KANSAS STATE COLLEGE OF PITTSBURG
PITTSBURG, KANSAS

Presents

THE MEDLEYS

DUO-PIANISTS

MUSIC HALL AUDITORIUM
TUESDAY, JULY 14, 1959
8:15 P. M.
PROGRAM

I.

Sheep May Safely Graze............. Johann Sebastian Bach-Howe

This piece has a fresh, pastoral character, and a gracious and beautiful melody. The figure of the accompaniment is an example of Bach's surprising power of tone painting with its obvious suggestion of the sound of sheep-bells.

Fugue in G Minor (The Little)................................. Johann Sebastian Bach-Kramer

This fugue, perhaps the most familiar of all, was written originally for organ, but comes to life vividly in this two-piano setting.

Allegro Brilliant................................. Felix Mendelssohn-Luboshutz

Written for one piano, four hands, this composition has been transcribed by Pierre Luboshutz into a lively and brilliant showpiece.

II.

Suite Number Two, Opus 17........... Sergei Rachmaninoff

Introduction
Valse
Romance
Tarantella

After a march-like introduction, follows an elegant and brilliant waltz. The nocturne-like beauty of the Romance with its haunting melodies lingers pleasantly in one's memory. The principal theme of the Tarantella, which forms the finale, is a genuine Italian folk melody. The name of this movement refers to the frenzied dance which was executed by one suffering from the bite of a tarantula. This suite is the immediate neighbor, in point of date of composition, to the popularly-known Second Piano Concerto, to which it bears a striking resemblance. The work is one of the great contributions to two-piano literature.

INTERMISSION
III.

Scaramouche

Darius Milhaud

Vif                           Modere                        Brazileira

The first movement, marked "Vif," is full of gaiety and humor. It rollicks along in sheer exuberance, giving a lively portrait of clownish fun-making. "Modere" breathes a quiet melancholy atmosphere of a cradle song. The finale "Brazileira" is based on a samba. This movement, flashy and dashing, is a souvenir of a visit to Brazil by the composer.

Valse from Suite Op. 15          Anton Arensky

The charm of this piece lies chiefly in the series of graceful arabesques built around an extremely simple waltz theme—almost popular in character—which becomes transformed under the spell of the exquisite embellishments.

Danse Macabre, Op. 40            Camille Saint-Saens

The "Dance of Death" portrays a graveyard scene, beginning with the clock striking midnight, and ending with the cock crow.

IV.

L'Embarquement pour Cythere          Francis Poulenc

Francis Poulenc, the contemporary French composer, has given us another of his musical miniatures in this witty and sophisticated piece.

New Dance                        Wallingford Riegger

This is primarily a study in cumulative rhythms and dynamic impact—being based throughout on a single pattern, a combination of conga and rumba rhythms.
THE MEDLEYS

Friendliness and charm, along with their exceptional musical abilities, and their endless desire for perfection, all go together to make the MEDLEYS one of the outstanding two-piano teams in the nation.

One critic claimed "Not only are they the best looking virtuosos in the two-piano field, but they have that extra something—a connubial bliss as they play, that gives off sparks that set fire to the romantic part of everybody's soul."

They have played in more than 300 cities and towns throughout the United States and Canada, and in this, their fourth season as professionals, they appear in more than 100 places, coast-to-coast. Acclaimed by critics and audiences alike, these enthusiastic young Southerners are re-engaged repeatedly.

Bill and Pat both have rich musical backgrounds. They received their bachelor of music degrees with high honors, and their master of music degrees with straight A grades from the University of Tulsa, Oklahoma. They have since studied with the eminent Luboshutz and Nemenoff. They have been artists-in-residence on two college faculties.

The National Federation of Music Clubs presented them at the Hot Springs, Arkansas, national convention, and Sigma Alpha Iota presented them at the Drake Hotel national convention in Chicago.

The handsome young pair bring their own pianos (valued at $12,000) in a trailer especially built for moving them. They recently moved to their hilltop home in the scenic Ozark mountains where they spend their summers and holidays practicing and relaxing.

They have been playing two-piano concerts since shortly after their marriage, scoring heavily wherever they appear. Critics describe them as "the musical find of a decade."

Baldwin Piano

Program notes by the Medleys

BILL and PAT MEDLEY are managed by
CLARENCE E. CRAMER
306 So. Wabash Ave., Chicago 4, Ill.
In five seasons Bill and Pat MEDLEY have established a place for themselves among "the greats," nationwide and in the most of Canada.

Their goal is to give pleasure with great music, supported by true virtuosity. The succession of hundreds of "rave" reports from big cities and little, attest that accomplishment in addition to their own personal charm.

Word spreads about the pleasures at a Medley concert until they have now appeared in 350 cities.

Many claimed these handsome young Southerners' TV show was the most popular program in the South. They were guest artists at the Hot Springs National Federation of Music Clubs convention, and the Sigma Alpha Iota Golden Anniversary Chicago convention.

Large Crowd (headline). Proved that they were one of the half dozen great duo-pianists of this generation . . . have powerful authority and probe the souls of the composers. Nobody would go home until the house lights were blazing.

J. Harris Morgan, Greenville (Tex.) Herald-Banner, Nov. 18, 1959

Concert by Medleys Rewarding Experience (headline). Keyboard artists of high attainment . . . a kind of performance that is constantly musical . . . an enthusiastic audience.

Monterey (Calif.) Herald, April 22, 1959

Engaging personality, sound in their musicianship . . . musical ability in many moods . . . drew great applause . . . showed brilliance in their interpretation.

Milwaukee Sentinel

The audience clapped and clapped and they played and played. Folks went out with those big chords ringing in their ears and happy little notes dancing ahead.

Sherman (Tex.) Democrat

Exhibit skill, high artistry. A large and enthusiastic audience . . . it was artistry of the highest quality . . . the ultimate in perfect ensemble. An excellent addition to the top ranks of duo-pianists.

Tulsa Daily World, Sept. 28, 1959
The Medleys  
Duo-Pianists  
Monday, July 23, 1962  
8:15 p.m.  
McCray Hall Auditorium  
Kansas State College of Pittsburg  
Pittsburg, Kansas  

PROGRAM  

I  

Sheep May Safely Graze. ........................................ J. S. Bach  

This piece has a fresh, pastoral character, and a gracious and beautiful melody. The figure of the accompaniment is an example of Bach’s surprising power of tone painting with its obvious suggestion of the sound of sheep-bells.  

Fugue in G Minor (The Little). ...................................... J. S. Bach  

This fugue, perhaps the most familiar of all, was written originally for organ, but comes to life vividly in this two-piano setting.  

Rondo in C Major, Op. 73 ........................................... F. Chopin  

This is Chopin’s only contribution to the two-piano literature, and although it was written when he was only 18 years old, it is typically Chopinesque in many respects. From its improvisational beginning to the grand finale, it is filled with an aristocratic refinement that only the great "Poet of the Piano" was able to capture.  

II  

Variations on a theme of Haydn, Op. 56b. ......................... J. Brahms  

This work is perhaps our favorite composition in the entire realm of two-piano literature, with its mature splendor of musical projection and masterful treatment of the two instruments. It consists of a theme in B flat major and eight variations, culminating in a grand finale in which Haydn’s theme sounds out in full instrumentation.  

INTERMESSION  

III  

Romance, Op. 17 .................................................... S. Rachmaninoff  

The nocturne-like beauty of the Romance, with its haunting melodies, lingers in one’s memory. At times there is a similarity to portions of the C Minor Concerto, confirming that the two were written about the same time.  

Three Dances from Three Continents  
Polka from "Golden Age Ballet" ..................................... Shostakovich  
L’Embarquement Pour Cythere ..................................... Poulenc  
Brazilian Samba ...................................................... Milhaud  

IV  

Coronation Scene from "Boris Godonou"
 .................................................. Moussorgsky  

The Coronation Scene is lifted from the pages of Moussorgsky’s masterful opera, and pictures the excitement attending the crowning of the Czar Boris. The prelude to the actual crowning is the ringing of the cathedral bells. The procession then wends its way through the throng of people to the Coronation.  

Fantasy on Themes from J. Strauss’s "Die Fledermaus" .............. Pierre Luboshutz  

Of all the operettas by Strauss, "The Bat," produced in Vienna in 1874, is the best loved by opera-goers. The work is filled with brilliant melodies and those sparkling and delightful airs which the famous "waltz King" wrote so well. Pierre Luboshutz has used these melodies as a basis of this composition in which the two pianos are heard in the gaiety and excitement of a full orchestra.  

Baldwin Pianos  

Program Notes by the Medleys  
The Medleys are managed by Clarence Cramer  
332 S. Michigan Ave., Chicago