1) (a piano solo movement)...Radiance, but of a subdued sort;  
2) the most 'human' movement—perhaps Intimacy, again of a subdued sort;  
3) at last some Speed, falling into an ABA shape, in this case, defined as such mostly by soft, LOUD, soft;  
4) the return of movement no. 1, the piano being joined by the other three instruments, thus altering somewhat the perception;  
5) a good-natured finale. The title of the movement, Coda—the Pianists Gossip, pretty well describes one way of looking at it.

Robert Helps, American pianist and teacher, studied piano in New York with Abby Whiteside and composition with Roger Sessions (1943–1956). In addition he took courses at Columbia University (1947–1949) and the University of California at Berkeley (1949–1951). In 1966 Helps received a Guggenheim fellowship. He has taught at Princeton University, the San Francisco Conservatory of Music, the University of California at Berkeley, the New England Conservatory of Music in Boston, the Manhattan School of Music, and since 1978 at the University of Southern Florida. He has written works in many musical forms: Symphony; Cortege for Orchestra; Recollections for Piano; Gossamer Noons for Soprano and Orchestra; Fantasy for Violin and Piano; Quintet for Flute, Clarinet, Violin, Cello, and Piano; and two piano concertos, among others.

Brahms' Piano Quartet No. 3 in C Minor, Opus 60, was begun by the composer in 1855, but was not completed and performed until 1875. Brahms himself was at the piano, performing with members of the Helmesberger Quartet. The chamber music of Brahms possesses such symphonic qualities that Schoenberg (who saw Brahms in the role of a "futurist") wrote an essay on him with the alluring title Brahms, the Progressive. In his essay, Schoenberg delves into Brahms' motivic interrelationships and complexity of phrase rhythm, all pointing toward an "unrestricted musical language." That language culminated, in Schoenberg's view, in the twelve-tone music of his own creation. Schoenberg did not write about Brahms' piano quartets in his essay, but paid them the ultimate honor of orchestrating one of them in 1937. The presence of a Sturm und Drang period in Brahms' life is quite evident in the first movement of the Piano Quartet, a fact reiterated by Brahms himself in a contemporary reference to Goethe's Werther on the verge of suicide. The second movement, a Scherzo in minor key, is so concise that there is no space for development of a regular trio. This is replaced by a brief episode in major key. The most startling feature of the work appears in the Andante movement, where a soaring passage of Wagnerian bliss is left in a cadence that is unresolved in C minor.

Program notes by Elmer Booze

Concerts at The National Gallery of Art  
Under the Direction of George Manos  

December 1997  
21 Columbia Collegiate Chorale Christmas concert  
James Bingham, conductor

28 Gottlieb Wallisch, pianist  
Beethoven: Sonata, Opus 81a  
Debussy: Estampes  
Chopin: Sonata No. 2

January 1998  
4 National Gallery Orchestra  
George Manos, conductor  
Gala Viennese New Year concert

11 The Pellerine Duo  
Jerry Wong and Shih-yu Cheng, duo-pianists  
Rachmaninoff: Suite No. 2  
Schubert: F. Minor Fantasie  
Stravinsky: Sonata  
Mihoua: Staraemeutsche

18 Hilkan Hagegård, harpist  
Warren Jones, pianist  
Schubert: Songs from Schwanengesang  
Songs by Brahms, Sibelius, and Ravel

The Fifty-sixth Season of  

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS  

National Gallery of Art  

DUNSMUIR PIANO QUARTET  
Margaret Batjer, violin  
Roxann Jacobson, viola  
Jennifer Culp, cello  
Justin Blasdale, piano

Throughout the month of December, highlights from the Gallery’s 1996–1997 concert season can be heard on "Music from Washington," broadcast on Wednesdays at 9:00 pm on WETA, 90.9 FM. 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 pm.

Sunday Evening, December 14, 1997  
at Seven O’Clock  
West Building, West Garden Court  
Admission Free
Formed in 1986, THE DUNSMUIR PIANO QUARTET performed its first concerts in 1987 at Oakland, California's historic Dunsmuir House, from which the ensemble derived its name. The quartet has received critical and public acclaim for its performances throughout the Pacific Coast region and for the past five years has been the recipient of California Arts Council funding for its Bay Area resident series. They can be heard on two recently released compact discs of new American works: Stephen Hartke's *King of the Saw* on the New World Label, and a work written for the ensemble by Thomas Sleeper on the Master Musicians' Collective label. The Dunsmuir Piano Quartet appears at the National Gallery by arrangement with Lisa Sapinkopf Artists of Berkeley, California.

As a recipient of the coveted Concert Artist Guild Award, pianist JUSTIN BLASDALE made his New York debut in 1971. Mr. Blasdale's other awards include: prizes from the International Bach Competition; the International American Music Competition; the Artist Advisory Council Competition; the Joseph Lhevinne Scholarship; the Koussevitzky Foundation Chopin Scholarship; and the William Kapell Award, with a performance at Carnegie Hall. Mr. Blasdale has been principal violist with the Vancouver, British Columbia Symphony, the Pacific Chamber Orchestra in Los Angeles, the Spokan Symphony, and acting principal with the San Francisco Opera Orchestra. In addition to being a founding member of the Dunsmuir Piano Quartet, Ms. Jacobson is principal violist with the Oakland and California Symphonies.

Ms. Jacobson made her solo debut at age fifteen with the Chicago Symphony. Since then she has appeared with a succession of major orchestras, including the Philadelphia Orchestra and the Dallas, Seattle, and San Francisco Symphonies. She has also performed as soloist throughout Europe with the Berlin Symphony Orchestra, the Prague Chamber Orchestra, the Halle Symphony, the Flemish Chamber Orchestra, and the RTE Broadcast Orchestra in Dublin, Ireland. Ms. Batjer has performed at the Marlboro Music Festival, the Naples and Cremona Festivals in Italy, the Dutch State Symphony Orchestra in Amsterdam, the Oakland and San Jose Symphonies. She has performed extensively throughout Europe and the U.S., performing with the Chicago Symphony, the Cleveland Orchestra, the Phoenix Symphony, the Philadelphia Orchestra, the Portland Symphony, and the Baltimore Symphony, while a member of the Spokane String Quartet. Ms. Jacobson has also performed as soloist throughout Europe with the Berlin, Hungarian, and Swedish Symphonies. Ms. Jacobson has been principal violist with the Vancouver, British Columbia Symphony, the Pacific Chamber Orchestra in Los Angeles, the Spokane Symphony, and acting principal with the San Francisco Opera Orchestra. In addition to being a founding member of the Dunsmuir Piano Quartet, Ms. Jacobson is principal violist with the Oakland and California Symphonies.

Published in 1797, Haydn's *Fino in F Major*, Hoboken listing XV/28, has puzzled scholars as to whether it was written during Haydn's first visit to England in 1790 or his second in 1794. The trio is unusual in that all of the movements are in the same key. The opening Allegro moderato is blazoned with a variety of rich modulations, a feature often found in Haydn's late piano trios. As the *Finale* commences, there is a feeling of déjà vu created by an atmospheric return of the first movement. Although enveloped in a leisurely triple-meter rhythm, this movement lacks the minuet-like character one might expect. However, thanks to Haydn's innate sense of humor, a surprise does surface: a fervid, like looking at a piece of jewelry or a painting from five very different angles - getting very different perceptions, but basically just

The excursion recalls the opening movement, and the florid thematic cycle that complements the unity of tonality in the work. Robert Helps' *Quartet for Piano, Violin, Viola, and Cello*, written this year for the Dunsmuir Piano Quartet, is his second quartet, the first having been written for strings only. About the piano quartet, Helps writes: "The quartet, [which is] in five movements, is a bit like looking at a piece of jewelry or a painting from five very different

...