

THE A. W. MELLON CONCERTS

NATIONAL GALLERY OF ART
Washington, D. C.
791st Concert
Sunday, February 28, 1960
8:00 P. M.
In The East Garden Court

PAUL DOKTOR, VIOLA
YALTAH MENUHIN, PIANO

Program

Johann Nepomuk Hummel Sonata in E flat Major

Allegro moderato
Adagio cantabile
Rondo

Ernest Bloch Suite Hébraïque

Rapsodie
Processional
Affirmation

(In Memorium)

Darius Milhaud Quatre Visages

La Californienne
The Wisconsinian
La Bruxelloise
La Parisienne

I N T E R M I S S I O N

Max Seebth Sonata No.3 (Washington 1953)

Allegro
Larghetto
Allegro moderato
Allegro

(First Washington performance)

Johannes Brahms Sonata in E flat Major, Op.120, No.2

Allegro amabile
Allegro appassionato
Andante con moto (con Variazioni)

Mr. Doktor records for Westminster Records.

Mr. Doktor and Miss Menuhin appear through arrangement with
Colbert-LaBerge Concert Management of New York City.

This concert is broadcast in stereophonic sound by Station WGMS
570 on AM and 103.5 on FM.

Hummel: Sonata in E flat major

As a child pianist, Hummel attracted the attention of Mozart, with whom he lived and studied for two years. In later years he was one of the most famous pianists of his time, and as an extempore player he rivalled Beethoven. Of his 130-odd compositions, the Septet is probably the best-known today. His Viola Sonata is typical of his works and reflects the charm and elegance of his day.

Bloch: Suite Hébraïque

Bloch, born in Geneva, composed his first large works before he was 15. He was for a time conductor of the Lausanne subscription concerts, and later professor at the Geneva Conservatory, before coming to the United States in 1916. He spent the years between 1934 and 1939 in France and Switzerland, returning again to the U. S. in the latter year. All his music shows both strong individuality and the inspiration of Hebraic culture. His "Suite Hébraïque" was commissioned by the Covenant Club of Illinois.

Milhaud: Quatre Visages

Written for Germain Prevost, late violist of the Pro Arte Quartet, while Milhaud was teaching at Mills College in California, the "Four Portraits" in their outer movements show us the composer's attachment to his old and his new homes: lazy California sunshine seems to flow from the pages of the first movement, while in the last one hears the noisy streets and gaiety of Paris. In the middle movement we have a lively -- and a bit jazzy -- "Wisconsinian", contrasting with a quiet peasant tune in canon form, the "Bruxelloise".

Seeboth: Sonata No.3

Every composer tries to make visible to others his own personal inner vision. This sonata is essentially clear and simple in its architecture through its solid rhythm and color. The external form is always transparent, and one feels that the composer has carried out his intentions with unity and freshness.

Brahms: Sonata in E flat major, Opus 120, No.2

It is interesting to note that, although the two sonatas of Opus 120 were written for the famous clarinetist Richard Muehlfeld (first clarinetist of the Bayreuth Festival, 1884-1906), the first edition of these works, published during Brahms' lifetime, already contained both a clarinet and a viola part. This proves clearly that Brahms meant the works to be heard on either instrument and the viola "version" is not a transcription. This second of the two sonatas has perhaps more of the tender, romantic and nostalgic flavor that is typical of the late Brahms than the first one. This shows already in the first bars of the graceful opening movement. And after the powerful passages of the Allegro appassionato the Variations are supreme in their subtlety and beauty. The last variation, by the way, actually forms a finale movement.