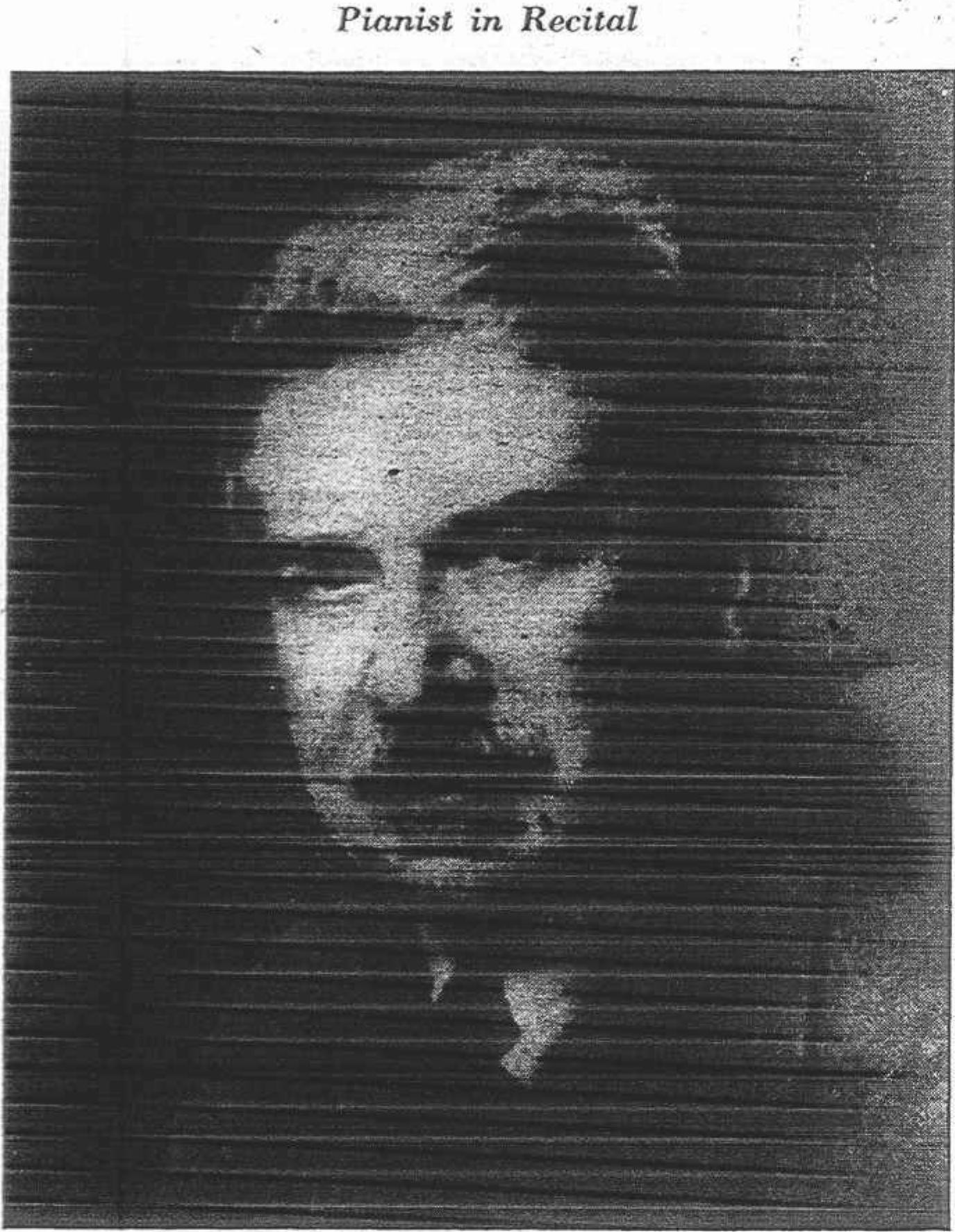


When Critics Disagree

Continued from Page 10 the celebrated lieder singers of the past were unable to give. She offers herself. And herself is a very human person who feels everything deeply and naturally. For whom poetry and music are ceaselessly alive, and whose voice reflects emotion like a glass, revealing alike the beauty and the imperfections of a healthy, sensitive and responsive nature.



Artur Schnabel, who will be heard tomorrow night at Carnegie Hall.

Pianist in Recital

Lange to Play Music by the Bach Family

TOMORROW evening at Town Hall Hans Lange and the Philharmonic-Symphony Chamber Orchestra will present the last program in the current Bennington College series—a program devoted to music of the Bach family. Soloists will be Yella Pessl, harpsichordist; John Amans, flutist; John Corigliano, violinist, and the choir of St. Thomas Church. Miss Pessl will be heard in Johann Christian Bach's Concerto for Harpsichord and Strings, Opus 7, No. 5, in E-flat major; she will also assist in Carl Philipp Emanuel's Sinfonia No. 3 for four-part string orchestra and harpsichord and in Johann Sebastian's concerto for flute, violin and harpsichord in D major, No. 3 (Brandenburg). The latter number, which has been added to the program since the original announcement, will have Messrs. Amans and Corigliano as well as Miss Pessl as soloists. The choir of St. Thomas Church, of which Dr. T. Tertius Noble is director, will close the program with J. S. Bach's Cantata No. 98, "Was Gott thut, das laß Wohlgethan." The soloists are Clarence Gittins, boy soprano; Robert Betts, tenor, and Robert M. Crawford, bass.

Johann Sebastian Bach was a first-class teacher, but he never had a first-class pupil, according to Miss Evelyn Berekman who has contributed the program notes for the Bennington Series this season. His own sons did him more credit (musically) than Vogler, Hummel, Goldberg, or some of the others, who were mainly sound organists and composers, holding important positions throughout Germany. When he taught composition, his characteris-

string orchestral and cembalo. The cembalo is used throughout as reinforcement, playing either in unison with the others, or supplying a harmonic background.

The life of Johann Christian Bach, the youngest son, was as different from his father's as a rococo eighteenth century drawing-room from a Lutheran church. Engaging, eager, he moved in high society, making friends wherever he went. Before the American Revolution he went to London, where the name of Bach meant nothing; his reputation, therefore, as composer of operas for George III's theater, was entirely of his own making. "I do not live to compose, but to compose to live," he once remarked. He was prolific with songs, concertos, operas, music genuine and graceful enough to have a marked influence on his friend the young Mozart who loved and admired him. The concerto which Miss Pessl will play is fifth of a set of six, "Very humbly dedicated to Her Majesty Queen Charlotte of Great Britain . . . by Her Majesty's Concertmaster."

Wilhelm Friedemann was the oldest of Bach's sons, by all reports the most musically gifted, and the only one destined by his father for a musical career. His playing on the clavichord was neat and delicate, on the organ awe-inspiring, and his power of improvisation amazed his hearers. Even as a young man his reputation was such that he won a fine position in Dresden in 1733 without the usual open competition. But he was absent-minded and dissatisfied, resigned in 1746 for another post in Halle, which he subsequently lost because his carelessness and haughty obstinacy developed until he was a liability to the church he worked for. For 20 years he was idle, making little effort to support his family, drinking heavily, refusing offers to teach, until he was cast on the charity of what few friends had survived his rudeness. He died in poverty and complete moral and physical degeneration, though his reputation as one of the most solid organists in Europe persisted and he never lacked chances to improve his situation.

MUSIC—MANHATTAN

Philharmonic-Symphony AT CARNEGIE HALL RODZINSKI, Conductor This Afternoon at 3:00 Weber—Sibelius—Taylor—Strauss Thurs. Evg. 8:45; Fri. Aft., 2:30 Soloists: ARTHUR LOEWEN, Pianist BRAHMS—Dohnanyi—Kodaly Sat. Evg. 8:45; Next Sun. Aft., 3:00 Handel—Harty—Dohnanyi—Wagner ARTHUR JUDSON, Mgr. (Steinway Piano) TOWN HALL THIS AFT. AT 3:00 EUGENE

LIST STEWART PIANO RECITAL (Steinway) Judson Mgt. TOWN HALL Sat. Aft. at 3:00. Mar. 6 REQUIEM ALD ARTHUR SCHNABEL PIANO RECITAL (Steinway) Judson Mgt. CARNEGIE HALL TOMORROW NIGHT 8:15 Only New York Recital Tickets \$1.10 to \$2.75 (Steinway) TOWN HALL Wed. Evg. March 5, at 8:30 VIOLIN RECITAL JACQUELINE S

MUSIC—BROOKLYN FEDERAL MUSIC PROJECT WPA THEATRE MUSIC 124 W. 54th St., COI. 5-689 TODAY AT 1:00 P.M. MADRIGAL SINGERS LEHMAN ENGLE, conducting English Madrigals and Folk Songs Reserved Seats 25c to 50c TONIGHT AT 8:30 FEDERAL SYMPHONY ORCH. Lamar Stringfield, Cond. John Powell, Piano Powell's "Rhapsodie Negre" Stringfields "Legend of John Henry" Brahms' First Symphony Reserved Seats 25c to 50c Thurs. Evg., Mar. 4, Trio Romantic, Soprano and Baritone Fri. Evg., Mar. 5, Mozart-Hayden Concert Sun. Aft., Mar. 7, Dance Forms in Music Sun. Evg., Mar. 7, 8:20, Federal Symphony

OPERA—MANHATTAN METROPOLITAN OPERA Tonight, 8:30 (50c-5) Grand Program: Antonio, Bolina, Jeanne, Isolde, Haver, Othello, Alibou, Brunelli, Zari, Ravio, Hovino, Ruzin, Lanza, Pina, Gosh, Hailo, Polletti, Chera, Leo, K. S. Norma, Tu. 1, Götterdämmerung, Wd. 8, Lohengrin, Thurs. 8, Tristan & Isolde, Fri. 8, 15, Derive and Christiana Marriage, Sat. 8, La Traviata, Sun. 8:15, Aida. KNABE PIANO USED EXCLUSIVELY OPERA—BROOKLYN BROOKLYN ACADEMY OF MUSIC Tuesdays and Thursdays, at 8:15 TONIGHT, 8:15 ROSA HEYMAN Soprano ENESCO Violin Recital Tickets Now. Box Office, STerling 3-6700 CONCERTS—BROOKLYN BROOKLYN ACADEMY OF MUSIC Tuesdays and Thursdays, at 8:15 TONIGHT, 8:15 ROSA HEYMAN Soprano ENESCO Violin Recital Tickets Now. Box Office, STerling 3-6700 OPERA—BROOKLYN BROOKLYN ACADEMY OF MUSIC Tuesdays and Thursdays, at 8:15 TONIGHT, 8:15 ROSA HEYMAN Soprano ENESCO Violin Recital Tickets Now. Box Office, STerling 3-6700



Anna Crossman, pianist, in recital Tuesday night.

Lucas Cranach: Artist as Free Man A Great German Master on Exhibition at the Schaeffer Galleries

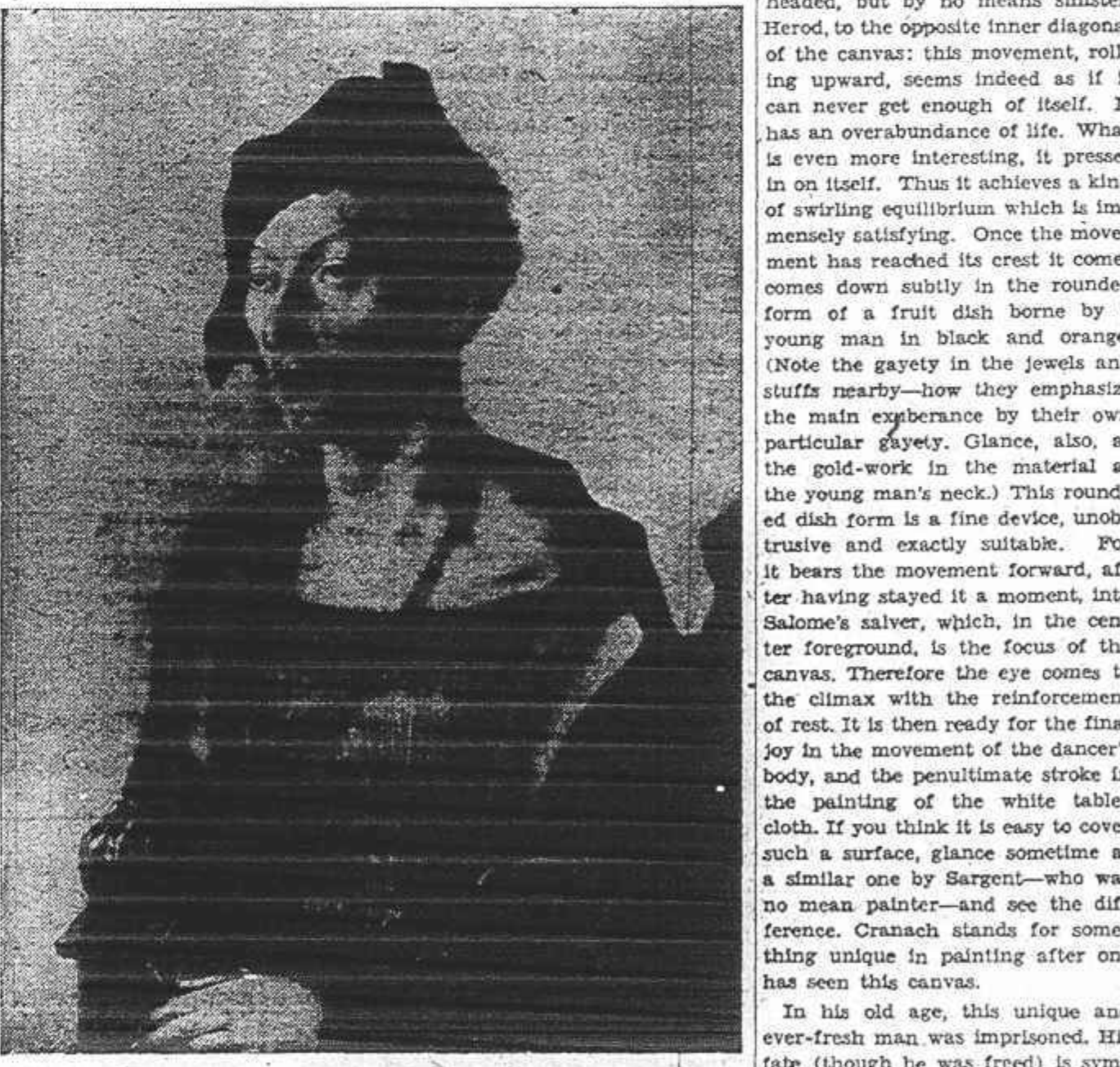
By Jerome Melquist LUCAS CRANACH was the happy prophet of the Reformation. This becomes clear by a visit to the exhibition of Early German Art at the Schaeffer Galleries, 61-63 E. 57th St., where 9 of the 27 canvases by German and Austrian artists of the fourteenth and fifteenth centuries are by this exuberant painter. Incidentally, the exhibition is an admirable supplement to the one at the Brooklyn Museum, and it has the additional recommendation of not even hinting at propaganda. The pictures are there to be admired, and that is all. The dates of Cranach the Elder—1472 to 1553—are important, for they tell us that he had done much of his work before Luther nailed up his theses in 1517. But in order to see more fully the significance of Cranach's work we shall have to step back for a moment or two into the past. As Elle Faure has said, "From the time of the cathedrals the moral idea dominated German plastic art." We see this even in the present show in the "Christ in Limbo" of 1490, from the Upper Rhenish School (No. 27). Powerful though this picture is, it seems that the painter is bound by the message which he must convey. He is urging the people to accept a moral pronouncement. Even in the great Durer—who was a contemporary of Cranach—we never escape this impression of duty in the offering. He always suggests an insistence on a point of ethics, "truth," fact, or else he seeks to justify his works by a reference to phenomenal or instrumental considerations—hardly ever are the forms accepted for their own sake. We know, too, that the Germans were very late in their Gothic flowering as compared with the Italians or the French. Thus it is that the "Four Saints" (No. 22) of the School of Cologne, c. 1420, employs a gold background that the Italian painters had abandoned long before. Even Michael Pacher (1435-1498) also a contemporary of Cranach, shows in his rendering of the bronzelike halo in the "St. Catherine" (No. 18) that he has not entirely freed himself from these religious preoccupations. His stuffs, too, are felt more as ecclesiastical vestments than as richness in themselves.

All the more remarkable, then, that Cranach had freed himself from such limitations. He was sheer exuberance. When he painted he wanted to express joy. And his subject matter was second to that. If he started from a religious subject, as in the beautiful "Christ Blessing the Children" (No. 5) you forget the point of departure immediately. You may gaze tenderly at the Christ kissing the child in the center and laying his hand on another. But you do not feel Him as an object of religious adoration: He is a man who loves these little children. In the same canvas there is actually a dance in the foreground. The woman there has raised her arm as if she were about to burst into rejoicing. And the child in the corner is lifted by a dance movement too. You notice, furthermore, the loveliness of the peach-colored dress on the child. Again, the faces clustered in the upper right foreground are well portrayed and they no doubt have relevance as religious images, but primarily they impress because of their inevitable placement in the canvas. They could not have been otherwise. Finally, that black background, soft and deep, furnishes a living matrix for the entire canvas. Then we realize that Cranach was a notable artist. He had his drawbacks, of course. I, for one, do not always care for his nudes. Too often they seem

German Art in New York



Cranach's 'Feast of Herod' (above) and (below) Hans Baldung Grien's 'Portrait d'Homme,' both hung at the Schaeffer Galleries.



angular and "fantastical" though their ash-red color is usually pleasing (note example in Brooklyn Museum show, also "Venus and Cupid" of 1531, No. 11 in present exhibition). The face in this No. 11 is more attractive than the body. Perhaps one should say, with Faure, that his nudes have "an air of a corolla hesitating to open." His women, with their slight breasts, pointed haunches and spare, if not awkward, figures, seem to have their ripeness ahead of them. There is a significance in this, and it is not merely personal to Cranach: for the Germany of his early manhood and first full maturity was likewise sensing new currents and responding more vitally than theretofore. This was the time of Melancthon and Luther. Cranach painted their portraits. And his interpretation showed that he intuitively sided

with that in them which served men's enfranchisement. But chiefly, as in all his work, we feel that curious, spontaneous sense of imminent freedom which indicates that old bonds are breaking and new ones have not yet been forged. Are not such periods the blessed one? Is it not then "Bliss to be alive?" Such, surely, was the case in a period which could simultaneously produce Durer, Grunewald, Holbein and Cranach, in addition to such remarkable talent as Altdorfer, Bruyn and Hans Baldung Grien. Men felt freedom and painted it and increased freedom. It might be termed a process which acted upon itself, and which therefore was creative. We are privileged to see one of the high moments of this process in the "Feast of Herod," No. 12 of the present show. Here the move-

ment flings itself forward in one impetuous rush from the lower right-hand corner, where sits a curly-headed, but by no means sinister, Herod, to the opposite inner diagonal of the canvas; this movement, rolling upward, seems indeed as if it can never get enough of itself. It has an overabundance of life. What is even more interesting, it presses in on itself. Thus it achieves a kind of swirling equilibrium which is immensely satisfying. Once the movement has reached its crest it comes down subtly in the rounded form of a fruit disk borne by a young man in black and orange. (Note the gaiety in the jewels and stuffs nearby—how they emphasize the main exuberance by their own particular gaiety. Glance, also, at the gold-work in the material at the young man's neck.) This rounded dish form is a fine device, unobtrusive and exactly suitable. For it bears the movement forward, after having stayed it a moment, into Salome's salver, which, in the center foreground, is the focus of the canvas. Therefore the eye comes to the climax with the reinforcement of rest. It is then ready for the final joy in the movement of the dancer's body, and the penultimate stroke in the painting of the white tablecloth. If you think it is easy to cover such a surface, glance sometime at a similar one by Sargent—who was no mean painter—and see the difference. Cranach stands for something unique in painting after one has seen this canvas.

In his old age, this unique and ever-fresh man was imprisoned. His fate (though he was freed) is symbolic of Germany's, Caesaro-papism had crushed the creative spirit. Or possibly, as Faure has suggested, the creative impulse had exhausted itself in its impersonal and joyous and intuitive preparations towards an event whose consummation would be the opposite of the glad tidings which had announced it. For a long time thereafter Germany was barren. It was not until the 19th century that it again came into a comparable fruitfulness. This too was cut off. But the restrictions of long age (even as those in the 73's and today) could not kill what Cranach had given to the world. He lives again, and those who denied him do not. AMONG the other exhibitions of the week there is a solid wall of Renouirs at the Bignou Gallery, 32 W. 57th St. They run from a ripe nude on the north wall to a

Harson Water Colors At the Grant Studios

An exhibition of water colors by Elizabeth Rogers Harson, one of Brooklyn's well-known artists, will be held at the Grant Studios, 110 Remsen St., from March 1st to the 15th. Mrs. Harson's drawings will most likely depict life in the Virgin Islands where the many colors of sky, ocean, vegetation, and the costumes of natives, has been reproduced by the artist most successfully. Also among her pictures are many of variegated flowers and some still lifes.

PAINTINGS by DIETZ EDZARD March 1 to March 20th DURAND-RUEL 12 East 57th St., N. Y. C.

MARCH 1st-13th JOSEPH GUERIN Water Colors SALLY LUSTIG Recent Paintings ARGENT GALLERIES 42 West 57th St.

EXHIBITION OF DRAWINGS OF ISADORA DUNCAN by BOURDELLE GALERIE RENE GIMPEL 2 East 57th Street, New York