Eastman Rochester Organ Initiative and the Film/Music Cluster of the University of Rochester present

ORGAN and FILM FESTIVAL

October 23–26, 2014
Eastman School of Music
Rochester, New York
The Eastman Rochester Organ Initiative (EROI)

When the Eastman School of Music opened its doors in 1921, it housed the largest and most lavish organ collection in the nation, befitting the interests of its founder, George Eastman. Mr. Eastman provided the School with opulent facilities and stellar faculty, creating an expansive vision for organ art and education in the 20th century. Over the years, the Eastman School has built on this vision by offering one of the most distinguished organ programs in the world. In keeping with this tradition of excellence, the Eastman School of Music has embarked on a long-range plan, the Eastman Rochester Organ Initiative (EROI), which will extend George Eastman’s vision into the 21st century.

With the aim of making Rochester a global center for organ performance, research, building, and preservation, the Eastman Rochester Organ Initiative of the Eastman School of Music is assembling a collection of new and historic organs unparalleled in North America. An incomparable teaching resource, this collection offers access to organs of diverse styles and traditions to talented young musicians from around the world. Tourists, scholars, and music lovers are drawn to Rochester to hear the varied sounds of these extraordinary instruments.

In its short thirteen-year history, EROI has completed an initial phase that has included the placement of four magnificent instruments in downtown Rochester. A historic Italian Baroque organ was installed in the University of Rochester’s Memorial Art Gallery in 2005. The Craighead-Saunders organ, closely modeled after a Lithuanian organ built by Adam Gottlob Casparini in 1776, was constructed and installed in Christ Church in 2008, in cooperation with the Episcopal Diocese of Rochester. Eastman also owns two vintage nineteenth-century American instruments: an 1896 Hook and Hastings organ housed in St. Mary’s Church, and an 1893 Hook and Hastings organ that was restored and installed in the chancel organ chamber of Christ Church in the summer of 2012. The EROI Project continues to work towards expanding the collection of high-quality organs in the Rochester area. The next phase includes the construction of a new French symphonic organ modeled on Aristide Cavaillé-Coll’s late nineteenth-century instruments, the renovation of the historic E.M. Skinner organ housed in the Eastman School’s Kilbourn Hall, and the restoration and replacement of the school's fourteen practice organs.

A central component of the EROI Project is outreach and education. Each autumn, EROI presents an international academic conference that features the collection of instruments in Rochester. The event has grown from humble beginnings into one of the premier organ conferences in the world. In addition, EROI sponsors Eastman student community concerts at local churches throughout the academic year.
FROM THE DEAN

Dear Friends,

Thank you for joining us for the thirteenth Eastman Rochester Organ Initiative (EROI) Festival. The theme of this year’s festival brings together two important elements in the history of Rochester and the Eastman School of Music: music—particularly organ music—and silent films.

In the early 1900s, Rochester played an essential role in the creation of film stock and the development of film technology; now the George Eastman Museum of Photography plays an essential role in the preservation of our film heritage. And in the 1920s, the Eastman School of Music played an important part in training a generation of theatre organists to accompany “photoplays.”

This weekend, through a combination of historic instruments, notable performers and scholars, and rare silent films, EROI and the University of Rochester’s Film/Music Cluster will give discoveries and insights about this fascinating combination of arts and demonstrate the collaborative, interdisciplinary efforts that are a hallmark of our university.

Enjoy your time at Eastman and this stimulating festival.

Jamal Rossi
Joan and Martin Messinger Dean
Eastman School of Music
Dear Organ and Film Enthusiasts,

The University Cluster in Interdisciplinary Studies (UCIS) in Film and Music, now in its second year, is thrilled to partner with the EROI festival to present a smorgasbord of rare cinematic and musical treats. The cluster was founded to bring together artists and scholars interested in topics of film history, film music, and sound. During this year’s festival, organists, organ scholars, music theorists, and film historians collaboratively probe historical performance practices and creatively explore new ways to accompany silent film classics.

In the world of silent film accompaniment, Rochester holds a special place because of the treasures of the George Eastman House, Museum for Motion Picture Archive, and its staff pianist Philip Carli, whose live piano improvisations delight local audiences every Tuesday night of the fall semester. Often, Rochestarians can enjoy a newly restored gem from the GEH vault with live piano accompaniment even before film connoisseurs at the legendary annual Pordenone Silent Film Festival in Italy get a glimpse. The UCIS cluster, consisting of faculty from across the University of Rochester and its neighboring institutions, is indebted to Dr. Carli for his curatorial input in the preparation of this program.

Joining forces with EROI enables us to experiment and learn: How do different instruments change our perception of a classic film? How does an accompanist’s vision shape the viewing experience? From cue sheets to improvisation, Ethel Smith’s cocktail shakers to bold new soundscapes – this festival promises many new discoveries and astonishing surprises.

Reinhild Steingröver  
Associate Professor of German  
Chair, UCIS Cluster in Film and Music  
Chair, Humanities Department  
Eastman School of Music
Dear Friends,

Thank you for joining us for the Organ and Film Festival here at the Eastman School of Music! After thirteen consecutive years, these EROI Festivals have come to feel like our very own homecoming. We recognize that we have gone off the beaten path a bit this year, but it is wonderful to see that so many of you decided to come along for the ride!

The combination of organ and silent film, while something of a novelty today, was a fixture of the American entertainment landscape at the beginning of the twentieth century. As we will hear this weekend, Rochester played an important role in that landscape, with George Eastman at the center. Thanks to this eccentric entrepreneur, Rochester was an early pioneer in photography and film, and boasted a leading organ photoplay curriculum at the Eastman School of Music. The legacy of George Eastman lives on as the musicians and institutions of our region continue to keep the connection between organ and film alive in our current time.

Like many past EROI programs, this event will highlight historical performance practice and context. We will have the opportunity to hear recordings of organ performances to silent film, learn how cue sheets were traditionally used, and experience live, historically-informed accompaniments on traditional theatre organs. We will also be treated to more experimental interactions between organ and film, as well as the use of unconventional instruments to accompany films of this era. We are convinced we need both approaches in order to allow these iconic silent films to speak to us in a new age.

We are indebted to Philip Carli for serving as curator for this festival. Philip has lent his expertise with the material and his knowledge of the industry in order to help us shape this event. Philip is internationally-recognized for his expertise as an accompanist for silent film and regularly travels to film festivals around the globe. We are thrilled that he is playing a major role in this event.

Thank you again for coming! We look forward to sharing a stimulating weekend of great films and great music.

Sincerely,

David Higgs, Chair and Professor of Organ
Edoardo Bellotti, Associate Professor of Organ, Harpsichord, and Improvisation
Nathan Laube, Assistant Professor of Organ
Annie Laver, Instructor of Organ, Coordinator of Organ Outreach Programs and Events
**THURSDAY, OCTOBER 23**

*Memorial Art Gallery, 500 University Avenue*

5:00 p.m. Pre-performance talk by Philip Carli in the Auditorium

6:00 p.m. Silent film shorts accompanied by Edoardo Bellotti in the Fountain Court

Films include *Mozart’s Last Requiem* (Leon Gaumont, 1909); *King Lear* (Gerolamo Lo Savio, 1910); *The Birth, the Life, and the Death of Christ* (Alice Guy, 1906)

7:15 p.m. Tapas reception in the Pavilion

**FRIDAY, OCTOBER 24**

*Hatch Recital Hall, Eastman School of Music, 26 Gibbs Street*

9:00 a.m.–10:45 a.m. Lectures

10:45 a.m. Matthew Brown: *Cocktail Dresses and Cocktail Shakers: The Movies of Ethel Smith*

John Karl Hirten: *Image is Everything: The Pipe Organ on Film*

*First Universalist Church, 150 South Clinton Avenue*

11:15 a.m.–12:15 p.m. Demonstration of the Hope Jones organ by Jonathan Ortloff

*George Eastman House, 900 East Avenue*

2:00 p.m.–4:30 p.m. Guided tour of George Eastman House, including demonstrations of the Aeolian residence organ by Nathan Laube

*Third Presbyterian Church, 4 Meigs Street*

7:30 p.m. Pre-performance talk by Philip Carli

8:00 p.m. Ted Wilde’s 1928 comedy *Speedy*, with accompaniment by Tom Trenney
**Saturday, October 25**

*Third Presbyterian Church, 4 Meigs Street*

9:00 a.m.–
Lectures

11:00 a.m.
Scott Lipscomb: *The Impact of Music on the Motion Picture Experience: A Research-Based Perspective*

Panel discussion: *The Impact of Music on the Motion Picture Experience*

Panel participants: Edoardo Bellotti, Philip Carli, Tom Trenney; Scott Lipscomb, moderator

*Kilbourn Hall, Eastman School of Music, 26 Gibbs Street*

1:00 p.m.–
Lectures

4:00 p.m.
Kate Cronin, Nancy Kauffman: *Music Cue Sheets in the Motion Picture Stills, Posters and Paper Collection at the George Eastman House*

Donald Hunsberger: *The Cue Sheet: A Performer’s "Musical TripTik" for Scoring Silents of the 1910s and 1920s*

Philip Carli: *Sounds of Silents: Recordings of Motion Picture Musicians Made in the Silent Film Period: 1919–1926*

Vincent Lenti: *Theatre Organ at the Eastman School in the 1920s*

Tour of the Eastman photoplay practice room
(Eastman Theatre room 603)

*Hyatt Regency Rochester, 125 East Main Street*

5:00 p.m.
Conference banquet

*Christ Church, 141 East Avenue*

7:30 p.m.
Pre-performance talk by Timothy Scheie

8:00 p.m.
Carl Theodor Dryer’s 1928 silent classic *La Passion de Jeanne d’Arc* with live improvised accompaniment by the Christ Church Schola Cantorum, and Stephen Kennedy and Edoardo Bellotti on the Craighead-Saunders Organ and the Hook & Hastings Organ
Members of the Christ Church Schola Cantorum

Mark Ballard  Honey Meconi
David Baskeyfield  Amanda Mole
Jacob Dassa  Chris Petit
Bevin Flemming  Marko Pranic
Carl Galland  Kyle Quarles
Naomi Gregory  Gilad Rabinovitch
Mark Helms  Owen Reid
Aaron James  Evan Ritter
Jeremy Jelinek  Michael E. Ruhling
Käthe Kaufman  Sarah Simko
Stephen Kennedy (director)  Elizabeth Sharonov
Lydia Kirkpatrick  Amy Steinberg
Robert Laird  Sarah Toca
Marc Laroussini  Allison Thorp
Chase Loomer  Madeleine Woodworth
Thatcher Lyman (assistant director)  
Sarah McConnell  
Reagan McNameeKing

SUNDAY, OCTOBER 26

Eisenhart Auditorium at the Rochester Museum and Science Center, 657 East Avenue

2:00 p.m.  Pre-performance talk by Philip Carli

2:30 p.m.  Victor Fleming’s 1920 romantic comedy, The Mollycoddle, with accompaniment by Philip Carli on the Wurlitzer Theatre Organ
ORGAN SPECIFICATIONS

Christ Church
141 East Avenue, Rochester, New York
Craighead-Saunders Organ – GOArt (2008)

CLAVIATURA
PRIMA
BOURDUN. á 16.
PRINCIPAL. á 8.
HOHFLAUT. á 8.
QVINTATHON. á 8.
Octava Principal. á 4.
Flaut Travers. á 4.
Qvinta. á 3.
Super Octava. á 2.
Flasch Flot. á 2.
Tertia. á 1 3/5
Mixtura. á 5. Choris.
Trompet. á 8.

CLAVIATURA
SECUNDA
Principal Amalel. á 8.
IULA. á 8.
Unda Maris. á 8.
Flaut Major. á 8.
PRINCIPAL. á 4.
Spiel Flet. á 4.
Flaut Minor. á 4.
Octava. á 2.
Wald Flot. á 2.
Dulcian. á 16.
Vox Humana. á 8.

PEDAL
Principal Bass. á 16.
Violon Bass. á 16.
Full Bass. á 12.
Octava Bass. á 8.
Flaut & Quint Bass. á 8.
Super Octava Bass. á 4.
Posaun Bass. á 16.
Trompet Bass. á 8.

ACCESSORIES:
Ventil ad Claviaturam Primam.
Ventil ad Claviaturam Secundum.
Ventil Pedall.
Two tremulants
BEBNY. (Drum)
Vox Campanarum
(Glockenspiel, g0-d3)
Gwiazdy. (Cymbelstern)
Kalilujactgo. (Calcant)
Pedal Coupler (Claviatura Prima to Pedal)
Shove Coupler (Claviatura Secunda to Claviatura Prima)

Manual Compass: 51 notes
Pedal Compass: 27 notes
Six wedge bellows
Temperament: modified Neidhardt 1732, Dorf
A4 = 465 Hz

Six wedge bellows
Temperament: modified Neidhardt 1732, Dorf
A4 = 465 Hz
Christ Church
141 East Avenue, Rochester, New York
Hook & Hastings – Boston, Massachusetts
Opus 1573 (1893)
Restored by David Wallace, Gorham, Maine, with Mark Austin (2012)

**GREAT**
16´ Double Open Diapason
8´ Open Diapason
8´ Doppel Flute
8´ Viola da Gamba
4´ Octave
3´ Twelfth
2´ Fifteenth
Mixture III
8´ Trumpet

2´ Flautino
8´ Cornopean
8´ Oboe
Tremolo

**CHOIR**
8´ Geigen Principal
8´ Dulciana
8´ Melodia
4´ Flute d’Amour
2´ Piccolo
8´ Clarinet TC
Tremolo

**PEDAL**
16´ Open Diapason (wood)
16´ Bourdon
8´ Violoncello
16´ Trombone
(W. A. Johnson, 1865)

**COUPLERS**
Swell to Great
Choir to Great
Swell to Choir
Great to Pedal
Swell to Pedal
Choir to Pedal
Detached and reversed console
2 combination pedals
Great to Pedal reversible
Bellows signal

Manual compass: 58 notes
Pedal compass: 27 notes
Tracker action with tracker-pneumatic on notes 1-24 of Great and Swell
ACCOMPANIMENT – I
8´ Trumpet
8´ Diaphonic Diapason
8´ Tibia Clausa
8´ Clarinet
8´ Viol d’Orchestre
8´ Viol Celeste
8´ Violin 8´
8´ Violin Celeste
8´ Quintadena
8´ Concert Flute
8´ Vox Humana
4´ Octave
4´ Piccolo
4´ Viol
4´ Octave Celeste
4´ Violin
4´ Violin Celeste
4´ Quintadena
4´ Flute
4´ Vox Humana
2 2/3´ Twelfth (Flute)
2´ Fifteenth (Violin)
2´ Piccolo (Flute)
8´ Piano
4´ Piano
Chrysoglott
Snare Drum
Tambourine
Castanets
Chinese Block
Tap Cymbal
Trap Select

2ND TOUCH
8´ Trumpet
8´ Diaphonic Diapason
8´ Tibia Clausa
8´ Clarinet
8´ String Ensemble
4´ Piccolo

GREAT – II
16´ Trumpet (tc)
16´ Diaphone
16´ Tibia Clausa (tc)
16´ Clarinet (tc)
16´ Krumet (tc)
16´ Contra Viol
16´ Bourdon
16´ Vox Humana (tc)
8´ Trumpet
8´ Diaphonic Diapason
8´ Tibia Clausa
8´ Clarinet
8´ Krumet
8´ Viols II
8´ Viols II
8´ Vox Humana
4´ Octave
4´ Piccolo
2 2/3´ Twelfth (Tibia)
2´ Piccolo (Tibia)
1 3/5´ Tierce (Tibia)
1´ Fife (Tibia)
8´ Piano
4´ Piano
Chimes
Xylophone
Glockenspiel
Chrysoglott

2ND TOUCH
16´ Solo to Great
8´ Solo to Great

SOLO – III
16´ Trumpet (tc)
16´ Tibia Clausa (tc)
8´ Trumpet
8´ Diaphonic Diapason
8´ Tibia Clausa
8´ Clarinet
8´ Krumet
8´ Violin II
8´ Viols II
8´ Vox Humana
4´ Octave
4´ Piccolo
2 2/3´ Twelfth (Tibia)
2´ Piccolo (Tibia)
1 3/5´ Tierce (Tibia)
1´ Fife (Tibia)
8´ Piano
4´ Piano
Chimes
Xylophone
Glockenspiel
Chrysoglott
Eisenhart Auditorium continued

PEDAL
32´ Resultant
16´ Diaphone
16´ Contra Viol
16´ Quintadena
16´ Bourdon
8´ Trumpet
8´ Diaphonic Diapason
8´ Tibia Clausa
8´ Clarinet
8´ Cello (solo)
8´ Cello (main)
8´ Quintadena
8´ Concert Flute
4´ Octave
4´ Flute
16´ Piano
8´ Piano
Bass Drum
Crash Cymbal
Tap Cymbal
Trap Select

TREMULANTS/GENERAL
Main
Solo Flute
Solo reed
Tibia
Vox Humana
Celestes Off
Turbo Boost

MECHANICAL APPOINTMENTS
COMBINATION ACTION
Digital capture system by Trousdale, 8 levels of memory
Electro-pneumatic stop movement

10 Thumb pistons to Solo
10 Thumb pistons to Great
10 Thumb pistons to Accompaniment
10 General thumb pistons

Crescendo pedal with one adjustable sequence
General Cancel thumb piston

EXPRESSION
Solo swell shoe: 12 graduated swell shutters with individual pneumatics
Main swell shoe: 12 graduated swell shutters with individual pneumatics

TOY COUNTER
Klaxon, Taxi Horn, siren, Fire Gong, Horses
Hooves, Doorbell, Surf, Boat Whistle, Bird, Whoopie

COUPLERS
Accompaniment to Pedal
Great to Pedal
Great to Pedal 4
Solo to Pedal
Solo to Accompaniment
Solo to Great 16
Solo to Great Pizzicato 16
Solo to Great
Solo to Great Pizzicato
Solo to Great 5 1/3
Solo to Great 4
First Universalist Church of Rochester
150 South Clinton Avenue, Rochester, New York
Robert Hope-Jones
Opus 2 (1908)

**GREAT**
- 16′ Contra Tibia Clausa
- 8′ Diapason Phonon
  (originally unenclosed)
- 8′ Tibia Clausa
  (originally unenclosed)
- 8′ Horn Diapason
- 8′ Concert Flute
- 8′ Gedact
- 4′ Octave
- 4′ Flute
- 16′ Ophecleide
- 8′ Tuba
- 4′ Clarion

Cathedral Chimes
  (added 1937)

**CHOIR**
- 16′ Aeoline (Ten C)
- 8′ Horn Diapason
- 8′ Concert Flute
- 8′ Gedact
- 8′ Viole d’Orchestre
- 8′ Aeoline
- 8′ Anda Maris (Ten C)
- 4′ Flute
- 4′ Dulcet
- 16′ Ophecleide
- 8′ Vox Humana
- 8′ Clarinet
- 8′ Tuba
- 4′ Clarion

**PEDAL**
- 32′ Resultant Bass
- 16′ Diapason Phonon
- 16′ Contra Tibia Clausa
- 16′ Bourdon
- 8′ Flute
- 8′ Cello
- 16′ Ophecleide
- 16′ Vox Humana
- 8′ Tuba
- 4′ Clarion

**COUPLERS**
- Great to Pedal
- Swell to Pedal
- Swell to Pedal 4
- Choir to Pedal
- Great to Great 4
- Swell to Great 16
- Swell to Great
- Swell to Great 4
- Swell to Swell 16
- Swell to Swell 4
- Choir to Choir 4
- Swell to Choir 16
- Swell to Choir
- Swell to Choir 4

- Swell box
- Tuba box
- Tremolo
- Tutti
- Crescendo pedal
- Six pistons for each manual division
- Suitable Bass
- Manual compass: 61 notes
- Pedal compass: 32 notes
- Electro-pneumatic action
- 51 Stops
- 13 Ranks
George Eastman House
900 East Avenue, Rochester, New York
Aeolian Pipe Organ, Opus 947 (South Organ, 1905) and 1345 (North Organ, 1916)

NORTH ORGAN
1345 GREAT
Piccolo 2´
String P
High Flute 4´ (SW)
Oboe SW
String Mixture P (SW)
String PP (SW)
Flute P (SW)
Vox Humana (SW)
String MF
Vibrato String P (SW)
Deep Flute 16´ (SW)
Quintadena Flute
Diapason MF (SW)
String F (SW)
Flute P
Clarinet
Diapason
Vibrato String F (SW)
Flute F
Oboe

SOUTH ORGAN
947 GREAT
High Diapason 4´
Piccolo 2´
High Flute 4´
North Tremolo
Diapason F
Dulciana
Flute P
South Tremolo
Diapason FF
Vibrato Dulciana
Flute MF
Deep Diapason 16´
String F
Flute F
Trumpet

NORTH ORGAN
1345 CHOIR
String P
String PP
English Horn
Vox Humana P
String MF
Deep String 16´
High Flute 4´
Orchestral Oboe
Vibrato String MF
Diapason
Flute MF
Trumpet P

SOUTH ORGAN
947 CHOIR
High String 4´
String PP
Piccolo 2´
North Tremolo
String P
Vibrato String P
High Flute 4´
South Tremolo
String MF
Deep String 16´
Quintadena Flute
Orchestral Oboe
Diapason
Clarinet
Flute P

NORTH ORGAN
947 ECHO (UNDER RESTORATION)
Vox Human
English Horn
High Flute 4´
Flute
Mixture String P
High String 4´
String PP
String P
Tremolo

NORTH ORGAN
1345 SWELL
Vox Humana
High Flute 4´
Mixture String P
String PP
Oboe
Flute P
String P (GT)
Vibrato String P
Quintadena Flute (GT)
Deep Flute 16´
Diapason MF
String F
Clarinet (GT)
Flute P (GT)
Piccolo 2´ (GT)
Vibrato String F
Trumpet (GT)
Flute F (GT)
Diapason (GT)
String MF (GT)
George Eastman House continued

SOUTH ORGAN 947 SWELL (UNDER RESTORATION)
North Tremolo
South Tremolo
Mixture String P
String PP
Vox Humana
Flautino 2’
High String 4’
Vibrato String P
Oboe
High Flute 4’
String P
String F
Trumpet
Flute P
Violin Diapason
Deep Bassoon 16’
Deep Flute 16’
Diapason MF

NORTH ORGAN 1345 PEDAL
Deep Flute P 16’
Flute
Deep Bassoon 16’
Deep Flute F 16’
Deep String F 16’

SOUTH ORGAN 947 PEDAL
Echo Deep Flute 16’
Deep Flute P 16’
Flute
String
Deep Trumpet 16’
Deep Flute F 16’
Deep String F 16’
Deep Diapason 16’

NORTH ORGAN 1345
Chimes and Harp On
keyboards 2 and 3

SOUTH ORGAN 947
Chimes and Harp On all 4
Keyboards

COUPLERS
Unison, Super and Sub
for all manuals and pedals
plus unison offs for North
organ divisions. No presets
working at present.

Four manuals (61) arranged
bottom to top
Choir, Great, Swell and
Echo
Pedals (30)
Four Expression pedals
assignable to North, South
or Both organs and one
Crescendo Pedal.

Memorial Art Gallery, University of Rochester
500 University Avenue, Rochester, New York
Italian Baroque organ by unknown builder (c.1770)
Restored by Gerald Woehl, Marburg, Germany (2005)

MANUAL (compass: CDEFGA-c”)
Principale bassi 8 (C wood,
from D in façade)
Principale soprani 8
Ottava [4’]
Decimaquinta [2’ treble
reconstructed pipes]
Decimanona [1 1/3’]
Vigesima Seconda [1’]
Vigesima Sesta e Nona [1/2’ and 1/3’]
Flauto in ottava [4’]
Flauto in duodecima [2 2/3’]
Flauto in XVII [1 3/5’, from F]
Voce Umana [from D]
Tromboncini bassi
Tromboncini soprani

PEDAL (pull-down compass:
CEFGA-g sharp)
Contrabassi 16 (C, D, E, F, G, A, B flat, B)
[new: c sharp, d sharp, f sharp, g sharp]
Tiratutti [Ripieno]
Uccelliera
Tamburo [c sharp, d sharp, f sharp, g sharp]

Restoration completed by organ-building
and restoration workshop of Gerald
Woehl, Marburg (Lahn), Germany.
Restoration team: Gerald Woehl, Monika
May, Simon Buser, Felix Kurt.
Reconstruction of Tromboncini: organ-
building workshop of Giovanni Pradella,
Berbenno di Valtellina (SO) in Italy
**Third Presbyterian Church**  
4 Meigs Street, Rochester, New York  
Austin Organ Company – Hartford, Connecticut  
Opus 2180 (1952, rev. 1991)

<table>
<thead>
<tr>
<th>GREAT</th>
<th>CHOIR</th>
<th>PEDAL</th>
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<tbody>
<tr>
<td>16´ Gemshorn</td>
<td>16´ Quintaton</td>
<td>32´ Resultant</td>
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<tr>
<td>8 ´ Principal</td>
<td>8 ´ Violin Principal</td>
<td>32´ Subbass</td>
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<tr>
<td>8 ´ Spitz Flöte</td>
<td>8 ´ Gedackt</td>
<td>16 ´ Contrabass</td>
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<tr>
<td>8 ´ Bourdon</td>
<td>8 ´ Flauto Dolce</td>
<td>16 ´ Principal</td>
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<tr>
<td>4 ´ Octave</td>
<td>8 ´ Flute Celeste</td>
<td>16 ´ Gemshorn (Gr.)</td>
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<tr>
<td>4 ´ Nachthorn</td>
<td>4 ´ Principal</td>
<td>16 ´ Quintaton (Ch.)</td>
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<tr>
<td>2 2/3 ´ Quinte</td>
<td>4 ´ Koppelflöte</td>
<td>16 ´ Bourdon (Subbass)</td>
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<tr>
<td>IV Mixture</td>
<td>2 ´ Blockflöte</td>
<td>16 ´ Bourdon (Sw.)</td>
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<tr>
<td>III Cymbal</td>
<td>1 3/5 ´ Tierce</td>
<td>8 ´ Octave</td>
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<tr>
<td>8 ´ Trumpet (Ch.)</td>
<td>1 1/3 ´ Larigot</td>
<td>8 ´ Spitzflöte</td>
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<tr>
<td>SWELL</td>
<td>III Mixture</td>
<td>8 ´ Quintaton (Ch.)</td>
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<tr>
<td>16 ´ Bourdon</td>
<td>8 ´ Trumpet</td>
<td>8 ´ Gedeckt (Sw.)</td>
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<tr>
<td>8 ´ Principal</td>
<td>8 ´ Clarinet</td>
<td>5 1/3 ´ Quint</td>
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<tr>
<td>8 ´ Rohrflöte</td>
<td>4 ´ Schalmei</td>
<td>4 ´ Choral Bass</td>
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<tr>
<td>8 ´ Viola da Gamba</td>
<td>Tremulant</td>
<td>4 ´ Nachthorn</td>
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<tr>
<td>8 ´ Viola Celeste</td>
<td></td>
<td>III Mixture</td>
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<tr>
<td>8 ´ Dolce</td>
<td>SOLO</td>
<td>32 ´ Contre Bombarde</td>
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<tr>
<td>4 ´ Octave</td>
<td>8 ´ Hohlflöte</td>
<td>16 ´ Bombarde</td>
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<td>4 ´ Waldflöte</td>
<td>4 ´ Rohrflöte</td>
<td>16 ´ Contre Trompette (Sw.)</td>
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<tr>
<td>2 ´ Spitz Octave</td>
<td>IV Mixture</td>
<td>8 ´ Trompette</td>
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<tr>
<td>IV Plein Jeu</td>
<td>8 ´ Trompette Militaire</td>
<td>4 ´ Clairon</td>
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<td>16 ´ Contre Trompette</td>
<td>Multi-level SSL combination action with piston sequencer</td>
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<tr>
<td>8 ´ Trompette</td>
<td>8 ´ Cor Anglais</td>
<td>40 generals per level</td>
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<td>8 ´ Hautbois</td>
<td>4 ´ Clairon Militaire</td>
<td>5 divisionals per manual</td>
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<td>4 ´ Clairon</td>
<td>Cymbelstern</td>
<td>ECHO</td>
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<td>Tremulant</td>
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<td>8 ´ Gedeckt</td>
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<td>8 ´ Flute Celeste II</td>
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<td>4 ´ Fern Flöte</td>
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Multi-level SSL combination action with piston sequencer  
40 generals per level  
5 divisionals per manual  

**ECHO**  
8 ´ Gedeckt  
8 ´ Salicional  
8 ´ Flute Celeste II  
4 ´ Principal  
4 ´ Fern Flöte  
2 ´ Principal  
8 ´ Oboe  
8 ´ Vox Humana  
Chimes  
Tremulant  

Manual compass: 61 notes  
Pedal compass: 32 notes  
Electro-pneumatic action
Edoardo Bellotti is Associate Professor of Organ, Harpsichord, and Improvisation at the Eastman School of Music. He has extensive teaching experience, having taught organ, harpsichord and improvisation at several musical institutions and universities, including the Conservatory of Trossingen and the University of Bremen in Germany, the University of Udine, and the Conservatory of Trento in Italy. A virtuoso organist and renowned improviser, Bellotti performs at leading festivals and concert venues throughout the world. He is currently collaborating in a project of new organ music and visual art in Milan, in conjunction with the art installation of the American minimalist Dan Flavin. He has performed the complete works of César Franck, and has worked with orchestras in Italy and abroad, performing a wide spectrum of repertoire, including the Italian premiere of Satyagraha by Philip Glass. He is also considered a leading expert in the performance of Renaissance and Baroque keyboard music.

He combines his international performing career with musicological research and teaching, publishing articles as well as new critical editions of music of the seventeenth and eighteenth centuries. He is a frequent guest lecturer at international conferences. He has made several critically acclaimed recordings on historical instruments, including Promenade (Loft Recordings), a recording of organ repertoire and original improvisations on the Eastman School of Music’s Italian Baroque organ at the Memorial Art Gallery in Rochester.

Born in London, Matthew Brown studied violin with Montagu Cleeve, legendary string teacher and expert on super heavy artillery. He is a graduate of King’s College London (B. Mus.) and Cornell University (M.A., Ph.D.) and was awarded a Junior Fellowship at the Society of Fellows, Harvard University. Currently Professor of Music Theory at the Eastman School of Music, he has also taught at Harvard University, Louisiana State University, the University of Texas at Austin, and the Mannes Institute for Advanced Studies in Music Theory. Brown has published three books—Debussy’s Ibéria: Studies in Genesis and Structure (Oxford, 2003), Explaining Tonality: Schenkerian Theory and Beyond (Rochester, 2005), and Debussy Redux. The Impact of His Music on Popular Culture (Indiana, 2012)—and over thirty articles/reviews, including “Ethel Smith: Weird Organ Lady or Mondo Organista?” Cool and Strange Music! Magazine (2000) with Elizabeth Galand. He is editor of Theory and Practice, performs in the Empire Film Music Ensemble and is a founding member of Table Top Opera, a chamber ensemble comprise of Eastman faculty, alumnae, and friends, that focuses on multi-media projects. In 1988, he was the proud recipient of a Monsters of Rock Tour guitar.

Philip Carli brings both musical talent and a committed scholarly outlook to his lifelong passion for the music and culture of the turn of the last century. He discovered silent film at the age of five and began his accompaniment career at thirteen, with a performance for Lon Chaney’s 1923 The Hunchback of Notre Dame. As an undergraduate he programmed and accompanied an annual series of silent films, and organized and conducted a 50-piece student orchestra using nineteenth-century performance practice. He has continued his studies of the film, music and culture of the late nineteenth and early twentieth centuries, earning a doctorate from the Eastman School of Music. He teaches the annual “Early Cinema” course for the University of Rochester English department at the George Eastman House, where he is the staff accompanist. He also tours extensively as a film accompanist, and performs annually at several film festivals in the United States as well as at Le Giornate del Cinema Presenter and Performer Biographies
Muto in Italy. Dr. Carli’s central dictum for film accompaniment is that the score and performance should serve the film above all. In an ideal performance, the audience should be caught up in the excitement – or humor, or pathos – of the drama without specific awareness of the accompaniment, even while it is helping to intensify the film’s emotional message. For his own accompaniments, he draws on his deep knowledge of “period” musical materials, including both popular dance forms of the 1920s and the highly chromatic music developed for nineteenth-century opera.

“The Christ Church Schola Cantorum . . . sings beautifully”—Fanfare (magazine), January/February 2010. The Schola was founded in 1997 by Stephen Kennedy to perform the weekly Office of Compline at Christ Church Sunday evenings, October through April. This critically acclaimed ensemble consists of Eastman School of Music undergraduate and graduate students, as well as faculty from Eastman, the University of Rochester, Rochester Institute of Technology, and musicians from the Rochester community. The Schola specializes in Gregorian chant, music from the Renaissance and Baroque, and choral improvisation. The ensemble has collaborated in concert with Manfred Cordes and Weser-Renaissance Bremen, Boston Early Music Festival Chamber Players, and organists Edoardo Bellotti, Hans Davidsson, David Higgs, Olivier Latry, William Porter, Joris Verdin, and Harald Vogel. The Schola has been featured in various festivals and concert series, and Schola recordings are available internationally on the Arsis and Loft labels. The Schola’s 2004 debut album, the 2008 recording of music by David Conte, and “Mendelssohn Rarities” have been featured on radio broadcasts throughout the country, including the nationally-syndicated program, With Heart and Voice. A fourth recording of sacred French music will be released this year. This recording features internationally acclaimed performer and musicologist Joris Verdin on Eastman’s Mustel harmonium.

Kate Cronin is from Baton Rouge, Louisiana. She graduated from Wheaton College in Norton, Massachusetts with a Bachelor’s Degree in English and wrote her senior honors thesis on television adaptations of classic novels. After graduating in 2011, she moved to San Luis, Argentina for fifteen months on a Fulbright Teaching Assistantship where she taught English and had the opportunity to study and improve her Spanish. Kate graduated last June from the L. Jeffrey Selznick School of Film Preservation at George Eastman House and is currently finishing her Master’s degree at the University of Rochester, where she also works as the Digital Assets Manager for the Seward Archive.

During her time at George Eastman House, Kate worked with the Stills, Posters and Paper Collections in the Moving Image Department, which holds an extensive collection of music cue sheets and photoplay music. For her Selznick School capstone project last spring, she elected to work on the Music Cue Sheet Digitization Project to begin digitizing these silent film music artifacts to make them more easily accessible for researchers, musicians, and film preservationists. She established an efficient workflow for the digitization process so that future students and volunteers can continue digitizing the collection. She plans to continue working on the project next semester to incorporate it into her Master’s thesis.

John Karl Hirten holds a Master’s Degree in Organ Performance from the Manhattan School of Music in New York City. He performs regularly throughout the San Francisco Bay Area, having appeared with the San Francisco Symphony, the Berkeley Symphony, American Bach Soloists, the Oakland East Bay Symphony, and even the Oakland Ballet. He is a monthly performer at the California Palace of the Legion of Honor, an art museum that boasts an E.M. Skinner organ. In 2006, he was a finalist in the American Guild of Organists National Competition in Organ Improvisation.
His music is published by GIA, Concordia, Augsburg, Trinitas, and others. His compositions have been favorably reviewed in The Diapason, The American Organist and the Journal of the American Choral Directors Association. His music is well represented in Wonder, Love and Praise, a supplement to the Episcopal Church's Hymnal. He has been commissioned to write pieces for several conventions of the American Guild of Organists. In addition to church music, he also has written secular pieces, his most recent being Pinot, for organ, brass and percussion, about a wine-tasting adventure!

Mr. Hirten has over forty years of experience as a church musician, having worked as a cantor while still a teenager to serving as organ scholar at Trinity Church on Wall Street, New York City, to organist and music director at St. James Cathedral in Brooklyn, and Old St. Mary's in San Francisco. He is Director of Parish Music at St. Stephen's Episcopal Church in Belvedere.

Donald Hunsberger is conductor emeritus of the Eastman Wind Ensemble at the Eastman School of Music, having served as its music director from 1965 to 2002. He also holds the title Professor Emeritus of Conducting and Ensembles at Eastman, where he served for many years as chair of the Conducting and Ensembles Department.

In addition to performing over 100 premiere performances, Hunsberger has been involved in several writing projects including The Wind Ensemble and Its Repertoire (Warner Bros. Pub.), The Art of Conducting (with Roy Ernst, Random House), The Emory Remington Warmup Studies (Accura Music), and numerous articles published in educational journals. He has been recognized in publications for his innovative scoring techniques for varying instrumentations of the contemporary wind band. His research into the history and development of scoring for wind bands in America has led to numerous articles in WindWorks, a journal he founded and edited for wind conductors, performers and composers.

He has been the recipient of a number of awards for research (Homespun America: The National Association for State and Local Historians), pedagogy (the Eastman Alumni Teaching Award and Herbert Eisenhart Award; Wiley Housewright Fellow, Florida State University), and performance (the Crystal Award from the Asahi Broadcasting Company, Osaka, Japan; the Ehud Eziel Award, Jerusalem, Israel).

In the orchestral world, since 1980, Hunsberger has created and conducted performances of orchestral accompaniments to over 18 silent films working with the Film Division of the George Eastman House. He has conducted performances with 45 orchestras including the National, San Francisco, Houston, Vancouver, Utah, Virginia, Florida, Winnipeg, San Diego, Syracuse, and North Carolina symphony orchestras, and the Rochester, Buffalo, Kansas City, New Mexico and Calgary philharmonic orchestras, among others. His last appearance with the Rochester Philharmonic Orchestra was in 2003.

Nancy Kauffman is the Archivist for the Stills, Posters and Paper Collections in the Moving Image Department at George Eastman House. She holds a master's degree in Library and Information Management from Emporia State University. As a 2005 graduate of the L. Jeffrey Selznick School of Film Preservation, she was the recipient of the Technicolor Fellowship Award through which she preserved Married on Credit, a 1915 short film featuring Charlie Chaplin impersonator Billie Ritchie.

She has been on staff at George Eastman House for eight years, caring for and providing access to artifacts related to the history, production, marketing, and exhibition of motion pictures, including over one million publicity stills, more than 10,000 posters and lobby cards, over 1,000 music cue sheets and scores for silent
films, and approximately 600 cubic feet of historic research papers and personal papers of filmmakers. As faculty of the L. Jeffrey Selznick School of Film Preservation, she teaches students about the history of these artifacts and guides them in using them in research and film preservation projects.

She is currently researching and writing her first book, a reconstruction of the lost 1933 pre-Code film *Convention City*, using scripts, stills, and studio production documents.

**Stephen Kennedy** is Director of Music and Organist of Christ Church Rochester, Instructor of Sacred Music at the Eastman School of Music, and Instructor of Organ for Eastman's Community Music School. Stephen established the Office of Compline at Christ Church in 1997, and in that same year he founded the Christ Church Schola Cantorum. Stephen has appeared as organ soloist in programs of standard repertoire as well as recitals consisting solely of improvisations. He has performed and lectured for local and regional events of the American Guild of Organists, and has given workshops on choral music, chant, and improvisation in the U.S. and abroad. He is also a composer of choral, instrumental, and chamber music, and has collaborated in performances with dancers and choreographers. In 2004, Stephen was commissioned by Jamey Leverett and the Rochester City Ballet to compose *Luma Voce*, a dance score of computer-generated sounds with an overlay of vocal improvisation, and was featured in the RCB’s New York City debut concerts.

Recent and upcoming performances by Mr. Laube include major venues in the United States and Europe: Walt Disney Concert Hall (Los Angeles), Washington National Cathedral, Schermerhorn Symphony Center (Nashville TN), Verizon Hall (Philadelphia), Overture Hall (Madison WI), Spivey Hall (Morrow, GA), the Sejong Center (Seoul, Korea), the Cankarjev Dom (Ljubljana, Slovenia), the Konzerthaus (Vienna, Austria), Philharmonie (Berlin, Germany), Konzerthaus (Dortmund, Germany), and La Maison Radio France (Paris, France). Mr. Laube has performed six extensive tours of the United Kingdom, and has also appeared at many of Europe’s great music festivals, including the 2011 Lahti Organ Festival (Finland), the 2012 Dresden Music Festival (Germany), the 2013 Orléans Organ Festival (France), the 2013 Lapua Festival (Finland), the 2013 Stuttgart Internationaler Orgelsommer (Germany), the 2014 Naumburg Orgelsommer (Germany), and will appear for the 300th Anniversary Festival of the Gottfried Silbermann Organ in Freiberg (Germany).

Mr. Laube was a featured performer at the 2009, 2011, and 2012 national conventions of the Organ Historical Society. For the American Guild of Organists, he was featured at their national conventions in 2010 (Washington DC), and in 2012 (Nashville TN), as well as several regional conventions. Many of his live performances have been featured on American Public Media’s “Pipedreams.” Additionally, he has recorded the Stephen Paulus Grand Organ Concerto with the Nashville Symphony Orchestra for the Naxos label.

Mr. Laube holds a Master's Degree in Organ from the Musikhochschule in Stuttgart, Germany where he was a student of Ludger Lohmann, and recipient of a German DAAD Fellowship Study Scholarship for his studies there. As a recipient of a William Fulbright Grant, Nathan spent the 2010-2011 academic year studying with Michel Bouvard and Jan Willem Jansen at the Conservatoire à Rayonnement Régional
de Toulouse where he earned Prix de Spécialisé with the mention “Très Bien” and “Féliciations du Jury,” in addition to the Prix François Vidal from the city of Toulouse.

Nathan earned his Bachelor of Music Degree at the Curtis Institute of Music in Philadelphia, where he studied organ with Alan Morrison and piano with Susan Starr. Upon graduating, he received the Institute’s two highest awards, the Landis Award for Excellence in Academics and the Aldwell Award for Excellence in Musical Studies. During his time at the Curtis Institute, Nathan also served as an Assistant Organist at the Wannamaker Grand Court Organ at Macy’s Department Store in downtown Philadelphia.

Vincent A. Lenti, Professor of Piano at the Eastman School of Music, has been a member of the school’s faculty since 1963. His responsibilities as a member of the piano department also include coordinating primary and secondary piano instruction and supervising doctoral teaching assistants. In 2002 he was the recipient of the Eastman School of Music’s Eisenhart Award for Excellence in Teaching, and in 2010 he was awarded the University of Rochester’s Hutchison Medal for distinguished public service. In addition to the instruction he provides as a member of the school’s piano department, Mr. Lenti has been teaching the eighteen and nineteenth century piano literature courses since the spring of 2004. He has a strong personal interest and expertise in the history of piano performance, which is reflected by a very large collection of historical audio and video recordings which he has obtained throughout the years.

Mr. Lenti previously served with distinction for a period of twenty-six years as Director of the Eastman School of Music Community Education Division (now known as the Eastman Community Music School). More recently he was appointed the official historian at Eastman, and is currently working on writing a three-volume history of the school. The first two volumes, bearing the titles of For the Enrichment of Community Life and Serving a Great and Noble Art, were published in 2004 and 2009. He has also provided the Eastman School of Music with a fully-edited and indexed copy of Howard Hanson’s unfinished and unpublished autobiography, which had previously existed only in manuscript form. The work is now available in the Sibley Music Library for use by scholars and researchers.

Mr. Lenti earned a B.A. and M.A. in Music Theory from the Eastman School of Music and was a student of the noted Italian pianist and pedagogue, Orazio Frugoni. Following completion of his coursework, he was given a part-time teaching position at Eastman for one year and then joined the full-time faculty in September 1963. During his career, he has maintained various professional memberships including a fourteen year term as treasurer of New York State Music Teachers Association. A man of varied interests, he has lectured and written on a variety of different topics. He was for many years a frequent lecturer at Eastman School piano teacher workshops (for which he served as coordinator for a total of ten years), and he also lectured for Music Teachers National Association at state and division conventions.

Mr. Lenti’s interest in the musical history of Rochester has prompted several interesting research projects, including six which have appeared as articles in Rochester History, a quarterly publication issued by the Office of the City Historian in Rochester. He also has a strong interest in church music and liturgy, and he has spoken to various churches, organizations, and associations, including national conventions of the National Association of Pastoral Musicians and the Hymn Society, on a variety of church-music topics. He has written dozens of articles on church music and liturgy, which have been accepted for publication by such respected journals as The American Organist, Pastoral Music, The Hymn, Cross Accent, Studia Liturgica, Worship, and Sacred Music.
Mr. Lenti is married to Christina Kuipers, who graduated from the Eastman School of Music in 1972 with a B.A. in Piano Performance. Their son Stephen is a computer analyst, living in Albuquerque, New Mexico, with his wife and two children. Their older daughter Elizabeth, now living and working in Cleveland, Ohio, is an Eastman alumna, having earned her B.A. in Organ Performance in 2002, followed by a M.M. in Organ from the Cleveland Institute of Music. Their younger daughter Anna, a 2011 graduate of the Eastman School, completed a M.M. in choral conducting at Westminster Choir College in 2013, and is now singing professionally in New York City. Family connections to the school also include Mr. Lenti’s brother and sister-in-law, Tony and Marianne Lenti, both of whom earned bachelor’s, master’s, doctoral degrees in piano at Eastman.

Scott D. Lipscomb is Associate Professor of Music Education at the University of Minnesota, where he also serves as Interim Director for the School of Music. In addition to his primary research interest in multimedia cognition, he is currently collaborating on a variety of investigations related to surround sound presentation of movies and music, the effect of music in video game contexts, integration of technology in the music classroom, and music integration across the K-12 curriculum. Scott has presented results of his research at numerous regional, national, and international conferences, and his work has been published in numerous peer-reviewed journals and edited volumes. He is co-editor for a volume entitled The Psychology of Music in Multimedia (2013, Oxford University Press). In addition, he currently serves as Editor for the Journal of Technology in Music Learning and co-authors one of the primary rock history texts used for university courses (Rock and Roll: Its History and Stylistic Development, 7th ed., 2013, Pearson/Prentice-Hall). Dr. Lipscomb served two three-year terms as Treasurer for the Society for Music Perception and Cognition and is currently a member of the Board, four two-year terms as President of the Association for Technology in Music Instruction and is currently serving a fifth term, and serves as a member of the Executive Board and as Chair of the Research Committee for Tl:ME (Technology Institute for Music Educators).

An organ builder, scholar and classical and theatre organist, Jonathan Ortloff holds degrees from the Eastman School of Music and the University of Rochester in Organ Performance and Interdisciplinary Engineering. While at Eastman, he was a student of David Higgs and studied improvisation under William Porter.

Jonathan is the founder and president of Ortloff Organ Company, LLC, Boston-based organ builders and restorers. He apprenticed under organbuilder and pipemaker Stephen Russell, and subsequently worked for Spencer Organ Co. of Waltham, MA. He has previously worked for C.B. Fisk, Paul Fritts & Company, and Jonathan Ambrosino.

As a performer, Jonathan has excelled as a young theatre organist, winning the American Theatre Organ Society’s 2008 Young Theatre Organist Competition. He has been a featured performer at national conventions of ATOS, the Organ Historical Society, and the American Guild of Organists, and has two recordings to his credit.

His scholarly interests, mainly in the fields of organ history and preservation, have led to publication in The American Organist, Theatre Organ, The Diapason, The Tracker, and for the Kennedy Center for the Performing Arts. He has lectured across the country on a wide variety of topics, including at previous EROI festivals. He currently serves on the Organ Historical Society’s Publications Governing Board.
A graduate of Phillips Exeter Academy, Jonathan makes his home in Boston, spending his free time skiing, hiking or paddling the mountains and streams of New England.

**Timothy Scheie** teaches courses on French language and literature, film, theater, and performance in the Humanities Department at the Eastman School of Music, which he chaired from 2006-2012 and where he is Director of Foreign Language Instruction. His scholarly publications include studies of French and American theater, early cinema, film genre, the writings of Roland Barthes, and representations of nation, ethnicity, gender, and sexuality in theater and cinema; he is currently preparing studies of the French Western and of language in cinema. Professor Scheie is an active advocate for the study of languages, literature, and the humanities. Elected president of the Association of Departments of Foreign Languages (ADFL) in 2013, he is involved in steering an ADFL consultancy for language programs in higher education. He received his B.A. from Saint Olaf College and a PhD from the University of Wisconsin-Madison, undertook further study in Paris and Perugia, and has won National Endowment for the Humanities fellowships for research at Northwestern University and Princeton University. He is a founding member of the University of Rochester’s Film and Music Cluster, and has been on the Eastman School of Music faculty since 1994.

**Tom Trenney** serves as Minister of Music to First-Plymouth Congregational Church (United Church of Christ) in Lincoln, Nebraska. He leads a vibrant music ministry, conducting adult and children’s choirs, playing the church’s magnificent Schoenstein organ, and directing the acclaimed Abendmusik Concert Series. Tom is also on the choral faculty of Doane College, where he conducts the Women’s Chorale, and he continues as Music Director of *sounding light*—a chamber choir which he founded in southeastern Michigan. A graduate of the Cleveland Institute of Music and the Eastman School of Music, Tom is grateful for the inspiration of his teachers and mentors, especially Anton Armstrong, David Davidson, David Higgs, William Weinert, Anne Wilson, and Todd Wilson.

Tom shares his passion as pastoral musician, performer, and teacher both in worship with his home congregation, in the college classroom, and in recitals, hymn festivals, choral and organ workshops, and master classes all around the country. Known for his engaging improvisations on hymns, silent films, scripture, poetry, and artwork, Tom became the first organist to be awarded First Prize and Audience Prize in the American Guild of Organists’ National Competition in Organ Improvisation in 2006. He currently serves on the committee which administers this competition.

Represented by Karen McFarlane Artists Concert Management, Tom has performed at such venues as Royce Hall (UCLA), the Schermerhorn Symphony Hall (Nashville), Benaroya Hall (Seattle), Ocean Grove Auditorium (New Jersey), Merrill Hall (Maine), Sprechels Organ Pavilion (San Diego), and Verizon Hall at Kimmel Center (Philadelphia). Most notably, he has been featured as performer and teacher at regional and national conventions of the American Guild of Organists, the Organ Historical Society, the Presbyterian Association of Musicians, the National Association of Pastoral Musicians, the Association of Lutheran Church Musicians, the Fellowship of United Methodists in Music and Worship Arts, and the Calvin Institute of Worship. His critically-acclaimed recordings, *Organa Americana* (Pro Organo) and *Organ Ovations and Improvisations* (Raven), have been featured on American Public Media’s *Pipedreams* and public radio’s *With Heart and Voice*. 