



Organ Recital

A programme of Seasonal Music given by

**Matthew Warbis, Derek Grover,
Julian Gunn and Philip Collin**

St John's Church, Ranmoor, Sheffield

Thursday 10 December 2021

8pm

Entrance free - Retiring collection

The music

Philip

Fantasia on *Veni Emmanuel*

Alec Rowley (1892-1958)

Rowley was Organist of St John's, Richmond, St Alban's, Teddington, and St Margaret's, Westminster. He was Professor at Trinity College of Music, and broadcaster on BBC. He composed a large body of works, many of which were educational or designed for amateur performers.

Choral: *Creator alme siderum* (from *Le Tombeau de Titelouze*, Op. 38)

Marcel Dupré (1886-1971)

Dupré was organist at St. Sulpice in Paris all his life, succeeding Widor. He was also Director of the American Conservatory, and later Director of the Paris Conservatoire. He was accepted as the premier organ recitalist and improviser in the world for half a century.

Matthew

Chorale prelude *Es ist ein Ros' entsprungen*

Johannes Brahms (1833-97)

Brahms was a German composer, pianist, and conductor of the High Romantic. Born in Hamburg into a Lutheran family, he spent much of his professional life in Vienna. He wrote his Eleven Chorale Preludes Op. 122 in 1896 at the end of his life, and they were published posthumously in 1902.

Chorale Prelude Nun komm der Heiden Heiland (BWV 659) J.S. Bach (1685-1750)

Bach was the greatest composer of the late Baroque era, certainly the greatest composer of organ music, and arguably the greatest composer of all genres. He was organist of churches in Weimar, Arnstadt, Mühlhausen, Köthen and Leipzig.

Derek

Variations et Fugue sur *Trois Noels de Normandie*

Odile Pierre (1932-2020)

Pierre was organist at La Madeleine, and taught organ and improvisation at the Conservatoire de Paris. She also taught at the Scuola Internazionale d'Alto Perfezionamento Musicale in Perugia, gave master classes, and was a jury member in international organ competitions.

Julian

Weinachten (Op. 145, No. 3)

Max Reger (1873-1916)

Reger was musical director at the Leipzig University Church, Professor at the Royal Conservatory in Leipzig, and Music Director at the court of Duke Georg II of Saxe-Meiningen. He was a prolific composer of lieder, chamber music, choral music, and works for piano and organ and orchestra.

Philip

Adeste Fideles

Charles Ives (1874-1954)

Ives was an American modernist composer, and one of the first American composers of international renown. His music was largely ignored during his early life, and many of his works went unperformed for many years. Later he was regarded as an 'American original', but also engaged in experimental music.

MatthewPostlude on *Adeste Fideles*

Eric Thiman (1900-75)

Thiman was Professor of Harmony at the Royal Academy of Music, and Dean of the Faculty of Music at the University of London. He was Organist at Park Chapel and then the City Temple in London, a Congregational church. He wrote more than 1300 pieces, most of them highly accessible.

Derek

A Christmas Light

Simon Preston (1938-)

Preston was Organist of Christ Church, Oxford, and then Westminster Abbey. He relinquished his Westminster post in 1987 to pursue a concert career, and to compose for the organ and choir. He was made OBE then CBE.

Julian

Noël (Grand jeu et duo)

-Claude D'Aquin (1694-1772)

Daquin was a musical child prodigy. He performed for the court of Louis XIV at the age of six. At the age of 12, he became organist at the Sainte-Chapelle, and followed this with posts at the Church of Petit Saint Antoine, the Church of Saint Paul, the Chapelle Royale, and finally Notre-Dame Cathedral.

DerekVariations sur *un Noel Bourguignon*

André Fleury (1903-95)

Fleury was organist at, successively, St. Augustin Paris, Dijon Cathedral, (with Guillon at) St Eustache Paris, and Versailles Cathedral. He was also Professor at the École Normale de Musique in Paris, Dijon Conservatory and the Schola Cantorum.

JulianChorale fantasia on *Wie schön leuchtet der Morgenstern* (BuxWV223)

Dieterich Buxtehude (1637-1707)

Buxtehude was Organist at Helsingborg, Helsingør and finally the Marienkirche, Lübeck. His output consists of vocal music and organ works, which concentrate mostly on chorale settings, and large-scale sectional forms. Chamber music constitutes a minor part of the surviving output. He inspired Bach.

Philip*Good King Wenceslas*

David Terry (b.1975)

David Terry is a London-based organist and composer. His *Good King Wenceslas* is written in the style of a Bach Chorale Prelude.

Paean on *Divinum Mysterium*

John Cook (1918-94)

Cook was conductor, composer and Organist at Stratford-upon-Avon, St. Paul's Cathedral, London, Ontario, and finally Church of the Advent in Boston. He was also on the faculties of the Longy School of Music in Cambridge and the Massachusetts Institute of Technology (MIT).

Matthew Warbis is currently studying for an MSc in Economics and Public Policy at the University of Sheffield. Originally from Bristol, Matthew grew up singing in the choir of Holy Trinity Church, Westbury-on-Trym, where he first began to play the organ aged 17. Matthew has sung in the choir at St John's since the beginning of his studies in 2018, and was given the role of organ scholar in September 2020. He is currently the Director of Music for the University of Sheffield Chamber Choir.

Derek Grover attended Clare College Cambridge, where he conducted the College Choir and Orchestra. He has been involved with St John's since 1986, and he is now Assistant Director of Music. He studied organ with Gavin Brown and Anne Marsden Thomas and has taken part in master classes with David Titterington and Jacques van Oortmerssen. He studies harpsichord with Maggie Cole and has taken part in master classes with Colin Tilney, Steven Devine, Jane Chapman and other distinguished players. For eighteen years he was conductor of the Sheffield Motet Singers. He regularly gives recitals locally and occasionally further afield.

Julian Gunn studied organ with Alfred Williams at St John's Church Caterham, Gary Cole at Emmanuel College Cambridge, and Richard Popplewell at HM Chapel Royal, St James's Palace. He was Organ Exhibitioner at Queens' College Cambridge, Assistant Organist at St Olave's Church York, Second Assistant at St Mary's Church Nottingham, and Assistant at St Chad's Church, Far Headingley, Leeds. For 25 years from 1994 he was accompanist to the Damian Singers, playing three or four times a year at all the major English cathedrals. He holds the ARCM and FLCM diplomas. Julian is Professor of Interventional Cardiology in the University of Sheffield and Consultant Cardiologist at the Sheffield Teaching Hospitals. He was appointed Assistant Organist at St John's in 2017. One week later, the church roof fell in.

Philip Collin was Organ Scholar of Fitzwilliam College, Cambridge. He then took a post-graduate diploma in piano accompaniment at the Guildhall School of Music and Drama where he studied with John York. Since then he has worked extensively as a vocal coach, répétiteur, organist and conductor, and performed as a song accompanist throughout the UK and Europe. He had had a varied career as a performer, including playing and singing on a number of pop recordings, playing the organ on the Academy Award-winning soundtrack to Gravity and piano on the 2014 film, Fury. He has recently started work as Director of Music at St John's, Ranmoor, which he combines with a career as maths teacher at UTC Sheffield and the position of Artistic Director and Conductor of Halifax Choral Society.

The organ

The organ is a magnificent 3 manual and pedal instrument; certainly the finest in Sheffield, and one of the best for miles around. It was original built in 1911 by the Sheffield firm of Brindley and Foster, and was rebuilt in 1963 by Nicholson of Malvern and in 1997 by David Wells of Liverpool. In 2018, after the church ceiling was repaired, dust ingress accelerated the need for a renovation, and this was expertly done by Andrew Carter of Wakefield. It is now spotless inside and sounds the best it has for ages.

The pipes (more than 3300 of them), windchests and mechanics ('action') are located in the chamber north of the Chancel. It is packed full, and you need to be quite agile to squeeze through. The wind blower is in the cellar beneath. The console, on the south side, and connected by electric cables to the organ itself, is really a computer interface which allows the player to play the keys and operate the stops on the north side.