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A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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ABSTRACT

Dallas Weekley (b. 1933) and Nancy Arganbright (b. 1936) are a husband and wife team who has dedicated their careers to the performance and study of the four-hand piano duet. Following their 1964 Carnegie Hall debut they performed up to 50 engagements annually throughout the country and abroad, including such important venues as Brahms Hall in Vienna, Wigmore Hall in London, and the Kennedy Center. In addition to their performing they also contributed over 50 volumes to the canon of duet literature, including both new scholarly editions of literature by standard composers and original compositions with a pedagogical focus. This document examines their successes in the context of their lives, work, and unprecedented commitment to the piano duet that led to their being considered responsible for a renaissance of the genre in the late 20th century.

Weekley and Arganbright promoted the performance duet literature of standard composers that was largely unavailable and unknown in the middle of the 20th century. They employed several unique performance practice decisions in their recitals, including performing from memory, primo control of the sustaining pedal, and only performing standard literature originally composed for piano duet.

In 1980 they released the first of many publications that incorporated the adaptations they made in their personal scores, including note redistributions, choreography indications for solving the logistical difficulties of close physical interaction between the inner hands of the pianists, and printing the music in score form. In addition to their performing editions of standard literature, Weekley and

Arganbright also composed educational duets with Kjos Publishing Company, including the Kjos Piano Duet Repertoire Series, an 11-level series of graded duets that corresponds to the graded series of solo literature.

Weekley and Arganbright are also the co-authors of two unique books. *Schubert's Music for Piano Four-Hands*, published in 1990, is amended from Weekley's doctoral dissertation from Indiana University, examining Schubert's duet compositions from within the context of his life and entire output. *The Piano Duet: A Learning Guide* is a guide for duet performers and documents many of the logistical recommendations Weekley and Arganbright have gleaned from their years of performance.

Dallas Weekley and Nancy Arganbright have contributed substantially to piano duet literature in the late 20th century through their performing and publications. This document examines their life and works as they pertain to their success in these areas through an examination of published materials and interviews with Dallas Weekley, Nancy Arganbright, and their former students and colleagues.

CHAPTER ONE

INTRODUCTION

Introduction

Dallas Weekley and Nancy Arganbright have dedicated themselves to the performance and study of piano duet literature, and have as their primary professional goal to revitalize this art. Trained as solo performers at Indiana University, they spent the years after their marriage in 1957 touring as duet performers. Under the heading, "Piano Duettists who Justify their Choice of Medium," a London *Times* reviewer stated, "When the [four] hands are those of Mr. Dallas Weekley and Miss Nancy Arganbright, they must be accorded concert-hall status."[1] Their choice to focus on literature originally written for one-piano four-hands led them to present more duet concerts than any other team in the history of duet literature.[2]

The performing career of Weekley and Arganbright is surprisingly complex. Their first management company said they defied categorization, and put them in the same category as jugglers and magicians.[3] However, after making their Carnegie Hall debut in 1963, they gave between thirty and forty concerts per year on tours through the United States and Europe before their professional retirement in 2001. In addition

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[1] "Piano Duettists who Justify their Choice of Medium." Concert review in *The Times* [London], December 14, 1964.

[2] Helen Smith Tarchalski, "The Renaissance of the Piano Duet—An Interview with Weekley and Arganbright," *Keyboard Companion* 16, no. 3 (Autumn 2005): 52.

[3] Ibid., 53.

to concertizing with the standard duet literature, they recorded on the Golden Crest Label and commissioned piano duet concertos. Weekley and Arganbright gave the American premiere of Malcolm Arnold's *Concerto for Piano Duet and String Orchestra, Op. 32*, and the world premiere of Michael Smolanoff's *Concerto for Piano Duet, Op. 29*. They have also commissioned a work, *A Concert of the Mysteries (II): Meditations for Two Pianists at One Piano and Orchestra*, by David Kraehenbuhl.[4]

Weekley and Arganbright have composed and edited over fifty volumes of four-hand piano duets, ranging from scholarly editions of standard duet literature to original educational compositions. Their contribution to the body of educational duet literature is unparalleled, both in scope and in content. All of their publications are known for their layout in score form, a unique approach influenced by their study of the original manuscripts of standard duet literature. Among their works is a graded set of volumes that accompanies the Kjos Piano Library graded solo anthologies, as well as several miscellaneous sets of duets that are graded for the advancing pupil. In addition, Weekley and Arganbright tour the nation for Kjos Publishing Company giving spirited workshops for piano teachers, encouraging them to make duets a part of every student's piano curriculum.

This duet team believed in careful academic study for their editions, and asserted that making duet literature accessible did not mean it was less deserving of

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[4] Dallas Weekley and Nancy Arganbright. "The Sounding Board." *Clavier* 14, no. 6 (September 1975): 6.

careful study. Dallas Weekley's doctoral dissertation on the piano duets of Franz Schubert, "The One-Piano, Four-Hand Compositions of Franz Schubert: An Historical and Interpretive Analysis," led to time spent working in Vienna studying autograph editions and a relationship with famed Schubert scholar Otto Deutsch.[5] This dissertation led to the publication of the book *Schubert's Music for Piano Four-Hands* that discusses Schubert's duet literature in the context of his entire output and his biography.[6] In addition to this scholarly approach, Weekley and Arganbright also published *The Piano Duet: A Learning Guide*, written for performers of all abilities, and addressing common technical and logistical issues duettists often face.[7]

Weekley and Arganbright are well known for their colorful, spirited contributions to the music community at large. In addition to their concert schedule, the team made regular appearances on the Captain Kangaroo Show. They credit the enthusiasm they exuded in these venues as helping to revive the publication and performance of piano duets today.[8] Weekley and Arganbright also organized annual four-hand festivals for in-depth coaching of piano-duet performers, were frequent clinicians at national music conferences, and are still in demand as masterclass clinicians. Valued members of the University of Wisconsin-La Crosse music faculty,

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[5] Dallas Alfred Weekley, "The One-Piano, Four-Hand Compositions of Franz Schubert: An Historical and Interpretive Analysis" (DME diss., Indiana University, 1968).

[6] Dallas A. Weekley and Nancy Arganbright, *Schubert's Music for Piano Four-Hands* (White Plains, NY: PRO/AM Music Resources, Inc., 1990).

[7] Dallas A. Weekley and Nancy Arganbright, *The Piano Duet: A Learning Guide*. (San Diego: Neil A. Kjos Music Company, 1996.)

[8] Heather Petit, "A Passion for Duet Repertoire, An Interview with Dallas Weekley and Nancy Arganbright," *American Music Teacher* 43, no. 6 (July/August 2004): 15-16.

they were given the honor of "Treasures of the University" upon their retirement in 1994.

The piano duet is currently flourishing as a performing medium at the beginning of the twenty-first century. Print music stores carry a wide variety of both standard and educational piano duet literature, workshops on piano duets are common at professional conferences, and in 2008 the Music Teachers National Association added a piano duet category to their highly-competitive national competitions. Dallas Weekley and Nancy Arganbright's contributions to piano duet performance and literature are extensive and in many ways unparalleled. This study will document their influences and methods, and provide insight into how they arrived at their uniquely successful approach.

Purpose

The purpose of this study is to document the contributions of Dallas Weekley and Nancy Arganbright to four-hand piano duet performance and literature by investigating their lives and various professional roles as concert artists, teachers, composers, authors of scholarly books and articles, and editors of performance duet literature. Specific questions will be answered:

1) What personal, educational, and musical experiences were instrumental in preparing Weekley and Arganbright for their careers as performers, teachers, editors, and clinicians?

2) How did Weekley and Arganbright become concert artists who focused solely on duet literature? How did they make their repertoire choices, and what led to their performance-practice decisions?

3) What books and articles have Weekley and Arganbright authored, and how did these publications contribute to piano duet performance and literature?

4) What were Weekley and Arganbright's contributions, through both original compositions and arrangements and scholarly editions of duet literature? What were their research methods, and how did they make their editorial decisions?

5) What were Weekley and Arganbright's contributions through teachers' workshops around the country, through their Kjos Publications, through their appearances at professional conferences, and through the creation of their own four-hand festivals?

Need for the Study

Noted researchers George Heller and Bruce Wilson state, "Gaps remain in the present story of people, places, and ideas associated with music teaching and learning." They continue, "We need biographies, institutional and organization histories, and accounts of all aspects of musical pedagogy and its materials."[9] Weekley and Arganbright's lengthy performing career and the proliferation of their materials imply that a study of this duet team is needed.

In the *Handbook of Research on Music Teaching and Learning*, Heller and Wilson list reasons why historical research in music education is justified: (1) to satisfy interest or curiosity, (2) to provide a complete and accurate record of the past,

[9] George N. Heller and Bruce D. Wilson, "Historical Research," in *Handbook of Research on Music Teaching and Learning*, ed. Richard Colwell (New York: Oxford University Press, 1992), 102.

(3) to establish a basis for understanding the present and planning for the future, and (4) to narrate deeds worthy of emulation.[10] The popularity of the published works of Weekley and Arganbright, along with a substantial growing interest in duet playing and literature, makes a narrative study of their lives and work timely.

The impact of Dallas Weekley and Nancy Arganbright on piano duet performance and literature was not previously documented. This paper documents the thoughts and processes behind their literature selection, performance, and scholarship, and establishes a source for musicians wishing to investigate their lives and work.

Procedures

This study fills gaps in the historical study of piano duet performance in the United States by documenting the contributions of Dallas Weekley and Nancy Arganbright to piano duet performance and literature. Their lives and careers are examined through print publications, sound recordings, and interviews.

Primary sources for this study include the following:

1) Published writings authored or edited by Dallas Weekley and/or Nancy Arganbright including journal articles, published scores, and books.

2) Personal files of Weekley and Arganbright including newspaper clippings, personal notes, and original manuscripts.

3) Pubished recordings of Weekley and Arganbright in performance.

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[10] Ibid., 103.

The author also conducted personal interviews with Dallas Weekley and Nancy Arganbright as a means of collecting primary information. These interviews covered the following topics:

1) Personal, educational, and musical experiences that were instrumental in preparing them for their careers as performers, teachers, editors, and clinicians.

2) Their experiences as concert artists, including how they came to focus on four-hand duet literature and how they made repertoire and performance-practice decisions.

3) Their process and goals for composing and editing both pedagogical and standard performance literature for piano duet.

4) Their experiences as touring workshop and masterclass clinicians.

5) How they view their impact on piano duet literature and performance, and to what they attribute their success as duet pianists.

Weekley and Arganbright identified former students and editors who can speak to their teaching and editing practices. This study included the following telephone interviews:

1) Former students and participants at four-hand festivals of Weekley and Arganbright:

    Ken Boulton and Joanne Barry
    David Reedy
    Phyllis Hyken

2) Former and current editors of Weekley and Arganbright's keyboard publications:

    Beverly McGahey
    Jennifer Opdahl
    Gail Lew

Secondary sources for this study included the following:

1) Reviews of materials authored and edited by Dallas Weekley and Nancy Arganbright.

2) Dissertations and theses related to similar studies of musicians and music educators.

3) Previous interviews of Weekley and Arganbright published as journal articles.

4) Books and journal articles providing a historical view of duet literature and performance.

Limitations

A complete history of piano duet repertoire and performance is beyond the scope of this study. Therefore, only information considered necessary to establish a profile of the state of the piano duet when Dallas Weekley and Nancy Arganbright began their work is included.

Similarly, complete biographies of Weekley and Arganbright are beyond the scope of this study. Information that is considered necessary in understanding

important events in their lives and growth as musicians, scholars, and teachers is included.

The author of this study examined the publications of Weekley and Arganbright as a way to determine their impact on piano duet performance and literature. Due to their large output, an in-depth critique of all their publications was beyond the scope of this study.

Organization

This study is divided into six chapters. Chapter 2 provides a summarized history of the piano duet, an overview of piano duet literature, and recognizes other prominent piano duet performers. Chapter 3 gives a brief biographical background of Dallas Weekley and Nancy Arganbright that documents the seeds of their interest in piano duets and the formation of their personal and professional partnership, as well as their approach to teaching as a team. Their performing careers, including how they made some of their unique performance-practice decisions, will be covered in chapter 4. Chapter 5 examines their publications, including editions of duet literature by standard composers, original compositions and arrangements, and their books. Chapter 6 provides a summary of their influence on piano duet performance and literature as well as recommendations for further research.

Appendix A presents a table of standard duet literature edited by Weekley and Arganbright arranged chronologically and appendix B is a table of their original

compositions and arrangements. Interview guides for Weekley and Arganbright, their students, and their keyboard editors will be found in appendices C, D, and E. Appendix F is a list of available recital programs from their professionally-managed tours and Appendix G is available touring schedules from these years.

Related Literature

Literature reviewed for this study is divided into four categories: 1) literature providing a historical background of piano duet performance and literature, 2) similar studies documenting the contributions of music educators, 3) similar studies documenting the contributions of performing artists, and 4) previous interviews with Dallas Weekley and Nancy Arganbright.

Historical background of piano duet performance and literature

Schubert's Music for Piano Four-Hands by Weekley and Arganbright is unique in its in-depth analysis of Franz Schubert's duet literature. In addition to information about the literature, the book also includes an extensive bibliography of duet recordings, available editions of standard duet literature, and performers of duets and duos.[12] A list of historical piano duo performers is also found in Hans Moldenhauer's *Duo-Pianism*.[13] While this book focuses on two-piano repertoire

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[12] Dallas A. Weekley and Nancy Arganbright, *Schubert's Music for Piano Four-Hands* (White Plains, NY: Pro/Am Music Resources, Inc., 1990).

[13] Hans Moldenhauer, *Duo-Pianism* (Chicago: Chicago Musical College Press, 1950).

rather than music for four hands, it can be assumed that many of these performers also played duet literature, and many names are found in both the Weekley and Arganbright and the Moldenhauer texts.

An outline of sources that provide a historical background of the four-hand piano duet is limited to a small number of literature guides. A chronological view of these sources provides documentation of the changing opinion of the piano duet. Attitudes toward the piano duet at the end of the nineteenth century can be verified through historical piano literature texts. Both *A History of Pianoforte-Playing and Pianoforte-Literature* published by C. F. Weitzmann in 1897[14] and *The History of Pianoforte Music* published by Herbert Westerby in 1924[15] discuss duet literature by standard composers such as Brahms, Schumann, and Schubert alongside highly-esteemed important solo compositions when discussing composers' styles and contributions to the canon of standard classical literature. However, in Westerby's 1924 publication, he makes the following comment regarding Robert Schumann, "Since Schumann died, half a century has produced a profusion of all classes of works for four hands, and yet duet-playing is much less popular than it was."[16]

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[14] C. F. Weitzmann, *A History of Pianoforte Playing and Pianoforte Literature* (1897; repr., New York: Da Capo Press, 1969).

[15] Herbert Westerby, *The History of Pianoforte Music*. (New York: E. P. Dutton & Co., 1924).

[16] Ibid., 202.

This new view of the piano duet is seen in the 1940 publication *Four Hands-One Piano: A List of Works for Duet Players* by Alec Rowley.[17] Rowley begins his discussion by praising the use of duet arrangements as a way of experiencing symphonic literature, but cautions against ignoring original duet compositions. He maintains, "Ignorance of the fact of the existence of so many fine original works for four hands has led to a decline in duet playing, for mechanism has made possible the intimate study of those compositions which hitherto could only be obtained through arrangements."[18] Later Rowley continues, "only ignorance of the mass of material published has retarded the popularity and extension of this medium."[19]

In *Music for the Piano: A Handbook of Concert and Teaching Material from 1580 to 1952*, James Friskin and Irwin Freundlich dedicate an entire chapter of this book, typically thought of as an annotated listing of solo performance literature, to original four-hand duet literature.[20] However, their treatment of the piano duet also sheds light on the attitude toward the medium in 1954. The authors enthusiastically describe the duet's pedagogical purposes but seem to imply that, beyond teaching repertoire, the most popular materials were symphonic arrangements. Regarding original artist-level duet repertoire, the authors state, "By and large our piano students

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[17] Alec Rowley, *Four Hands-One Piano: A List of Works for Duet Players* (London: Oxford University Press, 1940).

[18] Ibid., A2.

[19] Ibid., 6.

[20] James Friskin and Irwin Freundlich, *Music for the Piano: A Handbook of Concert and Teaching Material from 1580 to 1952*. (New York: Rinehart & Company, Inc., 1954).

are not sufficiently acquainted with these works in which the composer has accepted the medium seriously and produced bona fide pieces for concert performance."[21] Friskin and Freundlich seem to be assuming that the existence of original performance literature for the piano duet was unknown, and would be a surprise to their readers.

This view is further documented by Frederic Ming Chang and Albert Faurot in their book, *Team Piano Repertoire: A Manual of Music for Multiple Players at One or More Pianos*.[22] Published in 1976, the book's introduction gives a short history of music for more than one pianist with only passing references to four-hand duet playing before moving to what seems to be the book's main focus, music for two players at two pianos. Like Friskin and Freundlich, Chang and Faurot dedicate a sizable portion of their history of the piano duet to nineteenth-century literature that is intended for amateurs and of lesser quality than standard performance literature.[23]

The beginnings of change in the perception of the duet as a viable performance medium can be seen in Ernest Lubin's book published in 1970. Much of his introduction is dedicated to factors that brought the four-hand piano duet into favor and that consequently brought about its decline. After making a fleeting reference to " a mass of flotsam and jetsam in the form of innumerable salon pieces

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[21] Ibid., 321.

[22] Frederick Ming Chang and Albert Faurot, *Team Piano Repertoire: A Manual of Music for Multiple Players at One or More Pianos* (Scarecrow Press, Inc.: Metuchen, NJ, 1976).

[23] Ibid., vii-xi.

and arrangements,"[24] Lubin then describes the history of the piano duet through the literature of standard composers and makes several pleas for readers to consider the literature as worthy of artistic concert performance.[25]

Cameron McGraw refers to the piano duet's "current revival" in 1981 with the publication of his book, *Piano Duet Repertoire: Music Originally Written for One Piano, Four Hands*.[26] After acknowledging that the large body of works written for this genre still needs to be better known, McGraw spends the bulk of his preface describing the history of the piano duet through important literature and composers, with only a passing reference to piano duet repertoire of lesser quality, "beyond the reductions, arrangements, adaptations, and curiosities lies a body of first-class and little-known works."[27] In the closing of the preface, McGraw also specifically calls upon professional pianists, as well as amateurs, to broaden their knowledge of four-hand piano duet literature.[28]

Books on the piano duet that seem to wholly imply a full revival of the medium include Howard Ferguson's *Keyboard Duets from the 16th to the 20th century*, published in 1995, and Weekley and Arganbright's publications *The Piano*

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[24] Ernest Lubin, "The Piano Duet: A Guide for Pianists" (Da Capo Press, Inc.: NY, 1970), p. 1.

[25] Ibid., 1-4.

[26] Cameron McGraw, *Piano Duet Repertoire: Music Originally Written for One Piano, Four Hands* (Indiana University Press: Bloomington, IN, 1981), ix.

[27] Ibid., xiii.

[28] Ibid., ix-xiv.

Duet: A Learning Guide and *Schubert's Music for Piano Four-Hands*, published in 1990 and 1996, respectively.[29] All make minimal reference to the mid-twentieth century's low interest in the duets and discuss the history of the medium through standard composers and repertoire as well as the large number of modern compositions brought about by the last decades' renewed interest.

There are a variety of approaches to describing the duet literature itself. Lubin writes in prose with chapters dedicated to composers' representative styles, and literature excerpts as examples. Weekley and Arganbright's *Schubert's Music for Piano Four-Hands* is in a similar style, with the authors organizing the book around a chronological journey of Schubert's biography and stylistic development, using his duet literature as examples. Friskin & Freundlich, Chang and Faurot, McGraw, and Ferguson all take more of an annotated bibliographic approach to what they saw as the entirety of the available duet repertoire. Entries are clearly organized by composer and title, with full publishing information and minimal commentary by the authors.

While all the authors extolled the pedagogical virtues of the four-hand piano duet, Ferguson's *Keyboard Duets* and Weekley and Arganbright's *The Piano Duet: A Learning Guide* are the only books that give suggestions on how to teach, practice, and perform the literature. Ferguson devotes an entire chapter to a colorful account of how to tackle the technical and musical problems often found in the piano duet, including pedaling, cuing, hand position and fingering, dynamics and tonal balance,

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[29] Howard Ferguson, Keyboard Duets from the 16th to the 20th Century (NY: Oxford University Press, 1995); Weekley and Arganbright, Schubert's Music for Piano Four-Hands; Weekley and Arganbright, The Piano Duet: A Learning Guide.

and redistribution of parts. The layout of *The Piano Duet: A Learning Guide* makes Weekley and Arganbright's pedagogical emphasis quite clear. The book is the size of a full score, and the prose is written in print large enough to be read even from the piano's music rack if the pianists are sitting on the bench. Ferguson's same technical difficulties are addressed by Weekley and Arganbright, but often with the addition of musical excerpts for the pianists to play to reinforce the written concepts. It is interesting to note that although all these authors emphasize the piano duet's history and literature as being built on amateur music making in the home, *The Piano Duet: A Learning Guide* is the only publication whose focus is a non-professional audience.

Studies documenting the contributions of music educators

Documenting the teaching techniques and materials of influential musicians is becoming more commonplace, and several similar studies have been undertaken in recent years. Dissertations have documented the contributions of Marienne Uszler,[30] Lynn Freeman Olson,[31] Boris Berlin,[32] Frances Clark,[33] Willard Palmer,[34] Jon

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[30] Karen Elizabeth Beres, "Marienne Uszler's Contributions to Piano Pedagogy" (DMA document, University of Oklahoma, 2003).

[31] Steven Lee Betts, "Lynn Freeman Olson's Contributions to Music Education" (PhD diss., University of Oklahoma, 1995).

[32] Laura Beauchamp, "Boris Berlin's Career and Contributions to Piano Pedagogy" (DMA document, University of Oklahoma, 1994).

[33] Robert Fred Kern, "Frances Clark: The Teacher and Her Contributions to Piano Pedagogy" DA diss., University of Northern Colorado, 1984).

[34] Kathleen Louise Schubert, "Willard A. Palmer's Contributions to Piano Pedagogy" (PhD diss., University of Oklahoma, 1992).

George,[35] Louise Bianchi,[36] and Margueritte Miller,[37] all of whose influence rests largely in their publication of materials for piano study, making them of particular relevance to this study. Of these studies, those on Uszler, Berlin, Clark, Miller, Bianchi and Palmer all included in-depth personal interviews of the subject by the author.

Weekley and Arganbright's publications include a substantial number of piano duets with a pedagogical purpose, written for elementary and intermediate-level students. Dissertations on Berlin, Clark, Bianchi, Palmer, Olson, and George all include discussions on the individuals' compositional techniques and goals when composing elementary-level pedagogical piano literature.

Just as this study will begin with a historical summary of piano duet performance and literature, the dissertations on Clark, Berlin, and Palmer all include a chapter that establishes the state of their respective fields before their contributions. Fred Kern's dissertation on Frances Clark includes a chapter on the history of piano teaching and piano methods,[38] Laura Beauchamp's dissertation includes a chapter on piano teaching in Canada and an additional chapter on the Royal Conservatory of

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[35] Dianne Evans Garvin, "Jon George: The Composer and His Contributions to Piano Pedagogy" (DMA diss., University of Miami, 1998).

[36] Samuel Stinson Holland, "Louise Wadley Bianchi's Contributions to Piano Pedagogy" (PhD diss., University of Oklahoma, 1996).

[37] Barbara R. Fast, "Marguerite Miller's Contributions to Piano Pedagogy" (PhD diss., University of Oklahoma, 1997).

[38] Kern, 18-62.

Music,[39] and Kathleen Schubert's dissertation on Willard Palmer includes a chapter on piano methods before detailing Palmer's contributions.[40]

The study on Willard A. Palmer is of particular interest as part of his legacy involves his use of light grey print to indicate editorial suggestions. Kathleen Schubert's dissertation on Palmer dedicates an entire chapter to the process Palmer used when creating new editions of standard piano literature, including extensive explanations given by Palmer himself, gleaned from the author's personal interviews. Topics covered in this chapter include detailed descriptions of Palmer's editorial approach to ornamentation, dynamics, pedaling, and tempo.[41]

Boris Berlin was a pianist known for his influence on Canadian piano teaching and literature through his work at the Royal Conservatory of Music. He was a prolific composer of pedagogical literature and materials such as the *Four Star Sight Reading* series, and in her dissertation Laura Beauchamp dedicates an entire chapter to his pedagogical publications. The chapter establishes the impact of his publications by documenting their longevity and use by a wide audience, and then addresses his approaches to certain pedagogical principles as evidenced in his compositions. There are brief summaries of selected parts of his materials, focusing on how they demonstrated his pedagogical ideals.[42]

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[39] Beauchamp, 20-77.

[40] Schubert, 68-126.

[41] Ibid., 203-243.

[42] Beauchamp, 172-288.

Samuel Holland's dissertation on Louise Bianchi is representative of a piano pedagogue whose influence partially rests in the proliferation of her ideas through workshops for piano teachers. In a portion of the chapter, "Monographs, Articles, Workshops," he documents Bianchi's influence by listing representative dates and places where she gave workshops showing her wide audience, then uses surviving notes, handouts, and advertisements of her workshops to show what information was disseminated at her many workshops. [43]

Steven Lee Betts's dissertation on Lynn Freeman Olson includes "Clinician and Media," documenting Olson's piano pedagogy workshops and radio interviews. Betts's evaluation centers around a report of the topics covered in some of Olson's highly-documented appearances, but without an exhaustive list of dates and places.[44] Karen Beres's dissertation on Marianne Uszler includes the chapter "Professional Activities Beyond the University" which documents Uszler's depth of participation in professional conferences and organizations. Conference proceedings and personal interviews of Uszler and her colleagues were used to provide a report of committee meetings and activities, and their lasting influences.[45]

Beres' dissertation on Uszler's contributions to piano pedagogy and Barbara Fast's dissertation on the contributions of Marguerite Miller to piano pedagogy are especially notable for their in-depth interviews and questionnaires as a means of

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[43] Holland, 267-298.

[44] Betts, 233-248.

[45] Beres, 90-108.

gathering information about their subjects. Interviewees included the subjects' academic colleagues, as well as collaborators on writing projects and publishers. There were also questionnaires sent to several other colleagues and collaborators, as well as former students. Information taken from all of these sources was combined with personal interviews to form a well-documented picture of Uszler's and Miller's activities and contributions to the field of piano pedagogy.

Studies documenting the contributions of performing artists

Several dissertations document the impact of performing artists on their field. The contributions of Gyorgy Sebok,[46] Teresa Carreño,[47] Lili Kraus,[48] and Abbey Whiteside[49] have all been reported through the subjects' performing and teaching philosophies.

Steven Roberson's study on Lili Kraus[50] and Cynthia Cortright's study on Gyorgy Sebok[51] are dissertations on pianists known for both their performing abilities and their teaching legacies. The authors establish each performer's legacy through

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[46] Cynthia Cortright, "Gyorgy Sebok: A Profile as Revealed through Interviews with the Artist, His Colleagues and His Students" (DMA document, University of Oklahoma, 1993).

[47] Anne E. Albuquerque, "Teresa Carreno: Pianist, Teacher, and Composer" (DMA thesis, University of Cincinnati College-Conservatory of Music, 1988).

[48] Steven Henry Roberson, "Lili Kraus: The Person, the Performer, and the Teacher" (PhD diss., University of Oklahoma, 1987).

[49] Patricia Ann Wood, "The Teaching of Abbey Whiteside: Rhythm and Form in Piano Playing" (DMA document, Ohio State University, 1987).

[50] Steven Henry Roberson, "Lili Kraus: The Person, the Performer, and the Teacher" (PhD diss., University of Oklahoma, 1985).

[51] Cynthia Cortright, "Gyorgy Sebok: A Profile as Revealed through Interviews with the Artist, his Colleagues, and his Students" (DMA document, University of Oklahoma, 1993).

concert reviews, active performing schedules, and successful students. Both Kraus and Sebok are quoted at length about their performing philosophies and their performing experiences throughout their lives. Roberson devotes a section to Kraus's critique of common performance practices, including stopping between movements and what she felt was the misuse of terminology such as "practice" and "memorize."[52] Similarly, Weekley and Arganbright are known for their challenges to the field of duet performance practices. They memorize their music rather than the conventional practice of using the score, and advocate the primo using the pedals rather than the conventional secondo pedaling.

Anne E. Albuquerque's thesis did not interview Teresa Carreño. Instead, she builds a narrative of Carreño's performing career through recital programs and Carreño's biography.[53] Patricia A. Wood's dissertation on Abby Whiteside builds a picture of Whiteside's playing and teaching philosophy through her writings and those of her students.[54]

Previous interviews of Dallas Weekley and Nancy Arganbright

While Weekley and Arganbright have published a large number of musical scores and recordings, information regarding how they made their editorial and

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[52] Steven Henry Roberson, "Lili Kraus: The Person, The performer, and the Teacher" (PhD diss., University of Oklahoma, 1985), 92-108.

[53] Anne E. Albuquerque, "Teresa Carreño: Pianist, Teacher, and Composer" (DMA thesis, University of Cincinnati College-Conservatory of Music, 1988), 18-38.

[54] Patricia A. Wood, "The Teaching of Abby Whiteside: Rhythm and Form in Piano Playing" (DMA document, The Ohio State University, 1987).

performance decisions is not nearly as plentiful. Published materials of this type are limited to a small number of interviews and feature articles written for music journals that have primarily piano audiences.

James Lyke published an interview with Weekley and Arganbright in the May-June 1982 issue of *Clavier* magazine, "Weekley and Arganbright: Piano Duettists on Tour." This interview is relatively brief, and deals with the duet team rather than them as individual persons. Questions covered a surface level of the team's literature selection and practicing techniques, and Lyke referenced "a great revival of interest in duets in recent years," in his questioning.[55]

A 1990 interview in *Clavier* "Weekley and Arganbright: Eighty-Eight Divided by Two" by John and Virginia Strauss addresses Weekley and Arganbright separately. This interview documents their views on piano duet literature and its changing perception throughout history. They also articulate their views on scholarly performance practice and its implications for performers. In this interview, they do not discuss their practicing techniques or their work as an ensemble.[56]

An interview by Heather Pettit, "A Passion for Duet Repertoire: An Interview with Dallas Weekley and Nancy Arganbright," was published in *Clavier* in 2004. This interview also quotes Weekley and Arganbright separately. They discuss their lives as a performing ensemble and give ideas on how teachers can solve student duet

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[55] James Lyke, "Weekley & Arganbright: Piano Duettists on Tour," *Clavier* 21, no. 5 (May-June 1982): 48-49.

[56] John Strauss and Virginia Strauss, "Weekley and Arganbright: Eighty-Eight Divided by Two," *Clavier* 29, no. 10 (December 1990): 10-13.

problems. They discuss their retirement from performing, which was recent at the time of publication.[57]

Dallas Weekley and Nancy Arganbright are unique in the piano field, excelling as performers, clinicians, composers, and editors. However, other than the introductory approaches of these three articles, no in-depth study has been done regarding the duet team.

[57] Heather Pettit, "A Passion for Duet Repertoire: An Interview with Dallas Weekley and Nancy Arganbright," *Clavier* 43, no. 6 (July/August 2004): 12-19.

CHAPTER TWO

HISTORICAL BACKGROUND OF PIANO DUET PERFORMANCE AND LITERATURE

A variety of factors throughout history have affected the development of the four-hand piano duet as a genre. Its progress from the beginning keyboard instruments of the fourth century to becoming an essential genre among nineteenth century composers, and now the current renaissance as a performance genre, encompasses many musicians and their literature. This overview of the historical background of the piano duet for two performers at one keyboard will highlight literature, social trends, and performers' opinions that represent its growth as a genre and its relationship to the piano duo for two performers at separate keyboards.

Beginnings of the Four-hand Piano Duet as a Genre

Keyboard duets have a colorful history that begins long before the invention of the modern piano (c. 1700). In *The History of Keyboard Music to 1700*, Willi Apel presents evidence of four-hand organ playing that can be traced back to the fourth century, with evidence of its increased prominence in the eighth and ninth centuries. Apel even argues that two players at one organ may have led to the beginning of organum, a form of early polyphony.[58] Historical references to keyboard literature for

[58] Willi Apel, *The History of Keyboard Music to 1700* (Bloomington, IN: Indiana University Press, 1972), 20-21.

more than two hands are often ambiguous about the exact instrumentation, meaning that the history of the duet coincides with the formation of the two-keyboard duo. In *Music for Two or More Players at Clavichord, Harpsichord, Organ: An Annotated Bibliography*, Sally Jo Sloane uses church records to document the presences of several organs and organists in some cathedrals. Sloane then describes multiple organs playing in the Italian concerted style of the sixteenth and seventeenth centuries literature that could have been either original or intended for instrumental ensemble.[59]

The earliest keyboard duet is attributed to the English virginal tradition in the late sixteenth and early seventeenth centuries and owes much of its history to the development of stringed keyboard instruments. The first undisputed keyboard duets were those by Thomas Tomkins (*A Fancy for Two to Play*) and his friend Nicholas Carlton (*A Verse for Two to Play on One Virginall or Organ*). Keyboards of sixteenth century virginals were only two feet long, so with the popular voluminous clothing styles of the period it would have been difficult for more than one player to sit at a keyboard. The size limitations of the virginal may explain why the compositions by Tomkins and Carlton are the first specifically designated as being for keyboard duet their contemporaries wrote pieces with a more flexible instrumentation.[60]

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[59] Sally Jo Sloane, Music for Two or More Players at Clavichord, Harpsichord, Organ: An Annotated Bibliography (New York: Greenwood Press, 1991), xi-xii.

[60]Howard Ferguson, *Keyboard Duets from the 16th to the 20th Century* (New York: Oxford University Press, 1995), 1.

The early seventeenth century produced several pieces written on three staves, without specifying instrumentation. Two staves were designated for the keyboard, but the third could be played on either the same keyboard, another keyboard, or a non-keyboard instrument. This practice represents a stage in the development of the four-hand duet that coincided with the development of the piano duo. The early English composers William Byrd and John Bull, along with French clavecinists Gaspard Le Roux and Francois Couperin, wrote in this three-stave manner. Bull's *A Battle and No Battle (Phrygian Music)* can be played as a duet, since the three lines never interfere with each other. The scoring of Byrd's *Ut Re Mi Fa Sol La, for Two to Play* makes it impossible to play at one keyboard, which undoubtedly indicates it was intended to be played with a keyboard and another melodic instrument.[61]

The French composers wrote more extensively in this three-stave format. Le Roux provided trio versions of his solo literature consisting of two written-out staves and a figured bass, with indications that they can be played on two harpsichords. Each player combines a single line with his own realization of the bass. Couperin included five similar pieces in his *Pieces de clavecin*, although he specifically calls them *pieces croisees* because the voices continually cross. Book 2 of Couperin's *Pieces de clavecin* contains one of the first compositions specifically and fully written for two

[61] Ibid., 1-2.

keyboardists, 'Allemande a deux Clavecins.' This piece was printed with one set of staves above the other, in what we refer to as modern score form.[62]

Other than this limited number of pieces, further development of the piano duet did not take place for either the organ or the virginal, and the piano duet developed as a genre separate from the keyboard duo. The harpsichord became the most popular keyboard instrument and was commonly found in the homes of the growing middle class.[63] However, playing two harpsichords together was impractical because they would need to be tuned exactly together. Even a single harpsichord sound was not particularly enhanced by two performers, since its design made it possible to double the voices by the use of stops . Also, the range of the typical harpsichord still was only approximately 5 octaves, and two performers sitting at one keyboard were physically uncomfortable.

Growing Popularity of Duets

The beginning of the history of the keyboard duet as a genre is popularly attributed to Johann Christian Bach whose sonatas for four hands were originally published in 1778 and 1780 although they were likely in existence for many years prior. In addition to contributing to the genre directly, the London-based Bach also

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[62] Ibid., 2.

[63] Arthur Loesser, *Men, Women and Pianos: A Social History* (New York: Simon & Schuster, 1954; reprint, New York: Dover Pub., 1990), 136.

mentored the young Wolfgang Mozart when he was staying in that city.[64] One might imagine them playing these pieces together, the first in a long tradition of master composers sharing music and friendship through duets.

Even so, two performers at one keyboard would have been considered a novelty. Novelty appears to have been one of the reasons behind Wolfgang Mozart and his sister Nannerl's first four-hand duet recital in London in July of 1765. Scholars believe that Mozart's Sonata in C, K. 19d was likely written for this occasion. Their father Leopold announced, "The two children will play upon the same harpsichord and put upon it a handkerchief, without seeing the keys." Leopold also wrote in a letter, "In London little Wolfgang wrote his first piece for four hands. No one has ever written a four-hand sonata before."[65] While history now tells us that many four-hand piano compositions predate Mozart's C Major Sonata, it is interesting to note that even from some of its earliest realizations the piano duet was fulfilling many functions: recreational chamber music, performance repertoire, and compositional outlet.

Mozart presumably continued to write his second and third duet sonatas, D Major, K. 381 and B-flat Major, K. 358, in his early teens to play with Nannerl. His final two duet sonatas, F Major, K. 497 and C Major, K. 521, are known as works

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[64] Ernest Lubin, *The Piano Duet : A Guide for Pianists* (New York: Da Capo Press, 1970), 9-12.

[65] Dallas Weekley and Nancy Arganbright, *The Piano Duet: A Learning Guide* (San Diego, CA: Neil A. Kjos Music Publishing Co., 1996), 4.

representative of his mature compositional style and were the last of his six completed works for piano duet.[66]

Even though the Mozart family was playing public recitals during their stay in London, Wolfgang's duet compositions themselves remained unpublished. Dr. Charles Burney, a well-known music teacher and historian based in London in the late eighteenth century, wrote the first widely published piano duets in 1777, *Sonatas or Duets for Two Performers on One Piano Forte or Harpsichord*.[67] Burney's compositions are not especially notable, but the preface gives insight into the growing predilection of composers toward using four-hand piano literature as a pedagogical genre.

> When there are two students upon the same keyed-instrument, in one house, they are in each other's way; however, by compositions of the following kind, they become reciprocally useful, and necessary companions in their musical exercises.
>
> Besides the *Amusement* which such experiments will afford, they may be made subservient to two very useful purposes of *improvement*, as they will require a particular attention to *Time*, and to that clair-obscure which is produced by different degrees of *Piano* and *Forte*. Errors committed in the *Measure*, by either of the performers of these pieces, who may accelerate, retard, or otherwhise break its proportions, will be sooner discovered, and consequently attended with more disagreeable effects, than if such errors were committed by a single player, unaccompanied; as the harmony, and consent of parts will be totally destroyed by the least deviation from strict time of either player, unless the other give way, and conform to the mistakes that are made. And with respect to the *Pianos* and *Fortes*, each Performer should try to discover when he has the *Principal Melody* given to him, or when he is only

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[66] Howard Ferguson, *Keyboard Duets from the 16th to the 20th Century* (Oxford: Oxford University Press, 1995), 7.

[67] Charles Burney, *Sonatas or Duets for Two Performers on One Piano Forte or Harpsichord*, (1777; reprint, ed. Pieter Minden, translated by Carol Ann Simpson, Wolfenbüttel : Möseler, 1988), ix-xi.

> to *accompany* that Melody; in order, either to make it more conspicuous, or merely to enrich its harmony.[68]

The publication of Burney's duets coincided with cultural circumstances that led to the simultaneous increase in composition of piano duets in England and continental Europe, and show the duet's growth as a source of home and social entertainment. Howard Ferguson describes three factors that influenced this trend: growth in music publishing, the size and popularity of the instrument, and a wealthy professional class that could afford music instruction.[69]

Burney's pedagogical use of the four-hand duet became more popular with other composers. Pieces composed with a pedagogical purpose by standard composers of the time include Haydn's *Il maestro e lo scolare* (The Master and the Pupil) Hob. XVIIa, and Turk's *Thirty Pieces for 4 Hands, Dedicated to Aspiring Players of the Klavier*.[70] Both have parts clearly designated for the teacher and the student with the teacher modeling melodic lines and rhythms for the student who is playing in a limited position.

Franz Schubert is one of the most prolific composers of the piano duet and his approach demonstrates a marriage between the pedagogical, social, and artistic aims of a master composer and the growth of the piano duet as a mature genre. In 1818 and again in 1824, Schubert was the piano teacher for the two teenage daughters of Count

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[68] Ibid., xi.

[69] Ferguson, 5.

[70] Ferguson, 5-6.

Johann Karl Esterhazy and he composed many dances, marches and variations for them.[71] Among these pieces, often in a popular military band style, is the D Major *Marche Militaire*, Op. 51, No. 1 (D. 733). The *Marche Militaire* was frequently arranged for other instrumentation and survived throughout the nineteenth and twentieth centuries as one of the most popular piano duets of all time.[72] While these short popular dances are not Schubert's most noteworthy duets, they do show his knowledge of the popular and pedagogical aspects of composing.

Schubert's duets involving artist-level technique were written slightly later. These pieces suitable for concert performance are among the best known of the entire duet repertoire and feature many of the same signature compositional characteristics of his concert solo literature. Written in 1824 and almost forty minutes in length, the Sonata in C Major, Op. 140 (D. 812) "Grand Duo" is his longest four-hand composition. Its thick textures are so reminiscent of full orchestration that Robert Schumann was convinced Schubert intended it to be a symphony, and performers are faced with the ensemble difficulties of sharing notes and pedaling for contrasting articulations.[73]

The Fantasy in F minor, Op. 103 (D. 940) was written in 1828. Along with the solo piano Wanderer Fantasy, Op. 15 (D. 760) written in 1822, this duet fantasy

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[71] Ferguson, 10-11.

[72] Dallas Weekley and Nancy Arganbright, *Schubert's Music for Piano Four-Hands* (White Plains, New York: PRO/AM Music Resources, Inc., 1990), 38-39; Ferguson, 12; Lubin, 63.

[73] Dallas Weekley and Nancy Arganbright, *Schubert's Music for Piano Four-Hands* (White Plains, NY: PRO/AM Music Resources, Inc., 1990), 44-47.

represents the transition of the four-movement piano sonata into a single large-scale work. However, this work is also notable for its distinct melodies. Cameron McGraw refers to the fantasy as "[beginning] with one of Schubert's most sublime and radiant melodies,"[74] and Ernst Lubin states, "it is overflowing with Schubert's loveliest and most beguiling melodies."[75] Both McGraw and Lubin also consider it one of the most popular and often-played four-hand duets of all time.[76]

The Romantic era brought continued development for the piano duet as a genre, with composers creating piano duet versions of their own original compositions. This allowed them to experience their music in greater complexity than would be possible through two-hand solo arrangements. Felix Mendelssohn, documented as playing duets with both his sister Fanny and his friend Ignaz Moscheles, arranged his popular overture to *Midsummer Night's Dream* for four hands only a few months after composing the original orchestral version.[77]

Similarly, Franz Liszt's original output for piano duet is negligible, but he did arrange much of his own music for four hands, including all of his Symphonic Poems.[78] Two four-hand duets that remain in the current performance repertoire are *Weihnachtsbaum* ("Christmas Tree" Suite), a collection of Christmas carols and

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[74] McGraw, 255.

[75] Lubin, 51.

[76] McGraw, 255; Lubin, 51.

[77] Lubin, 77.

[78] Lubin, 116.

pieces inspired by Christmas nostalgia, and an arrangement by Liszt of Mephisto Waltz No. 1 brought back into print and made famous by Weekley and Arganbright. This Mephisto Waltz is becoming known for its virtuosity within the four-hand duet literature, and is often found on duet competition programs.

Continuing the tradition of familial duet partners started by the Mozarts and the Mendelssohns, Robert and Clara Schumann played four-hand duets together and with various other partners. Robert is quoted in correspondence to Clara saying, "Oh, how I yearn to play duets with you some time, as we often used to do."[79] While Robert Schumann's compositions for duet have a hint of childhood nostalgia in their themes (*Kinderball,* Op. 130 published in 1853), they also require a mature technique and musicality. Schumann's union of childhood themes in performance music foreshadows the approach found in the duets of later French composers including Ravel, Debussy, and Fauré.

Johannes Brahms frequently played duets with both Robert and Clara Schumann, and his *Variations on a Theme of Robert Schumann*, Op. 23 were written in recognition of his friend and duet partner Robert.[80] Brahms's own duets are often performed and represent the importance of the four-hand duet in his creative compositional process. Both the Op. 39 Waltzes and the *Hungarian Dances,* WoO 1 were originally composed for duet before being arranged for other media by the

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[79] Joachim Draheim, preface to *Works for Piano Four Hands*, v. 1 by Robert Schumann (Wien: Schott, 2007), vi.

[80] McGraw, 39.

composer and remain popular today in all their forms. Brahms also composed the *Liebeslieder* waltzes for piano duet and vocal quartet using the texts of poems by Georg Friedrich Daumer, Op. 52 and Op. 65 with later editions for piano duet alone, Op. 52a and Op. 65a.[81]

The French piano duet in the late nineteenth century represents another juncture in music and culture, with several French composers utilizing childhood themes along with more advanced technical demands. Georges Bizet's *Jeux d'Enfants*, Op. 22, Maurice Ravel's *Ma Mere l'Oye*, Gabriel Fauré's *Dolly Suite*, Op. 56, and Claude Debussy's *Petite Suite* all present a nostalgic look at childhood games and stories through the eyes of adults.

Bizet's *Jeux d'Enfants* is a set of twelve pieces depicting playful aspects of childhood, including a swing, a spinning top, and a ball. Lubin writes that although Bizet is typically known for his operas, *Jeux d'Enfants* was "a perfect springboard for [Bizet's] truly remarkable gift of musical illustration."[82] Lubin describes Fauré's *Dolly Suite* as being more representative of moods, represented through the gentle rocking of the opening *Berceuse* and the carefree dancing of the *Kitty-Valse*.[83] Ravel's *Ma Mere l'Oye* takes yet another approach, with Ravel depicting French fairy tales including *Le Petit Poucet* (the little boy who left a trail of breadcrumbs on his way into the woods only to find the birds had eaten them when it came time for him

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[81] Ferguson, 15-16.

[82] Lubin, 146-7.

[83] Lubin, 148-50.

to go home) and *Laideronnette* (the little girl who was the empress of the pagodas).[84] Debussy's *Petite Suite*, written in 1889, is said to have a "similar charm and intimacy"[85] to the works of Bizet, Fauré, and Ravel. The titles of its four movements (*En bateau, Cortège*, *Menuet*, *Ballet*), however, do not have childhood connotations.

Twentieth Century Piano Duet Preceding Weekley & Arganbright

With the advent of the twentieth century, the development of the piano duet again coincided with the duo in its development as a performance genre. In the eighteenth and nineteenth centuries, the piano duet was an immensely popular pedagogical and compositional tool, and composers such as Schubert, Mendelssohn, Schumann, and Brahms composed serious, well-received duet literature. However, the popularity of the piano duet at the turn of the twentieth century also seems to have been its downfall as it gained a reputation as the music of amateurs and salons.

At the same time, the two-piano duo was achieving popularity among serious performers, and many solo artists also occasionally performed as members of two-piano teams. Some piano-duo teams became quite prominent as concert performers. In addition to the duo repertoire, they began including a limited amount of four-hand piano duet literature on their programs. However, contemporary journal articles and interviews demonstrate that, even though professional duo teams occasionally were

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[84] Lubin, 150-53.

[85] Lubin, 154.

including it on their programs, most still did not view the duet literature as a concert medium.

Pianists forming duo teams included Josef and Rosina Lhevinne, a husband and wife team who performed occasionally as a duo team in addition to their teaching at Juilliard and Josef's notable solo performances. In an *Etude* article from 1933, the Lhevinnes spoke to the growing popularity of two-piano literature and why they preferred playing it to duets:

> Two piano playing is practically virgin territory and this, perhaps, is its chief interest. The possibilities of entertainment and instruction, both to the performers and their hearers, are virtually limitless. [86]
>
> If the emphasis has thus far been laid upon four-handed playing upon two pianos, it is because that work is of greater interest to us than four hands at one piano. Musically, its scope is richer. And, from that point of view of the playing itself, the players have greater freedom, for each one can draw upon both bass and treble, and each one is master of his own pedaling![87]

Lhevinne student Robert Fizdale joined with Arthur Gold to perform as a team from 1944-1982. Their careers were built exclusively on their work as a team, rather than their ensemble performances acting as a supplement to larger solo careers. They premiered many works for the two-piano medium including pieces by John Cage, Samuel Barber, Darius Milhaud, and Francois Poulenc. They also performed four-

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[86] Josef and Rosina Lhevinne, "Four Hands that Play as Two…" *Etude* 51, no. 12 (December 1933), 809.

[87] Ibid., 810.

hand duet repertoire, but always on two pianos.[88] This decision seems to illustrate the same opinion as the Lhevinnes: that performing as a duo is always preferable to performing as a duet.

Allison Nelson and Harry Neal toured the United States in the 1950s and 1960s as a two-piano team and published the book *Wave as You Pass* documenting their travels. Nelson and Neal did not perform four-hand duet literature, but they did mentor Weekley and Arganbright early in their careers. Weekley and Arganbright studied with Nelson and Neal for an extended period during the summer of 1959 and credit them with help in developing a working ensemble relationship that transferred to a four-hand approach.

Weekley and Arganbright describe the excitement of two-piano teams touring the country.

> In the United States, World War II having begun in 1941, the arts became a lower priority in the grand scheme of things. While many of the smaller towns may have bought a piano in the 1930s, maintenance and replacement soon fell by the wayside. So, when we first began to tour in the 1960s, two-piano teams had become popular because they all carried their own pianos. Among them were Nelson and Neal, Luboshutz and Nemenoff, and Vronsky and Babin. For a town lacking a good piano, it was a great advantage to hire two-piano teams bringing their pianos. Also, the appearance of two grand pianos on a stage was glamorous; people enjoyed the showmanship involved. Old concert programs are evidence that many of the duos, such as Whittemore and Lowe and Ferrante and Teicher, would play standard "classical" repertoire for the first half of the program, then go to show tunes, popular music, and arrangements. [89]

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[88] Michael Steinberg and Ruth B. Hilton, "Fizdale, Robert" In *The New Grove Dictionary of Music and Musicians,* edited by Stanley Sadie (London: Macmillan Publishers, 2001).

[89] Nancy Arganbright, interview by author, Daytona Beach, FL, February 24, 2009.

By the mid-twentieth century, artist-level pianists who wanted to expand their keyboard ensemble literature dabbled in two-piano literature. While these two-piano teams did perform and record duet literature, this literature was not a priority in their performances. Duet literature, previously referred to in piano literature texts alongside most standard solo literature, now was relegated to passing references of arrangements and pedagogical materials.[90]

An article published in *Etude* magazine in 1941 is representative of the prevailing attitude toward duet performance. In "The Art of Piano Ensemble," Stephen West encourages the use of two-piano playing as a way of building ensemble and musical skills such as balance, rhythm, reading, and note accuracy with students of all ages.[91] He makes the following reference to teaching the same skills through the four-hand piano duet:

> Two-piano playing is as different from ordinary duet playing (four hands at one piano) as it is from solo work. Its ultimate beauty lies in the richness of sonority and volume released by the two instruments, and this can never be duplicated on one alone. Also, when working at one piano, the two players sit too close for complete freedom. Again, one plays the Primo (or important) part while the other takes the Secondo (or obbligato) throughout the entire duet, a circumstance which nullifies the possibility of balance between the voices. And, lastly, the technical resources of the two players at one piano are decidedly limited. Four-hand duets are very pleasing to hear, and they provide a measure of ensemble training which is decidedly better than none at all; still, in order to explore the fullest possibilities of piano ensemble work, two pianos are just twice as valuable as one.[92]

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[90] For more discussion of the history of the perception of the piano duet as seen through its treatment in literature guides and journal articles, see pp. 10-15 of this document, "Historical Background of Piano Duet Performance and Literature."

[91] Stephen West, "The Art of Piano Ensemble," *Etude* 59, no. 1 (January 1941), 5.

[92] Ibid.

In *Etude* published in 1944, Ralph Berkowitz begins an article, "Original Music for Four Hands: A Reference Article of Real Value to Teachers," with the following statement:

> Few piano masterworks are as little known as those for two players at one instrument. Many pianists as well as music lovers are probably unaware of the richness and variety of original music for four hands, a repertoire considerably larger than that for two pianos.
>
> There is a peculiar misconception in most people's minds concerning piano duets. These are generally thought to consist of orchestral and chamber music arrangements, and, perhaps, some salon pieces by Moszkowski and Scharwenka. Most duet collections, as a matter of fact, are made up of these very things. Yet almost all the great masters composed four-hand music; and in some instances one may discover truly remarkable works in this medium. The finest of these compositions are much more than piano pieces set for a larger range than one pianist can manage. The great piano duets are essentially great pieces of chamber music.[93]

Dallas Weekley recounts his first experience with piano duets in the 1960's: a recital at Indiana University with his teacher, Sidney Foster, and Nancy Arganbright's teacher, Walter Robert. The performers played arrangements of popular melodies but treated it almost as a show rather than a serious presentation of musical scholarship and discipline. One partner combed his hair while the other was playing![94]

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[93] Ralph Berkowitz, "Original Music for Four Hands: A Reference Article of Real Value to Teachers," *Etude* 62, no. 1 (January 1944), 27.

[94] James Lyke, "Weekley & Arganbright: Piano Duettists on Tour," *Clavier* (May-June 1982), 48.

Weekley and Arganbright describe how standard four-hand duet literature remained popular in Western Europe, even while it was diminishing in significance in the United States.

> I think it is partly because most of the important composers and publishers of piano duets lived in Western Europe; piano duets were *Hausmusik* , an integral part of people's lives. Mozart, Beethoven and Schubert had lived among them. While I don't like to play into the idea that Europeans are superior to us culturally, I do concede that their musical culture bloomed much earlier, so their roots in this music are much deeper. Our own country has considered social music to be the "popular" genre, while what we refer to as "classical" was an integral part of the Europeans' social lives.
>
> Another reason why doit-yourself music making in the home fell by the wayside in the United States: there were new technologies related to entertainment, and opportunities for venturing outside the home, especially at night, were rapidly appearing. The invention of electric lighting, movies, radio, telephones, the record player, all had a great effect. Distractions were pervasive@ We no longer had to provide our own music by sitting at the piano, as my grandparents had done. They had a little family "Band," every member playing an instrument, volunteering to play for social gatherings—dances, weddings, and the like. This was very common, especially in rural areas. It could hardly qualify as chamber music, but it was the same idea! [95]

Even though the 20th century likely will be remembered as having produced many more contributions to the duo repertoire than the duet repertoire, contemporary compositions for four hands at one piano do exist and are becoming well known among performers and teachers. Francois Poulenc's *Sonata* (1918) and Samuel Barber's *Souvenirs*, Op. 28 are both frequently found on recital programs, and Igor Strainvsky has written two sets of pedagogical duets: *3 Easy Pieces* (1915) has an

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[95] Nancy Arganbright, interview by author, Daytona Beach, FL, February 24, 2009.

elementary-level secondo part, while *5 Easy Pieces* (1917) has an elementary-level primo part. Both are frequently included in anthologies of pedagogical duets.

Several literature guides and articles on duet literature have recently been published, beginning in 1971 with Ernest Lubin's *The Piano Duet: A Guide for Pianists*[96] and continuing with Cameron McGraw's *Piano Duet Repertoire: Piano Literature Originally Written for One Piano, Four Hands* in 1981.[97] The 1990's boast three significant publications; *Schubert's Music for Piano Four-Hands* by Weekley and Arganbright in 1990,[98] Howard Ferguson's *Keyboard Duets from the 16th to the 20th Century* in 1995,[99] and *The Keyboard Duet: A Learning Guide* in 1996, also by Weekley and Arganbright.[100] Interestingly, the two latter books have a significant focus on the logistics involved in learning and playing piano duets.

Duet literature is also increasingly seen as a performance genre. In 2007 Music Teachers National Association added a Piano Duet category to their national competitions for the High School Senior Division, and in 2009 MTNA announced

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[96] Lubin, Ernest. *The Piano Duet: A Guide for Pianists*. NY: Da Capo Press, Inc.,1970.

[97] Cameron McGraw, Piano Duet Repertoire: Music Originally Written for One Piano, Four Hands (Bloomington, IN: Indiana University Press, 1981).

[98] Dallas A. Weekley and Nancy Arganbright, *Schubert's Music for Piano Four-Hands* (White Plains, NY: PRO/AM Music Resources, Inc., 1990).

[99] Howard Ferguson, *Keyboard Duets from the 16th to the 20th century* (NY: Oxford University Press, 1995).

[100] Dallas A. Weekley and Nancy Arganbright, *The Piano Duet: A Learning Guide* (San Diego: Neil A. Kjos Music Company, 1996).

that this category will be renamed the MTNA-Weekley and Arganbright Senior Piano Duet Competition.

CHAPTER THREE

BIOGRAPHICAL SKETCHES, PARTNERSHIP AND TEACHING

Dallas Weekley and Nancy Arganbright have attributed their success, in part, to the synergistic nature of their relationship. While they came from different backgrounds and had different musical and personal experiences, they both developed a passion for classical music. Dallas Weekley's romantic approach to music is juxtaposed with Nancy Arganbright's more refined classical approach. When they began playing duet literature, they found that their different perspectives combined to produce a well-balanced musical result.

Dallas Weekley: Biographical Sketch

Dallas Weekley was born May 15, 1933 to Naomi Cox Weekley and Thomas Weekley in Sparks, Georgia.[101] Weekley's father owned and operated furniture stores in the state of Florida, and his childhood was spent in several towns including Tarpon Springs, La Belle, Fort Myers, and Arcadia, where he graduated from high school. While neither of his parents was a musician, they both supported their children's musical interests. Weekley remembers his neighbors coming over for many evenings of family music-making with his older sister playing the piano, his older brother

[101] Dallas Weekley, email correspondence with author, March 16, 2009.

singing, and Dallas Weekley playing the accordion. He was exposed to the arts in various ways, including listening to classical music on the record player and hearing his older brother read poetry.

Weekley's fascination with the piano began when a visitor to their family's house taught him to play the popular song from the beginning of the twentieth century, "Glowworm." He recalls, "Shine, Little Glowworm, Glimmer, Glimmer….I was about four or five years old and I thought, that is the most beautiful thing I have ever heard! I must learn to play the piano!"[102] However, it wasn't until he was eight years old that Weekley began formal music instruction. His family was living in La Belle, Florida, which at that time was in the Everglades of South Florida. This first teacher taught him mostly parlor-type pieces rather than standard literature.

His music education took a different turn when the family moved to Fort Myers, Florida. There he began learning from Margaret Kinander, an artist-level pianist who studied with famed teacher Isabelle Vengerova.[103] While Weekley personally valued his lessons with Kinander, looking back he realizes that the repertoire choices were not appropriate for his age:

> She was an excellent teacher, and she was extremely encouraging. Her one fault was that she never gave me easier pieces—you didn't learn in increments. She started me right out with Beethoven sonatas, Mozart concertos, and at twelve it was overwhelming. So, I think the thing she taught me was to persevere and never give up, and to just keep working, because I worked so hard to please her.[104]

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[102] Dallas Weekley, interview by author, Daytona Beach, FL, February 23, 2009.

[103] Dallas Weekley, email correspondence with author, March 16, 2009.

[104] Dallas Weekley, interview by author, Daytona Beach, FL, February 23, 2009

Weekley continued to work with her through high school and until he began his undergraduate work.

When it came time to choose a path for his undergraduate school, Weekley was certain he wanted to pursue a career in music. However, he did not immediately begin his college education at Indiana University. For one summer he attended Stetson University in DeLand, Florida. At the time Stetson University was affiliated with the church Weekley's family attended and they wanted him to study there. Weekley wanted to study with Sidney Foster at Florida State University, however, and he transferred there in the fall of 1951. But that same semester, Sidney Foster began teaching at Indiana University. When Weekley transferred to IU the following summer, he finally was able to study with Foster. "And then, summer, June [1952], is when I enrolled in Indiana, and I was ecstatically happy! I stayed for the Bachelor's, Master's, and Doctorate. I just loved that place!"[105] Weekley credits Foster with building his technique and filling in the repertoire gaps formed during his pre-college years, which were spent working on a few pieces of literature that were too difficult for him.

Weekley considers the master classes he attended throughout his university studies as influential in his growth as a musician and teacher. Foster held master classes at his home every Sunday afternoon and Weekley remembers the constructive

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[105] Ibid.

criticism he received from the group, both on his solo work as a student and later when he and Arganbright would perform duets.

Nancy Arganbright: Biographical Sketch

Nancy Arganbright was born March 29, 1936 to Martha Keller Arganbright and Harry Arganbright in Georgetown, Indiana, a small town near Louisville, Kentucky.[106] Her parents performed as amateur musicians and were ardent lovers of classical music. Harry Arganbright's occupation was telegrapher, but his passion was the flute. He was invited to join the Louisville Symphony but declined, because at that time he would not have been able to support his family with the position. Martha Arganbright had a business degree and was an amateur pianist who often accompanied her husband during concerts at local churches and nursing homes.

Nancy's parents were so exclusively enthusiastic about classical music that they never played popular music in the home. Her father, especially, was an opera lover. Arganbright remembers:

> I remember my father, every Saturday afternoon, would make a ritual of turning on the Metropolitan Opera. He would lie down on the floor, put a pillow on the floor, and he would close his eyes and listen for the entire afternoon. And he played recordings all the time. In fact, when I was born, he began to hold me in his arms and walk and move me in his arms to the music of Mozart and Beethoven. It was just intuitive on his part. He hadn't read anything about the psychology of it, but I firmly believe that because of that I learned phrasing, and practically at birth, I learned what made sense, and what was balanced.[107]

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[106] Nancy Arganbright, email correspondence with author, March 16, 2009.

[107] Nancy Arganbright, interview by author, Daytona Beach, FL, February 23, 2009.

In the midst of a home that valued music and musical training, Arganbright began formal musical training at the age of five. She describes her experiences with her first piano teacher as "disastrous," because the teacher gave her inappropriately difficult literature and wrote in the letter names of the notes. This handicapped her reading ability, because her first experiences were with reading the letter names instead of learning how to read the notes themselves.

When Arganbright was eight years old, she began studying with Gertrude Pierce Wolpert, who had earned degrees from Eastman and the New England Conservatory in Piano Pedagogy. Arganbright continued to study with her through high school and until college. Wolpert gifted the Weekleys with a grand piano on the occasion of their marriage and even attended their 1964 Carnegie Hall Recital debut. Wolpert used some piano duets in her lessons for sight reading, and this was Arganbright's first experience with the duet literature. She did not have Arganbright study artist level duet literature for performance, however.

When it came time to apply for college, Arganbright hoped to attend a large performance school but was discouraged by the cost. She realized how fortunate she was to be from the state of Indiana where she could attend Indiana University-Bloomington, a highly regarded performance school, and pay in-state tuition.

At Indiana University, Arganbright studied piano with Walter Robert. Robert encouraged a classical approach to piano technique and helped Arganbright develop a scholarly approach to the interpretation of piano repertoire. However, Arganbright

credits Sidney Foster, with whom she studied while Robert was on sabbatical, with being her "mentor of technique."[108] Weekley and Arganbright both credit Foster's approach to technique as keeping them injury-free through their many years of practicing and concertizing.

> The first person that taught me analytically about technique was Sidney Foster, and he was from the Vengerova school of relaxation and positioning the body for gravity relative to the keyboard. He emphasized the heaviness of the arm providing power rather than forcing, and that was like the sky opening to me. I really did not understand various approaches to putting those keys down in an effective way to create various tone colors and to be powerful without exerting, and that was so wonderful, that experience that I had with Sidney Foster.[109]

> All of these workshops that you find in conventions—state conventions, national conventions, they are all about wellness, because people injure themselves. And I have never had a thought about an injury. I have never had any kind of stress in my hands, ever, and goodness knows we practiced for hours and hours a day. The Vengerova-Foster approach is so great—I am a huge advocate.[110]

Personal Relationship, Marriage, and Family

Dallas Weekley and Nancy Arganbright met when they were both students at Indiana University in Bloomington, Indiana. However, Weekley is older than Arganbright and was a graduate student when she began her studies as an undergraduate. Arganbright remembers that this difference in age and degrees created an initial barrier:

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[108] Ibid.

[109] Ibid.

[110] Ibid.

> I can remember that I would notice him in the hall, because he was noisy and always had a crowd of people around him, usually laughing. There were pianists taking their break. But at [Indiana University], at least, undergraduates were not expeted to sicalize with graduates. It wasn't anything that anybody told you, but you felt it, and it was understood.[111]

Weekley was not only a graduate student but also had dinner at faculty members' homes. So Arganbright was quite surprised when he invited her to sit with him in the cafeteria one evening.

> And so, one day I was in the cafeteria. I had just broken up with a boyfriend, so I was sadly going through this cafeteria line by myself. I saw him in the distance, and he waved me over. I looked behind me thinking his gesture couldn't have been for me, and undergraduate! He did it again, and said, 'Come on over, come on over!' I took my tray there and say down, wondering, 'What is this?' There I was with graduate students! I thought, 'Well, this is surprising!' It became obvious that Dallas was accustomed to fraternizing with both fellow grad students and faculty. I was in awe because, as a shy person and out of respect tomy superiors, I never made easy conversation with them. Dallas was comfortable with the people I had placed on pedestals! I was impressed.[112]

Not long after that meal, Dallas Weekley and Nancy Arganbright went on their first official date. They drank Coca-Cola and listened to popular music at the student union, which was the expected first-date routine at the time. However, each of them was secretly bored and did not know or like the popular music they were hearing. Luckily, soon after that disastrous first date Weekley invited Arganbright to keep him company on a one-hour car trip to Indianapolis. They refer to this date as

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[111] Ibid.

[112] Ibid.

when they got to know each other and realized they had many common musical interests.

> When he asked me to ride along with him to Indianapolis to meet this friend—only an hour's drive—he started asking me 'Twenty Questions.' He would mention an opera and ask, 'Do you know this opera?' and I would respond, 'I love the opera!' Persisting, he would ask 'Do you know this aria?' And not only did I know the tunes, but also the words and plots.
>
> My love affair with opera had begun at age 16 when I developed a crush on the tenor Mario Lanza; I had learned his roles, and more broadly, most of the best-known operas. I listened to opera obsessively during that phase. Dallas thought I knew everything about opera but truly, he had just asked all the right questions! [113]

Even though they both acknowledged a strong personal connection on the car ride, various personal and professional commitments kept them from pursuing a steady relationship until months later. Arganbright played a recital of concerto repertoire in her hometown of New Albany, Indiana, and Weekley accompanied her on the second piano part. Neither of them had any idea that they would soon become well known for their professional partnership.

In the spring of Arganbright's third year of undergraduate study they became engaged and decided to marry that summer. Arganbright's father at first disapproved of the marriage, fearing it would disrupt the hopes he had of her becoming a professional concert artist.

At this point in 1957, Weekley had just completed his Master's degree and secured a job teaching piano and music-related courses at Huntington College, a small college in northeast Indiana. His fraternizing with faculty at Indiana University

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[113] Ibid.

was useful in persuading Wilfred Bain, then the Dean of the School of Music at Indiana, to allow Arganbright to finish her degree by transferring her last few remaining credits and returning to Bloomington to give her degree recital and graduate in 1958.

Cultivation of Professional Partnership

For their wedding, Nancy Arganbright's childhood piano teacher, Gertrude Wolpert, gave them the generous gift of a Mason & Hamlin grand piano. The morning after they were married, Weekley went to the piano and began his customary routine of practicing in the early morning, leaving Arganbright with no piano on which to practice. On this first day of their marriage, they played duets together for the first time when they found a book of Mozart duets in a stack of music accidentally left in the piano bench. Weekley and Arganbright initially played duets because of the practical reality of having only one piano. However, they kept pursuing the genre because they found they loved the literature.

> We had no idea there was so much wonderful repertoire. Mozart, (not as much Beethoven), Brahms, and the Romantics; the French composers. The more we started looking, the more we were just amazed at the beauty of the repertoire, and nobody was playing it in this country![114]

In his first semester at Huntington College in 1957, Weekley played a well-received solo recital. He wanted to give another recital that semester and decided to program some of the duet repertoire he and Arganbright had been playing at home.

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[114] Ibid.

It was after this recital that Weekley and Arganbright began to realize they had discovered a unique niche in the field of piano performance and decided to pursue duets professionally. The reaction they received from most audiences was overwhelming support and interest for duet repertoire. Weekley and Arganbright immediately began focusing on duet repertoire in 1957, and neither has given another recital of solo literature since that time.

Not long after their first recital, Weekley and Arganbright heard a performance by the flourishing two-piano team Allison Nelson and Harry Neal. This meeting led to the beginning of a professional mentorship with Nelson and Neal that was influential in the early years of Weekley and Arganbright's career.

> Nelson and Neal, a two-piano team, played a concert in Huntington, Indiana when we were living there. We were inspired by their playing (which included a few one piano, four-hand pieces), especially their musicality, spontaneity, ensemble, and the fact that even their piano duets were played from memory. We invited them to our home the following day to ask whether they would consider teaching us. They replied that they had not taught before, but said that if we would care to come to their home in Paris, Tennessee, and rent a house for about two months, they would accept us. That was summer, 1959.
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> They were most helpful to us—Allison Nelson was an exceptionally musical pianist who showed us many technical approaches specific to piano ensemble. Harry Neal taught us much about making a concert career. Together, they suggested that we specialize in the one piano, four-hand medium, since all other piano ensembles in the U.S. were two-piano teams. The advantages were in 1) being unique in the American concert scene, and 2) playing whatever piano was available, rather than carrying two grand pianos on a bus, as they and most other two-piano teams were doing.[115]

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[115] Nancy Arganbright, email correspondence with author, March 24, 2009.

A dinner party in Huntington, Indiana in 1959 led to the acquisition of their first New York-based manager. A representative from the Community Concert Series was in town for a fund-raising drive, heard Weekley and Arganbright play at a dinner party, and believed they would be well received in the series. Arganbright describes the popularity of the Community Concert Series in the 1960s.

> Community Concerts, which was a subsidiary of Columbia Artists Management (NYC), provided concert series for many hundreds of communities throughout the USA and Canada for many years. A single [representative] would go into each town, staying there for a week, running a fund-raising campaign for the following year's series and guiding the local organizers in choosing the artists for that year. Most of the artists under the Columbia Artists Management were available through Community Concerts, which included most of the renowned artists of the day. A few artists would be invited each year to present themselves in a mini-recital before the NY [representatives] in the hope of being promoted in those communities. We benefited from being known to these [representatives] through one of their conventions.[116]

The representative asked if Weekley and Arganbright could meet and play for an agent in New York City, but they could not afford to travel. The agent happened to be visiting family in Cincinnati, Ohio over the upcoming Christmas holiday. Weekley and Arganbright, then living in Indiana, talked it over and decided that they could afford the relatively inexpensive drive to Cincinnati and meet the prospective agent at her family's home. Their meeting was a success, and they signed their first contract with New York-based management on January 1, 1960.[117]

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[116] Nancy Arganbright, email correspondence with author, March 24, 2009.

[117] Dallas Weekley and Nancy Arganbright, interview by author, Daytona Beach, FL, February 23, 2009.

Balancing Performing Careers and Family

Their son David Lance Weekley was born November 29, 1958 while Dallas and Nancy were living in Huntington, Indiana and Dallas was teaching at Huntington College. Lance often traveled with them on tour as a young child, and eventually Martha and Harry Arganbright (Nancy's parents) moved to Huntington so they could help take care of Lance. Nancy Arganbright describes balancing their growing careers with their growing family:

> Our son, Lance, was only one year old when we signed the contract with our first concert manager on January 1, 1960. We immediately agreed that our career would never be a higher priority than our child. While he endured many hours of our practicing, we never once hired a "sitter" to keep him when we were out of town. Instead, we drove him to his grandparents' home (about 150 miles out of the way), or we took him with us! After a few years his grandparents moved to Huntington IN, where we lived.[118]
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> When we were practicing at the Indiana University School of Music [when Dallas was working on his Doctoral degree] we usually placed a soft comforter under the grand piano and gave Lance a new little box of Legos (cost less than paying a sitter, and more fun!) with which to amuse himself for hours. As our friends passed by our practice room they would peer into the little window and ask permission to take Lance for a little "break" (involving an edible or drinkable treat). This so delighted him that he began to call to us 'Break!' when he wanted ice cream or candy.[119]

Although he was young at the time, Lance Weekley still remembers traveling with his parents while they were performing. The excitement surrounding recitals made an especially strong impression:

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[118] Nancy Arganbright, email correspondence with author, April 10, 2009.

[119] Nancy Arganbright, email correspondence with author, April 10, 2009.

> New York in the early sixties had an unforgettable buzz of excitement, especially to a small child. Audience reaction was usually quite surreal for a child. I didn't quite know what to make of it. I just knew that it seemed to be less magic (as the audience seemed to think) and more the result of lots of hard work.[120]

Nancy Arganbright tells how she saw the wide range of people and places Lance experienced through his travels help shape him as an adult:

> When we were living in Europe (1964) he was five years old, so we placed him in a Viennese kindergarten where he promptly learned to speak the language of his classmates. Otherwise his paternal grandmother, who had come to Austria to stay with us, provided for his care while we practiced and performed. Needless to say, these experiences caused him to become very adaptable, an attribute that has served him well in his career as a commercial pilot. 'What?' you ask, 'He is not a musician?' No, he chose a different path. While we would have welcomed him to our music world we felt he deserved to make his own career choice, and he seemed to be fascinated with aviation even as a young child. We are very proud of his expertise.[121]

Cultivating a Professional Career

Dallas Weekley taught piano at Huntington College from 1957-1964, and during that time they lived in Huntington, a small town in Northeast Indiana, while traveling to and from their concerts. While at Huntington College, Weekley was the Chairman of the Music Department and also taught piano and music history courses.

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[120] Lance Weekley, email correspondence with author, March 6, 2009.

[121] Nancy Arganbright, email correspondence with author, April 10, 2009.

In 1964, however, they decided to capitalize on their recent Carnegie Hall performance (1963) and spend time performing in Europe. Weekley took a leave of absence from his position at Huntington College and the entire family spent the year in Vienna. Arganbright describes their reasons for relocating to Europe:

> We moved to Europe for a year with three purposes in mind: to meet the goal set by our manager of a European tour, to do research on Schubert, and to absorb another culture.[122]

Weekley and Arganbright met all three of these goals, including a performance in Brahms Hall in Vienna. They also had the opportunity to study original Schubert manuscripts and first editions and live in Vienna as a family. Arganbright chronicles how the family experienced some of the difficulties one might expect from a young couple moving to Europe with their small child:

> The first memory of our European experience was financial shock when we stepped off the plane! We had set out armed with the Frommer *Europe on $5 a Day*, and, based on that title, enough money and some cushion to get us through a year. We immediately discovered that the $5 was *per person*! That meant that we now had to multiply our costs at the Bed & Breakfast by *three*.[123]

Furthermore, they also found that they needed to make photocopies of the original manuscripts so they could continue their study of primary sources when they arrived back in the United States. At that time (1964) making copies was rare and the

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[122] Helen Smith Tarchalski, "The Renaissance of the Piano Duet—An Interview with Weekley and Arganbright," *Keyboard Companion* (Autumn 2005: Vol. 16, No. 3), 55.

[123] Ibid.

original manuscripts had to be transported off-site in armored cars to a place where they could be copied, all at the Weekleys' expense. Dallas's mother was kind enough to lend them the money to continue their trip.[124]

Upon returning from Vienna in 1965, Dallas Weekley left Huntington College and accepted a position on the piano faculty of the University of Wisconsin-La Crosse, where he taught applied piano, group piano, and music appreciation courses. Nancy Arganbright soon joined the adjunct faculty as well, teaching group and applied piano.

Following this European tour, their performing careers began to flourish and they began to perform up to 40 concerts per year from 1965-2000, all while maintaining active teaching schedules. They were gone for up to three weeks at a time and credit supportive administrators for allowing them to creatively adjust their schedules so that they could pursue their performance opportunities without their students sacrificing in the quality of instruction.[125]

In 1980 Weekley and Arganbright began their relationship with Kjos Publishing Company with the release of the first volume of *Twice as Nice*. Their first volumes were new editions of standard repertoire published in an open score format with the primo printed above the secondo. Later publications included original educational repertoire and the publication of two books: *Schubert's Music or Piano Four-Hands* in 1990, and *The Piano Duet: A Learning Guide* in 1996.

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[124] Ibid.

[125] Ibid., 54.

Dallas Weekley retired from full-time employment at the University of Wisconsin-La Crosse in 1993, after 28 years with the University. The Weekleys moved to Daytona Beach, Florida, where they remain active in the performing arts. Although they retired from active performing in 2000, both Dallas and Nancy are active with the Daytona Beach Symphonic Society, where Dallas is Chair of the Artistic Advisory Council. They still actively compose and travel across the country to promote piano duets through Kjos Music Company workshops.

Teaching

Private studio teaching

Throughout their years in La Crosse, Wisconsin Weekley and Arganbright kept a private studio with students of all ages in addition to their faculty positions at the University of Wisconsin-La Crosse. Even during the time they maintained an active performing schedule of duet repertoire they both made a point of keeping 1-2 private students in their home studio and were simultaneously successful teachers of solo literature as well.[126]

David Schober, Assistant Professor of Music Theory and Composition at Queens College, studied with Dallas Weekley as a pre-college piano student from 1986-1992 in La Crosse. Although Schober's studies with Weekley focused on solo literature, he was an aspiring composer who won a prestigious BMI Student Composer Award in 1991 while studying with Weekley. In retrospect, Schober

[126] Nancy Arganbright, telephone interview by author, February 1, 2010.

appreciates how his winning composition reflects the quality literature to which he was exposed through his work with Weekley:

> I was impressed at how it was, in fact, a good piece. It reflected my interest and training at that time, which was very little, compositionally speaking. But it reflected a good ear and good instincts, and a sort of musical passion that does reflect the kind of teaching I was fortunate enough to be receiving at that time.[127]

David Reedy currently operates a large piano studio of 600 students in La Crosse, Wisconsin and studied with Weekley as an undergraduate student at the University of Wisconsin-La Crosse beginning in 1983. Reedy occasionally studied duets with Weekley and Arganbright in addition to standard solo literature, and remembers how Weekley applied skills learned through duets to his solo studies.

> The biggest thing that I learned from them, which was really good to get as a solo performer as well, were the tricks, especially note redistribution. I became really good at figuring out the best or easiest way to accomplish something that wasn't necessarily printed that way on the page. And because of their ensemble work they were constantly crafting ways to do that in the pieces that they played. So they translated that into solo literature as well, as it became more and more advanced. Even though I was [only playing] two hands [in solo literature], sometimes there was a better way to distribute the notes that made more sense, and they were really attuned to that.
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> I really learned the most by listening-- a lot about balance and about being very much attuned to ensemble. That is to me the biggest benefit to duets. You aren't just on your own, you are part of something bigger than just yourself, so I think it helped me as well as a solo performer to listen very carefully to rhythm, to nuances, to subtlety, to balance, to all those things.[128]

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[127] David Schober, telephone interview with author, February 16, 2009.

[128] David Reedy, telephone interview by author, February 13, 2009.

Schober recalls that while they had a demanding approach to his piano studies, they also displayed a remarkable kindness that influences his own current approach to teaching:

> Among the things that impressed me about them was how they were demanding and serious, but still established a great rapport with their students. They had, and continued to have, a wonderful sense of humor. They are very human people. Their humanity shows through all the time. They are concerned about world events and people less fortunate, and all that compassion for human beings comes through in their teaching. And, I think that, through a variety of influences, including theirs, those are things that I strive to achieve in my own teaching, too.[129]

Duet teaching philosophy

Weekley and Arganbright speak to the unique opportunity of working as a team when teaching applied students, even when teaching solo literature. Approaching students and their literature from differing perspectives often led to a fresh perspective for both students and teachers.

> We often exchanged students. We did this when the proposed repertoire of that student was closer to one or the other of us, and also when it seemed that we were making the same comments to a student over and over with limited results. It was a wake-up call for all concerned to change teachers or students, and considered refreshing. Sometimes when a student finds that more than one teacher calls for improvement in an area, it becomes more compelling.[130]

They give the following advice on introducing duet literature into their applied piano lessons, always beginning with students partnering with their teacher:

> We begin by having the student play with our partnering with him, usually having the student play the primo part at first. We do this as soon as they are

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[129] Schober.

[130] Nancy Arganbright, telephone interview by author, February 1, 2010.

> comfortable and have some confidence in their solo playing, as early as late-elementary level. We choose music that's somewhat easier than their level of solo playing, since they must be concerned about sharing the keyboard, staying together, etc. Once they are comfortable playing with one of us, we begin to think about which of our other students might be appropriate partners.[131]

When approaching their studio teaching, both Weekley and Arganbright believe that every interested student deserves the opportunity to learn. Even if their students decline to pursue careers as professional musicians, they believe educating future consumers of live and recorded performances is both legitimate and important and that piano duets are especially useful and important in educating these non-occupational musicians.[132]

Master Classes and Four-Hand Festivals

Weekley and Arganbright are frequently featured as teachers in piano duet master classes. When given a choice, however, they prefer to avoid the implied superiority in the term "master class" and instead a title such as "Time of Sharing and Learning." Interactions with students in master classes and four-hand festivals are always a way to learn new repertoire and gain new interpretive insight, and they prefer to reflect that in the title of the session.[133]

Their popularity and success with master classes is likely a reflection of their organized and student-centered approach to teaching duets. When teaching together

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[131] Nancy Arganbright, telephone interview by author, February 1, 2010.

[132] Nancy Arganbright, telephone interview by author, February 1, 2010.

[133] Nancy Arganbright, telephone interview by author, March 25, 2009.

they each verbally address the pianist playing the part with which each was most familiar, to help provide a sense of structure to the class and avoid confusion.[134]

Their goal in master classes is to guide the performers toward the most musical performance possible while providing specific suggestions for managing the logistical intricacies involved in playing duets. They are careful to consider students' teachers who are often in the audience, especially if there are incorrect notes. They make a point of marking incorrect notes privately instead of publicly announcing them, so the student and teacher are less likely to be embarrassed publicly.[135]

For many years Weekley and Arganbright hosted Four-Hand Festivals at the University of Wisconsin-La Crosse. For one week, established duet pairs would attend lessons and masterclasses during the day and spend evenings discussing duet performance and literature over dinner parties hosted at Weekley and Arganbright's home. David Reedy remembers being impressed by their commitment to being gracious hosts after a long day of work:

> One thing I remember about their four-hand fests was that we worked hard all day long, and they would do this week-long thing. But once we finished it was fun time. And they provided a full dinner. Which, almost all of them, they *made*, all day after a full day at work. They could work so hard during the day, but once we hit a certain time, everybody had fun. And they always made sure everybody had fun, and that is what they have always been like.[136]

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[134] Nancy Arganbright, telephone interview by author, March 25, 2009.

[135] Dallas Weekley, telephone interview by author, March 25, 2009.

[136] Reedy, February 13, 2009.

Phyllis Hyken attended several Four-Hand Festivals as an adult, beginning in 1982. She also remembers their enthusiastic approach to duet literature as inspirational and counts Weekley and Arganbright as a substantial influence in her decision to pursue piano teaching as her full-time occupation:

> It changed my life that first time [I attended a Four-Hand Festival], because I found out—I play pretty well, but I'm not going to get any better. But I found that I *could* get better, just by working with them.[137]

University of Wisconsin-La Crosse

This student-centered approach is also represented through their success on the music faculty at the University of Wisconsin-La Crosse. While on the faculty, Arganbright taught 6-8 applied students per semester. Weekley taught 12-15 applied students in addition to class piano, piano literature, and music appreciation classes.[138] The music appreciation lecture courses had a large enrollment of up to 100 students and included students from all majors and disciplines and led to him being well-known and recognized around campus. His popularity and excellent teaching led to the student body voting him Outstanding Teacher of the Year multiple times during his 28-year tenure on the faculty.

Weekley and Arganbright also represented the University through their extensive tour schedules, and the University allowed flexibility in their teaching schedules when they were touring for up to three consecutive weeks during the

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[137] Phyllis Hyken, telephone interview by author, March 5, 2009.

[138] Dallas Weekley, telephone interview by author, February 1, 2010.

academic year. This made it possible for Weekley to continue his concert career that meant so much to them and flourished in these years while also maintaining a full-time tenured position at the university. In a letter dated Fall 2003, the Chancellor refers to their being designated as "University Treasures" and issues to them a standing invitation to return for week-long residencies as long as they wish even after Weekley's 1994 retirement from his full-time faculty position. [139]

[139] Judith L. Kuipers, Chancellor, University of Wisconsin-La Crosse in correspondence to Dr. Dallas A. Weekley and Ms. Nancy Arganbright-Weekley, August 3, 1993.

CHAPTER FOUR

CONCERT PERFORMING CAREERS

Beginnings of Success

Dallas Weekley and Nancy Arganbright began performing duets largely for practical reasons. Duet literature allowed them to share their single household piano early in their marriage and was a way for them to present programs of varied repertoire during Weekley's first college teaching position. Their motivation to pursue it as their professional focus, however, stemmed from both the literature itself and the overwhelmingly positive response of their audience. Arganbright describes:

> I really think the two things that were impetus and encouragement to us to keep going were, first, the quality of the music we were finding, that was so inspiring. And the second thing was the kind of responses we were getting when we played. It was very reinforcing. People were asking for more! They were saying, 'This is really interesting! I have never heard piano played four hands at one instrument, and when can I hear you again?' That kind of response is very encouraging and reinforcing.[140]

Their first experience with a duet recital was one they heard by Sidney Foster and Walter Robert at Indiana University in the 1950's. That recital was a light-hearted performance of salon music. Weekley describes his first impressions of playing duets

[140] Nancy Arganbright, Interview by author, Daytona Beach, FL, February 23, 2009.

with Arganbright as being more serious. "I wanted to continue it the moment I hit the first note. I thought, 'This is gorgeous music.'"[141]

Both Weekley and Arganbright were amazed with the audience reactions when they started programming duet literature on their recitals in 1957-58, Weekley's first year at Huntington College. He relates the following:

> People said to us, 'We really like this more than a solo recital.' Nancy might play primo on the first piece, then I for the second piece; we switch back and forth. This lends variety, and it is visually interesting. We musicians sometimes forget to consider the visual aspects of the concert stage. [142]

Practicing and Performance Preparation

Both Weekley and Arganbright remember enjoying piano duet performance and literature from the very beginning of their marriage. Weekley also remembers working through typical problems inherent with two pianists at one instrument, such as appropriate voicing and adjustments for space.

> I don't have an early recording of our playing. It was probably very mechanical, probably had poor balance with too much equality between the hands. We hadn't focused enough on the importance of subduing the less important musical lines. We hadn't begun to think of our four hands as if they were the voices of a string quartet.[143]

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[141] Dallas Weekley, Interview by author, Daytona Beach, FL, February 23, 2009.

[142] Arganbright, February 23, 2009.

[143] Weekley, February 23, 2009.

They also developed a routine when learning new repertoire to balance learning their individual parts with addressing ensemble difficulties from the beginning of their study.

> First we read through the piece to see if we like it! Then, as we are reading git, we are marking: high wrist, low wrist, anyplace where there might be conflicts. Little by little, we find areas where one must accommodate the partner, such as with shared notes. Then, we work separately. As teachers and parents of a young child we had to be efficiency experts in time allotment. So, we don't waste the other's time while we learn our own parts. However, ti si very important that we meet together often, to make sure we aren't reinforcing something by ourselves that isn't going to work when the other person is there. We have to make sure we have found everything relative to our close proximity, and to make some interpretive decisions. Youd on't want it to become too solidified in your own way, because that's not ensemble. That's not chamber music. So, you have to practice for a while separately, so as not to waste the other's time as you work on technique, nuts and bolts, but then you may have to change some of those fingerings! Once we have learned the basics of our own parts, almost all of our practicing is together. It's a great advantage to be living in the same household! [144]

They both acknowledge that memorizing their performances of piano duets meant that they had to be especially prepared before going on tour.

> And when our program was learned, we would usually leave on tour in September. In preparation, we would play for our classes to secure our memory. Then we would play a recital in our living room for friends, or sometimes in the recital hall, during which time an excellent cook would prepare a dinner to be served in our home as a reward to our friends for lending us their ears. People would often ask, 'Why do you find it necessary to go through your program so many times before going on tour?' For the security! One dares not walk onto a stage as a professional concert pianist without having gone through this process, especially when playing from memory.[145]

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[144] Dallas Weekley and Nancy Arganbright, Interview by author, Daytona Beach, FL, February 23, 2009.

[145] Ibid.

They also established a method of dealing with disputes that arose because of their different approaches to music. They found that Weekley's romantic approach to literature and Arganbright's classical approach often led to some heated conversations on the appropriate interpretation of a piece. They spent a summer studying with the duo-piano team Allison Nelson and Harry Neal in 1959, who suggested they designate the primo player as the "conductor" of that piece. If they still failed to reach an agreement after a reasonable discussion, the primo made the decision. To be fair, each of them played primo for approximately half of every recital.

Both Weekley and Arganbright mention that even though their different approaches to literature led to frequent disputes at the keyboard, they never let it carry over into their personal and professional lives. Both also credit their close living and working relationship with enabling them to practice together as often as possible. They shared an office at the University of Wisconsin-La Crosse where they could practice for short periods of time between students or during lunch, and they often had their son, Lance, playing underneath the piano while they practiced at home.

Even though they shared the roles of primo and secondo, they always kept the same role in each piece and never changed parts once they had learned the repertoire. They felt their time was best spent learning new literature.

Performances for family and friends were a frequent part of Weekley and Arganbright's preparation, and many remember their dedication to practice. Their son, Lance Weekley, recalls his father practicing early in the morning:

> I remember my father as being the one at the piano by 7:00 AM in his bathrobe with a large two-quart mixture of either Kool-Aid or iced tea. It would not be unusual for him to still be there late in the day.[146]

Performance Practice Decisions

Memorization

From their first duet recital at Huntington College in 1957, Weekley and Arganbright realized it would be an uphill battle to have the four-hand duet literature they discovered seen as legitimate additions to the canon of standard classical repertoire. They decided to memorize their music as a way of showing they viewed their study and performance of duet literature as seriously as they viewed solo literature.

> It frustrated us that people knew only the frivolous literature and the least important classical pieces [of four-hand duet literature], like the [Schubert] *Marche Militaire*. It is cute, but it isn't a significant piece of music. Because people tended to reach for the easiest duets available, they were unaware of the concert repertoire. We asked ourselves, 'What can we do to convey to the public the high regard we have for this music, to help them feel the same kind of respect and love for it? What do soloists do? They memorize the music. When they walk out on the stage they have totally digested their music. They've inhaled it, they have integrated it into their souls, and we need to do the same thing. This is what will draw attention to the fact that duets are concert music, and not mere filler for people to play when they haven't learned their solos.' It is a pet peeve of ours when people inform us, with broad smiles, that they're going to perform duets because they didn't get their solos learned! The implications here are sobering. [147]

However, they found that memorizing duet literature was much more difficult than memorizing solo literature:

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[146] Lance Weekley, Interview by author, March 6, 2009.

[147] Nancy Arganbright, interview by author, Daytona Beach, FL, February 23, 2009.

> Of course, when you start memorizing, it is harder to memorize only a part. Solos are easier to memorize, I think. It is as if you were going to recita a poem, saying only every other word! And so, I painfully memorize in a different way than Nancy does. She has a very, very good ear, and every note is in relation to the previous one; she memorizes very fast, by intervals, which she attributes to the Hindemith method of ear training. I, on the other hand, memorize by a combination of kinesthetic memory and visual memory, blocking the music visually on the keyboard. Aurally, of course, one sings one's part, but that is harder if it is the secondo part! And then for security, I go a step further. I play both hands separately, and sometimes, every other measure. In preparation to play at the Kennedy Center, I could play the program in my sleep, even visualizing it on the keyboard. Without this kind of over-learning I would be terrified![148]

They also found they needed to have the other person's part memorized. It was sometimes difficult, however, to draw the distinction between having the other part internally memorized but not playing it. On occasion they even played each other's part in performance, not separating the two parts in their inner hearing. The process of internalizing the music enough to memorize it also led them to examine note redistribution and develop more efficient voicing than was in the original editions.

They started memorizing their duet literature for performances almost immediately after their first duet performance in 1957 and never returned to performing with the printed score. Weekley recalls a time early in their careers when they were tempted to return to the security of the printed score.

> I was strongly tempted to use my score at least once. It was the first time we had ever played the [Fauré] Dolly. It was brand new, and we were playing it in Fort Wayne [Indiana], at what I thought would be an intimate setting, a Women's Club. So, I thought, this is a good time to try it out. But the lady

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[148] Dallas Weekley, interview by author, Daytona Beach, FL, February 23, 2009.

> who introduced us announced, 'I would like to introduce some distinguished people in our audience today. We have [so-and-so], critic of the *Washington Post*. He is visiting his sister here, and has come to hear Weekley and Arganbright. And we also have…' naming other special guests. By this time my heart was in my throat and I was thinking, 'This is not a good place to be trying something out!' I thought, 'I would just give anything to throw that score up there!' [149]
>
> You see, once we had determined to play only from memory, to use the music would have been admitting defeat. And we weren't going to give in to temptation that way, because it would have been addictive. It would have been so much easier. It would have betrayed our own convictions about what we wanted to do and how we wanted to do it. Nobody was making us do anything. It was purely our choice. [150]

Primo pedaling

Their approach to pedaling the four-hand duet literature represents an unusual departure from historical performance practice. Popular conventional wisdom dictates that the secondo player pedals for both performers because the secondo part is more frequently in control of the harmonies. However, Weekley and Arganbright often have the primo player operate the pedals so it can shape and breathe with the melodic line. Weekley describes their historical research that helped them reach this departure from typical twentieth century performance practice:

> Mozart never wrote pedal marks in his duets; he had knee pedals that could affect the right or left sides independently. Just by lifting his leg, he could lift the felts away from the strings. Schubert, also, never wrote peda marks in his duets. Mendelssohn was the first major composer to include pedal marks. He performed with his sister, Fanny, and his teacher, Moscheles, and especially Clara Schumann. He marked the pedal in both parts, including placement above the primo right hand, as if to say, 'breathe with the phrase.'

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[149] Dallas Weekley, interview by author, Daytona Beach, FL, February 23, 2009.

[150] Nancy Arganbright, interview by author, Daytona Beach, FL, February 23, 2009.

> Then, later, Liszt had [pedal marks in his duets] in a variety of placements in the score. We know that Liszt and Gottschalk sent the music in advance to the people [with whom they would play duets]. List would play solo recitals, but he always liked to end with four or six hands. He would sometimes sit at one piano alone, joined by two pianists at a second piano. I would assume that both Liszt and Gottschalk, both being very strong pianists, would have taken the primo parts, also pedaling. We know that Robert Schumann's wife, Clara, when playing duets with her daughter Marie, always played primo. Her grandson said this was because her hearing was not good, and that she always pedaled.
>
> In the twentieth century, Nelson and Neal, Demus and Badura-Skoda, and Vronsky and Babin all advocated having the primo player control the pedals.[151]

Performance Repertoire

Throughout their 40-year performing career, Weekley and Arganbright performed only duet literature originally composed for four hands at one piano. They felt there was so much duet literature that needed greater exposure, and there was no need to expand into music for two pianos. Always aware that they were looking to establish themselves as highly regarded performers, they also took great care in sequencing and selected the repertoire for their concert programs. They selected a wide variety of repertoire that was of the highest quality and would be appealing for all of their audience members, from Brahms Hall in Vienna to small community performances in the American midwest. They attribute part of their success to their time spent considering their audiences when selected program repertoire. Available

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[151] Ibid.

programs from their 40-year professional performing career can be found in Appendix F of this document.

They considered the first work on each program very carefully, usually relying on a piece that was full of energy to draw in the audience. This opening number was often the Mozart *Sonata in D Major K. 381*, Mozart *Andante and Variations K. 501* or a collection of short Schubert or Brahms dances. The Poulenc *Sonata* was included on the majority of programs, as was the Schubert *Fantasy in F Minor*. Other twentieth century pieces they favored were the Bernhard Heiden *Sonata for Four Hands* and Robert Russell's *Places*, Op. 9. Programs often ended with one of Franz Liszt's own virtuosic duet arrangements of his solo literature; Hungarian Rhapsody No. 2, No. 12, or the *Mephisto Waltz*. They re-introduced the *Mephisto Waltz* to the canon of standard duet literature through their Rediscovered Duet Literature series with Kjos Publishing Company, and it is now performed in many duet competitions.

Noteworthy Performances

Carnegie Hall

During the course of their performing careers, Weekley and Arganbright brought piano duet literature to many important performing venues, both nationally and internationally. They made their Carnegie Hall debut October 23, 1963, but had the misfortune of competing against the premiere of Benjamin Britten's *War Requiem* for reviewers.

> We were devastated to find that Benjamin Britten's "War Requiem" was being premiered that same night in New York City, and all of the critics were there. We walked the streets for half of the night awaiting reviews, but in vain. We felt desperate. Theodate Johnson, who owned *Musical America* magazine, had attended our recital and was so impressed by our playing that she gave us a quote to use in our subsequent publicity: 'a brilliant success.'[152]

Brahms Hall, Vienna

Soon after their New York Carnegie Hall debut, Weekley took a leave of absence from his teaching at Huntington College and the family spent 1964-1965 in Vienna. This time in Europe included several important performances in venues such as Brahms Hall in Vienna. Reviewers noted that their November 27, 1964 debut was met with both critical and popular success:

> *Die Arbeiter Zeitung*, November 27, 1964
>
> The American piano duo, Dallas Weekley and Nancy Arganbright, introduced themselves in Brahms Hall in a very effective manner through original four-hand piano music.
> Mendelssohn's *Allegro Brillante* bloomed in the complete magic of its romantic virtuosity. The audience was swept along by the perfect performance of this work.[153]

> *Kurier*, November 27, 1964
>
> They form an excellent team which is very well balanced in every respect, and is in command of great musicality and a highly developed technique.
> The fact that both artists performed all these original works from memory heightened the effect. The audience in Brahms Hall showed its appreciation through enthusiastic applause.[154]

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[152] Nancy Arganbright, email correspondence with author, March 25, 2009.

[153] Concert review in *Die Arbeiter Zeitung* [Vienna], November 27, 1964. Translation from personal archives of Weekley and Arganbright.

[154] Concert review in *Kurier* [Vienna], November 27, 1964. Translation from personal archives of Weekley and Arganbright.

Brussels, Belgium

Following their Brahms Hall debut, Weekley and Arganbright performed in Brussels, Belgium. Reviews document both their overwhelming success and what would have been the established presupposition regarding duet literature in the early 1960's:

> "Four-Hand Piano Duo", *La Libre Belgique*, November 30, 1964.
>
> In piano literature, four-hand music represents a poor relative. This is a fate that it certainly does not merit, as proved by Dallas Weekley and Nancy Arganbright.
> These two virtuoso artists were warmly applauded, and it was just, for the real artistic pleasure they afforded their very attentive and very interested listeners.[155]

> "Four-Hand Piano at the Atelier", *La Metropole,* December 7, 1964.
>
> The program presented by Dallas Weekley and Nancy ARganbright had the particular interest of presenting works written originally for four hands, a form of execution seldom employed in our time.
> Having specialized in the presentation of these works, the two American artists displayed a real pianistic talent, each on his own account, and actually blended into one, to such a degree that they give the illusion of one body with four arms. The large audience showed them their satisfaction by vigorous applause.[156]

Wigmore Hall, London

In early December 1964 Weekley and Arganbright performed in both Leicester and London, England. The Leicester review further represents the changing view toward piano duets. It begins with a statement qualifying the piano duet as a

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[155] "Four-Hand Piano Duo." Concert review in *La Libre Belgique* [Brussels], November 30, 1964. Translation from personal archives of Weekley and Arganbright.

[156] "Four-Hand Piano at the Atelier." Concert review in *La Metropole* [Brussels], December 7, 1964. Translation from personal archives of Weekley and Arganbright.

performance genre, and then gives an in-depth review of the Bernhard Heiden *Sonata* as a new work.

"Faith Still in Piano Duets", *Leicester Mercury*, December 4, 1964.

> Many musicians feel that four hand on a piano are two too many. It is true that the piano duet has not attracted a large repertoire; its main appeal to composers at one time was the convenience as a vehicle for orchestral transcriptions. But the gramophone record has removed the need for do-it-yourselves symphonies—except, of course, for the rewarding pleasure they give to the enthusiastic performers, even of average ability.
> Dallas Weekley and Nancy Arganbright, however, have faith in the worth of the piano duet and, at yesterday's Museum and Art Gallery lunchtime concert, they purposely played music which had been composed exclusively for four hands.
> Dallas Weekley and Nancy Arganbright played the [Heiden] sonata with authoritative confidence and the whole of their programme was expertly and tastefully interpreted apart, perhaps, from the Mozart (K 501) Andante and Variations which suffered a bit in lack of inner clarity from overpedalling.[157]

"Uncanny Intuition", *Daily Telegraph*, London, December 14, 1964.

> The playing of the American duettists, Dallas Weekley and Nancy Arganbright, appearing for the first time in London at Wigmore Hall on Saturday evening, brought a breath of fresh air to what can often prove a dispiriting experience.
> Here were two young artists, husband and wife, who knew how to impart their own obvious enjoyment in original works written for this medium.
> They have an uncanny intuition for exact timing and excellent techniques. There was nothing mechanical about their playing…[158]

Dubna, Russia, U.S.S.R.

In 1990, Weekley and Arganbright were appointed Musical Ambassadors to the Soviet Union by Wisconsin Governor Tommy Thompson. The following review

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[157] "Faith Still in Piano Duets", Concert review in *Leicester Mercury*, December 4, 1964.

[158] "Uncanny Intuition", Concert review in *Daily Telegraph* [London], December 14, 1964.

from their performance Dubna, Russia represents their continued international success over twenty years after their European debut:

> "Cultural and Personal Exchange Brings Joy", *The Dubna News*, August 7, 1990.
>
> Having established within themselves a style with clarity of tonal phrasing, finesse of expression, they are true masters of ensemble work.
> Their breadth of creativity is rich in variety. They master the strict music of the Baroque, the clarity and excitement of Romanticism, and the dynamism and expressiveness of the twentieth century.
> The breathing together, the unity of the ensemble, the touching, the mutual understanding, make one listen to them with intense concentration. Their "together-ness," and wonderful teamwork permit them to find unforgettable and unique nuances.[159]

Additional American Performances

In the 40 years after their 1964 Carnegie Hall debut they performed in the Kennedy Center for Performing Arts, numerous Music Teachers National Association Conferences, and repeatedly in the prestigious Myra Hess Concert Series in Chicago. They supplemented these major performances with countless tours around the country for the Community Concert Series and local and state music teacher conferences.

Their touring with Community Concert Series took them to venues across the United States including Arizona, Massachusetts, Pennsylvania, Maryland, California, Utah, and Texas. It was the upper Midwest, however, that was ubiquitous in their concert schedule. Every year they performed countless venues in Minnesota, Illinois, Iowa, Missouri, and their home state of Wisconsin. While these engagements

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[159] "Cultural and Personal Exchange Brings Joy", *The Dubna News*, August 7, 1990. Translated by I. Kourtsekidze.

included high-profile performances at events such as the 1980 Music Teachers National Association National Conference in Washington, D. C., they also included various small towns with performances in school auditoriums and community venues. Including Community Concert Series, University of Wisconsin and community service events, Weekley and Arganbright performed approximately 40 concerts per year throughout the 1970's, 1980's, and the 1990's before their retirement from performing in 2000. Available tour dates can found in Appendix G of this document.

They performed several times on the Dame Myra Hess Concert Series in Chicago, including 1982 and 1987, and these performances were especially memorable. Nancy Arganbright remembers the pressure of playing from memory on a live national broadcast, and how it led to almost altered state of consciousness during the performance.

> Yes, I remember, that was live! And it was national. So, you can imagine how terrifying that would be, from memory, with such a heavy responsibility there. I remember sitting in the green room, which had a window. I remember looking across the street, and there was an enormous clock. Every minute it would go 'click', and that minute hand would move. And I thought, 'Oh my goodness!' It really made me very, very nervous to be in that countdown, because I thought, when I walk out there, I have to be perfect. I can't be less than perfect!
> Then, I remember walking out on stage. They had an extraordinary concert grand Bösendorfer. I had played Bösendorfers before, but this one was just outstanding. It was so responsive! And as I was playing, I had this almost out of body experience—I had this illusion that was dangerous, because it felt as if I could remove my hands and it would just keep going by itself. I will never forget that! I had to mentally slap myself in the face to say, 'Wake up!'[160]

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[160] Nancy Arganbright, telephone interview by author, March 25, 2009.

It was their 1987 performance on the Dame Myra Hess Concert Series on which Dallas Weekley remembers a last-minute programming change. Chicago Mayor Harold Washington was recently deceased, and the performance became a memorial. Their high level of preparation allowed them to make a last-minute change to accommodate one of Mayor Washington's favorite selections and still continue their routine of performing from memory.

> Mayor Washington was the first black mayor of Chicago. When eh died we were already booked to play in Chicago, and they called us the day before the concert saying, 'His favorite piece is *Jesu, Joy of Man's Desiring*. Since this is a Myra Hess series, would you open your program with Myra Hess's arrangement of *Jesu*?' Well, we knew it, but I had to run home and go through ti a few times—we hadn't played it in a long time. I was just fearful to open our program, nationally broadcast as a memorial to Mayor Washington, with this hastily refreshed piece. But it went well.[161]

From 1965-1969 Weekley and Arganbright were also repeat performers on the *Captain Kangaroo* television show where they were featured playing duet literature. All the literature they played needed to be cut to three minutes, and they tried to choose pieces that would fit well with the visual representations the production staff put with their music such as the Fauré *Dolly Suite* and Ravel *Mother Goose*. They remember needing to be prepared as if for a live performance, because they could not ask for a retake if they made a mistake.[162]

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[161] Dallas Weekley, telephone interview by author, March 25, 2009.

[162] Interview by author, February 24, 2009

Recordings

In addition to their performances on *Captain Kangaroo*, Weekley and Arganbright released audio recordings of duet repertoire. Their first two were with Golden Crest, and are now available through Kjos Publishing Company. David Reedy, then a student of Weekley's, remembers being present at the St. Paul, Minnesota recording session in 1990 for "Weekley & Arganbright: Piano Duettists," and being surprised by the precision of their performances. This CD includes the Mozart *Sonata in F Major*, K. 497; Mendelssohn, Andante *and Variations*, Op. 83; and Brahms, *Variations on a Theme by Schumann*, Op. 23.

> I was very amazed. I expected, going into that session, to be there all day long. To do take after take after retake. I was amazed at how absolutely prepared they were. And some of the selections they did [in] one take—one performance, and it was ready. So, that was sort of awe-inspiring to me, that somebody could be that polished, prepared, and experienced to pull that off.[163]

Their second recording with Golden Crest, "Weekley & Arganbright: A One-Piano, Four-Hand Recital," includes a wider variety of compositions: Mozart, *Sonata in D Major*, K. 381, Debussy, *Petite Suite*; Debussy, *Symphony in B Minor*; Barber "Pas de deux" from *Souvenirs*; and Liszt, *Hungarian Rhapsody* No. 2. Both recordings from Golden Crest include extensive liner notes written by Weekley that detail the place each piece holds in the history of duet performance and literature.

The remaining recording fulfills a different purpose for Weekley and Arganbright. "Weekley & Arganbright Live" is an anthology of separate recordings

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[163] David Reedy, interview by author, February 13, 2009.

from many recitals throughout their many years of touring. This CD fulfills a personal goal of chronicling their performances for their young grandson.[164] It includes several pieces not found on their earlier CD's: Mendelssohn, *Allegro Brillante*, Op. 92; Schubert, *German Dances*, Op. 53, No. 4, No. 6, No. 7, and No. 10; Schubert, *Fantasy in F Minor*, Op. 103, D. 940; Liszt, *Mephisto Waltz*; Poulenc, *Sonata*; Dvorák, *Slavic Dance*, Op. 72, No. 2; Grieg, *Norwegian Dance*, Op. 35, No. 2; and Brahms *Hungarian Dance* No. 5. All of these works were frequently performed during their concert careers, as evidenced by the programs found in Appendix F of this document. "Weekley & Arganbright Live" is now available through Kjos Publishing Company.

Performing Philosophy

While performing on the Community Concert Series and in some of the world's major performance venues, Weekley and Arganbright played for diverse audiences and on a variety of instruments. However, they always had the same performance philosophy that emphasized engaging with the audience both personally and musically.

> We practiced our stage deportment. We learned from Nelson and Neal, that when Allison would sit, he would often stand for a second and take her shoulder, then he would very gallantly sit down. We were very careful not to turn our backs to the audience—there were ways of bowing where you don't have to turn your backs to the audience. It might seem like a superficial consideration, but we always walked on stage with a smile, as if saying, 'We're happy to be here! We're happy you came!' We didn't speak to them

[164] Dallas Weekley, interview by author, February 25, 2009.

> before the first piece, but it was an attitude. We considered every concert, even in small towns, to be an important opening night. Harry Neal taught us that the performance begins when you arrive in the town. You don't know anyone there, but you must be very gracious and friendly to everyone you meet; you're on your best behavior the entire visit. You are a guest of the town, and you behave as a guest. [165]

They also remember playing on many different pianos, sometimes in small towns where the piano was not well maintained. However, they made a point of never complaining and of making the best music they could on the instrument provided.

> We would never criticize the piano in town, unless someone would ask, 'We are thinking of having this piano rebuilt; should we rebuild it or get a new one?' And we might say, 'It is too old and too far gone. It would be better just to get a new one.' Sometimes they would ask, 'What did you think of our piano?' I would try to feel them out first, to learn whether they seriously wanted to know—or not. We never criticized the piano or the hall, because it is like being invited to a meal. You are served the best that one has, and 'it is what it is.' We usually had good pianos, but not always, and some of them were truly awful. But, you are 'on the road,' and you do what you can do. WE tried to hold the attitude, 'They have given us the best they have—let's go with it!' [166]

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[165] Dallas Weekley and Nancy Arganbright, telephone interview by author, March 25, 2009.

[166] Ibid.

CHAPTER FIVE

PUBLICATIONS

Beginning of Relationship with Kjos Publishing Company

After several years of successful performing tours, the team of Dallas Weekley and Nancy Arganbright had gained a reputation as a champion of four-hand duet repertoire. In the late 1970's, Beverly McGahey from Kjos Publishing Company contacted them about compiling a collection of standard duets. As a result, their first publication, *Twice as Nice: Standard Duet Literature for One Piano Four Hands,* was issued in 1980 by Kjos with McGahey as the editor.

McGahey knew Weekley and Arganbright from Indiana University where all three studied piano with Walter Robert. She kept abreast of their professional interest in piano duets through her work at *Clavier* magazine, which featured Weekley and Arganbright in several articles throughout the 1970's. Kjos had recently hired McGahey to guide the company through an expansion of their catalog of supplementary piano repertoire when she phoned Weekley and Arganbright in 1979-1980 to gauge their interest in publishing a book of duet literature.[167]

Beverly McGahey had several years of pre-college teaching experience and was part of a piano duet team herself. She remembers enthusiastically embracing Weekley and Arganbright's idea to print new collections of duet literature:

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[167] Beverly McGahey, telephone interview by author, February 16, 2009.

> I knew as a teacher that there just wasn't literature available for duets [in 1980]. At least, the early levels. And I was also a supporter of what they were suggesting, which was putting duet literature in score form, instead of Secondo on the left and Primo on the right, which is how it used to be printed before we started doing it that way [in score form]. And I knew how confusing it was to have Secondo on one and Primo on the other page. And when they submitted that it was a great union of minds, or desires. So they didn't have to convince me about the duet literature.[168]

This relationship with Kjos Publishing continues into the year 2010 and onward.

Innovations Found in New Editions of Standard Literature

As Weekley and Arganbright's performing careers flourished, they became dissatisfied with the available editions of standard duet repertoire. They felt the duet repertoire was not carefully edited, commonly leading to problems such as voicing inaccuracies and uncomfortable positions for the inner hands of both players. They began to edit their personal scores for more successful artistic performance, eventually leading to the innovations for which their publications are known: courtesy markings, error correction, score form layout, and note redistribution.

Courtesy markings

Weekley and Arganbright's performing experience led them to include suggestions in their editions for working through the logistical problems of having two performers at one keyboard. Example 1 shows notes doubled in the primo and secondo in parentheses so the secondo knows that those notes are part of the intended

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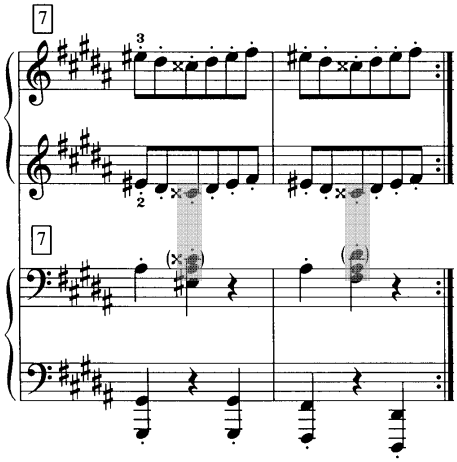
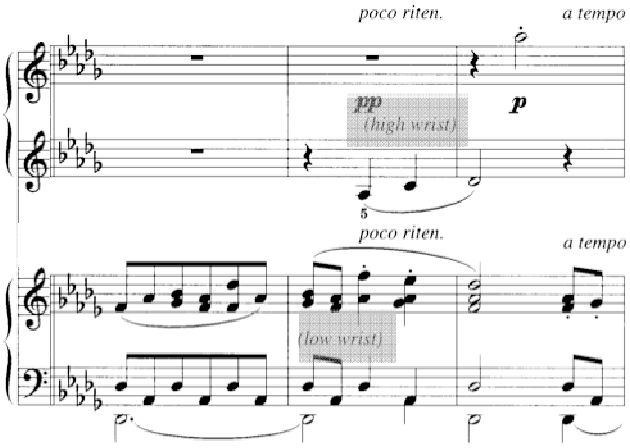
[168] McGahey, February 16, 2009.

voicing of the chord. In this case the secondo does not need to play the notes. This also indicates to the primo and secondo that their hands will be positioned very close together and the performers should use appropriate fingering. In example 2 "*high wrist"* and "*low wrist"* are written in the score to assist the performers when their hands need to cross and in example 3 lines drawn in the score suggest parallel legato octaves can be divided between the hands instead of fully played with the right hand.

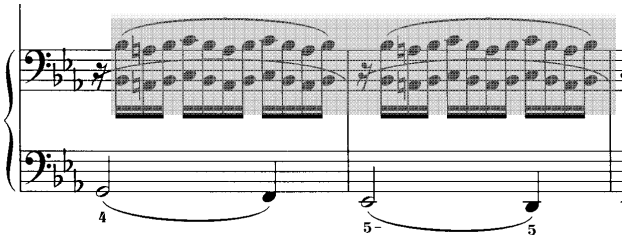
Example 1: Courtesy Markings showing doubled notes in Primo and Secondo. *Brahms, Op. 39, No. 1 mm. 7-8. Kjos Piano Duet Repertoire Series Level Seven, ed. Weekley and Arganbright, © 1998.*



Example 2: Courtesy markings showing wrist height suggestions. *Dvorák, Slavonic Dance Op. 72, No. 8 mm. 64-66. Kjos Piano Duet Repertoire Series Level Nine, ed. Weekley and Arganbright. © 2000.*



Example 3: Courtesy markings suggesting redistribution of notes between hands in the Secondo. *Mozart Sonata in B-flat Major, K 358, Adagio mm. 12-13. Kjos Piano Duet Repertoire Level Eight, ed. Weekley and Arganbright. © 1999.*



Error correction

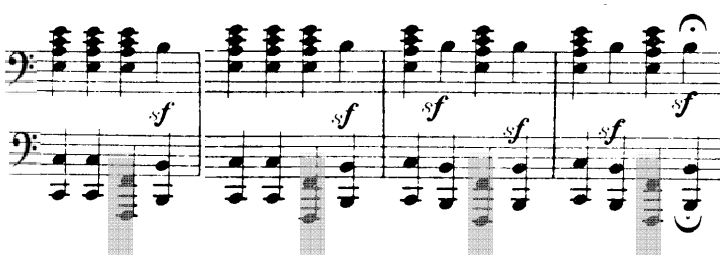
The prior scholarly work of Weekley and Arganbright from years of intense score study for performance and while studying original manuscripts aided them in producing publications of standard literature that corrected the mistakes often found in first editions. Weekley describes why duet literature needed new, corrected editions:

> Mozart and Beethoven, for example, have been edited by so many different people. And then some people would say that finally, by the time you get to

> the Schnabel edition of Beethoven that it is over-edited. That is a matter of opinion.
>
> But duets, on the other hand, have been under-edited. There were many duplicate notes that were supposed to be played by different people—the same notes! And so, we knew right away that there was work to be done. First of all, the composer was thinking in terms of compositional technique, and in the process was unaware of these overlappings and other physical impossibilities. Even subsequent editions, in most cases, have not been carefully revised in such respects. [169]

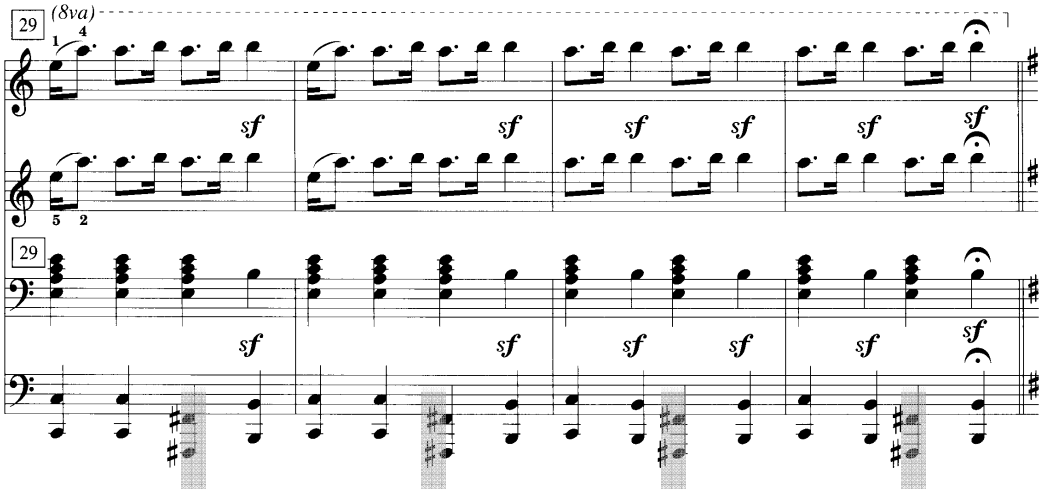
In this example of "The Little Highlanders," from Respighi's *Six Little Pieces*, Weekley and Arganbright found a probable misprint in the original score. In a cadence modulating from C major to G major, the secondo plays several prominent F-naturals (see example 4). Weekley and Arganbright consider this to be a misprint, marking the original F-naturals as F-sharps in their edition (see example 5).

Example 4: Original Rahter edition with F-naturals in the modulation to G Major. *Ottorino Respighi, Six Little Pieces, The Little Highlanders" Secondo, mm. 29-32, Rahter edition. © 1926.*



[169] Dallas Weekley, interview by author, February 24, 2009.

Example 5: Weekley and Arganbright edition with F-sharps in the modulation to G Major. *Ottorino Respighi, Six Little Pieces, "The Little Highlanders" mm. 29-32, Kjos Piano Duet Repertoire Level Six, ed. Weekley and Arganbright. © 2006.*



Score form layout

Weekley and Arganbright also investigated printing duets in score form, with the Primo above the Secondo. When they began their relationship with Kjos Publishing Company (1980), duets were almost exclusively printed in part form with primo and secondo on opposing pages. Their extensive experience as performers led them to feel it was essential for each performer to see his part in relation to the whole composition. Arganbright describes how they arrived at their belief that duets are best studied in score form:

> One of the main things we were interested in doing was publishing duets in score form—that is, the primo above the secondo, rather than on opposite pages. And we had seen this in a couple of British editions. But most of the American ones—what few pieces there were available—and a lot of the European editions, as well, were on opposite pages. We thought, 'this doesn't make any sense.' You see it when you try to teach- the students have no idea what is going on during their rests. They are more likely to plow in early and not play musically.[170]

[170] Arganbright, February 23, 2009.

Their belief that students' musicianship is best served through score form was reinforced through their work with students in duet master classes:

> An extreme example would be that we have done master classes where the two kids sit down and are playing on opposite pages, and they have two different tempos. They have not been practicing together like they should; they've been practicing at home, perhaps two different homes. One begins at one tempo and one at another tempo. One finishes first, with the apparent attitude, 'I'm done! What's your problem?' And you think, 'Wow! There is no connection here whatsoever! They must see the integration; they must see this on the same page.'[171]

Note redistribution

Weekley and Arganbright's practice of memorizing for performance led them to question the distribution of notes between primo and secondo often found in the original editions of standard duet literature. They found some instances where the there was insufficient room for the inside hands of the pianists playing primo and secondo to play the score as written. Sometimes the same passage could be made technically accessible simply by dividing it between primo and secondo. They wrote redistributions of these passages between the hands of both performers in their personal scores, with many of these alterations later found in their published editions.

> When people would come to [study with us], they would say, I have practiced this passage forever, and its just not working. And I would say, well, if you would just take this one note with your left hand, this would make a lot more sense.[172]

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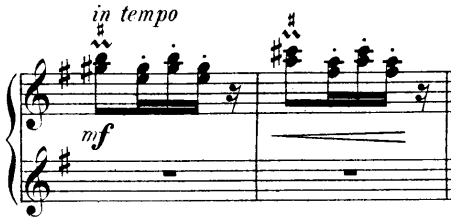
[171] Weekley, February 24, 2009.

[172] Weekley, February 24, 2009.

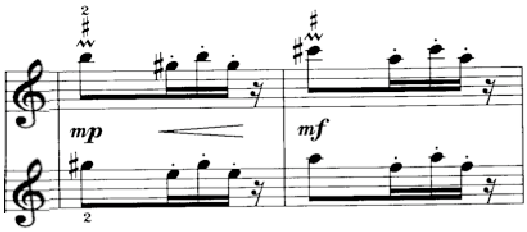
> And it took us a long time to ask ourselves, can we print it this way? And we would think, yes, to not do so would be dishonest. We are putting out a product that is really not playable. And so, that is why we started redistributing.[173]

In these examples from the Dvorák *Slavonic Dance*, Op. 72, No. 2 the original edition has double notes in the primo right hand to be played while the primo left hand rests (see *Example 6*). The Weekley and Arganbright edition divides these same double notes between the primo's right and left hands (see *Example 7*).

Example 6: Original edition with parallel thirds printed entirely in Primo right hand. *Dvorák, Slavonic Dance, Op. 72, No. 2 mm. 33-34, Schirmer edition. © 1915.*



Example 7: Weekley and Arganbright edition with parallel thirds divided between Primo right and left hands. *Dvorák, Op. 72, No. 2 mm. 33-34, Kjos Duet Repertoire Level Eight ed. Weekley and* 999.

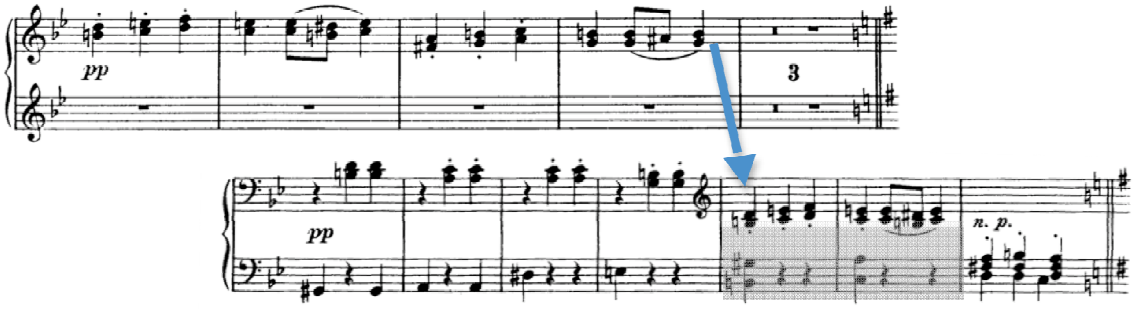


In addition to redistributing notes between the hands, their editions also present notes redistributed between the performers. Weekley and Arganbright's experience has led them to believe that there are instances where it might be easier for

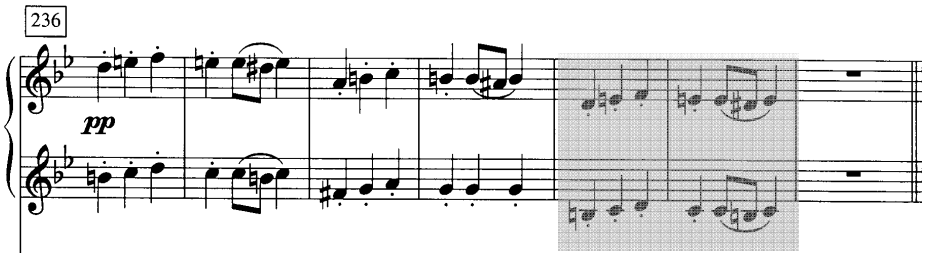
[173] Arganbright, February 24, 2009.

one performer to play a part of the keyboard typically reserved for the other performer. In Dvorák Slavonic Dance Op. 46, No. 8 the original edition indicates playing a descending sequence beginning in the primo and continued in the secondo once it moves below middle C (see *Example 8)*. The Weekley and Arganbright edition redistributes notes between the hands in the primo part mm. 236-239 and then allows the primo to continue the sequence in mm. 240-241, playing some notes below middle C. Other editions may have moved the notes to be played to the secondo part simply because the notation reached a part of the keyboard typically thought of as reserved for the secondo (see example 9).

Example 8: Schirmer edition with motivic sequence moving from Primo to Secondo. *Dvorák, Slavonic Dance Op. 46, No. 8, mm. 236-242, Primo and Secondo, Schirmer edition.©1914.*



Example 9: Weekley and Arganbright edition with Primo continuing motivic sequence into the lower half of the keyboard. *Dvorák, Slavonic Dance, Op. 46, No. 8, mm. 236-242, Primo, Kjos Duet Repertoire Level Eight, ed. Weekley and Arganbright . © 1999.*



Original Educational Literature

Weekley and Arganbright began their relationship with Kjos Publishing Company as editors of standard duet literature for performance, but they soon saw a need for more duets that were technically accessible for elementary and intermediate-level pianists. They began writing their own educational duets to fill this need.

Although both consider Arganbright the primary composer of the duo, they recognize Weekley as an integral part of the composition and editorial process and their standing performing partnership offers a unique approach to original duet compositions. While a work is still in the early stages of composition, Weekley and Arganbright even then consider how the primo and secondo can avoid any unnecessary uncomfortable positions and if both parts are musically satisfying. They describe how they work through the compositional process together:

> We know some people who write duets without a partner, and sometimes, to me [Weekley], that shows. The whole time Nancy is writing, even though she is doing the writing, I am going to the piano constantly playing things with her, and she will ask, 'Is this working?' And so, by the time we have put something together, we have carefully thought it through
> .
> And it makes a big difference to have him come sit next to me [Arganbright], and actually play it with me, rather than my scooting back and forth from one part to the other. Initially I will do that, but it is not ready to go until we see how it fits together. When I composer, I am a little bit sneaky, especially in these lower level pieces, by writing in such a way that one partner is forces to listen to the other part.[174]

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[174] Arganbright, February 24, 2009.

Noteworthy Publications

Twice as Nice

Twice as Nice was Weekley and Arganbright's first publicaton, issued by Kjos in 1980. At that time the duo had been touring for almost twenty years, and their goal was to make the literature they had been performing more readily available. Other than making the edition available in score form, *Twice as Nice* did not include the courtesy marks and note redistribution that later became characteristic of their publications. They describe their tentative approach to the first volumes:

> In the earliest volumes we lacked the courage to include such controbersial performance practices as redistribution of notes, but we eventually decided that 'honesty is the best policy.'[175]

Volumes one, two, and three of *Twice as Nice* were published in 1980-81, and continue their popularity today. Many of the participants in their *Four Hand Festivals* throughout the 1980's and 1990's point to *Twice as Nice* as the collection that first made them aware of Weekley and Arganbright. All volumes are comprised of original duet literature by standard composers at the late-intermediate to early-advanced levels of difficulty. Works by lesser-known composers are included: *Nocturne* Op. 59, No. 1 by Adolf Jensen; *Evening Hymn* and *Playfulness* from Cornelius Gurlitt Op. 178; and Edward MacDowell's *The Swan*, Op. 21, No. 4. Reflecting Weekley and Arganbright's desire to make duets accessible to amateur

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[175] Ibid.

performers, the length of many selections is only two or three pages with only a few exceeding five or six pages.

It is likely that the desire to keep the volumes to an accessible length led to better-known artist-level collections being represented with selected movements instead of in their entirety: "Little Husband, Little Wife," from Bizet's *Jeux d'Enfants*, Op. 22; Moszkowski's *Spanish Dances*, Op. 12 Nos. 1-2; *Waltzes* Op. 39 Nos. 2 and 15 by Brahms; and "Berceuse," and "Mi-a-ou," from Fauré's *Dolly* Op. 56. Weekley and Arganbright were unmistakably drawing from their performing experiences when making decisions regarding which works to include in *Twice as Nice*. A large majority of the pieces can also be found on the recital programs from their years of concertizing, Appendix F of this document.

Kjos Duet Repertoire Series

In the early 1990's Gail Lew, then Weekley and Arganbright's editor at Kjos, suggested that they develop a graded series of piano duets to correlate with the graded series of solo literature edited by Keith Snell.[176] The series would begin with a Preparatory Level that included many original educational compositions then continue up to Level Ten where it would include masterworks by standard duet composers.

Original compositions in the Preparatory Level, *Easy for Two*, include arrangements of folk songs with both the primo and secondo primarily within fixed

[176] Gail Lew, telephone interview with author, February 17, 2009.

hand positions, including "She'll Be Coming 'Round the Mountain," and "Home on the Range," in addition to original compositions such as, "Cartoons." It is noteworthy that even at this beginning level both pianists share the solo and accompaniment roles within each piece, rather than staying with the historically traditional roles of primo playing the melody with secondo accompaniment. All inclusions in this earliest level for two students have a variety of musical and editorial indications, including phrase markings and a wide range of markings for articulations and dynamics.

Level Two of the Kjos Duet Repertoire Series, *East Meets West*, is noted by Nancy Arganbright as one of her favorite volumes. It is dedicated to their niece Tanya Su-kyung Lee, an ethnomusicologist, and also was inspired by their many students who were from different cultures. It includes original arrangements of both American folk songs such as Amazing Grace and Frog Went A-Courtin'; and "Arirang" (a Korean folk song) and "Sakura" (a Japanese folk song) that Arganbright found particularly inspirational:

> Probably my favorite book is a little one called East Meets West. Every one of those tunes touched my heart. I loved being able to fiddle with them harmonically. I always try to make my settings a little bit different than what anyone else might have done. The melodies were inspiring. But then, if you aren't inspired, you really shouldn't even submit them! [I didn't compose it for any particular student], just this imaginary student who is in my head. But, of course, I was influenced by the fact that we had multicultural students, and particularly, some very outstanding Asian students, and I was happy to include Japanese, Korean, and Chinese pieces for those students.[177]

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[177] Nancy Arganbright, Interview by author, February 24, 2009.

Level Four of the series is the first comprised of only standard duet repertoire and is unified by the genre of the Sonatina. Both Anton Diabelli's Sonatina Op. 24, No. 1 and Leopold Kozeluh's *Sonata No. 1* are included in their entirety. While these pieces represent Weekley and Arganbright's familiarity with lesser-known standard duet literature, the textures do not reflect the interaction between primo and secondo found in their original compositions of earlier levels. Almost exclusively, the secondo provides an accompaniment and foundation for the primo melody.

Standard literature originally composed for piano duet makes up the continuing levels of the Kjos series and includes artist-level performance repertoire. Most are anthologies consisting of a variety of genres and composers, but Weekley and Arganbright also have two books that are collections of a single composer; Level Seven is Brahms *Waltzes, Op. 39* in its entirety, and Level Ten is *Franz Schubert Selected Works*. The Schubert collection includes staples of the concert repertoire such as the *Fantasy in F Minor,* Op. 103, D. V. 940 and *Andantino varie,* Op. 84, No. 1, (D. 823), both frequently found on recital programs from Weekley and Arganbright's 40 years of concertizing.

Weekley and Arganbright describe the challenge of creating a graded series of educational and standard repertoire that incorporated technical and musical demands appropriate for each level:

> In deciding the level of the pieces we must find an average difficulty between the primo and secondo parts, which are seldom exactly the same level. This can be problematic. We consider the technical challenges, the required hand span (size), the length of the pieces, the degree of musical maturity that would be required for interpretation, etc. For example, sometimes the notes are easy,

but the degree of sophistication required is higher, as in the Karel Husa pieces in Volume Six.

In general, we tried to make each book a little more challenging than the previous book, but we deliberately have one or two pieces in each volume that are slightly easier, so that the students can use the book over a longer period of time.[178]

Rediscovered Duet Series

Weekley and Arganbright also published a Rediscovered Duet Series that was a result of the scores they discovered while perusing museums and libraries around the world. They came across several works that had not been published beyond the original first edition but that they felt deserved a second printing in the current growing piano duet climate. Some of these works were published by Kjos under the label of the Rediscovered Duet Series and others were simply included in Weekley and Arganbright collections. Weekley and Arganbright cite *Three Easy Sonatinas* by Johann Baptist Vanhal as a work they discovered in used form in Vienna, but had not been republished in over 200 years. They also consider Liszt's "Mephisto Waltz," arranged for duet by the composer, among this group. This highly virtuosic work was performed to critical acclaim on many of their recitals, including their European tour in 1964-1965. Since its republication in 1993 as part of the Kjos Rediscovered Duet Series, it has become a common addition to duet competition programs. Additional works rediscovered by Weekley and Arganbright are *Summer Dreams* by Amy

[178] Nancy Arganbright, telephone interview with author, Wednesday, March 25, 2009.

Beach, *Sonatina Op. 156, No. 2* by Czerny, and *Sonatina, Op. 17* by Kuhlau. Appendix A of this document includes a complete list of standard literature edited by Weekley and Arganbright, including works within the Rediscovered Duet Series.

Books

Schubert's Music for Piano Four-Hands

Dallas Weekley's doctoral dissertation from Indiana University, "The One-Piano, Four-Hand Compositions of Franz Schubert: An Historical and Interpretive Analysis," was completed in 1968. It functioned as the culmination of several years of concertizing and studying original duet literature by standard composers, including the 1964 Carnegie Hall performance and the years of 1964-1965 spent in Vienna studying original sources. For the dissertation, Weekley examined analyses of Schubert's entire piano duet output chronologically in the context of important and relevant events in Schubert's biography. The future awareness of the pedagogical implications and uses of the duet for Weekley and Arganbright are foreshadowed, and an entire chapter is devoted to the pedagogical uses of duets.[179] An appendix of Schubert's duets listed in order of increasing difficulty is included.[180] A second appendix lists available recordings of Schubert's duets and the performers, organized by work title.

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[179] Weekley, "The One-Piano, Four-Hand Compositions of Franz Schubert: An Historical and Interpretive Analysis," p. 101-122.

[180] Weekley, "The One-Piano, Four-Hand Compositions of Franz Schubert: An Historical and Interpretive Analysis," p. 123-125. (not Ibid? you use ibid earlier)

Weekley and Arganbright continued their Schubert scholarship after Dallas completed his degree, and decided to pursue publication of the dissertation material in the form of a book written in a less academic style and appealing to a wider audience. *Schubert's Music for Piano Four-Hands: A Comprehensive Guide to Performing and Listening to the Dances, Fantasies, Marches, Polonaises, Sonatas, Variations, Waltzes and Other Duets* by Dallas A. Weekley and Nancy Arganbright was published in 1990 by Pro/Am Music Resources. While Weekley's 1968 dissertation was organized by works with analyses of these works, *Schubert's Music for Piano Four-Hands* was organized by biographical period and theme, with the analyses of specific works acting as sub-headings within each chapter.

While working on the book from 1968-1990, Weekley and Arganbright felt they had a unique voice to contribute to the canon of Schubert scholarship because they were both accomplished performers and learned scholars. Weekley consulted original manuscripts and letters alongside famed Schubert scholar O. E. Deutsch and spent countless hours comparing notes with Father Reinhard van Hoorickx (scholar, author and eminent authority on Franz Schubert).[181] He describes how Weekley and Arganbright as performers brought a voice different from these already-established musicologists:

> Our contribution to Schubert studies was unusual in that we approached it as performing pianists. Among Schubert scholars, very few were pianists. Dr. Deutsch, not a pianist, took a purely historical approach. Maurice Brown, another great Schubert scholar, was a grade school teacher. Father REinhard

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[181] Weekley, "Schubert's Music for Piano Four-Hands", *vii*.

> was a monk who didn't even own a piano! He would sight-sing the parts! He could hear an orchestral score in his head, even transposing the French horns mentally, which is amazing to me. But Dr. Deutsch approached everything from a purely historical perspective. We had been amazeda t hos few of those people who were recognized as being very fine Schubert scholars are performers or musicians in any way. They are people from 'the outside' who, for some reason, became focused on this great composer Schubert and decided to do extensive research on him. We though tit would be a significant contribution for us to approach Schubert and his piano duets from a performer's perspective. [182]

This practical approach to Schubert scholarship, intended to provide direct insight for performers, is recognized by reviewers of the book. Bradford Gowen stated in a *Piano Quarterly* review, "[Weekley and Arganbright] write with love and from experience; they can excite you with their reactions to the beauty of a work and at the same time tell you where you had better plan to get out of the way of your partner's hand."[183] Similarly, in a review for *American Music Teacher* Richard Shadinger refers to it as, "a most interesting, readable and useful book."[184]

The Piano Duet: A Learning Guide

When Weekley and Arganbright published *Schubert's Music for Piano Four-Hands* in 1990, it was the culmination of almost thirty years of scholarship and they were still at the height of their rigorous touring schedules, giving workshops throughout the country many times a year. They found teachers enthusiastic about

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[182] Dallas Weekley, Interview with the author, February 24, 2009.

[183] Bradford Gowen, "Reviews of Advanced Music: Schubert's Music for Piano Four-Hands by Dallas A. Weekley and Nancy Arganbright," *Piano Quarterly* vol. 39 n152 (Winter 1990-1991), 10.

[184] Richard Shadinger, "Schubert's Music for Piano Four-Hands by Dallas A. Weekley and Nancy Arganbright," *American Music Teacher* vol. 40 n6 (June/July 1991), 48-49.

their publications and repertoire, but saw workshop attendees often writing furiously in their notebooks during sessions, taking notes on how to teach and play duets within the unique logistics of having two pianists or students at the same piano. Weekley and Arganbright found themselves repeatedly giving the same information to answer the same questions in all their workshops, and realized there was a need and interest in a publication that answered these questions.[185]

Thus *The Piano Duet: A Learning Guide* by Weekley and Arganbright was published in 1996 as a way to address these common questions and concerns among piano teachers and amateur duettists. Its font size is intentionally large enough to be read from the piano's music rack, and includes score excerpts that function as musical examples and etudes for the readers. The volume is organized by topic, including how to choose a partner,[186] how to resolve disagreements between primo and secondo,[187] pedaling issues,[188] fingering,[189] and how to select and modify available editions of standard duet literature.[190]

Particularly notable are the explanations of ways to incorporate the ideas of primo pedaling, note redistribution, and memorization; all unique characteristics of

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[185] Nancy Arganbright, interview with author, February 25, 2009.

[186] *The Piano Duet: A Learning Guide*, 6.

[187] Ibid., 7.

[188] Ibid., 8-10.

[189] Ibid., 13.

[190] Ibid., 14-18.

Weekley and Arganbright's performance and scholarship. The book suggests primo pedaling for most duet literature so the pedal will breathe with the melodic lines more frequently found in the primo part. They attribute the commonly-held belief that the secondo should control the sustain pedal to the practical explanation of publishers printing the pedal line below the secondo simply because it was the most practical for publishing purposes, not because the composer intended for the secondo to control the pedal. The authors are clear that they do not advocate primo pedaling for all circumstances, listing the Fauré *Dolly* suite (because of its chromaticism) and Barber *Souvenirs* (because of its use of the sostenuto pedal in addition to the sustain pedal) as possible exceptions.[191] They also explicitly state that one performer should pedal for the entire piece and never attempt to change who controls the pedal during a performance. Two exercises for ensemble pedaling are given in the book, one written by Weekley and Arganbright and "Pedal Etude" from *School for Four Hand Playing*, Op. 280 by Louis Kohler. Either can be used with primo or secondo pedaling.

Weekley and Arganbright address note redistribution between primo and secondo in their section, "Do-It-Yourself Editing," in *The Piano Duet: A Learning Guide*. They begin by explaining why a much more critical eye is needed in duet literature; most standard duet literature has been edited far fewer times than most standard solo literature, and many recent duet editions are simply reprints of the

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[191] *The Piano Duet: A Learning Guide*, p. 8.

original plates.[192] They then provide several examples of how notes can be redistributed between primo and secondo to both clarify patterns and reallocate technical difficulties, ultimately resulting in a stronger performance.

The option of memorizing duets for performance is given only a few paragraphs in the book.[193] Weekley and Arganbright attest to how important memorization has been in their study and performance but understand how difficult it can be for amateur performers, and consider it entirely optional in duet study. They do suggest that when using the score for performance it is entirely unnecessary to bring an additional third person on stage to turn pages, because with four hands it should be possible for the performers to turn pages themselves.

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[192] Ibid., p. 15.

[193] Ibid., p. 28

CHAPTER SIX

SUMMARY, INFLUENCE, AND RECOMMENDATIONS

Summary

The Resurgence of the Piano Duet in the Late Twentieth Century

A variety of factors throughout history have affected the development of the four-hand piano duet as a genre. It progressed from the beginning keyboard instruments in the fourth century to becoming an essential compositional and recreational outlet for many composers of the eighteenth and nineteenth centuries including Wolfgang Amadeus and Nannerl Mozart, Robert and Clara Schumann, and Johannes Brahms. In addition to original duet literature many composers also created popular duet arrangements that made their music accessible to the middle class. This accessibility led to duets gaining an association of salon music with little substance, and by the turn of the twentieth century original four-hand duets by standard composers were overlooked in favor of two-piano duos as performance repertoire.

When Weekley and Arganbright began their professional touring career in 1960, performance duet literature was largely unknown (as evidenced by its treatment in texts and journal articles). While under professional management they gave between 40-50 recitals a year in the U. S. and abroad consisting solely of original music for four hands. In addition their 1964 Carnegie Hall debut, they performed in important venues that included Brahms Hall in Vienna, Wigmore Hall in London, and the Kennedy Center in Washington, D. C.

By the late twentieth century there was a marked resurgence in piano duet performance. Books and articles on duets were frequently published and duet literature was prevalent in music stores, performance venues, and teaching studios.

Innovations in Performance and Publication of Duet Literature

Weekley and Arganbright's desire to validate duets as a performance genre led them to make unique performance practice decisions: performing from memory, primo pedaling, and only performing music originally written for piano duet. They also often redistributed notes between hands and performers as a way of negotiating the potentially awkward close physical proximity of the primo's left and secondo's right hands. Their own editions of standard literature, published through Kjos Publishing Company, reflected these modifications as well as fingering and choreography indications gained through their many years of performance. Original educational literature was largely written by Arganbright, but was edited by the team so as to avoid the logistical difficulties often found in duets.

Schubert's Music for Piano Four-Hands was published in 1990 and *The Piano Duet: A Learning Guide* in 1996. Both represent a unique approach to teaching and learning about duets. *Schubert's Music for Piano Four-Hands*, an outgrowth of Weekley's doctoral dissertation from Indiana University, represents Weekley's musicological interests by discussing Schubert's duets chronologically within the context of his life and other musical output. *The Piano Duet: A Learning Guide* is intended for an audience of duet performers, both amateur and professional. After a short history of the piano duet, it is organized around logistical difficulties including

pedaling, fingering, and note redistribution with frequent musical examples and etudes as demonstration.

Influence

From the beginning of their professional careers in 1960 to the present, a marked change has taken place in piano duet performance and literature. Both performance and pedagogical duet repertoire is now readily available in virtually all music stores, and duet competitions and festivals are becoming increasingly popular. Much of this change is due in large part to the publications and influence of Dallas Weekley and Nancy Arganbright.

The current wide availability of piano duets for elementary and intermediate-level students is increasing the demand for advanced-level repertoire by standard composers, as evidenced by the growing participation in duet competitions and festivals. Gail Lew, a former editor for Weekley and Arganbright at Kjos Publishing Company and former Director of Keyboard Publications for Warner Brothers, has noticed the increased popularity of duet literature in the last 10-15 years; she marks the duet's increased profile through both the increased number of reviews of duet literature she is asked to write for California Music Teacher Magazine and the requests she receives to act as a judge for duet competitions and festivals.[194]

Weekley and Arganbright's influence is characterized by their collective approach to duet literature. Their extensive performing career from 1960-2000 that

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[194] Gail Lew, telephone interview with author, February 17, 2009.

focused entirely on original duet literature and included critically acclaimed performances in venues such as Wigmore Hall (London), Brahms Hall (Vienna) and Carnegie Hall (New York) brought duet literature to world-wide audiences. Their search for both forgotten and under-edited publications of original duet literature led them to publish over 50 volumes with Kjos Publishing Company. Their reputation for producing accurate editions that reflected their experience in navigating the logistical difficulties involved with two pianists at one keyboard emanates from the reality that they are the only concert pianists who have devoted their entire performing careers to the duet medium.

What is most remarkable about the careers of Dallas Weekley and Nancy Arganbright is their love for both the literature itself and their genuine desire to share it with their audiences. David Schober, a former student, makes the following statement reflecting a commonly held belief about Weekley and Arganbright and their approach to duet literature and their dealings with students and colleagues:

> Among the things that impressed me about them was how they were demanding and serious, but still established a great rapport with their students. They had, and continued to have, a wonderful sense of humor. They are very human people. Their humanity shows through all the time. They are concerned about world events and people less fortunate, and all that compassion for human beings comes through in their teaching.[195]

David Reedy surmises what the current status of standard duet literature would be without Weekley and Arganbright:

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[195] David Schober, telephone interview by author, February 16, 2009.

> I think a lot of it would have been lost and/or forgotten, if not for them, because they have resurrected a lot of literature through their travels to Europe, and Dallas going through libraries, [finding literature] that probably would have been either lost or forgotten for decades, if not even longer. Or never uncovered at all.
>
> Not only did they uncover it, but they performed it and they published it, and by doing so, and by being true to that art form for as many years as they have, they have really elevated the duet from salon music to real performance music. Consequently, that is why you hear it performed more often. There is so much more literature published, and they really were the first that really put it out there. Now there are many that are following, but they were really, to me, the original ones that started to elevate it as a respected art form.[196]

When they first played together in 1957, Dallas Weekley and Nancy Arganbright were surprised by the unavailability of duet literature. At the turn of the 21st century, however, duets are now a staple of print music stores, piano lessons, and performance venues. The team's charismatic approach and unflagging commitment to 40 years of duet performance and literature publication has contributed to what can now be described as a renaissance. The breadth of their contributions to the piano duet is unparalleled, and it is now possible for all pianists to experience this once under-appreciated genre.

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[196] Reedy, February 13, 2009.

Recommendations

This document is limited to the contributions of Dallas Weekley and Nancy Arganbright to piano duet performance and literature. The research undertaken in this literature review and series of interviews revealed the following topics for further examination:

1) This document largely examines the changes in prevailing attitudes toward the piano duet through its treatment in published materials. An in-depth study of the history of piano duets as seen through the memoirs of composers, performers and editors would be a significant contribution to the history of piano literature.

2) Pedagogical duet literature is largely addressed in this document as a compositional outlet and as support for the growing predilection toward duets. However, an in-depth description of the ensemble difficulties unique to advanced-level duet literature and a catalog of their use in commonly available pedagogical duets would be of great use to piano teachers.

3) Duets have been used for pedagogical purposes from the beginning of the modern piano (c. 1700). Many historical composers' duet collections for teacher and student are not readily available. A study of these duets may help bring them back into print.

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APPENDIX A

STANDARD DUET LITERATURE EDITED BY DALLAS WEEKLEY AND NANCY ARGANBRIGHT

Standard Duet Literature Edited by Dallas Weekley and Nancy Arganbright
All volumes published by Neil A. Kjos Publishing Co.

Book Title	**© Date**
Twice As Nice: Original Duets for 1 Piano, 4 Hands, Volume 1	1980
Twice As Nice: Original Duets for 1 Piano, 4 Hands, Volume 2	1980
Twice As Nice: Original Duets for 1 Piano, 4 Hands, Volume 3	1981
Rossini's William Tell Overture, Rediscovered Duets Series	1983
Schubert's German Dances and Ecossaises, Op. 33: For One Piano, Four Hands	1983
Ma mere L'Oye, Ravel	1985
Kuhlau's Sonatina, Op. 17: For One Piano, Four Hands, Rediscovered Duets Series	1987
Czerny's Sonatina Op. 156, No. 2: For One Piano, Four Hands, Rediscovered Duets Series	1989
Romantic Piano Duets: For One Piano, Four Hands, Rediscovered Duets Series	1989
Christmas Liszt for Two: Original Duets by Liszt & Respighi	1991
Petite Suite for One Piano, Four Hands, by Claude Debussy	1991
Three Sonatinas For One Piano, Four Hands by Weber, Czerny, Spindler	1992
Primo Profiles for one piano, four hands with primo in five-finger positions	1992
Franz Liszt Mephisto Waltz: One Piano, Four Hands, Rediscovered Duets Series	1993
Summer Dreams for One Piano, Four Hands, by Amy Beach	1994
Twelve Classic Duets	1996
Duet Repertoire: One Piano Four Hands, Neil A. Kjos Piano Library, Level 10	1998
Brahms Waltzes, Op. 39, Brahms	1998
Sonata, Poulenc	1999
Duet Repertoire: One Piano Four Hands, Neil A. Kjos Piano Library, Level Nine	1999
Duet Repertoire: One Piano Four Hands, Neil A. Kjos Piano Library, Level Eight	2000
Primo Progresses: Duets for Student and Teacher; One Piano Four Hands, Neil A. Kjos Piano Library, Level Three	2001
Three Easy Sonatinas by Johann Baptist Vanhal. Music for One Piano, Four Hands	2003
Six Pieces for Six Hands, Gurlitt*	2003
Duet Repertoire: One Piano Four Hands, Neil A. Kjos Piano Library, Level Four	2004
Duet Repertoire: One Piano Four Hands, Neil A. Kjos Piano Library, Level Five	2005

Duet Repertoire: Level Six	2006
Grieg's Best Duets: For One Piano, Four Hands, Rediscovered Duets Series	2007
Rustic Pictures, Op. 190 (Landliche Bilder), by Cornelius Gurlitt *	2008
Serenade, Op. 7, Gabriel Pierne *	2009

** Indicates two pianos, eight hands*

APPENDIX B

ORIGINAL COMPOSITIONS AND ARRANGEMENTS BY DALLAS WEEKLEY AND NANCY ARGANBRIGHT

Original Compositions and Arrangements
by Dallas Weekley and Nancy Arganbright
All volumes published by Neil A. Kjos Publishing Co.

Book Title	**© Date**
Pachelbel's Canon in D for One Piano, Four Hands	1981
Three Baroque Pieces for One Piano, Four Hands	1983
Primo Light: For One Piano, Four Hands with Primo in Five-finger Positions	1986
5 Joplin Rags for One Piano, 4 Hands	1988
Classics for Two, for One Piano, Four Hands	1990
Hymns for Two, for One Piano, Four Hands	1990
Four American Folk Songs*	1991
Four Joplin Waltzes	1991
Secondo Light: For One Piano, Four Hands	1993
Piano Together: One Piano Four Hands, Neil A. Kjos Piano Library, Level One	1997
Easy for Two: One Piano Four Hands, Neil A. Kjos Piano Library, Preparatory Level	1997
East Meets West: One Piano Four Hands, Neil A. Kjos Piano Library, Level Two	2002
The Stars and Stripes Forever	2004
Rumba Ritmica	2005
The Blue Bells of Scotland: For One Piano, Four Hands	2006
Cha Cha!: For One Piano, Four Hands	2006
Waltz Indigo: For One Piano, Four Hands	2006
Lavender's Blue	2007
Kites	2006
Ash Grove	2007
To China On the Black Keys	2007
Mysterious	2007
Mini-March	2007

* Solo C instrument with piano accompaniment

APPENDIX C

INTERVIEW GUIDE FOR DALLAS WEEKLEY AND NANCY ARGANBRIGHT

INTERVIEW GUIDE FOR WEEKLEY AND ARGANBRIGHT

Verification of Personal Data

1. Birth date, place
2. Parents, parents' occupations
3. Pre-college education, location, date
4. Early college education, location, date
5. Later educational experiences, locations, dates
6. Dates of marriage and family

Pre-college Musical Training

1. Who were your music teachers? Were you involved in music other than piano?
2. What materials did you use in your early music study?
3. What did you learn from your teachers?
4. How would you characterize their influence?
5. Were there any important performances, masterclasses, or other defining moments?
6. Did you study piano duets, or have any other chamber or ensemble music experiences?

Undergraduate and Graduate Musical Training

1. Who were your undergraduate piano instructors?
2. What did you learn from your teachers?

3. How would you characterize their influence?

4. Were there any important performances, masterclasses, or other defining moments?

5. Did you study piano duets or have any other chamber or ensemble music experiences?

Partnership Formation

1. How did you first meet? How did your relationship begin?

2. In your book *The Piano Duet: A Learning Guide* you mention that you both came from different musical backgrounds. How were you different, and how did you resolve these differences? What advice do you have for pianists looking for a duet partner, or pianists in the early stages of a partnership?

3. What motivated you to begin playing duets together?

4. What was the attitude toward piano duets in the music community at this time?

5. Discuss some memorable moments from your beginning practice sessions.

6. When did you decide to begin programming piano duets on recitals? What was your motivation?

7. Describe your attitude toward piano duets when you first began your partnership. Did it change over time? Were there any defining moments, and if so, any specific literature that prompted changes in your view of duet playing and literature?

Preparing and Performing Duets

1. Describe your practice habits when preparing piano duets. How much time do you spend practicing separately, and how much time do you spend practicing as an ensemble? At what point in the learning process do you begin practicing as an ensemble?

2. At what point did you begin to perform duets from memory? Did this change your practice and preparation for performing? If so, how?

3. How does the piano duet preparation process differ from solo literature preparation process?

4. In your book *The Piano Duet: A Learning Guide* you advocate the primo performer being in control of the pedal. How did you arrive at this decision, and what are the advantages? What are some other considerations when pedaling piano duets?

5. In your book *The Piano Duet: A Learning Guide* you advocate duettists engaging in additional editing and note redistribution when playing standard repertoire. How did you arrive at this decision, and what advice do you have for duet performers considering editing their music?

6. How do you make performance decisions such as literature selection, and decisions regarding dynamics and articulations?

7. Do you often have differences of opinion when making performance decisions? How do you resolve them?

8. How do you decide who plays primo and secondo parts? Do either of you favor one role over another?

Concert Performers

1. How often were you first performing at the beginning of your careers? Were you still performing solo literature as well?

2. Describe your experience with your first management company.

3. Describe some of your first concert experiences with the management company. What were some of your first performance venues, recital programs, and audience reactions?

4. At what point did you decide to focus on duet literature?

5. When did you first notice a change in attitudes toward piano duets? Was there a change you noticed in audience attitudes?

6. What are some of your most memorable performances?

7. Describe your experiences on the television show Captain Kangaroo. How did you come to be on the show, and what impact do you see it have on the piano duet?

8. Describe your experiences on Austrian television. What show were you on? How did you come to be on the show, and what impact do you see it having on the piano duet?

9. Describe your experiences on Russian television. What show were you on? How did you come to be on the show, and what impact do you see it having on the piano duet?

10. What works have you commissioned and/or premiered for piano duet? What were the circumstances behind these performances? Did you work with the composers while the works were being written?

11. Do you still actively perform? If so, what are some of your recent and upcoming performances?

Coaching and Teaching Duets

1. Discuss your teaching philosophies as applied to solo teaching and literature.

2. Do you subscribe to any certain technique regiments or philosophies?.

3. How do your teaching philosophies apply to the process of teaching and coaching piano duets? Are there any marked differences from teaching and coaching solo literature?

4. Do you have any differences of opinion in your teaching philosophies?

5. When teaching, coaching, and judging duet performances, what do you listen for in students' performances? What are the most common mistakes? What are your common recommendations for improvement?

6. Do you recommend duettists practice any certain technique or ensemble exercises that are particularly relevant to duet playing?

7. What role do you see duet literature having in a student's solo piano lessons?

8. Describe how you used duet literature when teaching your solo piano lessons.

9. Do you have any favorite literature you have found to be especially useful in lessons with your students?

10. Describe your work as masterclass clinicians. Have you seen a change in the demand for duet masterclasses? Are there any trends in the literature being performed?

11. Describe your work as clinicians for Kjos publishing company. What years did you travel for Kjos, and how often? Who did you encounter in your workshops? Have you seen a change in teachers' attitudes toward educational duet literature in the time you have been traveling? Did meeting and working with teachers through your workshops have any direct implications for your composing and editing decisions?

12. What was your motivation for beginning your Four-Hand Festivals?When and where did they take place? Who were the participants, and what activities were held?

Composing and Editing

1. What was your motivation for editing standard duet literature?

2. Describe your relationship with the Kjos Publishing Company. How did it begin, and who have been your editors there?

3. Describe your work and relationship with Otto Deutsch. When did you work with him, and in what capacity? What impact did he have on your work?

4. Are there any other influential people in your scholarship of standard duet literature? If so, please describe the nature of your relationship, and their influences.

5. What is unique about your approach to editing duet literature?

6. In your opinion, what duet literature still needs new scholarly editions?

7. What was your motivation for composing educational duet literature?

8. What are some of the aspects of your life that you use as inspiration when composing educational literature? Do you compose for specific students?

9. How is your compositional process for duet literature different from a solo literature compositional process?

10. Did the literature of any other composer act as a model for your own duet compositions?

11. Do you have any suggestions for performing and teaching your own literature?

Work at University of Wisconsin-La Crosse

1. What years were you on the faculty of the University of Wisconsin-La Crosse? What were your positions and what courses did you teach?

2. How did your University teaching schedules coincide with your extensive touring schedule?

3. Who were some of your colleagues while at the University? Was anyone of particular influence on your performing, editing, or composing?

4. When you retired, you were given the title Treasures of the University. When was this title bestowed? Does it have any special meaning for you?

Contributions to Duet Performance and Literature

1. Describe the state of piano duet literature and performance when you began your careers. How were duets perceived? What duet literature was performed, and what literature was available?

2. How would you describe the current state of piano duet literature and performance? How are duets currently perceived? What duet literature is being performed?

3. What changes have you seen in duet literature and performance throughout your careers?

4. Do you feel you have had a part in these changes? Have you seen any direct influence from your work as touring performers and clinicians at both national conferences and local workshops?

5. What do you see as the future for piano duets? What current trends do you see impacting duet literature and performance?

APPENDIX D

INTERVIEW GUIDE FOR FORMER STUDENTS OF DALLAS WEEKLEY AND NANCY ARGANBRIGHT

INTERVIEW GUIDE FOR FORMER STUDENTS OF DALLAS WEEKLEY AND NANCY ARGANBRIGHT

1. What is your current occupation and level of involvement in music?

2. Describe your relationship with Dallas Weekley and Nancy Arganbright. When did you first become acquainted? How long did you study with them? Did you study solo literature in addition to duet literature?

3. What duet repertoire did you study with them? Do you remember any specific teaching points from those lessons?

4. How would you describe their philosophy of performing piano duet literature, and how did you see this philosophy shaping their teaching and coaching of duets? Specifically, how did they teach pedaling, fingering, and note redistribution?

5. Describe your familiarity with the performing of Weekley and Arganbright.

6. Can you describe any memorable performances?

7. How would you describe their practicing and performance preparation?

8. How would you characterize Weekley and Arganbright personally? How would you describe their personalities? What, in your opinion, motivated them in their professional lives? Can you share any personal anecdotes that might illuminate their personalities and styles?

9. Do you still perform or teach duets?

10. What impact did Dallas Weekley and Nancy Arganbright have on your life, personally or professionally?

11. In your opinion, what is the impact of Weekley and Arganbright on piano duet performance and literature?

APPENDIX E

INTERVIEW GUIDE FOR KEYBOARD EDITORS FOR DALLAS WEEKLEY AND NANCY ARGANBRIGHT

INTERVIEW GUIDE FOR KEYBOARD EDITORS OF DALLAS WEEKLEY AND NANCY ARGANBRIGHT

1. What is your current involvement with music? Do you currently play or teach piano duets?

2. How did you first become acquainted with Dallas Weekley and Nancy Arganbright? How long did you work with them?

3. How would you characterize their compositional style?

4. How would you characterize their editorial style?

5. Are there any particular compositions or volumes that best exemplify their approach to editing and composing duet literature?

6. How would you describe their professional philosophy, and how did you see this philosophy shaping their professional activities?

7. From your experience, how have Weekley and Arganbright influenced other editors and composers of piano duet literature?

8. How would you characterize Weekley and Arganbright personally? How would you describe their personalities? What, in your opinion, motivated them in their professional lives? Can you share any personal anecdotes that might illuminate their personalities and styles?

9. How have you seen the publication of duet literature change during your years as an editor? Has there been a change in the type, amount, or quality of duet literature being published?

10. In your opinion, what is the impact of Weekley and Arganbright on piano duet performance and literature?

11. Can you speak to the popularity of Weekley and Arganbright's publications among students and teachers?

APPENDIX F

AVAILABLE RECITAL PROGRAMS[197]

[197] These recital programs are taken from the personal archives of Weekley and Arganbright. They are not considered exhaustive, but are an available representation of the program played each year while on their professionally-managed tour.

Early 1960s

Jesu, Joy of Man's Desiring — J. S. Bach
Arr. Myra Hess

Sonata in D Major, K. 381 — W. A. Mozart
Allegro
Andante
Allegro Molto

Andante and Variations, Opus 83a — Felix Mendelssohn

Dolly, Opus 56 — Gabriel Fauré
Berceuse
Mi–a–ou
Le Jardin de Dolly
Kitty–valse
Tendresse
Le Pas espagnol

INTERMISSION

Sonata (1918) — Poulenc
Prelude
Rustique
Final

Five Waltzes, from Opus 39 — Brahms

Mephisto Waltz — Liszt

1964-65

Andante and Variations, K. 501 — W. A. Mozart

Sonata — Bernard Heiden

Allegro moderato
Ostinato
Fantasia-Variations

Allegro Brillante, Op. 92 — Felix Mendelssohn

INTERMISSION

Fantasia in F minor, Op. 103 (D. 940) — Franz Schubert

Sonata (1918) — Francois Poulenc

Prelude
Rustique
Final

Mephisto Waltz — Franz Liszt

1965-66

Andante and Variations, K. 501 — W. A. Mozart

Sonata for Piano, Four Hands — Bernhard Heiden

Allegro moderato
Ostinato
Fantasia-Variations

Allegro Brillante, Op. 92 — Felix Mendelssohn

INTERMISSION

Petite Suite — Debussy

En bateau (In a boat)
Cortège (Funeral Procession)
Menuet,
Ballet

Sonata (1918) — Poulenc

Mephisto Waltz — Liszt

1966-67

Jesu, Joy of Man's Desiring — J. S. Bach
Arr. Myra Hess

Sonata in D Major, K. 381 — W. A. Mozart
Allegro
Andante
Allegro molto

Andante and Variations, Op. 83a — Felix Mendelssohn

Children's Games, Op. 22 — Bizet
The Swing
The Spinning-Top
The Doll
The Wooden horses
Badminton
The Ball

INTERMISSION

Fantaisie in F minor, Op. 103 (D. 940) — Franz Schubert

Souvenirs, Op. 28 — Barber
Waltz
Hesitation-Tango
Galop

Hungarian Rhapsody No. 12 (C# minor) — Franz Liszt

1967-68

Sonata in D Major, K. 381	W. A. Mozart
Allegro *Andante* *Allegro molto*	
Variations on a Theme of Robert Schumann, Op. 23	Johannes Brahms
Allegro Brillante, Op. 92	Felix Mendelssohn
INTERMISSION	
Andantino Varie, Op. 84, No. 1, (D. 823)	Franz Schubert
Slavic Dance, Op. 46, No. 8	Dvorák
Ma mere l'Oye (Mother Goose Suite)	Maurice Ravel
Trois Pieces Faciles	Igor Stravinsky
March Waltz Polka	
Hungarian Rhapsody No. 12 (C# minor)	Franz Liszt

1972-73

En Bateau ("Boating")	Claude Debussy
Sonata in D major, K. 381 *Allegro* *Andante* *Allegro molto*	W. A. Mozart
Variations on an Original Theme, Op. 82 No. 2, D. V. 603	Franz Schubert
Allegro Brillante, Op. 92	Felix Mendelssohn
Jeux d'Enfants ("Children's Games") The Swing The Spinning-Top The Doll Wooden Horses Badminton The Ball	Georges Bizet
Intermission	
Slavic Dance, Opus 46, No. 8	Antonin Dvorák
Ma Mere L'Oye ("Mother Goose") The Pavane of the Sleeping Beauty Laideronnette The Magic Garden	Maurice Ravel
Five Waltzes from Opus 39	Johannes Brahms
Souvenirs, Opus 28 Waltz Two-Step Hesitation-Tango Galop	Samuel Barber

1976-77

Sonata in D Major, K. 381 — W. A. Mozart

Allegro
Andante
Allegro molto

Variations on a Theme of Robert Schumann, Op. 23 — Johannes Brahms

Allegro Brillante, Op. 92 — Felix Mendelssohn

INTERMISSION

Dolly, Opus 56 — Gabriel Fauré

Berceuse
Mi a ou
Le Jardin de Dolly
Kitty valse
Tendresse
Le Pas espagnol.

Trois pieces faciles — Igor Stravinsky

March-Valse-Polka

Hungarian Rhapsody No. 12 (C# minor) — Franz Liszt

1978-79

Variations on an Original Theme, D. V. 603	Franz Schubert
Lebenssturme ("Storms of Life"), D. 947	Franz Schubert
Sonata (1918)	Francois Poulenc
Prelude	
Rustique	
Final	

INTERMISSION

Dolly, Op. 56	Gabriel Fauré
Berceuse	
Mi-a-ou	
Jardin de Dolly	
Kitty-Valse	
Tendresse	
Pas Espagnol	
Hesitation-Tango, from *Souvenirs*	Samuel Barber
Hungarian Rhapsody No. 12 (C # minor)	Franz Liszt

1979-80

Andante and Variations, K. 501	W. A. Mozart
Duo (known as "Lebenssturme")	Franz Schubert
Slavic Dances Op. 46, No. 1 in C major (Furiant) Op. 72, No. 2 in E minor (Mazurka) Op. 46, No. 8 in G minor (Furiant)	Antonin Dvorák

INTERMISSION

Allegro Brillante, Op. 92	Mendelssohn
Mother Goose Suite (Ma Mere l'Oye)	Ravel
Hungarian Rhapsody No. 12 (C# minor)	Liszt

1980-81

Marche caracteristique, Opus 121, No. 1 — Franz Schubert

Andantino varie, Opus 84, No. 1 — Franz Schubert

Sonata for Piano, Four Hands — Bernhard Heiden
Allegro moderato
Ostinato

Symphony in B Minor — Claude Debussy

INTERMISSION

Allegro Brillante, Op. 92 — Felix Mendelssohn

Mother Goose (Ma Mere l'Oye) — Maurice Ravel
The Pavane of the Sleeping Beauty
Laideronette
The Magic Garden

Mephisto Waltz — Franz Liszt

1981-82

Marche caracteristique, Opus 121, No. 1	Franz Schubert
Andantino varie, Opus 84, No. 1	Franz Schubert
Sonata for Piano, Four Hands *Allegro moderato* *Ostinato*	Bernhard Heiden
Symphony in B Minor	Claude Debussy

INTERMISSION

Allegro Brillante, Op. 92	Felix Mendelssohn
Mother Goose (Ma Mere l'Oye)	Maurice Ravel
Mephisto Waltz	Franz Liszt

1982-83

Jesu, Joy of Man's Desiring — J. S. Bach
Arr. Myra Hess

Sonata in D Major, K. 381
Allegro
Andante
Allegro molto

Duo in A minor (known as Lebenssturme) — Franz Schubert

Allegro Brillante, Op. 92 — Felix Mendelssohn

INTERMISSION

Petite Suite — Claude Deubssy
En bateau (In a boat)
Cortège (Funeral Procession)
Menuet
Ballet

From Souvenirs, Op. 28 — Samuel Barber
Hesitation-Tango

Hungarian Rhapsody No. 2 — Franz Liszt

1983-84

Jesu, Joy of Man's Desiring — J. S. Bach, arr. Myra Hess

Sonata in D major, K. 381 — W. A. Mozart
Allegro
Andante
Allegro molto

Duo in A minor (Lebenssturme) — Franz Schubert

Allegro Brillante, Op. 92 — Felix Mendelssohn

INTERMISSION

Petite Suite — Claude Debussy
En bateau (In a boat)
Cortège (Funeral Procession)
Menuet
Ballet

From Souvenirs, Opus 28 — Samuel Barber
Hesitation-Tango

Hungarian Rhapsody No. 2 — Franz Liszt

1984-85

I

Seven Waltzes, from Opus 39 — Johannes Brahms

Fantasy in F minor, Op. 103, D. V. 940 — Franz Schubert
Allegro molto moderato
Largo
Allegro vivace
Allegro molto moderato

II

Slavic Dances — Antonin Dvorák
Opus 46, No. 1 in C major (Furiant)
Opus 72, No. 2 in E minor (Mazurka)
Opus 46, No. 8 in G minor (Furiant)

INTERMISSION

III

Andante and Variations, Op. 83 — Felix Mendelssohn

IV

Sonata (1918) — Francois Poulenc
Prelude
Rustique
Final

Hungarian Rhapsody No. 2 — Franz Liszt

1985-86

I

Seven Waltzes, from Opus 39 — Johannes Brahms

Fantasy in F minor, Op. 103, D. V. 940 — Franz Schubert
Allegro molto moderato
Largo
Allegro vivace
Allegro molto moderato

II

Andante and Variations, Op. 83 — Felix Mendelssohn

INTERMISSION

III

Jeux d'Enfants ("Children's Games") — Georges Bizet
L'Escarpolette (The Swing)
La Toupie (The Spinning Top)
La Poupee (The Doll)
Les Chevaux de Bois (The Merry-Go-Round)
Le Volant (Badminton)
Les Bulles de Savon (Soap Bubbles)
Petit Mari, Petite Femme (Little Husband, Little Wife)
Le Bal (The Ball)

Sonata for Piano, Four Hands — Bernard Heiden
Allegro moderato
Ostinato

IV

Hungarian Rhapsody No. 2 — Franz Liszt

1986-87

Four German Dances, Op. 33, Nos. 6, 7, 10, 4 — Franz Schubert

Sonata in F Major, K. 497 — W. A. Mozart
Adagio-Allegro di molto
Andante
Allegro

Andante and Variations, Op. 83 — Felix Mendelssohn

Jeux d'Enfants (Children's Games) from Opus 22 — Georges Bizet
L'Escarpolette (The Swing)
La Toupie (The Spinning Top)
La Poupee (The Doll)
Les Chevaux de Bois (The Merry-Go-Round)
Le Volant (Badminton)
Les Bulles de Savon (Soap Bubbles)
Petit Mari, Petite Femme (Little Husband, Little Wife)
Le Bal (The Ball)

Sonata for Piano, Four Hands — Bernhard Heiden
Allegro moderato
Ostinato

Hungarian Rhapsody No. 2 — Franz Liszt

1987-88

Four German Dances, Op. 33, Nos. 6, 7, 10, 4		Franz Schubert
Sonata in F Major, K. 497		W. A. Mozart
	Adagio-Allegro di molto	
	Andante	
	Allegro	
Three Familiar Dances		
	Slavic Dance, Op. 72, No. 2	Antonin Dvorák
	Norwegian Dance, Op. 35, No. 2	Edvard Grieg
	Hungarian Dance No. 5	Johannes Brahms

INTERMISSION

Dolly, Op. 56		Gabriel Fauré
	Berceuse	
	Mi-a-ou	
	Jardin de Dolly	
	Kitty-Valse	
	Tendresse	
	Pas Espagnol	
Sonata (1918)		Francois Poulenc
	Prelude	
	Rustique	
	Final	
Andante and Variations, Op. 83		Felix Mendelssohn

1988-89

Three Waltzes, Op. 22, Nos. 1, 2, 6	Max Reger
Sonata in F Major, K. 497	W. A. Mozart
Adagio-Allegro di molto	
Andante	
Allegro	
Allegro Brillante, Op. 92	Felix Mendelssohn

INTERMISSION

Variations on a Theme of Robert Schumann, Op. 23	Johannes Brahms
Three Familiar Dances	
Slavic Dance, Op. 72, No. 2	Antonin Dvorák
Norwegian Dance, Op. 35, No. 2	Edvard Grieg
Hungarian Dance No. 5	Johannes Brahms
Mephisto Waltz	Franz Liszt

1989-90

Jesu, Joy of Man's Desiring from the Myra Hess arrangement	J. S. Bach Arr. Myra Hess
Three Waltzes, op. 22, No. 1, 2, 6	Max Reger
Variations on a Theme of Robert Schumann, Op. 23	Johannes Brahms
Allegro Brillante, Op. 92	Felix Mendelssohn

INTERMISSION

Dolly, Op. 56	Gabriel Fauré
Berceuse *Mi-a-ou* *Jardin de Dolly* *Kitty-Valse* *Tendresse* *Pas Espagnol*	
Places, Op. 9	Robert Russell
New York, N. Y. Brooklyn Bridge Orchard Street The Cloisters Central Park Green (Children at Play)	
Mephisto Waltz	Franz Liszt

1990-91

Jesu, Joy of Man's Desiring — J. S. Bach
from the Myra Hess arrangement — Arr. Myra Hess

Three Waltzes, Op. 22, No. 1, 2, 6 — Max Reger

Fantasy in F minor, Op. 103, D. V. 940 — Franz Schubert
Allegro molto moderato
Largo
Allegro vivace
Allegro molto moderato

Allegro Brillante, Op. 92 — Felix Mendelssohn

INTERMISSION

Dolly, Op. 56 — Gabriel Fauré
Berceuse
Mi-a-ou
Jardin de Dolly
Kitty-Valse
Tendresse
Pas Espagnol

Places, Op. 9 — Robert Russell
New York, N. Y.
Brooklyn Bridge
Orchard Street
The Cloisters
Central Park Green (Children at Play)

Mephisto Waltz — Franz Liszt

1991-92

Sonata in D Major, K. 381 — W. A. Mozart

Allegro
Andante
Allegro molto

Duo in A minor ("Liebenssturme"), D. 947 — Franz Schubert

Allegro Brillante, Op. 92 — Felix Mendelssohn

INTERMISSION

Petite Suite — Claude Debussy

En Bateau
Cortège
Minuet
Ballet

Pas de deux, from Souvenirs, Op. 28 — Samuel Barber

Hungarian Rhapsody No. 2 — Franz Liszt

1992-93

Sonata in D Major, K. 381 — W. A. Mozart

Allegro
Andante
Allegro molto

Duo in A minor ("Liebenssturme"), D. 947 — Franz Schubert

Allegro Brillante, Op. 92 — Felix Mendelssohn

INTERMISSION

Petite Suite — Claude Debussy

En Bateau
Cortège
Minuet
Ballet

Souvenirs, Op. 28 — Samuel Barber
(Excerpts)

Waltz
Pass de deux
Galop

Hungarian Rhapsody No. 2 — Franz Liszt

1993-94

Jesu, Joy of Man's Desiring (from the Myra Hess arrangement)	J. S. Bach Arr. Myra Hess
Introduction and Variations on an Original Theme, D. 603	Franz Schubert
Symphony in B Minor	Claude Debussy
Slavic Dances Op. 46, No. 1 in C Major (Furiant) Op. 72 No. 2 in E minor (Mazurka) Op. 46 No. 8 in G minor (Furiant)	Antonin Dvorák

INTERMISSION

Children's Games (Jeux d'Enfants) Wooden Horses (No. 4) The Doll (No. 3) The Top (No. 2) The Swing (No. 1) The Ball (No. 12)	Georges Bizet
Souvenirs, Op. 28 Waltz (No. 1) Pas de deux (No. 3) Galop (No. 6)	Samuel Barber
Hungarian Rhapsody No. 2	Franz Liszt

1994-95

Jesu, Joy of Man's Desiring (from the Myra Hess arrangement)	J. S. Bach Arr. Myra Hess
Introduction and Variations on an Original Theme, D. 603	Franz Schubert
Symphony in B Minor	Claude Debussy
Slavic Dances Op. 46, No.1 in C Major (Furiant) Op. 72, No. 2 in E minor (Dumka) Op. 46, No. 8 in G minor (Furiant)	Antonin Dvorák

INTERMISSION

Children's Games (Jeux d'Enfants) The Swing The Top The Doll Wooden Horses Badminton Soap Bubbles Playing House The Ball	Georges Bizet
Sonata (1918) Prelude Rustique Final	Francois Poulenc
Hungarian Rhapsody No. 2	Franz Liszt

1995-96 and 1996-97

I

Six Waltzes, Op. 39 — Johannes Brahms

Sonata in Bb Major, K. 358 — W. A. Mozart

Allegro
Adagio
Molto presto

II

Andantino varie, D. 823 — Franz Schubert

Places, Op. 9 — Robert Russell (1933 -)

New York, NY
Brooklyn Bridge
Orchard Street
The Cloisters
Central Park Green (Children at Play)

INTERMISSION

III

Duet: Andante and Allegro assai vivace — Felix Mendelssohn

Summer Dreams, Op. 47 — Amy Beach

Mephisto Waltz — Franz Liszt

1997-1998

Sonata in Bb Major, K. 358 — W. A. Mozart

Allegro
Adagio
Molto presto

Fantasy in F minor, Op. 103 (D. 940) — Franz Schubert

Allegro molto moderato
Largo
Allegro vivace
Allegro molto moderato

Hungarian Dances — Johannes Brahms

No. 1 in G minor
No. 3 in F Major
No. 5 in F# minor

INTERMISSION

Dolly, Op. 56 — Gabriel Fauré

Berceuse
Mi-a-ou
Jardin de Dolly
Kitty-Valse
Tendresse
Pas Espagnol

Sonata (1918) — Francois Poulenc

Prelude
Rustique
Final

Hungarian Rhapsody No. 2 — Franz Liszt

APPENDIX G

AVAILABLE TOUR SCHEDULES[198]

[198] These tour schedules are taken from the personal archives of Weekley and Arganbright. They are not considered exhaustive, but are an available representation of the breadth and depth of their professionally-managed tours each year.

1974-75

September 28	Merrill, WI	
September 29	Clintonville, WI	
October 5	Monticello, IA	
October 6	Perry, IA	
October 7	Clarinda, IA	
October 8	Carrollton, MO	
October 10	Keokuk, IA	
October 12	Hannibal, MO	
October 13	Moberly, MO	
October 14	Brookfield, MO	
November 9	Redwood Falls, MN	
November 10	Hopkins, MN	
November 11	Chippewa Falls, WI	
November 13	Jameston, ND	
November 14	Brainerd, MN	
February 2	Huron, SD	
February 3	Watertown, SD	
February 5	Pierre, SD	
February 6	Mitchell, SD	
February 8	Thief River Falls, MN	

1979-80

October 12	Lebanon, IL	
October 14	Jefferson City, MO	
October 23	Sault Ste. Marie, MI	
October 27	Rochester, MN	
November 10	Cedarville, OH	
March 2	Kenosha, WI	
March 7	Visalia, CA	
March 9 (?)	Provo, UT	Brigham Young University
March 10	Nampa, ID	
March 16	Waltham, MA	
March 17-21	Washington, D. C.	MTNA National Convention
April 10-11	River Falls	
May 11	Chicago, IL	

Spring 1981

February 21	Marion, IN	
February 23	Huntington, IN	
March 10	Trinidad, CO	
March 14	Los Angeles, CA	
March 15	Los Angeles, CA	
March 20	La Crosse, WI	
April 4	Oak Lawn, IL	
April 6	Chambersburg, PA	
April 7	Baltimore, MD	
April 9	Connecticut	Coast Guard Academy
April 23	Minneapolis, MN	Schubert Club
April 25	Baraboo	
May 1	Monroe, WI	
May 3	Viroqua	
June 3	Montgomery College, MD	
July 20	Pittsburgh, PA	
August 20	Minneapolis, MN	
August 23	New Albany, IN	

1981-82

October 4	Catonsville, MD	
October 7		Central Michigan University
October 9	Madison, WI	Workshop
October 29	Quincy, IL	
October 31-November 2	Champaign, IL	Illinois Music Teachers Association Convention
November 7	La Crosse, WI	Wisconsin Music Teachers Association Convention
November 17	Bryan, OH	
November 18	Allendale, MI	
November 20	Decorah, IA	
February 4	Minneapolis, MN	Kennelly School
March 28	Winona, MN	
March 22	Watertown, WI	
March 24	Chicago, IL	Myra Hess Series
March 26	McComb, MS	
March 28	Georgetown, TX	
March 30	Joseph City, AZ	

April 3	Libby, Montana	
May 15	Storm Lake, IA	
July 9	Rochester, MN	
July 11	Fond du Lac, WI	
July 15	Bottineau, ND	

1982-83

July 8-10	Rochester, MN	
July 11	Fond du Lac, WI	Marion College
July 15	Bottineau, ND	
August 17-18	Minneapolis, MN	
October 8	Manitowoc, WI	
October 10	Neenah, WI	
October 12	Omaha, NE	
October 13	Sioux City, IA	
October 21		Marshfield Symphony
October 26	La Crosse, WI	
November 20	Bloomfield, IA	
November 26	Felixstowe, England	
December 2	Leicester, England	
December 3	Sunderland, England	
December 7	Wolverhampton, England	
January 16	Glen Ellyn, IL	
January 23	Oelwein, IA	
January 24	York, NE	
February 1-2	Jacksonville, FL	
February 4	Dallas, TX	
February 27	Eau Claire, WI	Eau Claire Symphony
March 14	La Mar, CO	
March 15	Craig, CO	
March 17	Monticello, UT	
March 18	Raton, NM	
March 21	Trenton, MO	
March 22	Dennison, IA	
March 25	Corpus Christi, TX	
March 27	Shenandoah, IA	
April 15-16	St. Louis, MO	
April 23	La Crosse, WI	La Crosse Symphony

1983-1984

October 3	Baraboo, WI	
October 13	Madison, WI	
October 16	Indianapolis, IN	
October 18	Louisville, KY	
October 19	Louisville, KY	Workshop
October 20	Greenville, IL	
October 22	Madison, WI	
October 23	Madison, WI	Live Broadcast
October 30	Elmhurst, IL	
October 31	Elmhurst, IL	Workshop
November 9	Marshfield, WI	
November 10	Escanaba, MI	
November 12	Lead, SD	
November 14	Wheatland, WY	
November 17	Lake Tahoe, CA	
November 19	Sun City, CA	
January 27-28	Wisconsin Magazine	PBS-TV
February 6	Dickinson, ND	
February 11	Oak Ridge, TN	
March 3	Harwood, MD	
March 5	Big Stone Gap, VA	
March 6	Murfreesboro, NC	
March 9	Waycross, GA	
March 11	Brasstown, NC	
March 15	Sebring, FL	
April 5	Green Bay, WI	
April 6	Green Bay, WI	Workshop
April 7	Kenosha, WI	
April 13-14	La Crosse, WI	
May/June	Moscow, USSR	
	Leningrad, USSR	

1984-1985

September 27	Rice Lake, WI	
October 5	Jefferson, WI	
October 6	Jefferson, WI	Workshop
October 8	Milwaukee, WI	Alverno College
October 10	St. Louis, MI	Workshop
October 13	St. Louis, MI	Concert
October 27	Bloomfield, IA	
October 28	Oskaloosa, IA	
November 8	Oroville, CA	
November 10	Kingman, AZ	
November 13	Bogalusa, LA	
December 1	Columbus, IN	
December 3	La Crosse, WI	
January 25	La Crosse Symphony	Children's Concert
January 26	La Crosse Symphony	
February 9	Prairie du Chien, WI	
February 11	Bemidji, MN	
February 12	Bemidji, MN	Workshop
February 26	Menominee, WI	
March 11	Ely, MN	
March 12	Virginia, MN	Workshop
March 12	Duluth, MN	Workshop
March 19	Neenah, WI	
April 3	Louisville, KY	
April 9	Greenville, IL	
April 17	Detroit, MI	
April 20	Marion, IN	

1985-1986

July 15-19	Corpus Christi, TX	
September 29	Alpena, MI	
September 30	Oscoda, MI	
October 4-6	La Crosse, WI	Symphony Benefit
October 13		LAMTA [La Crosse Area Music Teachers Association] Workshop
October 27	Waverly, OH	
November 3	La Crosse, WI	La Crosse Pump House
November 10	Medford, WI	
November 13	Sioux Center, IA	

November 19	Mt. Shasta, CA	
November 20	Stockton, CA	
November 22	Riviera, AZ	
November 23	Globe, AZ	
November 24	Douglas, AZ	
November 26	Canon City, CO	
December 3	Stevens Point, WI	
December 8	Madison, WI	Elvejhem Museum
January 17	Minneapolis, MN	University of St. Thomas Recital
January 18	Minneapolis, MN	University of St. Thomas Workshop
January 25	Ladysmith, WI	Workshop
January 27	Merrill, WI	
January 29	Mankato, MN	Recital
January 30	Mankato, MN	Workshop
February 2	St. Louis, MO	
February 4	New Albany, IN	
February 9	Centerville, IA	
March 23	Park Rapids, MN	
March 31	Annapolis, MD	
April 1	Harwood, MD	
April 3	Rosedale, MD	
April 4	Mansfield, PA	Recital
April 5	Mansfield, PA	Workshop
April 11-12	Escanaba, MI	
April 13	Fond du Lac	Recital Workshop
May 30-31	Spoleto-Charleston, SC	
June 3-4	Rockville, MD	
June 6-7		Iowa Music Teachers Association State Convention

1986-1987

September 28	Beaver Dam, WI	
October 10		Summit School
October 13	Minneapolis, MS	Music Teachers' Forum Workshop
October 20	Taylorville, IL	
October 21	Carlinville, IL	
October 23	Hastings, MN	
October 25-26	Grand Forks, ND	North Dakota Music

		Teachers Association State Convention
October 27	Bottineau, ND	
October 28	Rugby, ND	
October 29	Mayville, ND	
November 5	Sun City, CA	
November 6	Payson, Az	
November 11	La Salle, IL	
November 12	Sheldon, IA	
November 14	La Crosse, WI	
December 22		St. Paul School
January 24-25	Norman, OK	Music Teachers National Association South Central Division Conference
January 28-29	Minneapolis, MN	Minnesota Orchestra
February 4		Trempeleau School
February 8	Sparta, WI	
February 16	Sault Ste. Marie, MI	
February 27	Summit School	
March 6		Neenah Schools
March 21	Harrisburg, PA	
March 26	Lewis, PA	
March 27	Big Stone Gap, VA	
March 28	Waynesboro, VA	
March 29	Waynesburg, PA	
March 30	DuBois, PA	
March 31	Huntington, IN	
April 4	Whapeton, ND	
April 6	Chamberlain, SD	
April 7	Lyons, KS	
April 9	Kewannee, IL	
April 10-11	Quincy, IL	
April 26	Washington, IA	
May 29-June 1	Honolulu, HI	

1987-1988

October 8	Sterling, IL	
October 9	Fort Madison, IA	
October 15	Ogden, U	Utah Music Teachers Association State Convention
October 16	Pocatello, ID	
October 18	Thousand Oaks, CA	
October 20	Tucumcari, NM	
November 9	Farmville, VA	Recital
November 10	Farmville, VA	Workshop
November 12	Corinth, MS	
November 13	Natchez, MS	
November 15	Greenville, TX	
November 16	Dallas, TX	
November 20	Madison, WI	
November 21	Madison, WI	Wisconsin Public Radio Anniversary
December 2	Chicago, IL	Myra Hess Series Live Broadcast
December 10	St. Paul, MN	Minnesota Public Radio "Live from Landmark"
January 26	La Crosse, WI	La Crossse Chamber of Commerce, Annual Convention
February 2	Beaver Dam, WI	
March 5	Winona, MN	College of St. Theresa
March 7	Chatham, Canada	
March 10	Rolla, MO	Recital
March 11	Rolla, MO	Workshop
March 13	Indianapolis, IN	
March 17	Bradenton, FL	
April 7	Eagle River, WI	Recital
April 8	Eagle River, WI	Workshop
April 10	Madison, WI	Wisconsin Public Radio "Live from the Elvejhem"
April 20	Kalispell, MT	
April 29-30	La Crosse, WI	Mannerchor
May 7	Decorah, IA	
May 8	Decorah, IA	Workshop

1988-1989

September 18	Des Moines, IA	Grand View College
September 25	Portage, WI	
October 1-2	Superior, WI	Wisconsin Music Teachers Association State Convention
October 3	Iron Mountain, MI	
October 6	Keokuk, IA	
October 9	Williston, ND	
October 11	Longmont, CO	
October 15	Fontana, CA	
October 16	Manteca, CA	
October 28-30	Brookings, SD	South Dakota Music Teachers Association Convention
November 5	La Crosse, WI	La Crosse Symphony
November 10-11	Appleton, WI	
November 12	La Crosse, WI	Junior Four-Hand Fest
February 6-10	Seattle, WA	Seattle Pacific University
February 14	Sault Ste. Marie, Canada	
February 20-21	Marshfield, WI	
February 28-March 1	Sheboygan, WI	
March 11-12	Madison, WI	Concert Conduct Play-Together
March 19	Creston, IA	
March 20	Grand Island, NE	
March 21	Lincoln, NE	
March 24	New Albany, IN	
March 30	La Crosse, WI	University of Wisconsin-La Crosse
April 23	Fairmont, WV	
April 25	Camden, AK	
April 28	Joplin, MO	
April 30	Clarion, PA	
May 1	Mansfield, PA	
June 4	Washington, D. C.	National Gallery of Art
June 5	Rockville, MD	Montgomery College
July 10-14	La Crosse, WI	Four-Hand Fest
July 18-21(?)	Escanaba, MI	

1989-1990

September 16	Normal, IL	Workshop
September 17	Normal, IL	Concert
September 22-23	Fond du Lac, WI	Concert Workshop
October 8-9	Palatine, IL	Concert Workshop
October 15	Charles City, IA	
October 27-28	La Crosse, WI	Junior Four-Hand Fest
October 30	Fairmont, MN	
October 31	Wilmar, MN	Mendelssohn-Moscheles Concerto
November 2	Aberdeen, SD	
November 5	Orofino, ID	
November 11	Red Wing, MN	
November 15-18	Baltimore, MD	Concert Concerto
November 28	Manitowoc, WI	
December 6-7		University of Wisconsin Orchestra Mendelssohn-Moscheles Concerto
December 9-10		University of Wisconsin Singers
January 20	Baraboo, WI	
January 26-27	Corpus Christi, TX	
February 1	Neenah, WI	Schools
February 2-3	Marquette, MI	Concert Workshop
February 9	Ripon, WI	
February 15	Huntington, IN	
February 16-17	Marian, IN	
March 20	Fairbury, NE	
March 22-23	Oskaloosa, IA	Concert Workshop
March 25	Liberal, KS	

1990-1991

July 27-August 12	Russia	
August 21-28	Interlochen, MI	
September 27-28	Menasha, WI	
September 30	St. Paul, MN	
October 5	Manteca, CA	
October 6	Hollister, CA	
October 8	Weed, CA	
October 20	Hornsea, England	
October 22	Hull, England	Workshop
October 23	Sheffield, England	
October 24	Sheffield, England	Workshop
October 25	Lancaster, England	
October 26	Hull, England	
November 4	Pratt, KS	
February 10	Sidney, MT	
February 17	Madison, WI	
February 19	Jacksonville, FL	
April 8	Miami, FL	Florida State Music Teachers Association State Convention
April 9	Avon Park, FL	
April 13-15	Austin, MN	Symphony
April 18	Lawton, OK	
April 19	Muskogee, OK	
April 20	Texarkana, TX	
April 22	Mt. Pleasant, TX	
April 23	Kilgore, TX	
April 25	New Albany, IN	
April 27	Sturgeon Bay, WI	
April 30	Neenah, WI	
May 3	La Crosse, WI	
May 6	Middletown, CT	
June 19-23	Tacoma, WA	Washington State Music Teachers Association State Convention
June 24-28		Four-Hand Fest

1991-1992

September 29	Bemidji, MN	
October 1	Mayville, ND	
October 8	Douglas, WY	
October 11-12	Pocatello, ID	Idaho Music Teachers Association State Convention
October 13	Ontario, OR	
October 14	Nampa, ID	
October 15-16	Caldwell, ID	
October 26-27		Junior Four-Hand Fest
November 3	St. Paul, MN	
November 10	Kokomo, IN	
November 15	Ripon, WI	
November 11-December 7	China	
February 14-15	Wichita, KS	
February 29	Hinsdale, IL	
March 3	Platteville, WI	
March 6-7	Ladysmith, WI	
April 3	Jacksonville, FL	
April 5	Sea Island, GA	
April 24	Huntington, IN	
April 28		Spence Schools Lincoln Schools
April 30		Summit Schools Jefferson Schools
May 4	Coffeyville, KS	
May 6	Louisville, KY	
May 7	Watertown, NY	
May 15	Engelwood, FL	
May 16	Ft. Myers, FL	
May 17	Shell Point, FL	
June 15-19		Four-Hand Fest
June 22-26		Four-Hand Fest
July 10-11	La Crosse, WI	University of Wisconsin-La Crosse Duet Seminar

1992-1993

September 9		Chancellor's Inauguration Concert
October 9-10	Heenah, WI	Concert Workshop
October 16-17	La Crosse, WI	Junior Four-Hand Fest Competition
October 23	Ramona, CA	
October 25	Manteca, CA	
October 27-28	Cape Girardeau, MO	
October 30-31	Jonesboro, AK	Arkansas Music Teachers Association State Convention
November 10	La Crosse, WI	University of Wisconsin-La Crosse Orchestra Carnival of the Animals
November 17	Marietta, OH	
November 19	Mishawaka, IN	
November 21	Sioux City, IA	
November 24	La Crosse, WI	
December 2	Washington, D. C.	Kennedy Center
December 4-5		Susquehannah Symphony
December 6	Hummelstown, PA	
December 7-8		Bel Air Public Schools
February 6	Hibbing, MN	
February 7	Brainerd, MN	
February 9	Watertown, SD	
February 11	Cheyenne, WY	
February 12	Hot Springs, SD	
February 14	Norfolk, NE	
February 16	Centerville, IA	
February 21	Des Moines, IA	
March 6	Shell Point, FL	
March 7	Naples, FL	
March 15-17	Muskegon, MI	
March 18	Ft. Wayne, IN	
April 27	Neenah, WI	Woman's Club
May 5	La Crosse, WI	University of Wisconsin-La Crosse Symphony Mozart 3-Piano Concerto
May 21	Hudson, MN	
July 23	Prague, Czech Republic	

July 27-30	London, England	
August 8	Spillville, IA	Dvorák Festival

1993-1994

September 17-18	Barron, WI	
October 2	Baraboo, WI	
October 7	Prairie du Chien, WI	
October 8	Ripon, WI	
October 10	Milwaukee, WI	Workshop
October 15	Green Bay, WI	Workshop
October 17	Fond du Lac, WI	
October 21-24	Brookings, SD	MTNA Convention Concert Assorted Presentations
October 25	Marshall, MN	
October 30	Willmar, MN	
November 6	Clarksville, TN	
November 8	Nashville, TN	Workshop
November 9	Huntsville, AL	Workshop
November 10	Birmingham, AL	Workshop
November 11	Decatur, GA	Workshop
November 12	Anderson, SC	Workshop
November 13	Jacksonville, FL	MTNA Workshop
November 19-20	La Crosse, WI	Junior Four-Hand Fest
January 20	Barborville, KY	
January 29	Fairfield, IA	
January 31	Alexandria, MN	
February 1	Valley City, NE	
February 2	Bottineau, ND	
February 5	Scotts Bluff, NE	
February 6	McCook, NE	
February 8	Columbus, NE	
February 11	Ottumwa, IA	
February 12	Austin, MN	
February 13	Whapeton, ND	
March 20	Rapid City, SD	
April 10-11	Alton, IL	Concert Workshop
April 15-16	Minneapolis, MN	Concert Workshop
May 3-4	Detroit, MI	Concert Workshop
May 9-14	Korea: Suwon, Taego,	

	Pusan, Mokpo, Taejon, Seoul	
May 15-17	Taiwan: Taipei, Taichung, Kaosiung	
May 19	Hong Kong	
June 6-7	Martin, TN	MTNA Concert Workshop
June 13-17	New Albany, IN	Indiana University Southeast Four-Hand Festival
June 27-29	Cheyenne, WY	MTNA Concert Workshop

1994-1995

September 8	La Crosse, WI	
October 2	Joliet, IL	
October 14-20	La Crosse, WI	Concert Residency
November 10-11	Oskaloosa, IA	Concert Workshop
January 26	Ft. Myers, FL	
February 5	Vero Beach, FL	Concert Workshop
February 14	New Albany, IN	Floyd Central High School
February 15	New Albany, IN	Indiana University Southeast
February 26-27	Des Moines, IA	Concert Workshop
March 1-4	Evansville, IN	Judging
March 21	Moorhead, MN	Concert Workshop
March 23	Crookston, MN	Concert Workshop
March 26	Miles City, MT	
March 27	Newcastle, WY	
April 7	Taegu, Korea	
April 8	Pusan, Korea	
April 11	Suncheon, Korea	
April 12	Seoul, Korea	
May 1-7	La Crosse, WI	Residency
May 12-19	Louisville, KY	Judging
May 22	Evansville, IN	Workshop
June 12-16	New Albany, IN	Indiana University

		Southeast Four-Hand Festival
July 1-2	San Francisco, CA	California Music Teachers Association
July 12	Sun City, FL	

1995-1996

September 19	Spencer, IA	
September 21	Chicago	Workshop
September 29-30	Sweetwater, TN	Concert Workshop
October 1	Athens, TN	
October 10	Richmond, VA	
October 16	Centerville, OH	Workshop
October 19	Jamestown, ND	
October 20	Yankton, SD	
November 9	Beaver Dam, WI	
November 11	Blue Earth, MN	
November 12	Huron, SD	
November 14	North Platte, NE	
November 16	Indianola, IA	
February 10	Indianapolis, IN	Workshop
February 20	New Albany, IN	Graceland Christian School
February 23	Nashville, TN	
February 29	Loveland, CO	
March 4	Blair, NE	
March 5	Harlan, IA	
March 9	Hazen, ND	
March 10	Rugby, ND	
March 10	Bottineau, ND	
March 12	Clear Lake, IA	
March 19	Jeffersonville, IN	Jeffersonville High School
March 21	New Albany, IN	New Albany High School
March 22	New Albany, IN	Scribner Junior High School
April 12	New Albany, IN	Indiana University Southeast
April 21	Loma Linda, CA	
April 22	Redlands, CA	Workshop
April 24	Redlands, CA	Public School
April 25	Thousand Oaks, CA	Workshop
April 26	Loma Linda, CA	Public Schools

April 27	Loma Linda, CA	Workshop
April 28	Loma Linda, CA	Orchestra Concert
April 29	West Covina, CA	Workshop
May 8	Louisville, KY	Women's Club
June 1	New Albany, IN	Riverfront Concert
August 8	Sun City, FL	
August 15	Ft. Myers, FL	

1996-1997

August 25	Sun City, FL	
August 26	Shell Point, FL	
September 15	Memphis, TN	
September 30	Huntington, IN	
October 22-23	Morehead, KY	Kentucky Music Teachers' Convention
October 27-28	London, KY	
November 7-8		Depauw University Indiana Music Teachers' Convention
November 12-19	La Crosse, WI	University of Wisconsin-La Crosse Concert Residency
November 20	Watertown, WI	
November 22	Creston, IA	
November 23	Worthington, MN	
November 24	Wadena, MN	
November 26	Devils' Lake, ND	
December 2	Elkhart, IN	
January 25-26	San Diego, CA	
March 1	Jasper, IN	
March 8	Sheboygan, WI	
March 22	Houston, TX	
April 3	Manchester, IN	
April 5-8	Dallas, TX	
April 20	Worcester, MA	
April 24	Ft. Wayne, IN	
April 25	Wabash, IN	
June 2-3	Minneapolis, MN	Minnesota Music Teachers' Convention
June 4-5	Lawrence, KS	University of Kansas
June 9-13	New Albany, IN	Four-Hand Festival
July 6	Bloomington, IN	Indiana University

1997-1998

October 19	Sauk Center, MN	
October 20	International Falls, MN	
October 21	Superior, WI	
October 22-23	Bemidji, MN	Concert Workshop
October 27	Brookings, SD	
October 30	Mitchell, SD	
November 1	Sioux Center, IA	Concert Workshop
November 3	Belle Fourche, SD	
November 6-8	Slippery Rock, PA	Concert Workshop
January 30-February 1	Los Angeles, CA	Concert Workshop
February 7	Ramona, CA	
February 8	Pasadena, CA	Workshop
March 1	Daytona Beach, FL	
March 7	Deland, FL	Workshop
March 22	Chester, IL	
March 29-April 1	Nashville, TN	MTNA Convention No Concert
April 4-5	La Crosse, WI	"Carnaval"
April 8	New Albany, IN	Scribner School
April 14	Vincennes, IN	
April 16	Fond Du Lac, WI	
April 18	Minocqua, WI	
April 19	Tomah, WI	
April 22-24	Caldwell, ID Boise, ID	Concert Workshop
April 26	Hudson, WI	
May 7	Ft. Wayne, IN	