

## Nunc Dimittis

**Lukas Foss**, composer, performer, and teacher, died in New York on February 2. He was 86. German-born, Foss was trained in Germany, in Paris, and at the Curtis Institute in Philadelphia; he had studied composition with Randall Thompson and Paul Hindemith, and conducting with Fritz Reiner and Serge Koussevitzky. Known for composing in different musical styles, he often combined past and present influences and techniques. He served as the pianist of the Boston Symphony Orchestra from 1944–50, and he conducted numerous orchestras including the Brooklyn Philharmonic, the Jerusalem Symphony, and the Milwaukee Symphony. He taught composition and conducting at UCLA from 1953–62 and had served as composer-in-residence at Carnegie-Mellon University, Harvard University, the Manhattan School of Music, Yale University, and Boston University. Foss's compositional output included many orchestral, chamber, and choral works, as well as several works for piano, and two organ compositions, *Four Etudes* (1967) and *War and Peace* (1995). Lukas Foss is survived by his wife Cornelia.

**James Barclay Hartman** died on January 23 at the age of 84. He was predeceased by his wife Pamela in 1983. Born in Winnipeg, Manitoba, Canada on January 12, 1925, he was educated at the University of Manitoba (BA 1948, MA 1951), Brown University, Providence, Rhode Island, and Northwestern University, Evanston, Illinois (Ph.D.). He began a teaching career at Iowa State University, Ames, Iowa, returning to Canada in 1967 to teach at Scarborough College, University of Toronto. In 1974 he was appointed director of development and external affairs at Algoma University College, Laurentian University in Sault Ste. Marie, Ontario, and in 1980 joined the Continuing Education Division at the University of Manitoba as associate professor and director, humanities and professional studies. At the time of his retirement he held the position of senior academic editor.

A skilled photographer, he did commercial photography to help finance his university education. His great passion was music, especially the music of J. S. Bach, and in particular the works for organ and for harpsichord, both of which he played. He served for many years as book reviewer for *THE DIAPASON*, and authored reviews and articles for numerous academic journals. His chief publication was the book *The Organ in Manitoba*, published by the University of Manitoba Press in 1997.

Dr. Hartman's articles published in *THE DIAPASON* include: "The World of the Organ on the Internet" (February 2005); "Alternative Organists" (July 2004); "Seven Outstanding Canadian Organists of the Past" (September 2002); "Families of Professional Organists in Canada" (May 2002); "Organ Recital Repertoire: Now and Then" (Novem-

ber 2001); "Prodigy Organists of the Past" (December 2000); "Canadian Organbuilding" (Part I, May 1999; Part 2, June 1999); "Purcell's Tercentenary in Print: Recent Books" (Part I, November 1997; Part II, December 1997); "The Golden Age of the Organ in Manitoba: 1875–1919" (Part I, May 1997; Part 2, June 1997); "The Organ: An American Journal, 1892–1894" (December 1995); and "The Search for Authenticity in Music—An Elusive Ideal?" (June 1993).



**Thomas A. Klug**

**Thomas A. Klug**, age 61, died suddenly at his home in Minneapolis on January 8. He received his bachelor's degree in music from Lawrence University in Appleton, Wisconsin, and his master's degree from Northwestern University, Evanston, Illinois. An accomplished organist for 44 years, he began his musical career at St. Michael's United Church of Christ in West Chicago, Illinois. He went on to serve the First United Methodist Church in Elgin, Illinois, Olivet Congregational Church in St. Paul, Minnesota, and most recently was the organist for 20 years at St. Michael's Lutheran Church in Roseville, Minnesota. Tom was a member of the American Guild of Organists and the Organ Historical Society, an outdoor enthusiast, gardener, and an accomplished cook. He will be deeply missed by his family and friends. A memorial service was held January 13 at St. Michael's Lutheran Church, Roseville. He is survived by his parents, Armin and Marjorie Klug, brothers Kenneth (Cindy) and James (Diane Donahue), five nieces and nephews, one great-niece, and special friend Doug Erickson.

—Frank Rippl

Dutch organist and musicologist **Ewald Kooiman** died on January 25, on vacation in Egypt. He died in his sleep; the cause was heart failure.

Ewald Kooiman was born on June 14, 1938 in Wormer, just north of Amsterdam. He studied French at the VU University in Amsterdam and at the University of Poitiers, taking the doctorate in 1975 with a dissertation on the *Tombel de Chartrose*, a medieval collection of saints' lives. He then taught Old French at the VU University, where he was ap-



**Ewald Kooiman**

pointed Professor of Organ Art in 1988.

As a teenager, Kooiman studied organ with Klaas Bakker. After passing the State Examination and encouraged by members of the committee to pursue music studies at a higher level, he continued with Piet Kee at the Conservatory of Amsterdam, earning a *Prix d'Excellence*—the equivalent of a doctorate—in 1969. While studying French at Poitiers, he simultaneously studied organ with Jean Langlais at the Paris Schola Cantorum, taking the *Prix de Virtuosité* in 1963.

Kooiman had a long and impressive international career as a concert organist. He twice recorded the complete organ works of Bach—first on LP, then on CD—and was awarded the Prize of German Record Critics in 2003. He was in the midst of recording his third complete Bach set—on SACD, using Silbermann organs in Alsace—which was scheduled to come out in late 2009 or early 2010.

Although Bach was at the heart of his musical activities, Kooiman took an interest in many other parts of the organ repertoire, for example the French Baroque. His study of this repertoire and the relevant treatises was, of course, greatly facilitated by his knowledge of the French language. His interest in the French Baroque organ also led to the construction of the so-called Couperin Organ (Koenig/Fontijn & Gaal, 1973) in the auditorium of the VU University.

But he also loved playing—and teaching—Reger and Reubke; he very much enjoyed learning Widor's *Symphonie gothique* when he was asked to play the work as part of a complete Widor series in Germany; and he admitted to having "a weak spot" for Guilman's *Variations on "Was Gott tut das ist wohlgetan."*

As a scholar, Kooiman edited some 50 volumes of mostly unknown organ music in the series *Incognita Organo* (published by the Dutch publisher Harmonia). Much of the series was devoted to organ music of the second half of the eighteenth and of the early nineteenth century, traditionally considered a low point in history of organ music. He also published widely on eighteenth- and nineteenth-century performance practice, mainly in the Dutch journal *Het Orgel*. His inaugural address as Professor of Organ Art was about the

nineteenth-century roots of the French Bach tradition.

Besides teaching at the famous International Summer Academy for Organists at Haarlem—at first French Baroque repertoire, later Bach—Ewald Kooiman was for many years chairman of the jury for the improvisation competition in the same city. His fluency—besides French—in English and German and his ability to listen critically to the opinions of his colleagues made him the ideal person for such a job.

Although he was never the *titulaire* of one of the major historical Dutch organs, Kooiman served as University Organist of the VU University, playing the Couperin Organ in recitals and for university functions. But he also played organ for the Sunday morning services in the chapel of the university hospital.

In 1986, Kooiman succeeded Piet Kee as Professor of Organ at the Conservatory of Amsterdam, mostly teaching international students at the graduate level. I had the pleasure of studying with him for three years before graduating with a BM in 1989, having previously studied with Piet Kee for two years. Although much time was naturally spent with Bach—I learned at least two trio sonatas with him—he also taught later repertoire very well: Mozart, Mendelssohn, Reubke, Reger, Hindemith, Franck, and Alain come to mind. From time to time, I had to play a little recital, and he personally took care of "organizing" an audience by inviting his family.

As Professor *Ars Organi* at the VU University, Ewald was the adviser for three Ph.D. dissertations, all dealing with organ art at the dawn of Modernism: Hans Fidom's "Diversity in Unity: Discussions on Organ Building in Germany 1880–1918" (2002); David Adams's "Modern Organ Style in Karl Straube's Reger Editions" (2007); and most recently René Verwer's "Cavaillé-Coll and The Netherlands 1875–1924" (2008).

Ewald Kooiman was a Knight in the Order of the Dutch Lion; an honorary member of the Royal Dutch Society of Organists; and a bearer of the Medal of Merit of the City of Haarlem. For his 70th birthday, the VU University organized a conference in his honor and a group of prominent colleagues—including American Bach scholars Christoph Wolff and George Stauffer—offered him a collection of essays entitled *Pro Organo Pleno* (Veenhuizen: Boeijenga, 2008). Piet Kee's contribution was the organ work *Seventy Chords (and Some More) for Ewald*. Earlier, Cor Kee (Piet's father, the famous improviser and improvisation teacher) had dedicated his *Couperin Suite* (1980) as well as several short pieces to Ewald.

Though clearly part of a tradition and full of respect for his teachers, Kooiman was in many ways an individualist. He enjoyed frequent work-outs at the gym, not only because it kept him physically fit and helped him deal with the ergonomic challenges of playing historic organs, but also because he liked talking with "regular" people. Among colleagues—particularly in Germany—he was famous for wearing sneakers instead of more

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orthodox organ shoes. One of his favorite stories about his studies with Langlais was that the latter was keen on teaching him how to improvise a toccata *à la française*, a genre that Kooiman described as “knockabout-at-the-organ”—not exactly his cup of tea. “Non maître, je n’aime pas tellement ça,” he claimed to have answered: “No professor, I don’t like that too much.”

Ewald Kooiman is survived by his wife Truus, their children Peter and Mirjam, and two grandchildren. The funeral service took place at the Westerkerk in Amsterdam on February 4.

—Jan-Piet Knijff

**Joseph F. MacFarland**, 86, died on December 29, 2008, at the Westport Health Care Center in Westport, Connecticut. A native and lifelong resident of Norwalk, Connecticut, he was born on February 14, 1922. He earned bachelor’s and master’s degrees from the Juilliard School in New York, and studied organ with David McK. Williams and Jack Osseward at St. Bartholomew’s Church. For 56 years MacFarland served as organist-choirmaster at the First Congregational Church on the Green in Norwalk. He also was the accompanist for the Wilton Playshop, Staples High School, and Norwalk High School. He was a lifelong member of First United Methodist Church, Norwalk, Connecticut, and a member of the Bridgeport AGO chapter. He was a veteran of World War II, having served in the U.S. Army Air Corps.



**Richard H. Peterson**

**Richard H. (Dick) Peterson** died at age 83 on January 29, fourteen years after suffering a debilitating stroke. Besides spending time with Carol, his devoted wife of 53 years, and with his other family members, Richard’s greatest passion in life was applying modern technology to pipe organ building. His goal was always to make organs better, more affordable, and consequently more available for people to enjoy. During his long and prolific career, he was awarded over 70 U.S. and foreign patents.

Dick Peterson was born on February 26, 1925 in Chicago. He served in the U.S. Army as a radio engineer from 1943 until 1946 and studied electronics

at the City College of New York. While stationed in New York City, he often visited Radio City Music Hall and loved the room-filling sound of the organ there while also being fascinated by the mechanics of pipe organs. It was during that time that he told his parents his goal in life was to “perfect the organ.”

Mr. Peterson soon co-founded the Haygren Church Organ Company in Chicago, which built 50 electronic organs for churches all around the Midwest. Soon thereafter, he founded Peterson Electro-Musical Products, currently in Alsip, Illinois. In 1952, he presented a prototype spinet electronic organ to the Gulbransen Piano Company. Gulbransen’s president was thrilled with the sound of the instrument, and they soon negotiated an arrangement where Richard would help the piano company get into the organ business and, as an independent contractor, he would develop and license technology to be used in building a line of classical and theatre-style home organs for Gulbransen to sell. One particularly notable accomplishment was Gulbransen’s introduction of the world’s first fully transistorized organ at a trade show in 1957. Gulbransen would ultimately sell well over 100,000 organs based on Peterson inventions.

Meanwhile, many of Peterson’s developments for electronic organs evolved into applications for real pipe organs. Especially notable among over 50 of Dick’s innovative products for the pipe organ are the first digital record/playback system; the first widely used modular solid state switching system; the DuoSet solid state combination action; a line of “pedal extension” 16-foot and 32-foot voices; and the first commercially available electronic swell shade operator. Many thousands of pipe organs worldwide utilize control equipment that is the direct result of Richard’s pioneering efforts. Also carrying his name is a family of musical instrument tuners familiar to countless thousands of school band students and widely respected by professional musicians, recording artists, musical instrument manufacturers and technicians.

In the 1950s, Dick Peterson enjoyed learning to fly a Piper Cub airplane, and in more recent times preceding his illness enjoyed ham radio, boating, and restoring and driving his collection of vintage Volkswagens. He was a long-time member of Palos Park Presbyterian Community Church in his home town of Palos Park, Illinois.

Memorial donations may be made to the American Guild of Organists “New Organist Fund,” where a scholarship is being established in Richard Peterson’s name.

—Scott Peterson

**William J. (Bill) Stephens**, 84, of Lawrence, Kansas, died suddenly at home of heart failure on December 19, 2008. Born in Jacksonville, Texas on June 28, 1924, his organ playing career began at the Episcopal Church in Jacksonville while in his early teens. He later studied organ with Roy Perry in Kilgore, Texas, and became interested in organ building at the workshop of William Redmond in



**William Stephens**

Dallas. He graduated from the University of North Texas in 1949 with a bachelor’s degree in organ, where he was a pupil of Helen Hewitt. Stephens served in the Navy during WWII as a gunner’s mate 2nd class in the Pacific theater. He subsequently studied organ at the University of Colorado, Boulder, where he was a teaching assistant in organ and a pupil of Everett Jay Hilty in organ and Cecil Effinger in theory.

Stephens taught public school music in south Texas, was the organist-choirmaster of Trinity Episcopal and Trinity Lutheran Churches in Victoria, Texas, and was south Texas representative for the Reuter Organ Company, Lawrence, Kansas. He married Mary Elizabeth Durett of Memphis, Tennessee, in Denton on November 19, 1946. In 1968 Bill moved his family to Lawrence, Kansas, and installed Reuter pipe organs in all of the 50 states except Alaska. He operated an organ building and maintenance service business, covering most of the Midwest. He was also organist-choirmaster at Grace Episcopal Church, Ottawa, Kansas, for three years.

During his years at Reuter he taught many young men the mechanics, care and feeding of pipe organs and was very proud of their work when they became full-fledged “Organ Men.” For 40 years he was curator of organs at Christ Church Cathedral, Houston, and was proud of the recognition he received upon retiring. He also took special pride in rebuilding the organ at Trinity Episcopal Church, Aurora, Illinois. It had been water-soaked and inoperable for 25 years. Kristopher Harris assisted, and Christopher Hathaway played the dedication recital November 11, 2001.

Bill Stephens was a member of the Organ Historical Society. He is survived by his wife, Mary Elizabeth Durett Stephens, five children, four grandchildren, and two great-grandchildren.

—Rumsey-Yost Funeral Home  
Lawrence, Kansas

**Marguerite Long Thal** died December 5, 2008, in Sylvania, Ohio. She was 73. Born January 27, 1935, in Quinter, Kansas, she studied organ with Marilyn Mason at the University of Michigan,

where she earned bachelor’s and master’s degrees in music. After graduation, she received a Fulbright grant to study in Paris, France for two years, where she attended the American University and studied with Jean Langlais and Nadia Boulanger. Returning to the U.S., she was appointed minister of music at the First Congregational Church in Toledo, Ohio, and taught organ at Bowling Green State University. In 1961, she married Roy Thal Jr., and they moved to Sylvania, where they remained for more than 40 years.

Active in the AGO, Mrs. Thal was a past dean of the Toledo chapter and served as Ohio district convener. She served as minister of music at Sylvania United Church of Christ for 18 years, gave many solo performances, and appeared with Prinzpal VI, a group of six organists who performed regionally. She is survived by her husband, Norman, two daughters, and three grandchildren.

## Here & There

**The Institute of British Organ Building** has released volume eight of its annual journal, *Organ Building*. The 102-page issue contains numerous illustrated articles featuring new organs and restoration projects (in Britain and overseas) by British organ builders; technical subjects such as the construction of a new Barker lever machine and an analysis of the research on “blower flutter”; a survey of English keyboards by Martin Goetze; and the Review of the Year that summarizes work completed by British organ builders throughout 2007. A regular constituent of *Organ Building* is the definite IBO Register of Accredited Business Members, which features a map, explanations of the criteria for each category of accreditation, and specific details about each accredited organ building company and supplier. The volume is available through the IBO web-store at <www.ibo.co.uk>.

**The Organ Historical Society** announces the release of *Historic Organs of Indiana*, a recording of highlights from the 2007 OHS convention. The 4-CD set includes five hours of convention highlights—performances by Ken Cowan, Thomas Murray, Bruce Stevens, Carol Williams, and many others, on organs by Aeolian-Skinner, E. M. Skinner, Erben, Felgemaker, Hook & Hastings, Kilgen, Kimball and more. The recording features 31 pipe organs, built from 1851 to 2004, all heard in live performances featuring a wide variety of Baroque, Romantic, and contemporary music. The 4-CD set also includes several selections of enthusiastic hymn-singing, always a highlight of OHS conventions, plus a deluxe 40-page booklet with photos, stoplists, and historical information. Price: \$34.95; OHS members: \$31.95; <www.ohscatalog.org>.

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