STEREO

A VISIT TO THE TOLEDO MUSEUM OF ART

OBERLIN COLLEGE COLLEGIUM MUSICUM

L. D. Nuernberger, director

SINGERS

Kathleen Chiavola
Rae de la Cretaz
Darryl Curry
Allen Haag
Mary Beth Haag
Sarah Hersh
Terry Hicks
Diane Ketchie
Susan Jacoby
Richard Lalli
Bradley Leftwich
Sarah Loveland
Gary Malkin
Dortha Manning
Victoria Morrill
Brent Myers
David Newton
Jeffrey Pierce
Christa Rakich
Perry Smith
Mary Stetten

INSTRUMENTALISTS

Ann Badger, recorders
Michael Bell, recorders
Randolph Foy, recorders
Helen Hamilton, alto shawm
Barbara Herr, soprano shawm
Lewis Hoover, sackbut
Duncan Isherwood, sackbut
Dana Maiben, tenor viola da gamba
Michael Manderen, lute, guitar
Janet Mees, treble viola da gamba
Daniel Mendelow, cornetto
Eric Nagel, bass viola da gamba
Marilyn Reynolds, treble viola da gamba
Janet See, recorders, transverse flute

Bruce Fay, audio engineer
Thomas Bethel, audio editor

LUCAS CRANACH THE ELDER
Martin Luther and His Friends

Lucas Cranach the Elder was best known as the painter of the Reformation in Protestant Germany. He was very close to Martin Luther and the Wittenberg reformers. He also was a person of wealth and position in Wittenberg where he was city councilor, chamberlain, and finally, burgomaster. A severe, stylized execution and a use of flat areas of color emphasizing sinuous silhouettes characterize his style. As court painter, Cranach employed a large workshop of assistants and apprentices, much as a fashionable photographer would today.

The persons in the painting *Martin Luther and His Friends* have been identified as (left to right): Luther, Oecolampadius, John Frederick of Saxony, Zwingli, and Melanchthon.

AN ANONYMOUS FLEMISH MASTER
The Morrison Triptych

The author of this work was first identified by Max J. Friedländer, the German art authority. Friedländer used this triptych as the keystone for a group of paintings which he attributed to an artist whom he designated only as Master of the Morrison Triptych after this work then owned by John Morrison of Wiltshire, England.

Religious paintings were usually dictated by the Church. There was little opportunity for artistic freedom, and compositions were repeated almost verbatim according to firm conventions. This triptych closely resembles an earlier work by Hans Memling now in the Kunsthistorisches Museum, Vienna. The Morrison Master, however, replaces a donor in the earlier picture with a lute-playing angel and introduces his own everyday scenes in the background of the central panel. His madonna is more gentle and less regal than Memling's. All of these individual elements establish a separate, real personality of great charm.

EL GRECO
The Annunciation

The Toledo Museum of Art acquired *The Annunciation* in 1951. One of at least eleven compositions on this subject by El Greco, its history includes ownership by S. Biron; Marqués de Cevera; Don Fabrisio Postestad; and Ralph M. Coe, Cleveland, Ohio. The elements telling the story are reduced here to the basic figures with a minimum of additional details. El Greco adds only a small bouquet of flowers, a basket of needlework, and a reading bench for the Virgin.

Bathing the figures in an eerie light so typical of his later paintings, El Greco brings the angel and the Virgin up to the picture plane and suggests little depth or dimension. Hidden by the frame is a narrow strip along the left side of the canvas, a "filler" on which El Greco wiped his brushes. The painting probably dates from 1597 - 1600.

EL GRECO
Christ at Gethsamane

Christ at Gethsamane is rightfully considered one of the finest works by El Greco, a supreme expressionist of the 16th century. The last private owner of the painting was Arthur Sachs, New York, and it was previously owned by Lionel Harris, London, who also owned another version of this painting, now in the National Gallery, London. Until 1919 the painting was in the Cacho Collection at Madrid.

This theme was treated several times by El Greco. His interpretation is emotional and full of spiritual intensity. The composition includes various figure elements unrelated to each other in space and is truly Mannerist in concept. El Greco's interpretation is a synthesis of the Biblical accounts in the New Testament. The storm-swept, brooding landscape with delicate bits of flora in the foreground recalls El Greco's *Martyrdom of St. Maurice.* The paintings may have been done in the same year, about 1590.

Notes courtesy of the Toledo Museum of Art

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