

A Visual Feast

Magnificent Italian and Italian-influenced works of art dating to the European Baroque period (1600-1750) unify the spacious Fountain Court in a dynamic period context. Portraits, landscapes, religious and mythological paintings and sculptures from the Gallery's collections create a colorful and dramatic visual feast to accompany the authentic sounds of the antique Baroque organ.



Jan Glauber, Dutch, 1646-1726.
Tobias and the Angel. Oil on canvas.
Given in memory of Irene Comfort Jones
by her husband, Robcliff V. Jones, 70.43



Bernardo Strozzi, Italian, 1581-1644.
Two Musicians, 1630-35. Oil on canvas.
Marion Stratton Gould Fund, 53.8



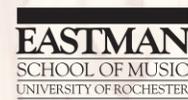
Francesco Solimena, Italian, 1657-1747.
The Triumph of Judith, 1704-08.
Oil on canvas. Gift of Dr. and Mrs.
James V. Aquavella, 77.109



Detail of organ pipes and carvings.
Photo by Joseph W. Blackburn.

The Eastman Rochester Organ Initiative (EROI)

The Eastman School of Music's long tradition of excellence in the organ program inspired the **Eastman Rochester Organ Initiative (EROI)**. This long-range plan aims to establish Rochester as a global center for organ performance, research, building and preservation, attracting talented young musicians and organ scholars from around the world. EROI's first achievement, the installation of the Eastman Italian Baroque Organ at the Memorial Art Gallery, commences a diverse collection of new and historic organs at sites throughout the city.



Going for Baroque

The Eastman Italian Baroque Organ also represents a unique collaboration between the Eastman School of Music and the Memorial Art Gallery, both divisions of the University of Rochester. This ongoing relationship includes regularly scheduled public performances that bring this magnificent instrument to life. Sunday afternoons at the Gallery feature mini-recitals by Eastman organ students (free with Gallery admission). Ticketed showcase concerts by Eastman faculty and visiting organ scholars occur on a monthly basis.

For Eastman Italian Baroque Organ recital and concert information, and for more information on the works of art in the Memorial Art Gallery's Fountain Court:
mag.rochester.edu/collections/organ

For information on the Eastman School of Music or The Eastman Rochester Organ Initiative:
esm.rochester.edu or esm.rochester.edu/EROI

The Joseph Rippey Trust Fund sponsored the installation of the Eastman Italian Baroque Organ.



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Cover photo: Andy Olenick; Design: Kathy D'Amanda/MillRace Design

The Fountain Court

A Remarkable Space

One of Rochester's signature spaces, the Fountain Court of the Memorial Art Gallery captivates visitors with its spacious elegance. Designed by renowned architectural firm McKim, Mead and White in 1926, the gallery originally showcased medieval and Renaissance works of art. Its marble flooring, richly colored ceiling panels and rows of arched clerestory windows created a magnificent backdrop for community performances of medieval and Renaissance music. The central fountain, a replica of Renaissance sculptor Andrea Verrochio's *Putto Fountain* in Florence, Italy, was commissioned as part of the original architectural design.

The Art of Music

In 2001, the Eastman School of Music purchased a dismantled antique pipe organ, rescued in 1979 from a Florence, Italy antique gallery. Nearly four years of research and restoration in Marburg, Germany by Gerald Woehl and an international team of scholars and experts culminated in the organ's final assembly and installation, by mutual agreement, in the Memorial Art Gallery's Fountain Court. The Eastman organ is the only full-size Italian 18th-century organ in North America; its installation in the Fountain Court, surrounded by masterpieces of Baroque art, offers a unique experience to art and music lovers alike.



The Eastman Italian Baroque Organ, ca. 1670-1770

A Pipe Organ...is a musical wind instrument that produces sound by air forced through pipes controlled by a keyboard.



View of the pipes from above.
Courtesy of the Eastman School of Music.

The Eastman Italian Baroque Organ consists of almost 600 pipes (F) of tin and lead alloy, ranging from pencil-size to over six feet tall, and the wind chest, or air storage chamber, concealed in the lower case (B). The organ's wind chest and some of the pipes date to around 1670. The magnificent wooden organ case (C), with its lavishly

carved ornamentation, classically-inspired painted vases and elaborate gilded crown (D), probably dates from about 1730 to 1770. At this time, the original instrument was enlarged and reinstalled in this "new" case, almost certainly built to match the architectural features of its surroundings.

The restorers found the date 1770 inscribed on two pipes, likely indicating the year that the interior organ was installed inside the current organ case.

Bellows in a small room adjacent to the Fountain Court provide air through the wind trunk (A) to the wind chest, which supplies the air to sound the pipes.

The console (G) features the keyboard (H), pedals (J), and stop knobs (I) that open and close off various sets of pipes.



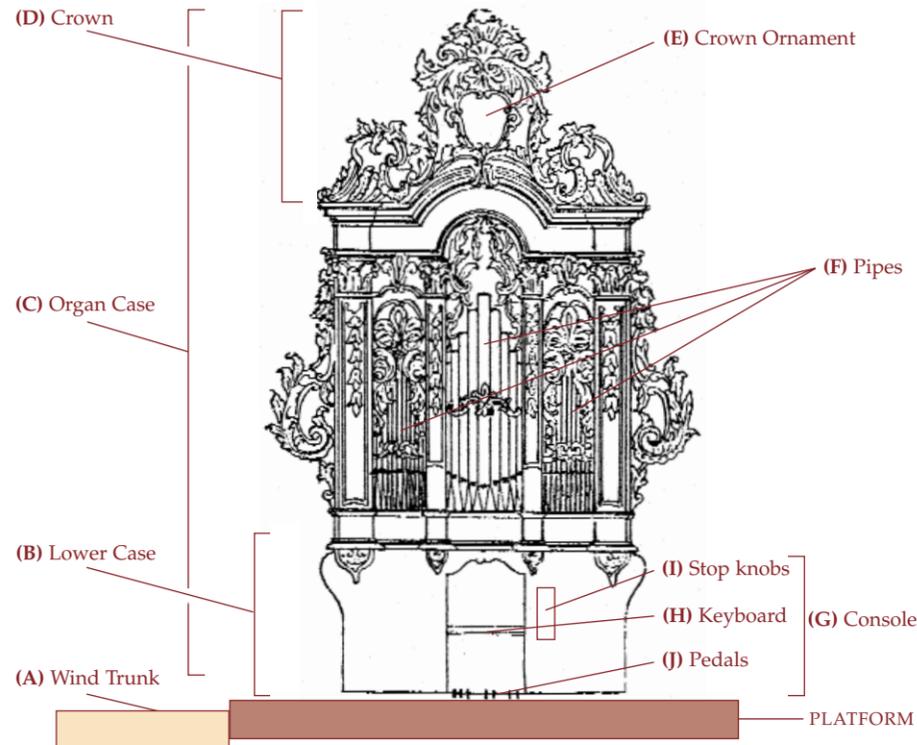
Detail of inscribed pipe. Photo by Joseph W. Blackburn.

Combinations of stops, pipes, keys, and pedals allow the organ to produce a large variety of sounds.

The crown ornament (E) of the case features St. Andrew, the first of Jesus' Twelve Apostles, identified by the saltire, or x-shaped cross, on which he was martyred. St. Andrew is an unusual choice for a musical instrument, so his presence may be a reference to the patron saint of the organ's original church or chapel home.



Detail of crown ornament. Photo by Joseph W. Blackburn.



Luca Giordano's *The Entombment*, ca. 1650-53



This powerful and dramatic altarpiece by Luca Giordano is a superb example of Baroque religious art. In order to heighten the emotional impact of this scene following Jesus' death, Giordano employed artistic techniques characteristic of Baroque art: *chiaroscuro* (bold, high-contrast lighting), careful attention to details of character and anatomy and a tightly woven composition.

All four Christian Gospels relate the poignant scene of Jesus' grief-stricken companions placing his dead body into the tomb, shown here as a classically-inspired stone sarcophagus.

Joseph of Arimathea, donor of the tomb, appears at far right, holding Jesus and clasping him in his shroud; Nicodemus supports Jesus' legs. St. John the Evangelist, in a red cloak, kneels with his back to the viewer. One of Jesus' many followers comforts the Virgin Mary, robed in blue at the far left. Mary Magdalene, her long hair flowing over her shoulders, mourns nearby. Other grieving figures emerge from the deeply shadowed background to enhance the emotional, devotional and narrative character of the scene.

Luca Giordano, Italian, 1634-1705
The Entombment, 1650-1653
Oil on canvas
115¼ in. x 79½ in. (292.74 cm. x 201.93 cm.)

Marion Stratton Gould Fund, Maurice R. and Maxine B. Forman Fund, Gallery Purchase Fund, gift of Whitney F. Hoyt, by exchange, gift of Mr. and Mrs. Hollister Spencer, by exchange, 2005.34