1,947<sup>th</sup> played by the Goldman Band, and was under the direction of Dr. Edwin Franko Goldman, who has led all or part of every concert in the series.

For his 1952 opening night Dr. Goldman had chosen a program of new and unfamiliar band compositions. One of them, Rimsky-Korsakoff's *Concerto for Trombone and Band*, was announced as a first performance in this country. The work proved to be a disarming composition, simple in structure and musically ingenuous, but not of a sort to affect the stature of the composer one way or the other.

Davis Shuman played the solo part prettily, with a discreet vibrato, and in the main accurately enough, though he fell foul of several tricky cadenza passages.<sup>75</sup>

This performance was important in reintroducing this work that was basically unknown. Shuman gave the public further access to the concerto through his recording and the publication of the music by MCA Music Corporation in 1952.<sup>76</sup> This work has become one of the most often performed concertos in the trombone repertoire.

The second major premiere occurred in Chautauqua, New York, where Shuman had been a member of the Chautauqua Symphony (1938-42 and 1945-47). The *Concerto for Trombone and Orchestra* by the Hungarian-American composer Tibor

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<sup>75</sup> "Goldman Starts 35<sup>th</sup> Band Season: Throng at Central Park Mall as Conductor Offers 1,947<sup>th</sup> Concert in Annual Series," *New York Times*, June 19, 1952, 33.

<sup>76</sup> For a detailed look at the different editions of the Rimsky-Korsakov *Concerto for Trombone* starting with Shuman's 1952 publication, see: Glenn P. Smith, "A second look at Rimsky-Korsakov's Trombone Concerto with the original cadenzas," *International Trombone Association Journal* 6/1 (Winter 1978), 20-22.

Serly (1906-1978) was premiered on August 17, 1952. This was the first major concerto for trombone and orchestra written for Shuman. While this work has not enjoyed a large number of performances, it has been a welcome addition to the repertoire.

Shuman continued to actively seek out composers to write for the trombone. A frequent accompanist to Shuman, Sam Raphling composed several works for the trombone including a work with orchestra. On February 12, 1953, at Town Hall in New York City, Shuman premiered an unnamed work for trombone and orchestra. This is most likely Raphling's *Concerto for Trombone and Orchestra* cited in Shuman's 1951 biography as part of a list of works in his repertoire. A photograph of Shuman (holding an angular trombone) with Raphling and conductor Harold Glick appears on February 8, 1953 in the *New York Times* announcing a new score for trombone.<sup>77</sup>

Sometime in the late-1940s, Shuman visited Darius Milhaud (1892-1974) in California where the composer was in residence at Mills College.<sup>78</sup> Shuman was able to persuade Milhaud to write a work for trombone. The *Concertino d'Hiver for Trombone and String Orchestra, Op.327* was written on a trans-Atlantic voyage September 10-14, 1953, and October 1-4, 1953.<sup>79</sup> This is the only work associated with Shuman with information regarding the commission. The commissioned was paid by the Hunterdon County Arts Center in New Jersey as part of a celebration of its opening in 1952. The Brooklyn Community Orchestra premiered the *Concertino* on March 27, 1954.

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<sup>77</sup> *New York Times*, February 8, 1953, 7 (X).

<sup>78</sup> Mark Shuman.

<sup>79</sup> Paul Collaer, *Darius Milhaud*, translated and edited by Jane Hohfeld Galante (San Francisco: San Francisco Press, Inc., 1988), 284.

Milhaud's work, along with the Persichetti *Serenade* and Bloch *Symphony for Trombone*, ranks among the most well known of all the works written for Shuman.

In August 1954, Shuman appeared twice in a series of concerts given in New York's Central Park. He performed works by Gabrieli and Haydn along with the Cremona String Trio for an audience of 1000. A short review of the concert mostly referred to the unusual setting for a chamber music concert and the antiquated amplification system that "sounded remarkably like a bad recording."<sup>80</sup>

The next major work that Shuman premiered was the *Symphony for Trombone and Orchestra* by Ernest Bloch (1880-1955). Suzanne Bloch, the composer's daughter, gives a unique glimpse into how Shuman coaxed Bloch into writing for the trombone.

In mid-1953, Bloch received a letter from the eminent trombonist Davis Shuman, of the faculty Juilliard School, asking him whether he had ever considered writing a work for this instrument. Having great admiration for Bloch's music, Shuman was taking the liberty of sending some recordings that he hoped might stimulate the composer to write music for the trombone; and, he would be most honored to commission Bloch for such a work.

After hearing the records and impressed by the beautiful sonorities of the instrument, Bloch wrote to Shuman that he would write a composition for him. As Shuman enjoyed relating, he began to receive short notes saying that the work was "in progress," until one day in June 1954, without advance warning, Shuman had a letter saying that the music was being sent to him. Needless to say, Davis Shuman at once asked Bloch what would be his fee. The answer was that there would be no fee because he wanted to write the work, (voilà!) and was dedicating it to him. This resulted in the Blochs receiving, year after year, the most

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<sup>80</sup> Harold C. Schonberg, "Mall Bandstand Plays Host to Trio: Cremona Group and Davis Shuman, Trombonist, Offer Chamber Music Program," *New York Times*, August 9, 1954, 12.

marvelous fruitcakes baked Mrs. Shuman, annual gifts delighting my parents both gastronomically and spiritually.<sup>81</sup>

The *Symphony* was completed June 24, 1954, in Agate Beach, Oregon, where the composer enjoyed a particularly productive period in his career.<sup>82</sup> The premiere was given under the unusual circumstances of a children's concert with the Houston Symphony Orchestra, conducted by Leopold Stokowski (1882-1977) on April 4, 1956. Stokowski was a tireless champion of new music, presenting numerous U.S. and world premieres in his first season as music director (1955-56).<sup>83</sup> The work received its New York premiere was given on December 7, 1957, by Shuman and the Brooklyn Philharmonic Orchestra with Siegfried Landau conducting. Edward Downes, who gave mixed praise for the work and performers, reviewed the concert.

The first New York performance of Ernest Bloch's "Symphony for Trombone and Orchestra" was presented by the Brooklyn Philharmonia Saturday night at the Brooklyn Academy of Music.

The solo trombone part in the *Symphony* was played by Davis Shuman, for whom it was written. Siegfried Landau conducted. Bloch calls his work a symphony rather than a concerto for trombone because the solo part does not include the sort of virtuoso display often associated with concertos.

It is cast in three movements, an introductory *Maestoso*, a traditional sonata form *Agitato* movement and a fast finale, *Allegro deciso*. The general style is very colorful and rhapsodic in the manner of much work of Bloch's middle period. It is not hard to imagine a narrative or descriptive program behind the music. The middle movement, for example, could easily be thought of as a battle scene growing to a furious climax with a sorrowful or pensive postlude.

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<sup>81</sup> Suzanne Bloch in collaboration with Irene Heskes, *Ernest Bloch: Creative Spirit* (New York: Jewish Music Council of the National Jewish Welfare Board, 1976), 95.

<sup>82</sup> David Z. Kushner, *Ernest Bloch: a guide to research* (New York: Garland Publishing, Inc., 1988), 16.

<sup>83</sup> Hubert Roussel, *The Houston Symphony Orchestra, 1913-1971* (Austin: University of Texas Press, 1972), 155-62.

Mr. Shuman played with alternately mellifluous or brilliant tone as the music demanded, but one could not avoid the impression that the trombone has a rather narrow expressive range for a long work.<sup>84</sup>

This complex and colorful work caps what was probably the high point in Shuman's solo career. While it is true that major composers such as Milhaud and Persichetti wrote works for Shuman, the Bloch *Symphony* represents a higher level of compositional inspiration that has had the most lasting presence in the trombone repertoire.

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<sup>84</sup> Edward Downes, "Bloch Symphony," *New York Times*, December 9, 1957, 40.

## Teaching

Shuman taught at the Juilliard School from 1947 to sometime before his death in 1966. A large number of his students came from the pre-college division that met on Saturdays. In addition, he conducted a brass ensemble that read through standard brass ensemble literature on Wednesdays for several years at Juilliard. In summers from 1957 to 1965, he was on the faculty at the Music Academy of the West in Santa Barbara.<sup>85</sup>

Shuman's teaching stressed musicianship and articulation. Former student Alan Bomwell referred to the emphasis made on developing an individualized approach to the music. Students were encouraged to "stylize" the music and have the "courage of conviction." In regards to articulation, Shuman would ask for precision of attack: "make it pop." The tongue was positioned very far forward, which occasionally could cause "blatty" sounds. He also encouraged his students to use lots of slide vibrato to emulate a singing quality to the tone. Shuman felt the instrument needed to be free to move: "the left hand was 50% of playing."<sup>86</sup> This freedom of movement in the left hand, which is responsible for holding the weight of the instrument, would help enable pivoting the angle of the mouthpiece in relation to the embouchure.

The methods and studies used in lessons included those by Blazhevich, Blume, Bordogni/Rochut, Kopprasch, Slama, and Rubank. The Hindemith *Sonata* and Rimsky-Korsakov *Concerto* along with his own transcriptions of Schubert, Schumann, and

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<sup>85</sup> Susan Hodges, communications manager for music Academy of the West, email correspondence with author, October 6, 2005.

<sup>86</sup> Alan Bomwell.

Wolff lieder were among the solos assigned to students.<sup>87</sup> He would also assign the trumpet and cello concertos of Joseph Haydn.<sup>88</sup>

Shuman was demanding of his students, but was also described as very supportive. An example of both of these traits was shared by one of his earliest students at Juilliard, John Swallow. Shuman would frequently ask Swallow to play Ravel *Bolero* first thing at his 8:00 a.m. lessons, a difficult challenge at any time of day. Swallow credits Shuman, his first teacher, with helping him to realize his potential by crystallizing his aspirations to become a professional musician. Through Shuman's connections with the conductor Maurice Abravanel, Swallow landed his first major playing position with the Utah Symphony.<sup>89</sup>

He frequently demonstrated with his playing to help the students better understand his approach. Former student Norman Rowe described him as "a very energetic man, sparkling personality, and thoroughly enjoyable to work under. [...] He was also very demanding and strove to make us better musicians and prepare us for the world of professional performance."<sup>90</sup>

Among the best known trombonists who studied with Shuman are John Swallow (Professor of Trombone, Yale University, retired), David Taylor (bass trombone soloist), Paul VanderGheynst (Professor of Trombone, Columbus State University), Alan Bomwell (Conn-Selmer executive), Norman Rowe (semi-professional trombonist).

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<sup>87</sup> Paul VanderGheynst.

<sup>88</sup> John Swallow.

<sup>89</sup> Ibid.

<sup>90</sup> Norman Rowe, email correspondence with author, May 22, 2004.

### Final Years

Shuman continued to commission works from composers, while advancing his career prospects through recordings. Acting as his own agent, he actively promoted himself through constant correspondence with orchestras, composers, and recital venues. It is not known how many solo appearances Shuman made, but a small number are known about in the New York area. References in the liner notes to a 1962 recording list several works and composers that have dedicated compositions to Shuman, such as Henry Cowell, Mildred Kayden, Carl Fuerstener, Joseph Alexander, and Alan Hovhaness. In some cases this is the only documentation that a work even exists.<sup>91</sup>

Premieres continued in the late 1950s into the 1960s, including:

Arkadie Kouguell *Concertino for Trombone and Piano*

Sam Raphling *Sonata for Trombone and Piano*

Mordecai Sheinkman *Divertimento for Clarinet, Trumpet, Trombone, and Harp*

Jack Behrens *Concertino for Trombone*

Ernest Lubin *Sonata for trombone and Piano*

Steven Margoshes *Sonata for Trombone and Piano*

Peter Schickele *Fantasy for Trombone and Strings*

José Serebrier *Meditation*

Douglas Townsend *Chamber Concerto No.2 for Trombone and String Orchestra*

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<sup>91</sup> Davis Shuman, *Ballade for trombone and piano* (Huntington Station, NY: Golden Crest Recital Series RE-7011, 1962), notes by Leonid Hambro.

Composer Jack Behrens composed his *Concertino for Trombone* at Shuman's request, while still a student at Juilliard. Behrens frequently visited the Shuman household to give piano lessons to their young daughter, Nina. They met several times while the work was being composed to discuss different extended techniques for trombone that had not been used before. The composer worked to capitalize on Shuman's strengths by incorporating the new sounds that were demonstrated to him. The *Concertino* was premiered on May 4, 1961, at the Carnegie Recital Hall, conducted by the composer.<sup>92</sup>

Not every work Shuman premiered was written specifically for him. In the case of Douglas Townsend's *Chamber Concerto No.2 for Trombone and String Orchestra*, the work was not even intended for the trombone. Townsend had composed the work for a talented high school baritone student in 1959, only to find him too busy at school to undertake the task of learning a contemporary score. The composer was referred to Shuman as someone well suited to premiere the concerto. Townsend found him very musical and easy to work with, incorporating changes in the published solo part that Shuman suggested. The work was published with a dedication to Shuman for his sensitive performance and useful edits to the music.<sup>93</sup>

On October 15, 1962, the American Symphony Orchestra gave its debut concert under the direction of Leopold Stokowski. The new orchestra was to have a balance between young talent and more experienced musicians. Stokowski auditioned all the

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<sup>92</sup> Jack Behrens, interview by author, September 27, 2005.

<sup>93</sup> Douglas Townsend, interview by author, September 26, 2005.

personnel in his Park Avenue penthouse apartment.<sup>94</sup> Shuman was chosen as principal trombone along with Robert Nagel, principal trumpet, and Harvey Phillips as principal tuba. Trombonists who served with Shuman in the section include Philip Jameson, Alan Raph, Mildred Kemp, and André Smith.<sup>95</sup>

Recollections of Shuman's playing in the orchestra by those who served with him were mixed. While most admired his intelligence and musicianship,<sup>96</sup> some found his "lighter" more soloistic approach difficult to match. The combination of his small-bore angular trombone (causing a brighter sound) and years as a pioneering soloist created a sound concept that was in conflict with that of his colleagues' more mainstream orchestral style of brass playing.<sup>97</sup>

During his years as principal trombone with the American Symphony Orchestra, Shuman's solo appearances appear to have decreased. He was the soloist with *Musica Aeterna* on November 2, 1963, at the Metropolitan Museum of Art, performing Jerzy Fitelberg's *Concerto for Trombone, Piano, and String Orchestra*. In what was to be the last review of any Shuman performance, Raymond Ericson wrote in the *New York Times*: "Mr. Shuman, who can manipulate a single tone to sound like a musical phrase, made nothing but genuine music come out of his instrument."<sup>98</sup>

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<sup>94</sup> Robert Craven, *Symphony Orchestras of the United States: selected profiles* (Westport, CT: Greenwood Press, 1986), 249.

<sup>95</sup> Philip Jameson.

<sup>96</sup> Mildred Kemp, interview by author, September 4, 2005.

<sup>97</sup> Philip Jameson.

<sup>98</sup> Raymond Ericson, "Waldman Offers *Musica Aeterna*: leads second concert at the Museum of Art," *New York Times*, November 4, 1963, 47.

Shuman gave his last solo performance on a recital at Cooper Union in New York on January 31, 1964. On the program he premiered no less the four new works for trombone. The remaining two works on the program had been premiered by Shuman at previous recitals at Town Hall. The associate conductor of the American Symphony Orchestra, José Serebrier, composed the *Meditation* for Shuman as part of a series of solo works for principals in the orchestra.<sup>99</sup> Other works included the *Fantasy for Trombone and Strings* by Peter Schickele and a sonata by Steven Margoshes, only in his teens. The Schickele *Fantasy* was commissioned for Shuman through the Elizabeth Tow Newman Contemporary Music Award. The composer after the premiere felt it was an unsuccessful composition and withdrew the work.<sup>100</sup>

The last documented solo appearance by Shuman occurred on July 27, 1965, as part of a faculty chamber music concert at the Music Academy of the West in Santa Barbara. Shuman performed *Divertimento No. 6 in D major* by Joseph Haydn, a staple in his repertoire for most of his career. The performance was reviewed in the local paper: "Trombonist Davis Shuman revealed the beauties and subtleties of his instrument, and his own artistic skill..."<sup>101</sup>

In 1965, a problem began developing in Shuman's use of his right arm. What would later be diagnosed as an inoperable brain tumor, this illness was having a direct effect on his ability to play the trombone. At one point, he switched from his angular

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<sup>99</sup> José Serebrier, interview by author, September 11, 2005.

<sup>100</sup> Peter Schickele, email correspondence with author, July 30, 2004.

<sup>101</sup> Ronald D. Scofield, "Exhilarating Chamber Music Presented by Academy Faculty," *Santa Barbara News-Press*, July 28, 1965.

trombone to a large-bore valve trombone from Italy.<sup>102</sup> On January 26, 1966, during a performance of Ferruccio Busoni's *Concerto for Piano, Orchestra and Male Chorus* at Carnegie Hall, Shuman passed out on stage. He was carried off stage and rushed to Mount Sinai Hospital.

Shuman spent the last seven months of his life in the hospital with occasional periods at his home in Brooklyn. He died at Mount Sinai Hospital on Wednesday, August 31, 1966. He was survived by his wife of sixteen years, Shirley and two children, Mark and Nina. A memorial service was held the next day at the Riverside Chapel in Manhattan. He was buried in Beth-David Cemetery in Elmont, New York.

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<sup>102</sup> Philip Jameson.

## Conclusion

The life and career of Davis Shuman is an important chapter in the history of the trombone. Misunderstood by many of his colleagues, a strong conviction in making the trombone a viable solo instrument placed him squarely outside the mainstream. Nearly forty-years years have passed with only a handful of trombonists following Shuman's path.

The state of research related to Shuman is not complete. A large number of works in his repertoire remain unpublished. The quality of these works can only be assessed by repeat performances, and forgotten "gems" may be waiting to be rediscovered. Work towards gathering more information about his performances could reveal other compositions. The most intriguing research belongs to tracking down the existence of the *Concerto Grosso for Trombone and Chamber Orchestra* by Martinu. If in fact this work were written, it could represent a major addition to the repertoire.

Additional areas of research include the preservation of Shuman's recorded legacy and surveying the multitude of correspondences he would have made during his career.

It is hoped that a greater appreciation of Shuman's achievements will continue to inspire the rest of the trombone community.

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## Appendix A

### Discography

#### **Divertimento No.82 in C major; Divertimento No.6 in D major**

(New York: Paradox PI-10002, 1950)

Works:

- 1) Joseph Haydn: Divertimento No.82 in C major
- 2) Joseph Haydn: Divertimento No.6 in D major

Performers:

Davis Shuman, trombone (1<sup>st</sup> and 2<sup>nd</sup> work)

Maxine Johnson, viola (1<sup>st</sup> and 2<sup>nd</sup> work)

Bernard Greenhouse, cello (1<sup>st</sup> and 2<sup>nd</sup> work)

Reviewed: *New York Times*, April 9, 1950: 7 (X).

#### **Canzoni, ricercari and chori for single and double brass choirs**

(New York: Period SPLP-526, 1951)

Works:

- 1) Giovanni Gabrieli: Canzon a 6 voci
- 2) Andrea Gabrieli: Chorale "Agnus Dei" a 2 voci
- 3) Andrea Gabrieli: Instrumental canzona "Ricerca del 12 tona" a 7 voci
- 4) Andrea Gabrieli: Psalmus "CXCLX de profundis clamavi ad te" a 6 voci
- 5) Domenico Gabrieli: Ricercare per trombone solo
- 6) Johann Pezel: Sonata No.4
- 7) Johann Pezel: Sonata No.14
- 8) Johann Pezel: Sonata No.39
- 9) Johann Pezel: Sonata No.12

Performers:

Davis Shuman, trombone (5<sup>th</sup> work), conductor (1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, 8<sup>th</sup>, and 9<sup>th</sup> work)

Davis Shuman Brass Choir (1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, 8<sup>th</sup>, and 9<sup>th</sup> work)

Notes: Michael Hauptmann

Reviewed: *New York Times*, April 15, 1951: 8 (X).

#### **Four Compositions by Paul Hindemith**

(New York: Circle Composers Workshop L-51-100, 1951)

Works:

- 1) Paul Hindemith: Eight Pieces for string quartet
- 2) Paul Hindemith: Trauermusik for trombone and strings (arranged)
- 3) Paul Hindemith: Morgenmusik for brass
- 4) Paul Hindemith: Sonata for trombone and piano

Performers:

Radio Artists String Quartet (1<sup>st</sup> and 2<sup>nd</sup> work)  
 Davis Shuman, trombone (2<sup>nd</sup> and 4<sup>th</sup> work), conductor (3<sup>rd</sup> work)  
 Davis Shuman Brass Choir (3<sup>rd</sup> work)  
 Sam Raphling, piano (4<sup>th</sup> work)

Notes: Ernest Lubin

Reviewed: *New York Times*, November 25, 1951: 8 (X).

**Concerto for trombone and military band; Three Russian folksongs**

(New York: Circle Records L-51-103, 1951)

Works:

- 1) Nikolai Rimsky-Korsakov: Concerto for trombone and military band
- 2) Nikolai Rimsky-Korsakov: Three Russian folksongs for woodwind ensemble (arranged) I. I walked a zig zag path, II. The woven fence, III. Linden tree in the field
- 3) Three festive moods for strings: I. Carolers (Alexander Glazunov), II. Glorification (Anatoly Lyadov), III. Russian Dancers (Nikolai Rimsky-Korsakov)

Performers:

Davis Shuman, trombone (1<sup>st</sup> work), conductor (2<sup>nd</sup> work)  
 N.B.C. Symphony Artists Band (1<sup>st</sup> work)  
 Tibor Serly, conductor (1<sup>st</sup> work)  
 Davis Shuman Woodwind Ensemble (2<sup>nd</sup> work)  
 Radio Artists String Quartet (3<sup>rd</sup> work)

Notes: Herbert Weinstock

Reviewed: *New York Times*, April 13, 1952: 8 (X).

**Davis Shuman, trombone**

(New York: Audio Fidelity AFLP-1811, 1954)

Works:

- 1) Tibor Serly: Concerto for trombone and orchestra
- 2) Tibor Serly: Miniature suite for 12 wind instruments
- 3) J.S. Bach: Aria "T" is thee I would be praising"
- 4) J.S. Bach: Invention No.8
- 5) Franz Joseph Haydn: Allegro from Barytontrio No.2
- 6) Robert Schumann: "Ich Grolle nicht" from the Dichterliebe, Op.48
- 7) François Couperin: La Bandoline
- 8) Maurice Ravel: Piece en forme de Habanera

Performers:

Davis Shuman, trombone (1<sup>st</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup> work)  
 Chamber Orchestra (1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup> work)  
 Tibor Serly, conductor (1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup> work)

Reviewed: *New York Times*, January 19, 1958: 15 (X).

**Concerto for trombone and military band; Three Russian folksongs**

(New York: Classic Editions CE-1041, 1960)

Works:

- 1) Nikolai Rimsky-Korsakov: Concerto for trombone and military band
- 2) Nikolai Rimsky-Korsakov: Three Russian folksongs for woodwind ensemble (arranged) I. I walked a zig zag path, II. The woven fence, III. Linden tree in the field
- 3) Ludwig van Beethoven: Three equali for four trombones
- 4) Paul Hindemith: Trauermusik for trombone and strings (arranged)
- 5) Paul Hindemith: Morgenmusik for brass
- 6) Robert Starer: Five miniatures for brass

Performers:

Davis Shuman, trombone (1<sup>st</sup>, 3<sup>rd</sup>, and 4<sup>th</sup> work), conductor (2<sup>nd</sup>, 5<sup>th</sup> and 6<sup>th</sup> work)

N.B.C. Symphony Artists Band (1<sup>st</sup> work)

Tibor Serly, conductor (1<sup>st</sup> work)

Davis Shuman Woodwind Ensemble (2<sup>nd</sup> work)

Salvatore DeVincenzo, Abraham Pearlstein, John Clark, trombones (3<sup>rd</sup> work)

Radio Artists String Quartet (4<sup>th</sup> work)

Davis Shuman Brass Choir (5<sup>th</sup> and 6<sup>th</sup> work)

Notes: Herbert Weinstock and Ernest Lubin

**Ballade for trombone and piano**

(Huntington Station, NY: Golden Crest Records Recital Series RE-7011, 1962)

Works:

- 1) Frank Martin: Ballade for trombone and piano
- 2) Paul Hindemith: Sonata for trombone and piano
- 3) Roger Goeb: Concertino for trombone and strings

Performers:

Davis Shuman, trombone (1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> work)

Leonid Hambro, piano (1<sup>st</sup> and 2<sup>nd</sup> work)

WQXR Strings (3<sup>rd</sup> work)

Notes: Leonid Hambro

**Three equali for four trombones**

(No Location: Renaissance X-31-A, no date)

Works:

- 1) Ludwig van Beethoven: Sonata for trombone and piano, Op.17 (arranged)
- 2) Ludwig van Beethoven: Three equali for four trombones
- 3) Ludwig van Beethoven: "Farewell, thou golden sun"
- 4) Unknown: Marching song
- 5) Unknown: "Klagenfurt net bells" Kärnten melody
- 6) Franz Abt: "On the mountains"
- 7) Christoph Gluck: "Quietly, from thy heavens"
- 8) Carl Zollner: "Wandering"

Performers:

Davis Shuman, trombone (1<sup>st</sup> and 2<sup>nd</sup> work), conductor (3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup> work)

Sam Raphling, piano (1<sup>st</sup> work)

Salvatore DeVincenzo, Abraham Pearlstein, John Clark, trombones (2<sup>nd</sup> work)

Davis Shuman Brass Choir (3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup> work)

**Archival Recordings****NY Public Library: Vincent Persichetti Collection (1945 - 1987) / Series I**

LT-10 6422 (1 sound tape reel: analog, acetate-based; 10 in.)

LJ-12 4056 (1 sound disc: analog, 78 rpm, aluminum-based acetate; 12 in.)

Work:

1) Vincent Persichetti: Serenade No.6, Op.44

Performers:

Davis Shuman, trombone

Carolyn Voight, viola

Robert Jameson, cello

Note: New York premiere (February 20, 1951)

## Appendix B

## Documented Solo Performances

- July 17, 1943 Soloist with the Goldman Band in Prospect Park in New York City.  
Program: Rossini "*Cujus Animam*" from *Stabat Mater*  
(unspecified arrangement for trombone and band).<sup>103</sup>
- August 2, 1943 Soloist with the Goldman Band in Central Park, New York City.  
Program: Glinka *The Lark* (unspecified arrangement for  
trombone and band).<sup>104</sup>
- November 24, 1945 Soloist at Juilliard School of Music Festival Celebrating Paul  
Hindemith's Fiftieth Birthday.  
Program: Paul Hindemith *Sonata for Trombone and Piano* (likely  
premiere performance).<sup>105</sup>
- October 26, 1946 Soloist with the American Youth Orchestra, Dean Dixon,  
conductor at Hunter College in New York City.  
Program: Two unspecified solos.<sup>106</sup>
- April 13, 1947 Debut recital at Town Hall in New York City.  
Program: John Duncan *Divertimento for Trombone and String  
Ensemble*, Sam Raphling *Sonata for Trombone and Piano*,  
Frederick Jacobi *Meditation*, Paul Hindemith *Sonata for  
Trombone and Piano*, Ludwig van Beethoven *Sonata in F major  
for Horn and Piano, Op.17*, Johannes Brahms *Trio in E-flat for  
Violin, Horn, and Piano, Op.40*.<sup>107</sup>
- March 7, 1948 Recital at Kimball Hall in Chicago.  
Program: unknown.<sup>108</sup>
- May 21, 1948 Soloist with Boston Symphony Orchestra.

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<sup>103</sup> *New York Times*, July 11, 1943, 6 (X).

<sup>104</sup> *Ibid.*, August 1, 1943, 5 (X).

<sup>105</sup> Luther Noss, *Paul Hindemith in the United States* (Urbana: University of Illinois, 1989), 145.

<sup>106</sup> Ross Parmenter, "Dean Dixon Starts New Music Season," *New York Times*, October 27, 1946, 60.

<sup>107</sup> Noel Straus, "Shuman Presents Trombone Recital: Offers a Sensitive Reading on Lengthy and Varied Program Heard at Town Hall," *New York Times*, April 14, 1947, 24 (L).

<sup>108</sup> "Davis Shuman," *Who is Who in Music*, 5<sup>th</sup> ed., ed J.T.H. Mize (Chicago: Who is Who in Music, Inc., Ltd., 1951), 380.

Program: Wolfgang Amadeus Mozart *Concerto No.3 in E-flat for Horn and Orchestra*.<sup>109</sup>

- November 27, 1948 Soloist with the American Youth Orchestra, Dean Dixon, conductor at Town Hall in New York City.  
Program: unknown.<sup>110</sup>
- September 18, 1949 Soloist with the Yaddo Music Group Chamber Orchestra, Dean Dixon, conductor in Saratoga Springs, NY.  
Program: Jerzy Fitelberg *Concertino for Trombone, Piano, and Strings*, Paul Hindemith *Sonata for Trombone and Piano*.<sup>111</sup>
- February 18, 1950 Recital at Town Hall in New York City.  
Program: Wolfgang Amadeus Mozart *Quintet for Horn and Strings*, Franz Josef Haydn *Barytontrio No.82 in C*, Robert Kahn *Serenade in F for Oboe and Horn*, Roger Goeb *Quintet for Trombone and Strings*, Robert Starer *Concertino for Oboe, Trombone, Violin and Piano*, Paul Hindemith *Sonata for Trombone and Piano*.<sup>112</sup>
- January 7, 1951 Performance on WNYC radio.  
Program: Franz Josef Haydn *Baryton Trio for Trombone, Viola, and Cello*, Isadore Freed *Rhapsody for Trombone and Piano*, Leonard Bernstein *Elegy for Mippy II*.<sup>113</sup>
- January 27, 1951 Performance in Groton, Massachusetts.  
Program: Vincent Persichetti *Serenade No.6 for Trombone, Viola, and Cello* (premiere).<sup>114</sup>
- February 12, 1951 Soloist with the Young People's Chamber Orchestra at Central Plaza in New York City.  
Program: Roger Goeb *Quintet for Angular Trombone and String Quartet*.<sup>115</sup>

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<sup>109</sup> Ibid.

<sup>110</sup> *New York Times*, November 27, 1948, 11.

<sup>111</sup> Noel Straus, "Sessions at Yaddo: music period of four concerts devoted to American compositions," *New York Times*, September 25, 1949, 7 (X).

<sup>112</sup> "Shuman Presents Trombone Concert: member of Juilliard faculty displays technical wizardry in Town Hall program," *New York Times*, February 19, 1950, 67.

<sup>113</sup> *New York Times*, January 7, 1951, 12 (X).

<sup>114</sup> Donald L. Patterson and Janet L. Patterson, *Vincent Persichetti: a bio-bibliography* (Westport, CT: Greenwood Press, 1988), 73.

<sup>115</sup> *New York Times*, February 11, 1951, 100.

- February 20, 1951 Performance at the New York City Festival at Times Hall.  
Program: Vincent Persichetti *Serenade No. 6 for Trombone, Viola, and Cello*.<sup>116</sup>
- August 6, 1951 Conducted Band of Local 802 of the American Federation of Musicians at Poe Park, Bronx, New York City.  
Program: unknown.<sup>117</sup>
- June 18, 1952 Soloist with the Goldman Band in Prospect Park in New York City.  
Program: Nicolai Rimsky-Korsakov *Concerto for Trombone and Band* (U.S. premiere).<sup>118</sup>
- August 17, 1952 Soloist with Chautauqua Symphony Orchestra, Franco Autori, conductor, in Chautauqua, NY.  
Program: Tibor Serly *Concerto for Trombone and Orchestra* (premiere).<sup>119</sup>
- February 12, 1953 Soloist with unspecified orchestra, Harold Glick, conductor, at Town Hall in New York City.  
Program: Sam Raphling (unspecified work for trombone and orchestra, probably the *Concerto for Trombone and Orchestra*).<sup>120</sup>
- April 11, 1953 Performance on WNYC radio.  
Program: unknown.<sup>121</sup>
- March 27, 1954 Soloist with the Brooklyn Community Symphony in Brooklyn.  
Program: Darius Milhaud *Concertino d'Hiver, Op. 327* (premiere).<sup>122</sup>
- August 7, 1954 Soloist with Cremona String Trio in Central Park, NY, NY.  
Program: Franz Joseph Haydn *Divertimento for Trombone, Viola,*

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<sup>116</sup> Ross Parmenter, "Music by 3 critics given at concert," *New York Times*, February 21, 1951, 32.

<sup>117</sup> *New York Times*, August 5, 1951, 81.

<sup>118</sup> "Goldman Starts 35<sup>th</sup> Band Season: Throng at Central Park Mall as Conductor Offers 1,947<sup>th</sup> Concert in Annual Series," *New York Times*, June 19, 1952, 33.

<sup>119</sup> "New Trombone S-l-i-d-e-s to side, so precluding the forward conk," *New York Times*, August 18, 1952, 19.

<sup>120</sup> *New York Times*, February 8, 1953, 7 (X).

<sup>121</sup> *Ibid.*, April 11, 1953, 13.

<sup>122</sup> Paul Collaer, *Darius Milhaud*, translated and edited by Jane Hohfeld Galante (San Francisco: San Francisco Press, Inc., 1988), 284.

*and Cello.*<sup>123</sup>

- August 28, 1954 Soloist at Central Park, New York City.  
Program: Domenico Gabrieli *Ricercare*.<sup>124</sup>
- September 26, 1954 Soloist at Carnegie Recital Hall.  
Program: Sam Raphling *Trombone Sonata*.<sup>125</sup>
- April 4, 1956 Soloist with Houston Symphony Orchestra, Leopold Stokowski,  
conductor, in Houston, TX.  
Program: Ernest Bloch *Symphony for Trombone and Orchestra*  
(premiere).<sup>126</sup>
- December 16, 1956 Soloist at Carnegie Recital Hall.  
Program: Arkadie Kouguell *Concertino for Trombone and Piano*.<sup>127</sup>
- March 10, 1957 Soloist at Master Institute Theater in New York City.  
Program: Frank Martin *Ballade for Trombone and Piano*.<sup>128</sup>
- December 7, 1957 Soloist with the Brooklyn Philharmonia, Siegfried Landau at the  
Brooklyn Academy of Music.  
Program: Ernest Bloch *Symphony for Trombone and Orchestra*.<sup>129</sup>
- March 9, 1958 Soloist at Carnegie Recital Hall.  
Program: Sam Raphling *Trombone Sonata* (premiere of revised  
version).<sup>130</sup>
- April 6, 1958 Soloist at the Donnell Library Center in New York City.  
Program: Mordecai Sheinkman *Divertimento for Clarinet*,

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<sup>123</sup> Harold C. Schonberg, "Mall Bandstand Plays Host to Trio: Cremona Group and Davis Shuman, Trombonist, Offer Chamber Music Program," *New York Times*, August 9, 1954, 12.

<sup>124</sup> *New York Times*, August 30, 1954, 10.

<sup>125</sup> Harold C. Schonberg, "Raphling's Works Heard at Concert," *New York Times*, September 27, 1954, 18.

<sup>126</sup> David Z. Kushner, *Ernest Bloch: a guide to research* (New York: Garland Publishing, Inc., 1988), 16.

<sup>127</sup> *New York Times*, December 17, 1956, 34.

<sup>128</sup> *Ibid.*, March 10, 1957, 8 (X).

<sup>129</sup> Edward Downes, "Bloch Symphony," *New York Times*, December 9, 1957, 40.

<sup>130</sup> Ross Parmenter, "2 Premieres Heard in Modern Concert," *New York Times*, March 10, 1958, 18.

*Trumpet, Trombone, and Harp* (premiere).<sup>131</sup>

- February 5, 1961 Soloist at Kaufmann Concert, New York City.  
Program: Henry Cowell *Hymn and Fuguing Tune No.13*  
(premiere).<sup>132</sup>
- May 4, 1961 Soloist at Carnegie Recital Hall.  
Program: Jack Behrens *Concertino for Trombone* (premiere).<sup>133</sup>
- November 2, 1963 Soloist with Musica Aeterna, Frederic Waldman, conductor at the  
Metropolitan Museum of Art, New York City.  
Program: Jerszy Fitelberg *Concerto for Trombone, Piano and  
String Orchestra*.<sup>134</sup>
- January 31, 1964 Recital at the Cooper Union Great Hall in New York City.  
Program: Ernest Lubin *Sonata* (premiere), Steven Margoshes  
*Sonata* (premiere), Frederick Jacobi *Meditation*, Peter Schickele  
*Fantasy* (premiere), Jose Serebrier *Meditation* (premiere), Roger  
Goeb *Concertino*.<sup>135</sup>
- July 27, 1965 Soloist at the Music Academy of West, Lobero Theater, Santa  
Barbara, California.  
Program: Joseph Haydn *Divertimento No.6 in D major*.<sup>136</sup>

### Undated Solo Performances

Soloist for Tibor Serly *Concerto for Trombone and Orchestra* (revised version) with  
Performance Trust Orchestra, Local 802, New York, sometime in 1958 at  
Columbia University.<sup>137</sup>

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<sup>131</sup> Harold C. Schonberg, "Composer's Forum Hears Five Works," *New York Times*,  
April 7, 1958, 28.

<sup>132</sup> William Lichtenwanger, *The Music of Henry Cowell: a descriptive catalog*  
(Brooklyn, NY: Institute for Studies in American Music, Conservatory of Music,  
Brooklyn College of the City University of New York, 1986), 285.

<sup>133</sup> Allen Hughes, "New Works Offered by Composers Circle," *New York Times*, May 5,  
1961, 24.

<sup>134</sup> Raymond Ericson, "Waldman Offers Musica Aeterna," *New York Times*, November  
4, 1963, 48.

<sup>135</sup> *New York Times*, January 26, 1964, 18 (X).

<sup>136</sup> Ronald D. Scofield, "Exhilarating Chamber Music Presented by Academy Faculty,"  
*Santa Barbara News-Press*, July 28, 1965.

<sup>137</sup> Tibor Serly, *Concerto for Trombone and Chamber Orchestra*, manuscript score from  
the Fleisher Collection of the Free Library of Philadelphia.

Soloist for Douglas Townsend *Chamber Concerto No.2 for Trombone and String Orchestra* at premiere performance for a composers' forum at Cooper Union in New York, sometime between 1959 and 1965.<sup>138</sup>

Soloist with the Terre Haute Symphony, Indiana.<sup>139</sup>

Soloist with the Norwalk Symphony Orchestra, Connecticut.<sup>140</sup>

Soloist with the Music Academy Orchestra of Santa Barbara, California.<sup>141</sup>

Recital in the San Francisco, California area (most likely at Mills College, to visit Darius Milhaud).<sup>142</sup>

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<sup>138</sup> Douglas Townsend interview.

<sup>139</sup> "Davis Shuman," *Who is Who in Music*, 5<sup>th</sup> ed., ed J.T.H. Mize (Chicago: Who is Who in Music, Inc., Ltd., 1951), 380.

<sup>140</sup> Mark Shuman interview.

<sup>141</sup> The only reference to this performance is from the program notes by Leonid Hambro for the 1962 Golden Crest Recital Series recording RE-7011.

<sup>142</sup> Mark Shuman.

## Appendix C

## Annotations for Works Commissioned and Premiered

**Alexander, Josef** (1907-1989)

**Duo Concertante for Trombone, Percussion, and Strings (1959)**

General Music Publishing Co., 1969

**Trombone Sonata (1959)**

General Music Publishing Co., 1967

The only reference to this composer's work is in a list of works that was recently composed for Shuman in the program notes by Leonid Hambro for the 1962 Golden Crest Recital Series recording RE-7011.

**Behrens, Jack** (b.1935)

**Concertino for Trombone (1961/rev.1996)**

Eighth Note Publications, 1996 (revised version)

Premiered May 4, 1961, at Carnegie Hall with Jack Behrens conducting.

According to the composer, Shuman had asked him to write a piece that would employ a number of extended techniques for the trombone, capitalizing on his many strengths. Shuman and Behrens met several times so that he could demonstrate a technique that was used in the second movement that required the trombonist to play with the outer slide removed. Behrens had met Shuman while he was a student at Juilliard. He would frequently visit the Shuman household to give piano lessons to their young daughter, Nina.

**Bloch, Ernest** (1880-1959)

**Symphony for Trombone (1954)**

Broude Brothers, 1956

Premiered April 4, 1956 with the Houston Symphony, Leopold Stokowski conducting. New York premiere on December 7, 1957 with the Brooklyn Philharmonia, Siegfried Landau conducting.

Composed for Shuman for no fee after hearing recordings of his playing that was sent to Bloch. The work was premiered at a children's concert in Houston.

**Cowell, Henry** (1897-1965)

**Hymn and Fuguing Tune No.13 (1960)**

Associated Music Publishers, Inc., 1960

Premiered February 5, 1961, at Kaufmann Concert Hall, NY.

Little is known of the circumstances of this work and performance.

**Druckman, Jacob** (1928-1996)

**Animus I (1966)**

MCA Music, 1967

Premiered by André Smith on May 23, 1966, at Bard College, Annandale-on-Hudson, NY.

Shuman asked his Juilliard colleague, Jacob Druckman, to compose a work that would combine trombone and electronic sounds. The electronic sounds are based on recorded samples of Shuman's playing made at Columbia University's studios. After Shuman fell ill in January of 1966, André Smith was asked by Druckman to help complete the project (Smith was a student in Druckman's theory class at Juilliard).

**Duncan, John (1913-1975)**

**Concerto for Trombone and Orchestra (N.D.)**

Unpublished

The only mention of this work is the "Davis Shuman" citation in the 1951 edition of *Who is Who in Music*. It is among the works listed in his repertoire. No other information regarding any performances or whereabouts of the music is extant.

**Divertimento for Trombone and Piano (ca.1947)**

Unpublished

**Divertimento for Trombone and String Quartet (1958)**

Independent Music Publishers, 1958

Premiered April 13, 1947, at Town Hall, New York, New York.

The publisher indicates: "Reproduced and bound by Independent Music Publishers." All of the Duncan works are probably different versions of the same work.

**Fitelberg, Jerzy (1903-1951)**

**Concerto for Trombone, Piano and String Orchestra (1947)**

Unpublished

Premiered September 18, 1949, by with the Music Group Chamber Orchestra, Dean Dixon conducting. Yaddo Music Colony, Saratoga Springs, New York.

**Freed, Isadore (1900-1960)**

**Rhapsody for Trombone and Piano (ca. 1950)**

Unpublished

Premiered on a WNYC broadcast January 7, 1951.

This work is most likely an arrangement by Freed of her *Rhapsody for Viola and Orchestra* from 1938 (published by Carl Fischer in 1945). The version for trombone is lost.

**Fuerstner, Carl (1912-1994)**

**Allegro Concertante for Trombone and 10 Instruments (n.d.)**

Unpublished

The only reference to this work is in a list of works that was recently composed for Shuman in the program notes by Leonid Hambro for the 1962 Golden Crest Recital Series recording RE-7011.

**Goeb, Roger (1914-97)**

**Concertino for Trombone and Strings (1950)**

American Composer Alliance, Composers Facsimile Edition, 1952

Premiered January 31, 1964, at Cooper Union, Great Hall, New York, New York.

**Quintet for Angular Trombone and String Quartet (1949)**

American Composer Alliance, Composers Facsimile Edition, 1952

Premiered February 18, 1950, at Town Hall, New York, New York.

The *Quintet* and *Concertino* are one and the same piece. "The challenge came, of course, from the basic acoustic differences between the instruments and from the need to find ideas in sound that would allow them to cooperate towards a musical meaning." (Personal correspondence between the composer and William Stanley. William Stanley, "Annotated Bibliography of Compositions for Trombone and String Quartet," *International Trombone Association Journal* 24 (Summer 1996), 26-31.).

**Jacobi, Frederick (1891-1952)**

**Meditation for Trombone and Piano (1947)**

Southern Music Publishing Co. Inc., 1953

Premiered April 13, 1947, at Town Hall, New York, New York.

Taught at Juilliard (1936-1950). From Noel Straus's review of Shuman's performance of Jacobi's music: "But in Mr. Jacobi's more expertly contrived "Meditation" there was fuller opportunity for Mr. Shuman to bring rich expressiveness and sensitively manipulated tone in both the poetic and the more agitated pages of the composition, which received a reading that had mood and was knowingly tinted." (*New York Times*, April 14, 1947)

**Kayden, Mildred (b.1922)**

**A Religious Work for Voices, Percussion and Solo Trombone (n.d.)**

Unpublished

The only reference to this work is in a list of works that were recently composed for Shuman in the program notes by Leonid Hambro for the 1962 Golden Crest Recital Series recording RE-7011.

**Kouguell, Arkadie (1898-1985)**

**Concertino for Trombone and Piano (1956)**

Unpublished

Premiered December 16, 1956, at Carnegie Hall with the composer at the piano. This was part of a concert given by the composer of his music. A short review of the concert was given in the *New York Times* on December 17, 1956, pg.34.

**Lubin, Ernest** (1916-19780)

**Sonata for Trombone and Piano (ca. 1964)**

Unpublished

Premiered January 31, 1964, at Cooper Union, Great Hall, New York, New York.

No information has been found regarding this work.

**Margoshes, Steven** (n.d.)

**Sonata for Trombone and Piano (ca.1964)**

Unpublished

Premiered January 31, 1964, at Cooper Union, Great Hall, New York, New York.

According to Mark Shuman, Margoshes was in his early teens when he wrote the work for Shuman. It is an example of how dedicated Shuman was in supporting composers.

**Milhaud, Darius** (1892-1974)

**Concertino D'Hiver, op.327 (1953)**

Associated Music Publishers, Inc., 1955

Premiered March 27, 1954, in Brooklyn with the Brooklyn Community Orchestra.

Commissioned by the Hunterdon County Arts Center in New Jersey and composed during Milhaud's trans-Atlantic voyage September 10-14, 1953. The genesis of this works dates from Shuman's visit to see the composer at Mills College in California some time in the late 1940s to early 1950s.

**Persichetti, Vincent** (1915-1987)

**Serenade No.6 for Trombone, Viola, and Cello (1950)**

Elkan-Vogel Inc., 1964

Premiered January 27, 1951, in Groton, Massachusetts.

Little is known about the terms of this commission. A recording of Shuman playing the New York premiere on February 20, 1951, is stored at the New York Public Library.

**Raphling, Sam** (1910-1988)

**Concerto for Trombone and Orchestra (ca.1951-53)**

Unpublished

This work is referenced in Shuman's published 1951 biography as part of his

repertoire. A performance of an unnamed work for trombone and orchestra by Raphling is cited in the *New York Times* on February 12, 1953 with Shuman and Harold Glick conducting an unspecified orchestra.

**Sonata for Trombone and Piano (1947/1958)**

Unpublished

This work seems to have had two premieres, the first at Shuman's debut recital on April 13, 1947, the second on March 9, 1958. The work was also performed on a program on September 26, 1954, at Carnegie Hall. The third performance was probably the premiere of a new version.

**Etude Nos.86 and 92 by Vladislav Blazhevich for Trombone and Piano (1962)**

Piano accompaniment by Sam Raphling, trombone part edited by Davis Shuman  
Jack Spratt Music, 1962

No known performance of these etudes exists, but it is likely that they were intended as part of a series of exercises for trombone with piano accompaniment.

**Schickele, Peter (b.1935)**

**Fantasy for Trombone and Strings (1964)**

Unpublished

Premiered January 31, 1964, at Cooper Union, Great Hall, New York, New York.

Withdrawn by the composer after the first performance.

**Serly, Tibor (1906–1978)**

**Concerto for Trombone and Orchestra (1951)**

Southern Music Publishing Co. Inc., 1957

Premiered August 17, 1952, with the Chautauqua Symphony, Franco Autori conducting.

One of the few works written for Shuman that he recorded. Serly revised the concerto in after the Chautauqua performance, premiering the new version with Shuman as soloist in 1958.

**Serebrier, José (b.1938)**

**Variations on a Theme from Childhood for Trombone and String Quartet (1963)**

Peer International Corp., 1974

Commissioned by and dedicated to Davis Shuman. Serebrier was the associate conductor of the American Symphony Orchestra from 1962-7, years that coincided with Shuman's tenure as principal trombone. The composer wrote several works for the principal players of the ASO. A premiere performance was most likely on January 31, 1964, at Cooper Union's Great Hall under the title *Meditation*, or could easily have happened either elsewhere in New York or in Santa Barbara, CA where Shuman was on the faculty at the Music Academy of the West.

**Meditation (c.1963-4)**

Unpublished

Premiered January 31, 1964, at Cooper Union, Great Hall, New York, New York.

This is possibly the same work as the *Variations* with a different name.

Serebrier, in an interview with the author, could not recall writing another work for trombone other than the *Variations*.

**Sheinkman, Mordecai (b.1926)****Divertimento for trombone, clarinet, trumpet, and harp (ca. 1957)**

Henry Litoffi, 1957

Premiered April 5, 1958, at the New York Composer's Forum in the Donnell Library Center, New York, New York.

Little is known of this work.

**Starer, Robert (1924-2001)****Concertino for Oboe, Trombone, Violin and Piano (ca.1950)**

Unpublished

Premiered February 18, 1950, at Town Hall, New York, New York.

Starer studied composition with Frederick Jacobi (who also wrote a work for Shuman) at Juilliard from 1947 to 1949. From 1949 to 1963 he served on the faculty with Shuman at Juilliard.

**Townsend, Douglas (b.1921)****Chamber Concerto No.2, Op.6 (1959)**

Mercury Music Corp., 1965

Townsend dedicated this work to Shuman after the first performance at a composers' forum at Cooper Union (date unknown). He had originally composed the Concerto for a talented high school baritone student that composer had heard while conducting a high school honor band. Shuman's name had been suggested to Townsend as an ideal performer of the solo part. According to the composer, Shuman suggested a number of changes were incorporated into the final published version of the work. He composed the work while he was on the faculty at Brooklyn College

**Works Possibly Written for Shuman****Duncan, John (1913-1975)****Three Proclamations for trombone and string quartet (n.d.)**

Independent Music Publishers, n.d.

This is most likely another version of the *Divertimento*.

**Alan Hovhaness (1911-2000)**

**30<sup>th</sup> Ode of Solomon (Cantata): Overture for Trombone and Strings, Op.76 (1948)**

Edition Peters, 1967

**Concerto No.3 *Diran, the religious singer* for Trombone and Strings, Op.94 (1948)**

Robert King Music, 1962

American Composers Alliance, 1949

**Look Towards the Sea (Cantata) for Baritone, Chorus, Trombone and Organ, Op.158 (1958)**

Edition Peters, 1958

One or all of these works could have been written for Shuman. Several of his biographical references refer to a work being dedicated to him by Hovhaness. These are the works that were written by Hovhaness before Shuman died in 1966.

**Martinu, Bohuslav (1890-1959)**

**Concerto Grosso for Trombone and Chamber Orchestra (n.d.)**

This work was referenced in a *New York Times* article (July 20, 1947) and listed as part of Shuman's repertoire in a citation in the 1951 edition of *Who is Who in Music*. It appears that the work either was never written, completed, or was lost before a performance was ever scheduled.

**Raphling, Sam (1910-1988)**

**Lyric Prelude for Trombone and Piano (n.d.)**

Edition Musicus, 1950

Considering the number of collaborations between Shuman and Raphling (*Concerto, Sonata, and Blazhevich Etudes Nos. 86 and 92* arrangements), it seems likely that this was written with the trombonist in mind.

**Serly, Tibor (1906-1978)**

**Five Pieces for Trombone and Piano (19??/revised 1959)**

Southern Music Publishing Co. Inc., 1981

With the small number of works published by Serly, it is reasonable to conclude that Serly dedicated works to only one trombonist.

**Vita**

Mark Babbitt is assistant professor of trombone at Central Washington University, where he teaches the trombone studio and directs the trombone choir. He is also a member of the acclaimed resident faculty brass quintet Brass Central.

Mr. Babbitt is active throughout the Northwest as a trombone soloist, clinician, and guest conductor. He was winner of the 1999 National Solo Trombone Competition in Washington, D.C., the first trombone winner of the Ithaca College Concerto Competition, and the only American trombonist invited to the 1995 Toulon International Trombone Competition in France. He recently won the prestigious 2004 Awards Tour Competition where he presented recitals throughout Washington state in September 2004. He was the featured soloist at the Las Vegas 76 Trombones concert in 2003. In the spring of 2003, he gave the Northwest premiere of George Crumb's *Star Child* at Benaroya Hall in Seattle. He has presented recital/masterclasses at Eastern Washington University, Pacific Lutheran University, Columbia Basin College, University of Nevada, Las Vegas, McGill University (Montreal), and National University of Columbia (Bogotá, Columbia). Recent solo performances include: Washington Awards Tour, Tacoma Youth Symphony, Everett Symphony, Highline Community Symphonic Band, and CWU Wind Ensemble.

He has guest conducted numerous honors bands, as well as the trombone choirs at several major music schools: Eastman School of Music, Ithaca College, Cincinnati College-Conservatory of Music, and the University of Washington. In 2002 he

conducted the Wenatchee Valley Symphony.

As director of the CWU Trombone Choir, he has taken his students to perform at the 2004 International Trombone Festival (Ithaca, NY), 2004 Washington Music Educators State Conference, 2003 Society of Composers Northwest Conference, and Benaroya Hall.

In the summer of 2005, professor Babbitt started teaching at the Marrowstone Summer Music in Bellingham, WA. He has served for several years as principal trombone at the Chelan Bach Festival.

Mr. Babbitt holds degrees in trombone performance from the Eastman School of Music (Bachelor of Music), Cleveland Institute of Music (Master of Music), and the University of Washington (Doctor of Musical Arts). He completed three years of doctoral studies in conducting at the University of Cincinnati College-Conservatory of Music where he served as associate conductor with the Cincinnati Wind Symphony. At Eastman he was a recipient of the prestigious Performer's Certificate and Emory Remington Scholarship. His primary teachers include John Marcellus, Steven Witsler, Hal Reynolds, David Vining and Don Immel.

Professor Babbitt has performed with numerous orchestras and ensembles, they include: Seattle Symphony, Rochester Philharmonic, Cincinnati Ballet Orchestra, Tri-Cities Opera, Erie Philharmonic, Mansfield Symphony, Northern Kentucky Symphony, Chautauqua Symphony, Yakima Symphony, Heidelberg Schlossfestspiele Orchestra (Germany), Taiwan National Wind Ensemble, and the Eastman Wind

Ensemble. Conductors he has performed under include: Gerard Schwarz, Marin Alsop, Jahja Ling, Louis Lane, Eiji Oue, Uri Segal, Giselle Ben-Dor, James Paul, Mark Elder, Erich Kunzel, and David Effron. He has also had the privilege to perform under the greatest wind ensemble conductors of our time: Frederick Fennell, Donald Hunsberger, Mark Scatterday, Frank Battisti, and H. Robert Reynolds.

Before coming to Central Washington University, Professor Babbitt was on the faculty at Xavier University. Additionally, he has taught classes at the University of Cincinnati College-Conservatory of Music and Ithaca College.