

Performers were David Ball, Michael Hey, Colin MacKnight, Griffin McMahon, Raymond Nagem, Benjamin Sheen, Janet Yieh, and Gregory Zelek. All of them are organ students of Paul Jacobs, chair of Juilliard's Organ Department.



Margaret Phillips

Margaret Phillips is featured on a new recording, Volume VI in her series of Bach organ works on the Regent label (REGCD307). Recorded on the 1738 Christian Müller organ at St. Bavo, Haarlem, and the 2004 Bernard Aubertin organ at St. Louis-en-l'Île, Paris, the two-CD set includes preludes and fugues in E minor (BWV 548), B minor (544), G major (550), concertos in C major (595) and D minor (596), trio sonatas in G major (530) and E-flat major (525), fugues in C minor (574) and G major (577), the *Fantasia and Fugue in G Minor* (542), *Toccata in E Major* (566), and many chorale settings. For information: <www.regentrecords.com>.



Thomas Trotter

Thomas Trotter is featured on a new DVD recording, *The Town Hall Tradition—Virtuoso Organ Showpieces from Town Hall, Birmingham*, on the Regent label (REGDVD001). The package includes a video of the program and an audio CD, and features works by Hollins, Thalben-Ball, Ketèlbey, Coates, Anderson, Wagner, Tchaikovsky, Lemare, and Trotter. For information: <www.regentrecords.com>.



Carol Williams

Carol Williams has released the first video about the Disney Hall organ in Los Angeles: *TourBus goes to Disney Hall*, the seventh DVD in the TourBus series. The DVD tells the story of the organ, and features interviews with Frank Gehry, the architect of the hall and organ, and Fred Swann, who played the inaugural concert of the organ. In addition, Manuel Rosales leads a crawl into the organ and shows the mechanical advances of the instrument. Phil Smith, the organ conservator, demonstrates the instrument, and Carol Williams performs on both consoles music by Bach, Rimsky-Korsakov, Marchand, Kleive, and two of her own compositions. Aerial scenes of the exterior of the building are also included. More details can be found at <www.melcot.com>.

Nunc Dimittis



Charles de Wolff

Dutch organist and conductor **Charles de Wolff** died on November 23, 2011 in Zwolle, the Netherlands, following complications from a fall in his home in Vierhouten. He was born on June 19, 1932 in Onstwedde near Stadskanaal in the Dutch province Groningen, where his father was a minister of the Dutch Reformed church.

De Wolff studied piano, organ, and music theory at the Utrecht Conservatory. When his organ teacher George Stam 'moved' to the Amsterdam Con-

servatory, de Wolff followed his teacher to the Dutch capital, later continuing his studies with Anthon van der Horst. Van der Horst—whose students had also included Piet Kee, Albert de Klerk, and Bernard Bartelink—was perhaps the most influential Dutch organist of the twentieth century and also an important composer and conductor, especially known for his annual performances of Bach's *St. Matthew Passion* with the Dutch Bach Society.

After completing his studies in Amsterdam in 1954 with the *Prix d'Excellence* (the highest distinction possible), de Wolff continued his studies, on van der Horst's suggestion, with Jeanne Demessieux in Paris. From her, de Wolff learned to 'only accept one's very best', as he said in an interview in 2008. Demessieux inspired de Wolff to go hear Olivier Messiaen at the Ste-Trinité on Sundays. Along with Bach, the music of Messiaen became a constant in de Wolff's career. In 1965, he won the Dutch Gaudeamus competition for contemporary music with a performance of Messiaen's *Livre d'orgue*.

That same year van der Horst died, leaving 'his' Bach Society in the hands of de Wolff, who had already gained significant experience as a conductor following studies with Franco Ferrara and Albert Wolf. A year later, de Wolff was appointed music director of the Noordelijk Filharmonisch Orkest, based in the city of Groningen in the north of the Netherlands. De Wolff would stay with the orchestra for a quarter century. In Groningen, he also led the choral society Toonkunstkoor Bekker (1961–1989).

A difference of opinion about artistic matters between the Bach Society and its conductor in 1983 led to de Wolff's leaving and the vast majority of the semi-professional choir following him. De Wolff and his choir continued their annual *St. Matthew Passion* performances—as well as their regular performances of Bach's other major choral works—elsewhere as 'Holland Bach Choir', while the Bach Society started a new, smaller choir and an orchestra with period instruments. De Wolff stayed with 'his' Bach Choir until 1998, returning briefly a few years later.

As an organist, de Wolff was strongly associated with the Schmitger organ (1721) at Zwolle. One of the first of the large Dutch city organs to be restored with historic awareness (Flentrop 1954), the organ was regarded very highly by organists at home and abroad, especially in the 1950s and '60s. The instrument was very dear to de Wolff, not only for the music of Bach, but also for Reger, Messiaen, and other contemporary organ music, much of which he premiered in Zwolle. A minor stroke forced him to give up organ playing in 2005.

Although a thoroughly passionate and in many ways single-minded musician—who could easily practice for eight hours a day and study orchestral scores in the evening—he was also a down-to-earth person, who enjoyed playing bridge with friends, driving large classic cars, and was never able to give up smoking. Seemingly secular on the outside, he always kept a connection with the Reformed Church and in later years played for weekly services, assisted by his son Franco, a geriatrist.

After a simple ceremony, de Wolff was buried in Enschede on November 28, 2011.

—Dr. Jan-Piet Kniff, FAGO

Arlyn F. Fuerst died December 26, 2011 in Fitchburg, Wisconsin at age 69 from CLL (chronic lymphocytic leukemia), with which he lived since 2001. Born on May 25, 1942 in Holdrege, Nebraska, he received a Bachelor of Music degree in church music at Wartburg College in 1963 and Master of Music degree



Arlyn F. Fuerst

in church music and organ from the University of Michigan in 1964. In 1971 he received a Lutheran World Federation scholarship and was granted a leave of absence from his position at Trinity Lutheran Church for further studies at the Musikhochschule in Lübeck, Germany and the University of Iowa. His teachers included Warren Schmidt, Robert Glasgow, Uwe Röhl, Kurt Thomas, and Gerhard Krapf.

Fuerst was minister of music at Trinity Lutheran Church (ELCA) in Madison, Wisconsin, from 1964 to 2006. He organized and directed an annual Renaissance Festival for Advent and Christmas on the First Sunday of Advent for 25 years from 1977–2001. The Trinity Choir toured Europe under his leadership in 1979, 1986, and 1996. He represented the city of Madison together with musicians from Trinity at the Madison Fair in Freiburg, Germany in 1994. He taught as a presenter from 1974–88 for the University of Wisconsin Music Extension Series, and from 1979 to 1988 as a presenter for the UW Series on Church Music on the Statewide Communication Network. Arlyn F. Fuerst is survived by his wife, Carolyn Fuerst née Wulff, three sons, nine grandchildren, and a brother and a sister.



Gerre Edward Hancock
February 21, 1934–January 21, 2012

Gerre Hancock, one of America's most highly acclaimed concert organists and choral directors, passed away peacefully on January 21, surrounded by his family, in Austin, Texas. The cause was coronary artery disease. A gifted artist, teacher, and composer, he was considered by many to be a giant figure in twentieth to twenty-first century American sacred music. He was known not only for his artistry, but also for his energy, optimism, and love

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of the people he taught and for whom he performed.

At the time of his death, Dr. Hancock was Professor of Organ and Sacred Music at the University of Texas at Austin, where he taught along with his wife of fifty years, Dr. Judith Hancock. Prior to this appointment in 2004, he held the position of Organist and Master of the Choristers at St. Thomas Church Fifth Avenue in New York City, where for over thirty years he set a new standard for church music in America. Previous to his time at St. Thomas, he held positions as organist and choirmaster of Christ Church Cathedral in Cincinnati, where he also served on the artist faculty of the College-Conservatory of Music, University of Cincinnati, and as assistant organist at St. Bartholomew's Church, New York City.

A native of Lubbock, Texas, Gerre Hancock began to hone his legendary skills as a child, taking piano and organ lessons in Lubbock and playing in a local church. He went on to study at the University of Texas at Austin, where he received his Bachelor of Music degree, and from there to Union Theological Seminary in New York for his Master of Sacred Music degree, from which he received the *Unitas Distinguished Alumnus Award*. A recipient of a Rotary Foundation Fellowship, he continued his study in Paris, during which time he was a finalist at the Munich International Music Competitions. His organ study was with E. William Doty, Robert Baker, Jean Langlais, Nadia Boulanger, and Marie-Claire Alain.

A Fellow of the American Guild of Organists, Dr. Hancock was a member of its national council, and was a founder and past president of the Association of Anglican Musicians. As a noted teacher, he served on the faculties of the Juilliard School, the Institute of Sacred Music of Yale University, and the Eastman School of Music.

Dr. Hancock was appointed a Fellow of the Royal School of Church Music in 1981 and of the Royal College of Organists in 1995. He received honorary Doctor of Music degrees from Nashotah House Seminary, the University of the South at Sewanee, Tennessee, and from Westminster Choir College in Princeton New Jersey. In 2004 he was awarded the Doctor of Divinity degree (*Honoris causa*) from the General Theological Seminary in New York, and was presented with the Medal of the Cross of St. Augustine by the Archbishop of Canterbury in a ceremony at Lambeth Palace, London. He is listed in *Who's Who in America*. His biography appears in *The New Grove Dictionary of Music and Musicians*, second edition, and the New York City Chapter of the American Guild of Organists named him International Performer of the Year in 2010.

Gerre Hancock's consummate skill was clearly apparent in his concert appearances. Possessing a masterly interpretive style, he was an artist of taste, warmth, perception, and style—and a master of virtuosity in his improvisations. Considered for decades to be the finest organ improviser in America, he was heard in recital in countless cities

throughout the United States, Europe, South Africa, Japan, and Great Britain. He also performed on occasion with his wife, Judith, including a recital at Westminster Abbey.

Compositions for organ and chorus by Dr. Hancock are published by Oxford University Press, as is his textbook *Improvising: How to Master the Art*, which is used by musicians throughout the country. He recorded for Decca/Argo, Gothic Records, Koch International, Priory Records and Pro Organo, both as conductor of the St. Thomas Choir and as a soloist. In addition, the American Guild of Organists produced a DVD about him, volume IV of *The Master Series*.

Gerre Hancock is survived by his wife, Dr. Judith Hancock of Austin, Texas, his daughters Deborah Hancock of Brooklyn, New York and Lisa Hancock of New York City, as well as his brother, the Reverend James Hancock, of Savannah, Texas. A memorial service took place February 4 at St. Thomas Church, New York City. The family requests that in lieu of flowers, donations may be sent to the University of Texas at Austin Organ Department with an emphasis on Sacred Music.

—Karen McFarlane



Alice Yost Jordan

Alice Yost Jordan died January 15 at the age of 95 at the Bright Kavanagh House. Born in Davenport, Iowa, December 31, 1916, she moved with her family to Des Moines, where she attended Hubbell, Callanan, and Roosevelt public schools, and graduated from Drake University. She pursued graduate studies at Drake, Columbia University, and Union Theological Seminary. Drake honored her during their centennial year as "One in a Hundred."

In 1986, Grand View University conferred the honorary degree, Doctor of Letters, upon her, and in 2006 Drake bestowed the honorary degree Doctor of Fine Arts. Mrs. Jordan was listed in the first edition of *Who's Who in American Women*, and in *Women in American Music*. She was inducted into the Iowa Women's Hall of Fame in 2002.

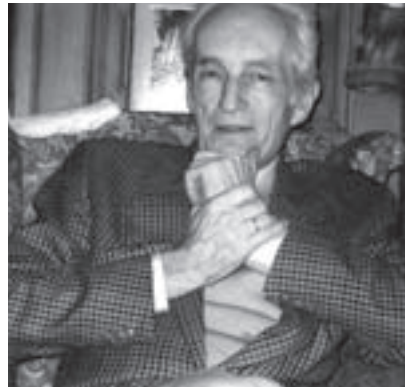
As a composer, she was best known for more than 250 published choral and

organ works; one of her best-known arrangements, "America the Beautiful," was sung many times by the Iowa All-state Chorus. Sherrill Milnes of Metropolitan Opera fame, and Jon Spong, his accompanist, chose her "Take Joy Home," as a closing work on many of their worldwide concerts, including a White House concert. Over 40 of her works had been commissioned by churches, universities, and other organizations across the United States.

Alice Jordan served on the boards of the Des Moines Symphony Association, the Des Moines Women's Club, and the Drake Alumnae Association, and was president of the Des Moines Civic Music Association when it had 4,200 members. Memberships also included ASCAP, Kappa Alpha Theta, PEO, and Mu Phi Epsilon, which honored her with the Orah Ashley Lamke Distinguished Alumni Award at its triennial national convention. For many years she was a member of the Des Moines Club. A long-time member of First United Methodist Church, she was also an elder in the Presbyterian Church.

Alice Jordan was preceded in death by her parents, her brother Lawrence, and her husband, Dr. Frank B. Jordan, an accomplished organist and a longtime Professor of Music and Dean of Drake University's College of Fine Arts.

—Robert Speed



Gustav Leonhardt (Photo courtesy of Janos Sebestyen)

Dutch harpsichordist, organist, and conductor **Gustav Leonhardt**, a pioneer in period instrument performance and Baroque performance research, died January 16 at his home in Amsterdam. He was 83. Born in the Netherlands on May 30, 1928, Leonhardt began studying piano at age 6, and the cello when he was 10. His parents and his brother and sister were avid chamber music players, and when he was a teenager his parents bought a harpsichord for Baroque music performances; he made it his specialty. In 1949 he enrolled at the Schola Cantorum, in Basel, Switzerland, to study organ and harpsichord with Eduard Müller, moving the following year to Vienna to study conducting and musicology, where he made his debut as a harpsichordist in 1950, performing Bach's *Art of the Fugue*. He also met Nikolaus Harnoncourt and began playing with his group.

Among his first recordings were collaborations with the countertenor Alfred Deller on music by Bach, Purcell, Matthew Locke, John Jenkins and Elizabethans. As a keyboard soloist and founder and director of the Leonhardt Consort, Leonhardt made hundreds of recordings in the 1950s and '60s that helped establish historical performance

practice. He founded the Leonhardt Consort in 1955, for performance of Baroque repertoire, first concentrating on then little-known composers like Biber and Scheidt, and later including works by Rameau, Lully, Campra, and other Baroque composers. The group collaborated with Harnoncourt's Concentus Musicus Wien to record, beginning in 1971, all of Bach's church cantatas for the Telefunken (later Teldec) *Das Alte Werk* series. The recordings took nearly two decades to complete, and were released in boxed sets that included full scores of the cantatas. Leonhardt also recorded Bach's keyboard music, sometimes revisiting works—he recorded the *Goldberg Variations* in 1952, 1965, and 1979.

Leonhardt taught harpsichord at conservatories in Vienna and Amsterdam, and also taught at Harvard in 1969 and 1970. His students included Richard Egarr, Philippe Herreweghe, Christopher Hogwood, Ton Koopman, Bob van Asperen, Alan Curtis, Pierre Hantaï, Francesco Cera, Andreas Staier, and Skip Sempé. He was also the founding music director of the New York Collegium. In Amsterdam, Gustav Leonhardt was appointed organist of the Waasle Kerk and later the Nieuwe Kerk (New Church), both of which have historic instruments. He continued to teach, and he edited the *Fantasies and Toccatas* of Jan Pieterszoon Sweelinck for the complete edition of Sweelinck's works, published in 1968. That year he also portrayed Bach in Jean-Marie Straub's film *Chronicle of Anna Magdalena Bach*, a non-speaking role that required him to perform, in period costume and wig, in locations where Bach worked. He gave his last public performance on December 12, 2011 at the Théâtre des Bouffes du Nord in Paris.

Gustav Leonhardt is survived by his wife, Marie Leonhardt, a noted Baroque violinist and concertmaster of the Leonhardt Consort, three daughters, and a sister, the fortepianist Trudelies Leonhardt.

Kay Arthur McAbee died January 8, after a month-long illness. He was born in Joliet, Illinois on November 17, 1930, and had been a resident of Albuquerque since 1986. He started his professional career as staff organist for the W. W. Kimball Company in 1952. After completing his musical education at the Chicago Musical College and the American Conservatory of Music in Chicago, he went on to become a featured soloist in at least five national conventions for the American Theatre Organ Society (ATOS), and was inducted into their Hall of Fame in 1985. He was a pioneer in the theatre organ world and well remembered for the series of concerts he performed at the Rialto Theater in Joliet, Illinois and the Aurora Paramount in Aurora, Illinois, and more recently at the Phil Maloof Roxy Organ at the Albuquerque Ramada Classic, Fred Hermes residence organ in Racine, Wisconsin, and concert series for the St. Louis Theater Organ Society.

McAbee taught up to fifty students per week in Joliet for years at the World of Music. He was member of the American Guild of Organists for 50 years, choirmaster and organist at St. Peter's United Church of Christ in Frankfort, Illinois for 23 years, and most recently organist for Covenant United Methodist Church.

—Larry Chace

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