

The period between 1806 and 1808 was one of prodigious output for Ludwig van Beethoven, in spite of the fact that it saw the onset of almost complete deafness for the composer. At the same time, he had to deal with other personal difficulties. His request to the Imperial Theater in Vienna for a post as resident conductor, submitted in 1806, was left unanswered during the whole two-year period, and his love affair with Countess Josephine von Brunsvik gradually deteriorated to the level of angry scenes and misunderstandings between the two. Nevertheless, in addition to the monumental *Variations in C Minor*, Beethoven completed in short order the “*Rasumovsky*” *String Quartets*, the “*Appassionata*” *Sonata*, the *Fourth Symphony*, the *Violin Concerto*, and much of the *Fourth Piano Concerto*.

Frédéric Chopin explored the full range of human emotion in his compositions. His *Nocturne in D-Flat Major* is a piece of delicate introspection. Whereas Chopin reveals his melancholy side in the nocturne, the *Ballad in F Minor* reveals another aspect of his emotional life. It rises to great heights of heroism and love for Poland, the homeland to which he could not return, having as its inspiration the patriotic Lithuanian ballad, *Budrys*.

Felix Mendelssohn’s *Rondo capriccioso in E Major* exhibits his unique style with its syncopated rhythms and crisp staccato notes. This particular rondo is perhaps the most famous of Mendelssohn’s piano works and has not lost any of its power, grace, and charm in the one-and-three-quarter centuries since it was written. It remains one of the most popular works by Mendelssohn among twentieth-century pianists and their audiences.

*The December 22 concert will be The National Gallery’s annual Christmas Concert, featuring The Washington Men’s Camerata, Thomas Beveridge, Director.*

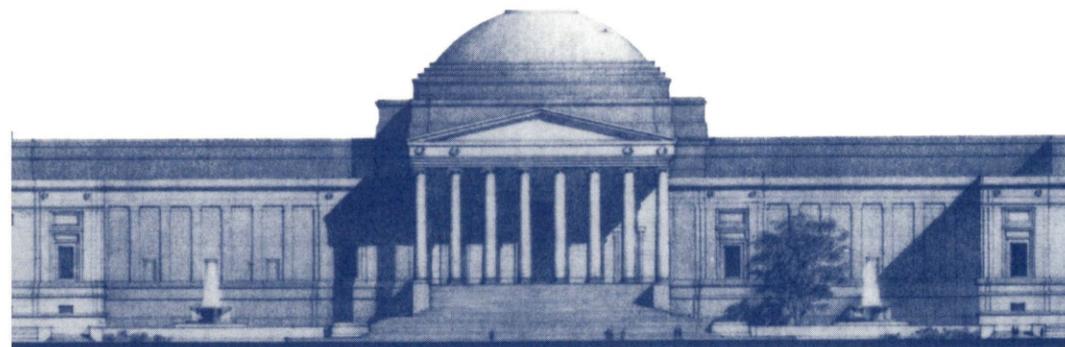
*Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment during the performance is not allowed.*

*For the convenience of concertgoers the Garden Café remains open until 6:30 p.m.*

*The Fifty-fifth Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

National Gallery of Art



*2212th Concert*

ORLI SHAHAM, *pianist*

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Sunday Evening, December 15, 1996  
Seven O'clock  
West Building, West Garden Court

*Admission Free*

PROGRAM

Wolfgang Amadeus Mozart (1756-1791)	Sonata in C Major, K. 330 (1781-83)
	Allegro moderato Andante cantabile Allegretto
Robert Schumann (1810-1856)	Faschingsschwank aus Wien Opus 26 (1839-40)
	Allegro Romanze Scherzino Intermezzo Finale

INTERMISSION

Ludwig van Beethoven (1770-1827)	Thirty-Two Variations on an Original Theme in C Minor WoO. 80 (1806)
Frédéric Chopin (1810-1849)	Nocturne in D-flat Major Opus 27, No. 2 (1835)
	Ballade No. 4 in F Minor Opus 52 (1842)
Felix Mendelssohn (1809-1847)	Rondo capriccioso in E Major Opus 14 (1827)

Twenty-one-year-old pianist ORLI SHAHAM has been recognized as an exceptionally gifted artist since the age of five, when she was awarded her first scholarship for musical study from the America-Israel Cultural Foundation. At that time, she was a student of Luisa Yoffe at the Rubin Academy of Music in Jerusalem. Two years later, her family came to the United States, allowing her the opportunity to study with Nancy Stessin in New York. After just one year, Miss Stessin arranged for her then eight-year-old pupil to enroll in the Juilliard School of Music as a pupil of Herbert Stessin. Since then her talent has attracted the attention of audiences and fellow performers in Europe, the United States, and Japan, including conductor Christopher Hogwood, with whom she performed when he guest conducted the National Symphony in 1994. She has performed at the Spoleto Festival in Italy and the Davos Chamber Music Festival in Switzerland, and has undertaken recital series with her brother, violinist Gil Shaham.

Orli Shaham is one of only a few pianists who have been selected by the Gilmore Festival as Young Artists Award winners. The award, presented in 1995, includes a recital engagement at the Gilmore Festival and a substantial scholarship for further education and career development. A Steinway artist, Miss Shaham appears at the National Gallery by arrangement with ICM Artists Limited of New York City.

Mozart's *Sonata in C Major, K. 330* is one of five that he wrote for his concerts in Paris in the early 1780s. His letters from that city reveal that he was by and large uncomfortable there, due in part to the restless mood of the people in the streets, which he observed growing worse with each visit. Some of his "Paris" sonatas reflect that restless mood, but the *C Major Sonata* is bright and lyrical, with themes that call to mind cheerful eighteenth century folk songs.

Schumann wrote his *Faschingsschwank aus Wien* after a particularly pleasant visit to Vienna in 1839. In the spirit of *Fasching*, the pre-lenten revels corresponding to *mardi gras*, he included a little private joke on the Viennese in the music. Ever since the Napoleonic Wars, the performance of the French National Anthem had been banned in Vienna, but Schumann saw to it that a careful listener would hear a hint of the *Marseillaise* in the first movement of the *Faschingsschwank*. This five-movement work, which Schumann called a "romantic sonata," stands out among his compositions in its caprice, verve, and impertinence - qualities for which the Viennese were famous.