

**TOM TRENNEY**  
**Press Notices**

“... a rousing hit with the audience ...”

*Philadelphia Inquirer*

“Tom Trenney, a master improviser at the organ, gave a select crowd the time of their lives Sunday afternoon as part of the final concert of the First United Methodist Church’s Concert Series. He gave a program that featured some of the highlights of the organ repertoire and other choices that showed off his exceptional skills. These included improvisations to three Shel Silverstein poems and two classic silent films: Buster Keaton’s ‘One Week’ (1920) and Laurel and Hardy’s ‘Big Business’ (1929). His program reflected his charm, boyish enthusiasm, flair for colors and sensitivity to a material’s nuances – all qualities in his extemporaneous creations – and his lively exchanges with the audience brought much laughter. His congregation at First Plymouth Congregational Church out in Lincoln, Nebraska, must look forward every week to what surprises Trenney has in store. He has a special gift.”

*The Daily Gazette, 2011, Schenectady, NY*

“Here is a fine young artist who combines technical security and fire with a fine and sensitive lyric awareness.”

*The Diapason, 2004 OHS convention, Buffalo*

“Cathedral organ meets master in Trenney”

“It was Reubke’s *Sonata on the Ninety-fourth Psalm* that brought down the house. In Trenney’s assured hands, this stormy showpiece had a nearly operatic feel ... The audience stood and burst into applause, with several whoops and hollers, added in appreciation.”

“Trenney’s musical sensibility, which stresses both drama and an engaging concept of color, is sure to be the foundation of more good things to come.”

“Trenney’s improvisations were imbued with bright, witty flourishes and unexpectedly twisted phrases.”

“Trenney’s most successful performance was Bach’s majestic *Passacaglia and Fugue in C Minor*. Trenney’s genius was in finding drama and engaging contrasts in a piece based on a single theme.”

*Birmingham News (Alabama) from two different recitals*

“Trenney’s youthful energy was apparent.”

“It would be hard to envision the pedals going faster than Trenney’s trot ... with absolutely no mistakes.”

*Lincoln Journal Star*

“Tom Trenney, an American Guild of Organists winner, staggered the audience with his electric performance, using his nimble fingers and feet to impress us all with classical music from the masters.”

*Naples Daily News*

“Trenney took the opening melodic pattern and used it as the melodic basis for a fugue that involved some ingenious fast-finger passages and modernistic harmonies.”

“Trenney demonstrated a terrifically nimble use of the pedals.”

“His imaginative use of familiar tunes on Friday was simply stunning.”

*Flint Journal (from recital)*

“Trenney’s Bach (*C Major Sonata*) had a drop-dead-elegant slow movement.”

*Dallas Morning News*

“Trenney played with panache, making uninhibited use of rubato and entertaining the audience with witty commentary. “

*The American Organist, 1999 AGO regional convention, Ann Arbor*

“Tom Trenney was responsible for the two oases of unqualified loveliness: an elegantly phrased Duruflé *Prelude on the Introit to the Epiphany* and a *Fugue on the Soissions Carillon* with its triplets dancing. In fact, it may have been the most beautiful playing I heard all week.”

*The American Organist, 1994 AGO National Convention, Dallas*

## **RECORDING REVIEWS**

“Tom Trenney is a leading representative of the younger generation of organists in America.”

“Trenney’s improvisations exhibit a fertile imagination and formal control. His extensive knowledge and mastery of musical literature and technique are manifested in the wide array of styles he employs, from French Classical to Fugue to Toccata. His performances of the repertoire are solid, musical, and mature, taking full advantage of the tonal resources of a fine new instrument.”

*The American Organist, Organ Ovations and Improvisations CD*

“Tom Trenney is developing a reputation as a superior improviser, and these examples illustrate his musical imagination and technique.”

“... a performance by Trenney that sounds exactly right ... It is a most impressive *tour de force*.”

*The Diapason, Organ Ovations and Improvisations CD*

“Trenney is known for accompaniments to silent films; his sense of color is beautifully displayed in Dudley Buck’s *Last Rose of Summer*, which gives no quarter to the great David Craighead’s recorded version.”

“Three of Craig Phillips’s treatments of hymn tunes are given splendid performances, and the disc concludes with about twelve minutes of improvisation by Mr. Trenney, including an astonishing trio on *EVENTIDE*.”

*The American Organist, Organa Americana CD*