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The Kalichstein-Laredo-Robinson Trio

Joseph Kalichstein, piano

Jaime Laredo, violin

Sharon Robinson, cello

Thursday, April 13, 2000—8:00 p.m. Clapp Recital Hall

PROGRAM

LUDWIG VAN BEETHOVEN

TRIO IN G MAJOR, OP. 1, NO. 2

Adagio – Allegro vivace

Largo con espressione

Scherzo: Allegro

Finale: Presto

RICHARD DANIELPOUR

A CHILD'S RELIQUARY

Moderato, un poco misterioso

Playfully (vivace)

Adagietto

World Premiere.

Commissioned by Hancher Auditorium/The University of Iowa and the Tisch Center for the Arts of the 92nd Street Y, New York. Funding was provided by The Hancher Auditorium Millennium Festival Fund through The University of Iowa Foundation, the National Endowment for the Arts and the Tisch Center for the Arts of the 92nd Street Y.

INTERMISSION

JOHANNES BRAHMS

TRIO NO. 1 IN B MAJOR, OP. 8

Allegro con brio

Scherzo: Allegro molto

Adagio

Allegro

The Kalichstein-Laredo-Robinson Trio uses Steinway pianos.

The Kalichstein-Laredo-Robinson Trio records for Arabesque, Dorian, Chandos, Vox Cum Laude, and MCA Classics Records.

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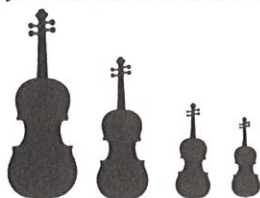
Cover Art

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The Kalichstein-Laredo-Robinson Trio

Since making their debut as the Kalichstein-Laredo-Robinson Trio at the White House for President Carter's inauguration in January 1977, pianist Joseph Kalichstein, violinist Jaime Laredo and cellist Sharon Robinson have set the standard for performance of piano trio literature for 24 consecutive seasons. One of the very few chamber music ensembles to retain all its original members, the Kalichstein-Laredo-Robinson Trio balances the careers of three internationally-acclaimed soloists while making annual appearances at many of the world's major concert halls and maintaining an active recording agenda.



The Kalichstein-Laredo-Robinson Trio was recently featured at a Carnegie Hall concert celebrating the 40th anniversary of Jaime Laredo's Carnegie debut recital, which included many of his long-time musical collaborators, friends and former students. Performing a trio composed especially for them by Leon Kirchner, they inspired numerous critical accolades, including the *New York Times* assertion: "Their performance of this big rhapsodic single movement [work] was flaming and surging with vitality, the intensity felt in Joseph Kalichstein's exacting precision and attack at the keyboard as much as the passionate phrasing from Sharon Robinson and Mr. Laredo."

Other highlights of the Trio's 1999-2000 season include the April release of their two-disc set on Arabesque Records of the complete chamber works of Ravel, and an appearance at the National Symphony Orchestra's Beethoven Festival, conducted by Leonard Slatkin. Additional performances at the Concertgebouw in Amsterdam, Iowa City, Philadelphia, Miami, Detroit, Tucson, La Jolla, Portland, Princeton, New York's 92nd Street Y, and a tour of Australia and New Zealand round out the 1999-2000 season. In the summer of 2000, they will be featured at the music festivals of Aspen and Santa Fe.

During the 1998-99 season, the Kalichstein-Laredo-Robinson Trio juxtaposed performances of the complete trios of Beethoven with string sonatas and the complete trios of Shostakovich at New York's 92nd Street Y. The Trio also performed in Boston, Chicago, Miami and Pittsburgh, as well as a four-city jaunt with the Emerson String Quartet and an appearance with the Orion String Quartet at the Chamber Music Society of Lincoln Center at New York's Alice Tully Hall.

Highlights over the years include the Kalichstein-Laredo-Robinson Trio's performance on Carnegie Hall's Centennial Series; a Brahms cycle with the Guarneri Quartet featuring his entire literature for piano and strings; a Beethoven cycle on Lincoln Center's Great Performers Series – the first time the complete Beethoven piano trios were performed at Lincoln Center; and performances with orchestras across America of new works written especially for the Trio by David Ott, and Pulitzer Prize winner Ellen Taaffe Zwilich.

In Europe, the Kalichstein-Laredo-Robinson Trio has performed in Amsterdam, Brussels, Copenhagen, Lisbon, London, Vienna, and Paris, as well as at major international music festivals in Airedale, Edinburgh, Granada, Helsinki, Highlands, South Bank, Stresa and Tivoli. They have toured the British Isles with the Scottish Chamber Orchestra in performances of solo, double and triple concertos and have recorded the Beethoven "Triple" Concerto with the English Chamber Orchestra for Chandos.

For Arabesque Recordings, the Kalichstein-Laredo-Robinson Trio has recorded the complete string sonatas and trios of Shostakovich plus a disc entitled *Legacies*, consisting of works composed for the Trio by Pärt, Zwilich, Kirchner and Silverman. Other highlights of the Trio's vast discography include a critically-acclaimed all-Hayden CD (Dorian), recordings of the complete Mendelssohn and Brahms Trios (Vox Cum Laude), and Beethoven's "Kakadu" Variations and the "Archduke" Trio (MCA Classics).

Program Notes

by Arthur Canter

Tonight's program features a new work by the contemporary composer Richard Danielpour and works by the "B&B" of classical music, Beethoven and Brahms. While the specific trios of Beethoven and Brahms that are to be performed are no strangers to chamber music lovers, each performance by the same or different ensembles may provide new insights to the old works. As in the saying "you can never step in the same river twice," live performances are never identical, even when repeated.

Trio No.2 in G Major, Op. 1, No.2 **Ludwig van Beethoven (1770-1827)**

Although Beethoven's three piano trios were published as Op.1, the composer had already completed nearly 20 chamber works, including a piano trio in E flat, WoO 38 (works without opus number). The first of the set of three was most likely begun and sketched out while Beethoven was still living in his hometown, Bonn, before he moved to Vienna in 1792 and became Haydn's pupil. However, it is not clear when he completed work on the entire set of the trios or what prompted him to do so at the time. It may have been that Beethoven was trying to impress his teacher with his ability to produce, for this was a period in Beethoven's life when he seemed to be at a creative impasse. Whatever the reasons, the three trios were ready for a private performance in the Viennese house of Prince Karl Lichnowsky in 1793, with Beethoven himself at the piano. Haydn and many of the musical elite of Vienna were invited to the performance. The works were not published until 1795. They were dedicated to Prince Lichnowsky who later invited Beethoven to live in his apartment and granted him an annuity from 1800 onward.

While the trios were modeled after those by Mozart and Haydn, Beethoven, as was to be typical of the composer, expanded on the style, writing them as major works. He placed emphasis on giving equal weight to all three instruments in contrast to what was done by his Classical predecessors. In particular the cello was treated independently and in a florid manner not found in the piano trios by Haydn.

The Piano Trio in G major, Op. 1 No. 2, in four movements, is a mixture of the 18th century controlled compositional structure and the freer, more expressive style that would characterize the music of the 19th century. The first movement has a long, slow introduction (Adagio), abruptly announced by the strings and immediately followed by the piano exploring the initial theme with rather restrained commentary by the strings. The second subject (Allegro vivace) changes the tempo with a dance-like theme by the violin which is joined and expanded by the other instruments. The music goes through some harmonious rounds of the theme as it develops along the more or less traditional exposition and recapitulation, ending with a coda.

The second movement (Largo con espressione) may be thought of as the "gravitational center" of the trio. It is the longest section,

full of rich harmonies and textures that provide a sense of tranquility as well as delicacy. The piano opens the movement with its quiet statement of the main theme. It is joined by the strings as if to reflect upon the quietude. As the music develops, the hitherto behind-the-scenes cello rises to the forefront to explore the main theme, with the violin serving as a subdued accompanist for the moment. The new role for the cello permits it to be heard in its full melodic value for the remainder of the movement, while the piano contributes some upward runs.

The Scherzo, uncharacteristically for its title, opens in a dark mood expressed chiefly by the low voice of the cello. Things liven up with the aid of the piano which dashes up and down the scales. The trio section is a perky dance in which the cello bounces right along with the merriment.

The Finale (Presto) has all three instruments joining in the brisk presentation of its major theme. They provide rapid repetitions of single notes – a technique that may bring to mind the music of the much later Rossini. After a return to a more lyrical episode, during which the three instruments are able to express their individuality, the movement is brought to a close with a brilliant coda.

A Child's Reliquary (Piano Trio) **Richard Danielpour (b. 1956)**

I know of nothing more tragic or heartbreaking than the death of a child. The inspiration for *A Child's Reliquary* (Piano Trio) came from the untimely and tragic death of Cole Carson St. Clair, the 18-month-old son of Carl and Susan St. Clair.* The work was intended as a kind of *Kindertotenlieder* without words – and everything in the piece, including references to the Brahms *Cradle Song* – relates to its initial inspiration. Work on *A Child's Reliquary* began on August 19, 1999, and was completed on September 17 of the same year. The work was written expressly for Jaime Laredo, Sharon Robinson and Joseph Kalichstein and is dedicated to the memory of Cole Carson St. Clair. – *Richard Danielpour*

* Carl St. Clair is music director of Pacific Symphony Orchestra where Richard Danielpour is composer-in-residence.

Piano Trio in B Major, Op. 8 **Johannes Brahms (1833-1897)**

By the summer of 1853 the 20-year old Brahms, who often played in a private trio ensemble with friends, was thoroughly familiar with and greatly impressed by the works of Robert Schumann. Schumann's set of three piano trios probably played a role in Brahms's decision to write a large scale piano trio of his own. Thus when he became personally acquainted with Robert and Clara Schumann in the fall of 1853 he had already begun working on the piece. The Schumanns were quite taken with the young Brahms from the start and established a close relationship with the neophyte composer, to the point of accepting him as one of the family. As a consequence, Brahms participated in a number of private musicales attended by the Schumanns and their circle of friends. It may have been at one of these, sometime in January 1854, when the Schumanns first heard a performance of the completed B-major piano trio. Both expressed admiration for the piece, as did

most of their friends. However, Clara, who was mildly critical of the work, wrote to Brahms: "I could only wish for another first movement as the present one does not satisfy me, although I admit that its opening is fine."

By this time the young composer had the reputation of being his own worst critic and rarely was influenced by the impressions of others. However, his great admiration and respect for both Schumanns was not taken lightly by Brahms. He had destroyed a number of works, mainly quartets and sonatas, even before he started on the trio. Yet when he finished this piece, instead of reworking it in reaction to Clara's criticism, he seemed to be pressed to have it published. This was to be done by Breitkopf & Härtel of Leipzig who had been urged by Schumann to publish the early works of Brahms. It may be conjectured that the composer's rush to get the trio published in 1854 was based on several factors. For one thing, at the end of February that year Robert Schumann, who was a manic-depressive, made a serious suicide attempt which resulted in confinement to a sanitarium (where he remained until his death in 1856). For another thing, Brahms, who seems to have been developing more than a simple infatuation for Clara Schumann, was caught up in his need to be supportive of his friend Robert, whom he visited frequently at the sanitarium. He also took the time during this trying period to provide some sense of stability to the Schumann family without being intrusive. Then too, it is likely that the publisher was pressing the composer for works during this same period. Whether the publication of the trio at the time was economically advantageous for Brahms or was acceded to by default is a matter of conjecture. In any event Brahms submitted the work for publication but was never satisfied with the trio. Although there would have been time to make changes, he never communicated his dissatisfaction to the publisher. Even when it was in press he wrote to his friend, the violinist Joseph Joachim, that he "would have liked to have revised it."

In 1888, more than 20 years after the B-major trio had been released, Fritz Simrock, who was the principal publisher for Brahms's works, bought the rights from Breitkopf and Härtel to publish his early works. Simrock wrote to Brahms asking him if he would like to revise any of them. Brahms jumped at the opportunity to rewrite the Op. 8 trio. The revision occupied much of his time during the summer of 1889. He jokingly referred to the work as his "Op.108" as it would require the publisher to make new plates for the completely new edition. It was finally published in 1891 with the original title and opus number: Piano Trio in B major, Op.8. The composer gave his permission for the older work to be reprinted and even advertised with the new one, side-by-side. However, the typically self-critical Brahms still did not feel fully satisfied. In a letter to Clara Schumann, written on September 3, 1889, he expressed doubts whether the revision was actually "better." But Clara wrote back that "The trio seems to me to be a complete success." It is the popular 1889 version of the B-major trio, which is about one-third shorter than the original, that will be heard in tonight's concert.

The first movement (Allegro con brio) opens with an extended

What do these terms mean?

Adagietto	A tempo somewhat faster than Adagio
Adagio	Slow, at ease
Allegro	Quick, lively
Allegro con brio	Quick, with vigor
Allegro molto	Very fast
Allegro vivace	Quick and lively
Finale	The last movement of a sonata or any of the related forms
Largo con espressione	Slow, broad, with expression
Moderato, un poco misterioso	Moderate, with mystery
Presto	Very fast
Scherzo	Vivacious, often humorous movement with marked rhythms and sharp contrasts
Vivace	Lively

lyrical melody that is from the original version. The quiet statement of the theme by the piano is strongly augmented by the cello and brought to full voice by all three instruments. There is a series of exchanges between the instruments that gets stormy at times as the theme and counter themes are developed. Then the dark, almost wistful voice of the cello calms things down. A very brief outburst ends the movement.

The second movement (Scherzo: Allegro molto) is essentially the same as in the original version. It opens with a light skipping tune that works into bursts of a more dramatic, martial-sounding nature. The trio section is a slower waltz with hints of the earlier subjects of the scherzo. The instruments combine to repeat the opening theme as the movement is drawn to an end.

The Adagio, completely rewritten from the original, is opened with solemn notes from the piano and responses from the strings. The somber passage is followed by a long passionate melody from the cello with the subsequent dialogue among the instruments built around it. The piano adds an eloquent touch to the "conversation."

The Finale, marked Allegro, while also drastically revised, opens with same main theme sounded by the cello as it did in the original version. The piano joins with rippling sounds adding a sense of agitation to the music. The tension mounts steadily until the piano bursts forth (in octaves) with the second subject of the movement. The major themes and the linking passages are interwoven before the work is brought to a close with a forceful restatement of the opening theme.

Professor emeritus Arthur Canter is a retired clinical psychologist on the faculty of the UI Department of Psychiatry. An amateur music historian, he has been a longtime contributor of program notes for Hander concerts and participant in the musical life of Iowa City.



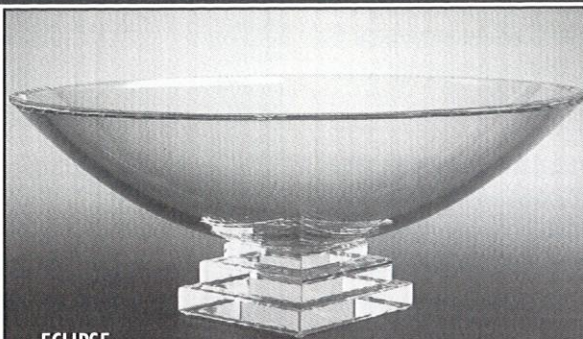
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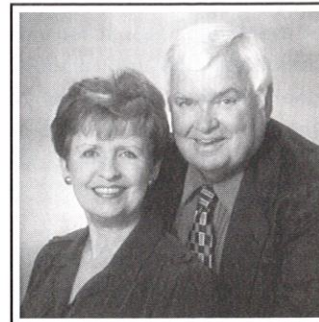
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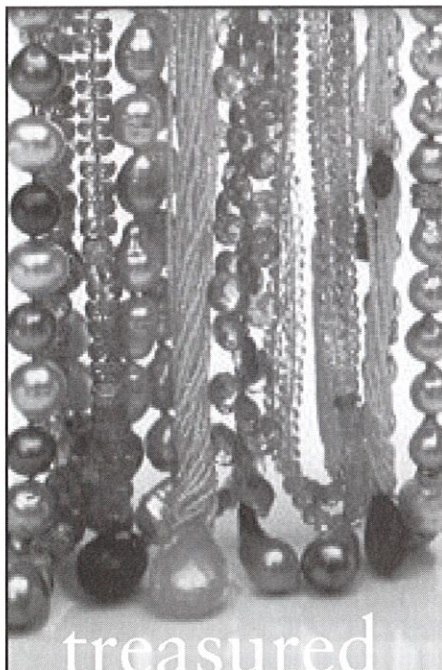
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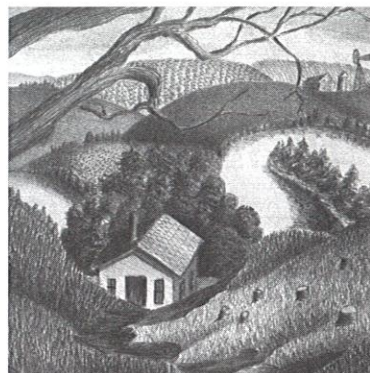
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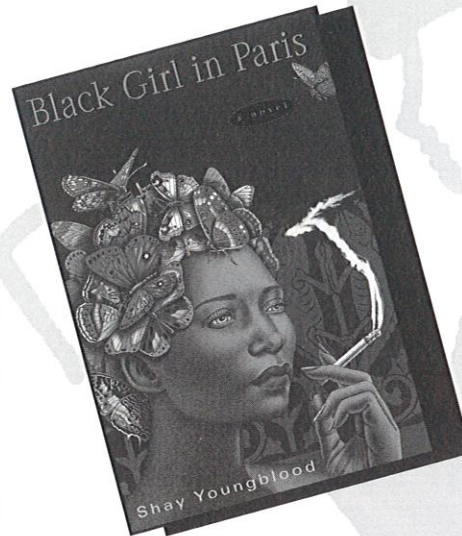
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Although the Guild's membership includes contributors to Hancher Circle and the Hancher Enrichment Fund, no financial investment is required to become a Hancher Guild member. Rather, this working organization, run by its own board of directors, seeks to identify and utilize the time, talents, and interests of its members to meet the diverse requirements of supporting the delivery of high quality programming. Every effort is made to involve every member in some aspect of the Guild's agenda—no time commitment is too small.

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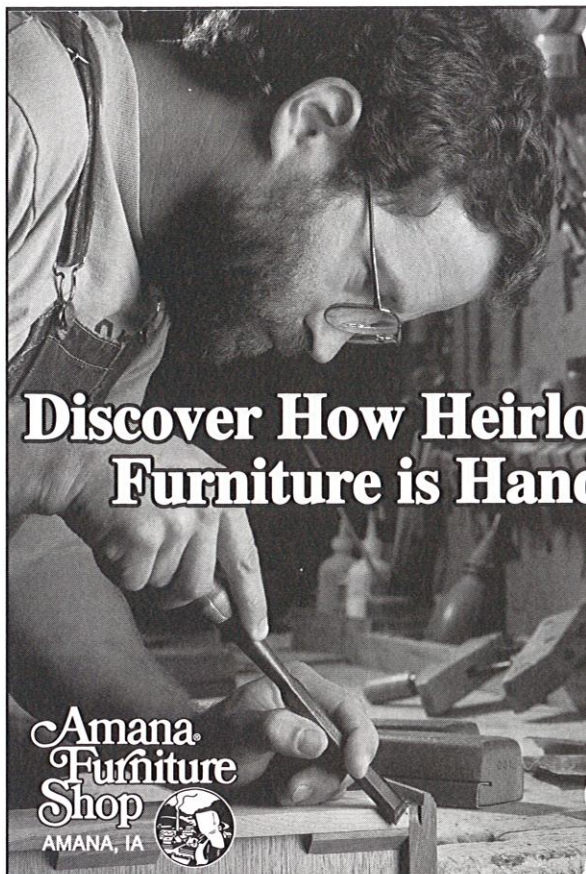
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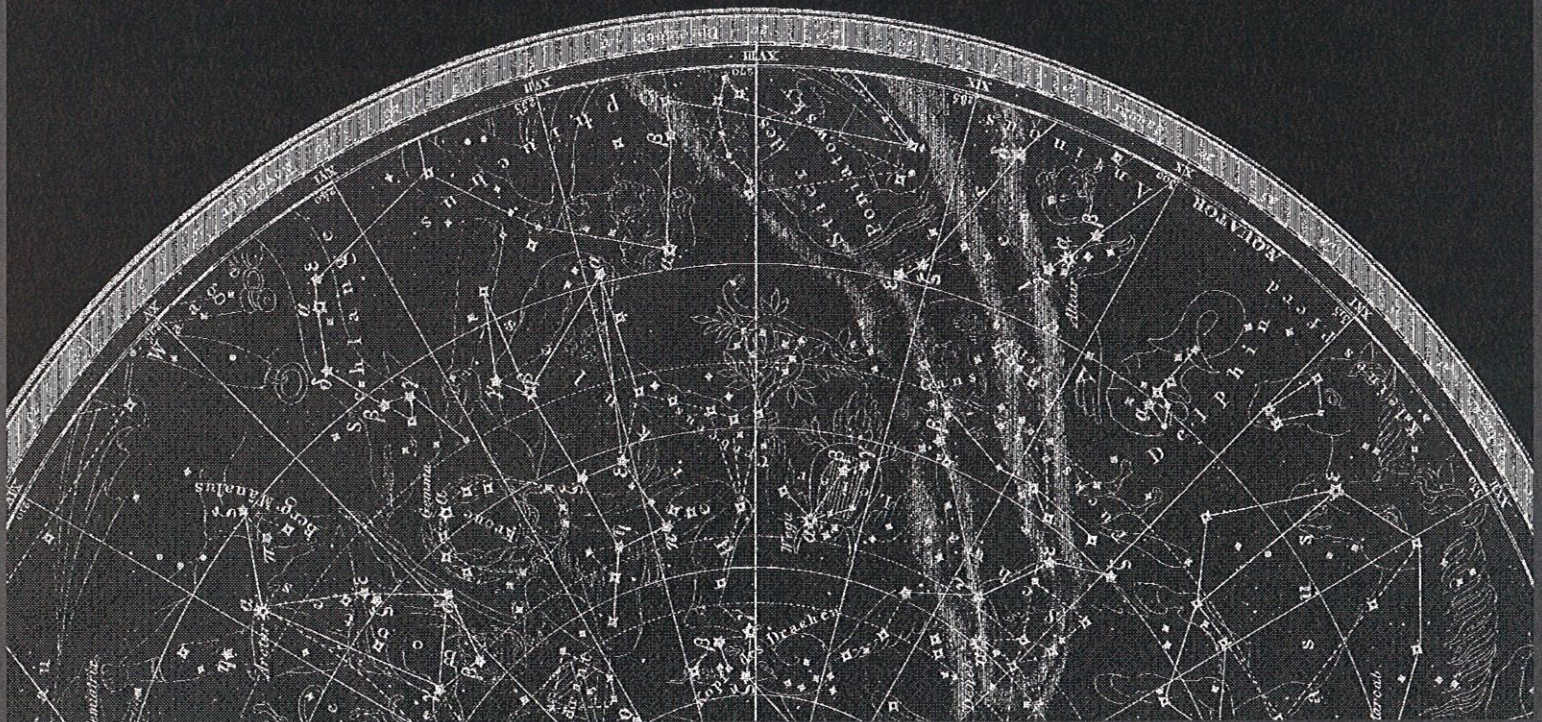
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P R E L I M I N A R Y Honor Roll
of Contributors

Hancher
Auditorium
**Millennium
Festival
Campaign**



It's in the Stars



This preliminary honor roll gratefully acknowledges individuals and organizations who contributed \$25 or more to the Hancher Auditorium **Millennium Festival Campaign** through The University of Iowa Foundation by **May 15, 1999.**

This honor roll lists contributors in five groups.

- The **first list** alphabetically recognizes contributors who gave \$25,000 or more.
- The **second list** alphabetically recognizes those who gave \$2,000 through \$24,999
- The **third list** recognizes contributors who gave \$25 through \$1,999.
- The **fourth list** alphabetically recognizes those individuals for whom we received gift support in their honor.
- The **fifth list** alphabetically recognizes those individuals for whom we received gift support in their memory.

The UI Foundation recognizes all contributors of \$25 or more to any area of The University of Iowa in its *Annual Report on Giving*. Beginning in 2000, the annual report will recognize contributors of \$100 or more.

Time arrives on a beam
of light. It shoots through
solar flares and
supernovae, moon dust
and comet tails at 186,000
miles per second. The
past bursts from the
darkness in the form of
ancient starlight, millions
of years old. And we gaze
skyward at its sparkle—

starstruck. Just as time intersects the night skies, it pauses as we poise for the cosmic moment of the new millennium. With the luster of our past still glowing, new generations face a dazzling future in the next 1,000 years. ☀ We'll definitely be starry-eyed along the way, thanks to all those who have supported Hancher's **Millennium Festival Campaign** thus far. By taking a moment to invest in the 1999-2000 season, these contributors have ensured that the performing arts will keep Iowa shining bright through the next millennium.
☀ Your actions remind us that the future is in the stars!

Thank you.

Contributors of \$25,000 or More

We have listed the following individuals and organizations because they made a gift of \$25,000 or more to the **Millennium Festival Campaign by May 15, 1999.**

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Herbert A. and Janice A. Wilson, *Coralville, Iowa*

Contributors of \$2,000 through \$24,999

We have listed the following individuals and organizations because they made a gift of \$2,000 through \$24,999 to the **Millennium Festival Campaign by May 15, 1999.**

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Contributors of \$25 through \$1,999

We have listed the following individuals and organizations because they made a gift of \$25 through \$1,999 to the **Millennium Festival Campaign** by **May 15, 1999.**

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... a thousand years

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Randy A. Jones, *Iowa City, Iowa*

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Judith R. Keefe, *Iowa City, Iowa*

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Eliot A. and Sandra Kay Keller, *Iowa City, Iowa*

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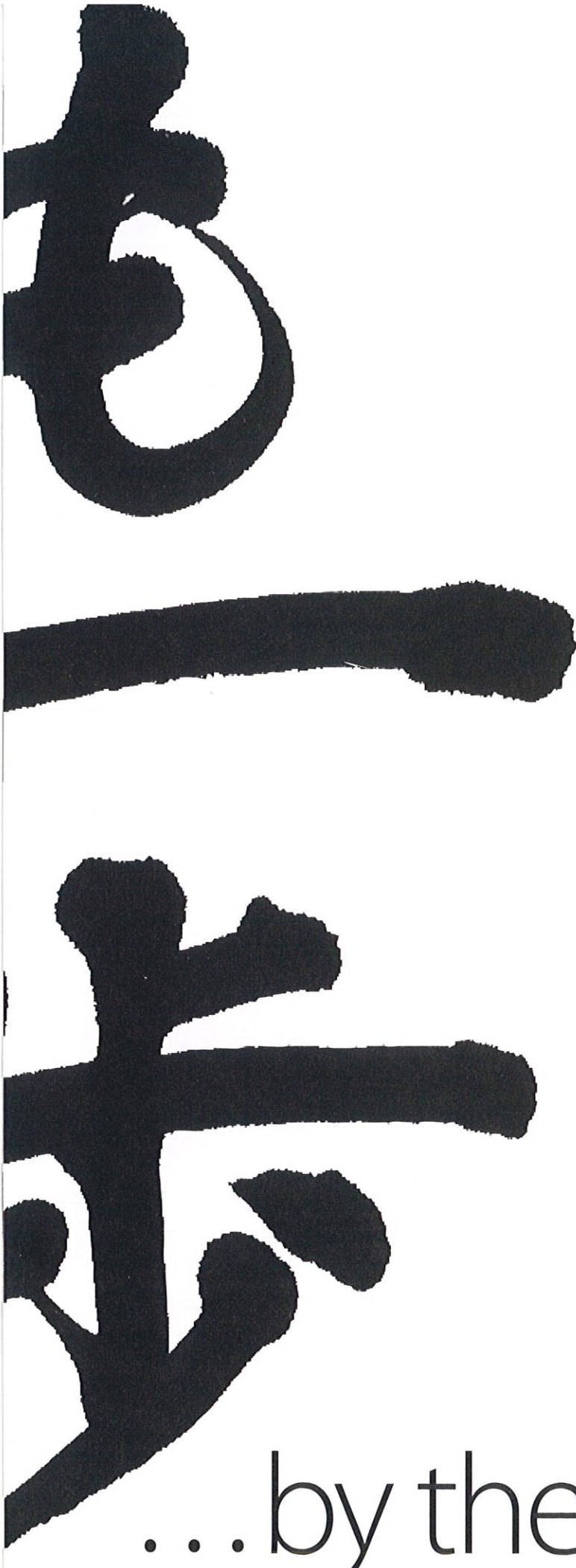
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 Richard J. and Mary Alice Sessler, *Muscatine, Iowa*
 James W. and Cynthia S. Seyfer, *Iowa City, Iowa*
 Jamie D. Sharp, *Iowa City, Iowa*
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 D. Kent Sissel, *Muscatine, Iowa*
 Emily H. Smith, *Rock Island, Ill.*
 Jack M. Smith, *Muscatine, Iowa*
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 Diane Nichols and Michael L. Sondergard,
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 Robert and Betty Stein, *Iowa City, Iowa*
 Gayle A. Steiner, *Ann Arbor, Mich.*
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 Susan L. Swift, *Waterloo, Iowa*
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Individuals Honored through Gifts

When a gift is made in someone's honor, the UI Foundation notifies the honored person. We have listed the following individuals because we received gift support for the **Millennium Festival Campaign** in their honor by **May 15, 1999**:

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 Janet McNeill Bywater
 Carol J. Ficks
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 V. Eloise January
 Arla B. Randol
 Barbara Black Standish
 John S. Strauss
 Susan T. Strauss

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When a gift is made in someone's memory, the UI Foundation notifies the deceased's next of kin. We have listed the following individuals because we received gift support for the **Millennium Festival Campaign** in their memory by **May 15, 1999**:

F. Stanley Atchison
 David S. Balmer
 Velma Beltrame
 Kelly Bristol
 Verlon L. Britt
 Ena E. Butterfield
 Raymond L. Bywater
 Hertha C. Croker
 Thomas L. Croker
 Josephine B. Friis
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 Mary E. Stuart Johnson
 E. J. Liechty
 Arian E. Lowe
 Bob Mashburn

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one hour.

Please return this form with your gift to the UI Foundation, P.O. Box 4550, Iowa City, Iowa 52244-4550.



All children are born with a musical ability, which if nurtured and exercised will flourish and create a learning foundation for the rest of their lives.

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Hancher Auditorium hires nearly 200 UI students employing their talents and skills as ushers, cafe workers, stagehands, box office cashiers and office assistants. As well, Hancher assigns internships to UI students who gain experience and skills in marketing the performing arts.

Professional stage crew provided by the International Alliance of Theatrical Stage Employees, Local 690, when required.

Hancher Auditorium

The University of Iowa
231 Hancher Auditorium
Iowa City, Iowa 52242-1794
tel. 319/335-1130
fax. 319/335-1180
web. <http://www.uiowa.edu/~hancher/>

Hancher Box Office

tel. 319/335-1160 or 1-800-HANCHER
TDD. 319/335-1158
fax. 319/353-2284
e-mail: Hancher-Box-Office@uiowa.edu



Iowa Center for the Arts

CALENDAR

www.uiowa.edu/homepage/arts_index.html

BA Buchanan Auditorium (Business Admin. Bldg.)
CRH Clapp Recital Hall
HA Hancher Auditorium
HL Hancher Loft
IMU Iowa Memorial Union
MA Museum of Art
PBAB Pappajohn Business Admin. Bldg.
PL Prairie Lights bookstore
SA Shambaugh Auditorium (Main Library)
VMB Voxman Music Building

HANCHER AUDITORIUM—www.uiowa.edu/~hancher/

Ethos Percussion Group. Apr. 18, 8 pm, CRH

Dawn Upshaw and Kronos Quartet. May 3, 8 pm, HA

UNIVERSITY THEATRES—www.uiowa.edu/~theatre/

The Tempest. Apr. 6, 7, 8, 12, 13, 14, 15, 8 pm; Apr. 9, 16, 3 pm, E.C. Mabie Theatre

DEPARTMENT OF DANCE—www.uiowa.edu/~dance/

Thesis Concert. Apr. 14 & 15, 8 pm, Space/Place Theatre, North Hall

Space/Place Concert. Apr. 28 & 29, 8 pm, Space/Place Theatre, North Hall

Undergraduate Dance Concert. May 5 & 6, 8 pm, Space/Place Theatre, North Hall

"LIVE FROM PRAIRIE LIGHTS"—www.prairielights.com/livefromlights.htm

Jorie Graham, poetry reading. Apr. 11, 8 pm, SA

Kathryn Harrison, fiction reading. May 5, 8 pm

MUSEUM OF ART—www.uiowa.edu/~artmus/ Exhibitions, MA

January 15–July 9 *Reading Meaning: Graphic Symbols in African Art*

January 22–April 16 *Cultural Pleasures and the Natural World: Japanese Prints from the Edo Period*

February 5–May 28 *Siah Armajani*

March 18–April 30 *Latin American Realities/International Solutions*

March 25–May 28 *Renewing Tradition: The Revitalization of Bogolan in Mali and Abroad*

April 22–August 6 *Danny Lyon and Nathan Lerner*

May 6–June 4 *MFA 1999-2000*

Special Events

Reception in honor of Mauricio Lasansky. Apr. 9, 12:45 pm, MA

—Film screening. *The Nazi Drawings* by Mauricio Lasansky. 1 pm, LCUA

—Music in the Museum. Center for New Music. 2 pm, MA

Widen Our World (WOW!) Family Day. Apr. 16, noon-5 pm

SCHOOL OF MUSIC—www.uiowa.edu/~music/

Collegium Musicum. Apr. 10, 8 pm, CRH

Symphony Band and Chamber Wind Ensemble with Ksenia Nosikova, piano, and Iowa Woodwind Quintet. Apr. 12, 8 pm, HA

Musicology Colloquium lecture, Philip Gossett, speaker. Apr. 14, 1:30 pm, 1027 VMB
Annette-Barbara Vogel, violin, with Ulrich Hoffman, piano.

—Beethoven: Sonata Cycle I. Apr. 14, 8 pm, CRH

—Beethoven: Sonata Cycle II. Apr. 16, 3 pm, CRH

—Beethoven: Sonata Cycle III. Apr. 19, 8 pm, CRH

Hancher Auditorium Information

Hancher Auditorium is a component of the Office of Student Services, University of Iowa.

Box Office: Open from 10:00 a.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 3:00 p.m. Saturday. On nights of performances, the Box Office remains open until 8:30 p.m. If a performance falls on a Saturday or Sunday, Box Office hours are 1:00 to 8:30 p.m. Telephone: 319/335-1160, or toll-free in Iowa and western Illinois 1-800-HANCHER.

Seating Policy: To avoid disrupting the performance, latecomers will be directed to the observation rooms and will be seated during an appropriate break in the performance, at the discretion of the management. If you must leave during a performance and later wish to re-enter the auditorium, an usher will escort you to an observation booth until an intermission or the conclusion of the performance.

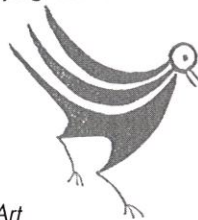
Greenroom: The greenroom, located on the river side of the lobby, is the site of discussions preceding many events and is also a convenient place to meet artists following a performance. Ask an usher, or check the lobby sign for availability of performers.

Coughing and Electronic Watches: The auditorium's acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarm. The use of a handkerchief helps to muffle a cough or sneeze, and cough drops are available from the ushers. If coughing persists, you may wish to return to the lobby, where an usher can direct you to one of the soundproof observation rooms.

Smoking: Smoking is not permitted anywhere in the auditorium, lobby, or Cafe. If you wish to smoke during intermissions, you may leave the building, but please take your ticket stub to re-enter the building.

Cameras and Tape Recorders: In compliance with copyright laws and contractual arrangements with artists, photographs and recordings may not be made during a performance. Please check your cameras and tape recorders with the house manager or an usher.

Restrooms and Drinking Fountains: Located on either side of the lobby and mezzanine.



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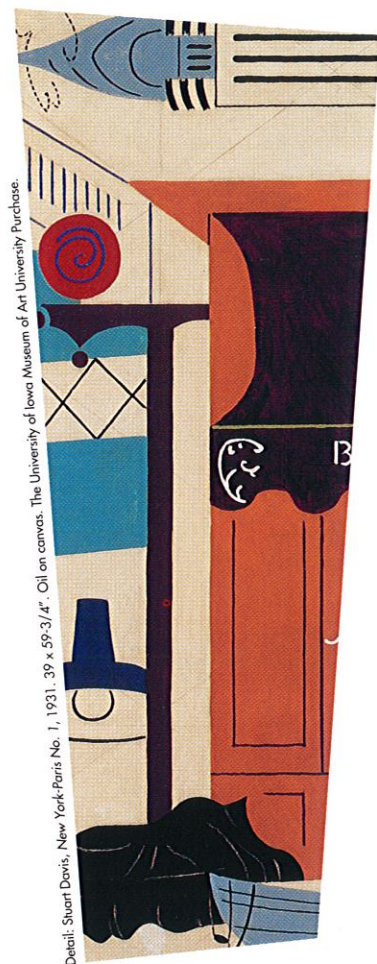
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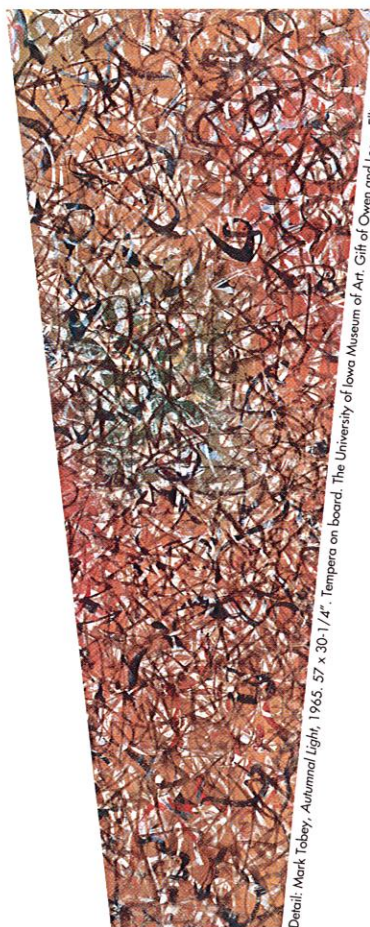
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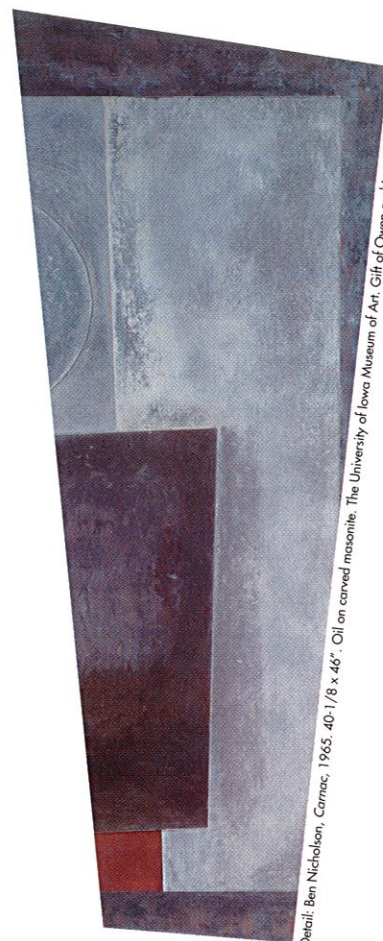
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Detail: Stuart Davis, *New York-Paris No. 1*, 1931. 39 x 59-3/4". Oil on canvas. The University of Iowa Museum of Art University Purchase.



Detail: Mark Tobey, *Autumnal Light*, 1965. 57 x 30-1/4". Tempera on board. The University of Iowa Museum of Art. Gift of Owen and Leone Elliott.



Detail: Ben Nicholson, *Carnac*, 1965. 40-1/8 x 46". Oil on carved masonite. The University of Iowa Museum of Art. Gift of Owen and Leone Elliott.



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