

# FROM THE PRESIDENT

After nearly eight years of planning, construction, installation and voicing, the Fred J. Cooper Memorial Organ at the Kimmel Center for the Performing Arts is nearing completion. From the beginning this project has captured our imaginations. Over such a long time many hopes, fears and expectations have successively propelled our work forward. All the work on this project has been incredibly complicated and difficult; I think I can speak for everyone on my staff when I say that as the project has unfolded we all have had to push ourselves to meet the challenges before us.

As I write this column on the first day of March we have eight weeks to get the organ ready for rehearsals scheduled to begin the first week of May. The pressures are as intense as they have ever been as we attend to all the final details. There is no time for vanity or pride to creep into our thoughts even at this stage of creating such a large and important instrument. We know well what still must be done and are planning our final weeks with care.

As we anticipate the exciting Kimmel Center Organ Festival beginning on May 11, we certainly hope that the organ will be well received by the performing musicians and concert patrons. As we look ahead to the use of the organ in future seasons, we very much hope that the organ will be used often. We hear reports of other new concert hall organs falling in to relative disuse after their opening seasons and of course hope that this will not be the fate of the Cooper Memorial Organ in Philadelphia.

A lot of creative planning and effort is being expended by the staff at the Kimmel Center to ensure that the new organ will be widely used and promoted. Michael Barone, of Minnesota Public Radio's *Pipedreams*, recently came on board as organ programming consultant. Mervon Mehta, the Center's Vice President of Programming, has just sent me the entire schedule for the Kimmel Center's next season. We were thrilled to see that the organ will be used in no less than 50 performances next season with perhaps as many as twenty more uses of it still in the planning stages! The Philadelphia Orchestra will be using the organ in twenty-eight concerts next season. Peter Nero and the Philly Pops® will be using the organ in at least eight of their offerings next season as well. This wonderful news is beyond our expectations!

In concert hall settings it is challenging to present solo recitals due to the expense of operating the hall. Yet with joint cooperation between the Philadelphia Chapter AGO and Kimmel Center, Inc., confirmed solo recitals for next season include



performances by Paul Jacobs, Wayne Marshall and Cherry Rhodes. The organ is further scheduled to be used by other groups booked on the Center's diverse series *Kimmel Center Presents*, including organist Alan Morrison with Rodney Mack's Philadelphia Big Brass, jazz organist Judy Pitts, and silent film presentations accompanied with organ.

I think one of the most creative ways to keep the organ before the public, as well as introduce it to those unfamiliar with it, is the Kimmel Center's plan to include the instrument in their already successful series of prelude and postlude concerts. Promoted along with the evening's main event, these involve soloists playing a half-hour to forty-five minute program for patrons who wish to come early or stay later to enjoy additional great music. These offerings typically include vocalists, instrumentalists and pianists, and take place in conjunction with Philadelphia Orchestra concerts as well as the many events that are part of the Kimmel Center's own programming. Adding the organ to this mix is a great idea since it is not feasible in this constantly busy hall to have a noontime recital series, as many city churches are able to do.

Besides all these musical events the Kimmel Center's Educational Program has instituted an exciting new organ component for students as well as adults. The goal is to introduce people of all ages to the organ, its music and its relationship to developments in the history of Western culture. The organ will also be part of the Kimmel Center's *Teen Summer Arts Camp*.

I am so encouraged and optimistic about the Fred J. Cooper Memorial Organ's very bright future because the staff of the Kimmel Center is absolutely committed to making it so. Furthermore, the cooperation between various organizations has been exemplary, particularly the Kimmel Center, The Philadelphia Orchestra and the Philadelphia Chapter of the AGO.

It appears that the City of Philadelphia, which already has a rich organ history, will add yet another new and exciting chapter to that heritage. What an exciting and gratifying reward for us at Dobson Pipe Organ Builders!

*Kimmel Center, Inc. owns, manages, supports and maintains The Kimmel Center for the Performing Arts, which includes Verizon Hall and its Fred J. Cooper Memorial Organ, the Perelman Theater, the Innovation Studio and the Merck Arts Education Center. Its primary tenant is the Philadelphia Orchestra along with seven other outstanding performing arts organizations. In addition to producing the concerts for these organizations, Kimmel Center, Inc. offers its own series of rich and diverse presentations. For complete information, please see the Kimmel Center website: [www.kimmelcenter.org](http://www.kimmelcenter.org).*

# PROFILES



Many who are organ builders knew early on that they wanted to make this vocation their life's work. For some, the calling comes later. Though he grew up in the area, Dean Heim had no idea what went on at 200 North Illinois Street in Lake City, and he hardly knew anyone who worked there. He certainly wouldn't have imagined that he would someday be employed there, working on projects all over the United States.

Dean was born in Carroll, Iowa, the fourth of five children, and grew up on the family farm in rural Auburn, Iowa. After graduating from the local Catholic high school, he studied at the Spencer School of Business in Spencer, Iowa. A serious stomach ailment forced him to leave college, and after recuperating from surgery at home in Auburn, he went to work for Bowie Manufacturing in Lake City, a manufacturer of fiberglass components for truck bodies. Here he worked primarily as a mold maker, a job that required precision woodworking skills. Although he enjoyed the work, after thirteen years he was ready for new challenges.

A former Bowie co-worker, Bill Picht, had left Bowie to work at Dobson in the early 1980s. When Bill retired from our shop in 1988, Dean asked whether Bill's position might be available. He was hired, and was soon at work making rollerboards, wind system components, and other parts of the instrument. He also took over the finishing and lacquering of the woodwork, a frequently intense and demanding process at the end of the organ's construction. Since 1995, he has been the shop foreman and a member of the management team, and his duties have consequently shifted to more administrative roles: managing personnel and schedules, ordering materials, and overseeing the maintenance of the shop buildings and equipment.

Among his most significant achievements, Dean cites the installation of our Op. 75 at Los Angeles' Cathedral of Our Lady of the Angels. This 57' foot tall, 40 ton instrument is located 25' above the floor, which required that every part of the instrument, including full-length 32' façade pipes, be hoisted into place. He spent fifteen weeks on site in the first four months of 2002, directing a project that brought us into collaboration with many different contractors and other professionals, and which required months of advance coordination.

In 1977, Dean married Chris Schaffer, a Lake City native who worked for a number of years as a beautician. She is now employed as the receptionist for Rock-Judisch Vision Clinic, a local optometry office. They have two children: their daughter Casey, a dietician at St. Luke's Hospital in Cedar Rapids, Iowa, and son Jon, a financial planner in Des Moines.

In addition to his responsibilities at the shop, Dean is active in his church, and is now in his 20th year as a volunteer fireman with the Lake City Fire

Department. Although he does less of it now, he has also put his knowledge of fiberglass to work by repairing boats and farm equipment.

Even when relaxing, Dean is rarely idle. Several years ago he completely remodeled his house. Gardens occupy a significant part of his yard, and gardening a significant part of his time during the warmer parts of the year, when he can frequently be found tending his vegetables. He is an avid outdoorsman, enjoying all types of fishing and hunting with his black powder rifle. A self-avowed meat and potatoes man, he regularly fires up his grill, even during winter weather. During fairer weather, he can be found chasing a dimpled little white ball around the grounds of the Lake City Country Club.

In all the romance associated with our art, it is easy to lose sight of the fact that everything stops if someone is not ordering lumber, arranging schedules, and maintaining tools. Doing this well is an art in itself, and Dean's business schooling, practical background and natural inquisitiveness make him the right man to keep things on schedule or find some odd piece of hardware. Though he might never have imagined it years ago, Dean has become an integral part of Dobson Pipe Organ Builders and contributes greatly to our success.

*Dean putting the finishing touches on the case in Kenilworth.*



# FINISHING UP IN PHILADELPHIA

The third and final phase of the installation of the Fred J. Cooper Memorial Organ, Op. 76 (IV/125), for Verizon Hall, Philadelphia, is nearly complete. Work began on July 11, 2005, and continued without a break except for the week of Labor Day and two weeks at Christmas. On-site voicing is scheduled to be finished later this month. From initial discussions through inaugural festivities this May, the project will have spanned nearly eight years.

The organ's overall design was completed relatively early on. The first phase of the installation in the fall of 2001 included the façade and some of the largest pipes. This work was completed before the hall opened in December 2001. An opening in the hall schedule during the summer of 2004 allowed the installation of the mechanical console and wind reservoirs. By mid-2004, work in the shop was focused entirely on building the remainder of the organ.

With the Verizon Hall schedule cleared through mid-September 2005, preparations for the installation began June 1, and the first semi-trailer arrived in Philadelphia on July 11. After unloading, union riggers hoisted the organ parts up to a second level balcony to the left of the façade. These were then brought into the organ through an opening in the side of the case and hoisted into place. The main Great and Pedal chests, together taking up a surface area of about eight feet by twenty-five feet, are located at the level of this balcony. These were installed first, covered with protective plywood and subsequently served as a convenient staging area for hoisting components of the Solo, Positive and Swell. Two more semi-trailers delivered the rest of the organ parts and its 125 ranks of pipes by the end of August.

While most of the installation was completed by September 15, Verizon Hall's performance schedule resumed after that date and required the Dobson crew to work at night. All work since then begins only after the concerts are over and the stage hands are gone.

The organ's primary function is to perform with conviction as a member of The Philadelphia Orchestra. It has not been designed as an imitation orchestra, although it contains some imitative voices. It best carries out its responsibilities by being a fine pipe organ that is true to itself. In this way, it also renders with fidelity its solo literature. Each division logically relates to the others and has distinctive and complete principal and trumpet choruses. They are enriched by a variety of flute and string tone, together with color reeds of more-or-less imitative character. As one means of giving it a subtlety of expression compatible with an orchestra, three of the four manual divisions are under expression. The organ's size and its voicing permit a tremendous crescendo. Its vast dynamic range and variety of tone color can answer any musical requirement that might be made of an organ in a concert hall.



*The Fred J. Cooper Memorial Organ  
Verizon Hall, Philadelphia*

Like the tonal concept, the mechanical design of the organ harmonizes diverse elements chosen for their value to the whole. A console with mechanical action is joined by an electric action stage console. Slider windchests with dual key actions are generally employed throughout, with electric-action chests provided where pressure or placement recommends their use. Four blowers totaling 25 horsepower supply wind to fifteen reservoirs with pressures from 4" to 20".

Within the organ, pipes stand on three levels roughly corresponding to the hall's balconies: the largest bass pipes (and the mechanical console) are at the first balcony, pipes of the Great and Pedal treble stand at the second, and the Swell, Solo and Positive, from left to right, are at the third. The façade consists of pipes from the Prestant 32' and Pedal Octave 16'.

Op. 76 has received significant attention from local and national media throughout the installation process, particularly these last few months. An important news conference was held on February 6, 2006 to announce the naming of Op. 76 after organ committee chairman Fred Haas' grandfather, Fred J. Cooper. It also served as the first public demonstration of the instrument for the media and nearly 150 guests in attendance. With over two-thirds of the organ's 6,938 pipes playing, the organ gave a fine account of itself.

The two week series of inaugural concerts has become the most highly anticipated and most talked about event on the Philadelphia musical scene this spring. Comprised of programming by both the Kimmel Center and the Philadelphia Orchestra, the complete Kimmel Center Organ Festival schedule may be found on the mailer panel of this newsletter or by visiting [www.kimmelcenter.org](http://www.kimmelcenter.org).

# FEATURED INSTRUMENT

There is something very extraordinary about being involved in building an organ for a cherished historic church. It requires a unique sensitivity and respect for what has come before and the invariably strong personal sentiments of the current generation of people worshiping in the building. It also immerses one in a deep and rich story of those who came before, the intriguing story of the building itself, and the unique history of a particular area of the country. The recent organ project at the Chapel of the Cross, Chapel Hill, North Carolina, is a perfect example of such an engaging project.

Organized on May 13, 1842, the Chapel of the Cross represented the first denomination (Episcopal) to organize a congregation in Chapel Hill, and was intended to serve as a place where students and faculty of the University of North Carolina could worship according to their tradition. By the fall of 1842 specifications for a church building were prepared. Actual construction proceeded slowly and came to a halt several times due to lack of funds, but the Chapel was completed debt-free and was consecrated on October 19, 1848. By 1921 the parish outgrew the modest chapel and built its current, larger sanctuary. The new and the old are connected by a cloister, all of similar architectural style. The Chapel was placed on the National Register of Historic Places in 1972.

The newer sanctuary serves as the main worship space, but the Chapel is used for services of up to a hundred people, numerous weddings and funerals where significant organ literature is played, and organ recitals. It was clear from the outset that the musical requirements of the new organ would be far greater than one would normally associate with a space such as the Chapel. Our challenge was to design a comprehensive two-manual organ with sufficient pedal, all within the proper visual and tonal proportions dictated by the room's intimate physical and acoustical setting.

Initial design discussions were lively, since the Chapel's significant musical needs were seemingly at odds with the historical committee's concerns over a large organ case. Several key individuals contributed a great deal to these discussions: James and Susan Moeser, members of both the organ committee and the church, as well as fine organists and teachers; Terry Eason, member of the organ committee and the church, and also architectural consultant and designer involved with the Chapel renovation, of which the new organ was a part; Clare Baum, able and resourceful chair of the organ committee; and Van Quinn, Director of Music and Organist. We were pleased to have worked with the Moesers and Mr. Eason on several previous projects. In the end all were able to agree on a plan that achieved everyone's goals.

Op. 82 is a two manual and pedal instrument of 17 ranks with mechanical key and stop actions; the Pedal is electric action. The Great is located behind its 8' Prestant façade with the Swell placed behind the Great at a higher level. Underneath the Swell are the pipes of the Pedal. The blower and the weighted reservoir are located in the sacristy behind the wall against which the organ is placed. The organ case is constructed of rift-sawn, fumed and stained white oak that is enriched by hand-carved details. In addition, accents of American black walnut, ebony, rosewood, Carpathian elm



Chapel of the Cross  
Chapel Hill, North Carolina  
Op. 82, 2006

## GREAT

8' Prestant	<i>tin, partly in façade</i>	58 pipes
8' Chimney Flute	<i>poplar and common metal</i>	58 pipes
4' Octave	<i>tin</i>	58 pipes
2' Super Octave	<i>from Mixture</i>	
IV Mixture 2'	<i>tin</i>	232 pipes
8' Trumpet	<i>spotted metal</i>	58 pipes
Swell to Great		
Swell to Great 16'		

## SWELL (expressive)

8' Stopped Diapason	<i>poplar and common metal</i>	58 pipes
8' Salicional	<i>tin</i>	58 pipes
4' Flute	<i>common metal</i>	58 pipes
2½' Nazard	<i>common metal</i>	58 pipes
2' Gemshorn	<i>spotted metal</i>	58 pipes
1¾' Tierce	<i>common metal</i>	58 pipes
8' Oboe	<i>spotted metal</i>	58 pipes
Tremulant	<i>affects entire organ</i>	

## PEDAL

16' Subbass	<i>poplar</i>	32 pipes
8' Bourdon	<i>extension of Subbass</i>	12 pipes
16' Basson	<i>1-12 half length</i>	32 pipes
8' Trumpet	<i>extension of Basson, full length</i>	12 pipes
Great to Pedal		
Swell to Pedal		

burl and cow bone are found at the organ's console. Folding doors are available to enclose the stop jambs and music rack. A cover for the keyboards folds and recedes into the case when not in use. The overall visual design is somewhat restrained in keeping with the simplicity of the historic space.

The chapel's intimate acoustic requires very little power to fill the space with sound. While the stop list looks substantial for the size of the chapel, it is voiced entirely on 60 millimeters of wind pressure. Consequently each stop sings gently yet carries effortlessly throughout the room. As the ensembles build, the organ sounds full and satisfying, yet not overbearing. Contributing to the impression that the organ sounds bigger than it looks are the Swell to Great 16' coupler and the Pedal 16' Basson.

Construction of the organ required over 6,000 man-hours to complete. Op. 82 was installed over a two-week period beginning February 6 and tonal finishing was completed March 23. The instrument will be first used for recitals in April and May; dedication festivities are planned for the fall.

# NEWSBITS

**Bethany Lutheran College**, Mankato, Minn., home of Op. 10 (II/24; 1979/1996), recently presented college organist **Judy Kresnicka** playing works of Bach, Dupré, Krebs and Scheidt.

**Westminster Presbyterian Church**, Des Moines, Ia., celebrated the 25th anniversary of Op. 14 (II/38; 1981) on Sunday, February 5. The day's events further served as a kick-off for a fund drive to have the organ completely cleaned following major building renovation. Between morning services a presentation was made about the history of the instrument and an organ demonstration was given by resident organist **Ruth Harris**. The church's **Westminster Chorale** sang "Trouble," which described the perils of dust in the organ (based on the tune from *Music Man*). In the afternoon, Chicago organist **Jeff Weiler** accompanied the presentation of Charlie Chaplin's silent film *The Gold Rush*.

**Calvin Institute for Christian Worship**, Grand Rapids, Mich., presented its 19th annual "Symposium on Worship and the Arts" this past January on the campus of Calvin College. Op. 44 (III/49; 1988) was featured in recital, worship and workshop events with organists **Judith Congdon**, Houghton College, **Robert Glick**, Erskine Theological Seminary, and **Bradley Welch**, Highland Park UMC, Dallas.

**Wartburg College**, Waverly, Ia., recently presented college organist **Karen Black** playing works of Bach, Franck, Hindemith, Messiaen and Pachelbel. Op. 67 (II/32; 1996) celebrates its 10th anniversary this year.

**Trinity Lutheran Church**, Manhattan Beach, Calif., continues its 2005-06 concert series with many programs featuring Op. 56 (II/17; 1992). In March, **Michael Burkhardt**, Carthage College, Kenosha, Wis., led a hymn festival. First Friday of the month "Bach's Lunch" series features area organists: 2/3, **Derek Gordon**, Los Altos; 6/2, **James Taulbee**, West Los Angeles.

**Faith Lutheran Church**, Des Moines, Ia., recently hosted the **Central Iowa Chapter AGO** in a members' recital entitled *Bach to Blues* as part of the church's "Soli Deo Musica Fine Arts Series." Op. 61 (II/34; 1993) is featured on several additional programs this season.

**Presbyterian Homes**, Evanston, Ill., continues its "Gift of Music" series featuring Op. 64 (II/24; 1994): 1/23, **Merlin Lehman**, Deerfield, Ill.; 2/27, **Yoon-mi Lim**, Columbus, Ind.; 3/27, **Margaret Kemper**, Evanston, Ill.; 3/24, **Nathan LeMahieu**, South Bend, Ind.; 5/22, **Cathryn Wilkinson**, Oak Park, Ill.; 6/26, **Karen Beaumont**, Milwaukee, Wis.

**St. Paul's Episcopal Church**, Minneapolis, Minn., home to Op. 70 (II/45; 1998), hosted a recent meeting of the **Twin Cities Chapter AGO** in a members' recital of favorite preludes and postludes for worship.

**West Market Street United Methodist Church**, Greensboro, N.C., recently hosted the **Greater Greensboro Chapter AGO** in a program entitled *Organ With Instruments*, featuring Op. 71 (III/58; 1999).

**Calvary Lutheran Church**, Brookfield, Wis., recently presented **Cj Sambach** in an *Organ Informance* and a recital on Op. 72 (II/24; 1998). Calvary's Director of Music, **Bill Bravener**, plays a recital each November.

**The Cathedral of Our Lady of the Angels**, Los Angeles, Calif., continues to host a variety of programs featuring Op. 75 (IV/105; 2003). In January **Christoph Bull**, UCLA, presented a concert assisted by **Charles Lane**, tenor, **Melanie Heyn**, alto, the **Harmonies Girls Choir** and **Lili Haydn**, violinist/composer. In February the Cathedral and the **Mark Thallander Foundation** presented a choir festival entitled *Psalms, Hymns and Spiritual Songs*. More than 1,000 singers and instrumentalists from the greater Los Angeles area sang under the direction of **Anton Armstrong**, St. Olaf College. **Frederick Swann** was festival organist, and **Sal Soria**, Cathedral Organist, provided a prelude to the festivities. On May 5 Sal will play a recital assisted by **Rochelle Martin**, soprano, and **Paul Baker**, harp. The Wednesday recital series continues with programs beginning immediately following the 12:10 p.m. Mass.

**St. John United Methodist Church**, Augusta, Ga., concluded its 2005-06 "Concerts With A Cause" series with a March 19 concert entitled *Friends in Song: A Musical Montage for Piano, Organ and Voice*. Op. 78 (III/42; 2003) was played by **Jamie Council Garvey**, Director of Music, assisted by **Tonya Currier**, soprano, **Diane Haslam**, mezzo-soprano, and **Larry Millen**, piano. The church has announced recitalists for next season that include duo-organists **Jeanette Fishell** and **Colin Andrews**, **Mary Preston**, and **Olivier Latry**.

**Shepherd of the Bay Lutheran Church**, Ellison Bay, Wis., home of Op. 79 (II/23; 2004), was the site for a recent concert featuring resident organist **Gordon Rowley** with trumpet soloist **Terry Everson**, Boston University. The program was part of Door County's well-known "Peninsula Music Festival." Many of this fine series' concerts are held at the church. Upcoming recitals include: 7/15, **Laura Ellis**, University of Florida; 8/16, **Bruce Bengtson**, Madison, Wis.

**Kenilworth Union Church**, Kenilworth, Ill., recently presented organist **Yoon-Mi Lim**, winner of the AGO 2004 National Young Artists Competition in Organ Performance, playing Op. 81 (II/29; 2003).

**Westwood Lutheran Church**, St. Louis Park, Minn., recently presented resident organist **Kristina Langlois** in recital playing the refurbished Dobson/Holtkamp (III/50; 2002).

**Valparaiso University**, Valparaiso, Ind., continued its series of organ events: 1/22, **Russell Stinson** with a master class; 4/2, **John Bernthal**, faculty recital. The 1996 Dobson rebuild (IV/102) will be prominently featured during the 2006 National Convention of the AGO to be held in Chicago, July 2-6. The convention's 9:15 a.m. opening festival service will be held at Valparaiso's Chapel of the Resurrection, with **Martin Jean** (formerly of the Valparaiso faculty, now at Yale) at the organ and **Christopher Cock** conducting the **Bach Choir**. A recital by organist **James O'Donnell**, Westminster Abbey, will follow at 11:00 a.m.

# THE ORGANBUILDER NEWSLETTER

SPRING 2006

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## KIMMEL CENTER ORGAN FESTIVAL

MAY 11-26, 2006

### THE FRED J. COOPER MEMORIAL ORGAN

Verizon Hall, The Kimmel Center for the Performing Arts  
Philadelphia, Pennsylvania

**Dobson Pipe Organ Builders, Op. 76, 2006**

### INAUGURAL ORGAN CONCERT

Thursday - Saturday, May 11, 12, 13, 2006, 8:00 p.m.

**The Philadelphia Orchestra, Christoph Eschenbach, Conductor**

**Olivier Latry, Organ**

*Gerald Levinson: Commissioned Work for Organ and Orchestra*

*Barber: Toccata Festiva - Poulenc: Organ Concerto*

*Saint-Saëns: Symphony No. 3, "Organ"*

*Latry: Improvisation*

#### **An Afternoon Recital Marathon**

Saturday, May 13, 2006, 1:00 p.m. - 5:00 p.m.

**Diane Belcher, Cameron Carpenter, Marvin Mills,  
Alan Morrison and Gordon Turk, Organists**

#### **The Philadelphia Singers**

Sunday, May 14, 2006, 3:00 p.m.

**David Hayes, Conductor**

**The Mannes College of Music Orchestra; Michael Stairs, Organ**

*World premiere of a work for solo organ commissioned by Kimmel Center*  
*Beethoven: Missa solennis*

#### **Music for Organ and Brass**

Sunday, May 14, 2006, 7:00 p.m.

**William Neil & The Philadelphia Orchestra brass section**

#### **The Philadelphia Orchestra & Philadelphia Singers Chorale**

Wednesday, May 17, 2006, 8:00 p.m.

**Christoph Eschenbach, Conductor**

**The Philadelphia Singers Chorale, David Hayes, Music Director**  
*Lindberg: Sculpture; Beethoven: Symphony No. 9, "Choral"*

#### **The Philadelphia Orchestra & Philadelphia Singers Chorale**

Friday, Saturday, May 19, 20, 2006, 8:00 p.m.

**Christoph Eschenbach, Conductor**

**The Philadelphia Singers Chorale, David Hayes, Music Director**  
*Kodály: Missa brevis; Beethoven: Symphony No. 9, "Choral"*

#### **An Organ Family Concert**

Saturday, May 20, 2006, 11:00 a.m. - 12:00 p.m.

**The Mum Puppettheatre; Peter Richard Conte, Organ**

*Dukas: Sorcerer's Apprentice*

*Mussorgsky: A Night on Bald Mountain*

Viewing of the organ for children, 12:00 p.m. - 1:00 p.m.

"Pay-to-Play," 1:00 p.m. - 5:00 p.m.

The public is invited to play the organ for a donation

#### **Golden Age Film Classics with Organ**

Sunday, May 21, 2006

**Tom Trenney, Organ**

Charlie Chaplin in *The Gold Rush* - 3:00 p.m.

Douglas Fairbanks in *Mark of Zorro* - 7:00 p.m.

#### **The Pittsburgh Symphony Orchestra**

Thursday, May 25, 2006, 8:00 p.m.

**Manfred Honeck, Conductor**

**Jeffrey Brillhart, Organ**

*Mozart: Symphony No. 40; Poulenc: Organ Concerto*

*Tchaikovsky: Symphony No. 5*

#### **Student Concert and Viewing of the Organ**

Friday, May 26, 2006, 10:00 a.m. - 12:00 p.m.

**The Mum Puppettheatre; Peter Richard Conte, Organ**

*Dukas: Sorcerer's Apprentice*

*Mussorgsky: A Night on Bald Mountain*

***Kimmel Center ticket information:***

***www.kimmelcenter.org ~ 215-893-1999***