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JUDITH HANCOCK
Press Notices

NEW YORK CITY “In Liszt’s *Ad nos, ad salutarem undam* and the *Te Deum* Paraphrase by Dupré, Mrs. Hancock exploited ... both the grandeur and grandiosity of the St. Thomas’s organ and its giant space. Indeed, she played these pieces with unusual virtuosity and forcefulness.”

The New York Times

LOS ANGELES (National Convention of the American Guild of Organists – 2004)
“In Ms. Hancock’s hands the whole work (Petr Eben’s *Sunday Music*) is a sparkling jewel.”

The American Organist

WASHINGTON DC “Brilliant technique, skillful registration.”

The American Organist

KANSAS CITY “Judith Hancock closed the evening with Reubke. Forceful in every way, at once moving, dispelling, subtle ...”

The Kansas City Times

CLEVELAND “... virtuoso performer ...”

The Cleveland Press

CINCINNATI “Two Mozart Sonatas for organ and strings again reminded us very forcibly that Judy Hancock is probably Gerre Hancock’s most ‘dangerous’ rival ... whirlwind digital and pedal skills ...”

The Cincinnati Enquirer

CHARLESTON WV “The Duruflé was brilliantly performed from first to last – ranging from a just-right unfolding of the mysterious, quiet opening of the prelude to a staggering display of virtuosity in the fugue.”

Charleston Gazette

PALO ALTO “... how elegantly Mrs. Hancock played ...”

Palo Alto Times

BRIDGEPORT “Mrs. Hancock made the finale as stirring as the actual experience of a Bastille Day parade in Paris – fireworks, cannons, marching troops, cheering crowds.”

Bridgeport Post

“Judith Hancock’s performances are thrilling ...”

Church Music Quarterly

RECORDING REVIEWS

Poulenc Organ Concerto (KOCH KIC CD 7558)

“Judith Hancock’s fleetly, incisive, spellbinding, hair-raising performance, fraught with unaccustomed eeriness and rife with sinister grandeur, overtops in spades the likes of Anthony Newman, Simon Preston, Philippe Lefebvre, Gillian Weir, Michael Murray, or even Maurice Duruflé and Marie-Claire Alain ... an enthusiastic recommendation.”

Fanfare

Dupré, 15 Pieces Founded on Antiphons; Eben, Sunday Music

“Technically she is superb; the challenges posed by both works are handled with complete brio. Further, the clarity of her playing ... is in the highest possible league of achievement.”

Fanfare

“Hancock has a feel for these pieces that comes through. Her playing is clean and accurate, and she captures the drama and excitement well.”

American Record Guide

“Ms. Hancock plays with deep love and capable conviction. It’s a superb demonstration of a player and instrument.”

The American Organist

“...Ms. Hancock performs the subdued pieces of this set with classic elegance, discreet shaping of the line and controlled but fluid rhythmic flow.”

The Living Church

“Ms. Hancock tackles these short pieces with flair, imagination and assuredness.”

Organists’ Review

Great Cathedral Anthems XI (Priory PRCD 629)

“Mrs. Hancock’s brilliant accompaniments ensure that magnificent organ is heard to maximum effect.”

The Organ Magazine

Christ the Fair Glory (Koch International)

“... Judith Hancock’s literally earth-shaking renderings of Tournemire’s magical, mischievous improvisations on *Victimae Paschali* and Peter Planyavsky’s delightfully demented, scurrying *Toccata-Rumba* are more than worth a few visits ... virtuoso playing.”

Classics Today

Popular Organ Music 5 (Priory)

“... she is a formidable recitalist. Her playing is fluent and coherent ...”

American Record Guide

“Judy is, as always, in superb form both in solid technique and in stylistic interpretation.”

The Journal of the Association of Anglican Musicians

The St. Thomas Tradition (Priory)

“Judith Hancock’s performances are thrilling ...”

Church Music Quarterly