



MAYFIELD 6:14

HEATHEIEI3:38

3:58

2:22

3:01

18:17

10:10

4:02

6:08

2:34

0:54

3:00

**TOTAL TIME: 72:35** 

Stopped Diapason

Viola da Gamba

Mixture 15.19.22

Hohl Flute

Octave

Fifteenth

Flute

Horn

Oboe

Clarion

Withertown

WHR032

'Experience' titles from Willowhayne Records



Flageolet

Clarionet

Solo Trumpet

8



Six toe pistons to Pedal and

Six General thumb pistons

Channel selector in drawer

Manuals: C-a3, 56 notes

Pedals: C-f1, 30 notes

underneath Swell/Pedal

Setter Piston & General Cancel

six to Swell

stop iamb

120,5 mm (+/- 0.5mm)

5 Rhapsody No.1 in D flat major, Op.17 No.1

RICHARD WAGNER (1813-1883) trans. EDWIN LEMARE (1866-1934)

LOUIS VIERNE (1870-1937)

Berceuse

IV. Adagio

V. Toccata

ROBERT JONES (b. 1956)

RICHARD PANTCHEFF (b. 1959)

Carillon de Longpont

10 Siegfried Idyll, WWV103

CHARLES-MARIE WIDOR (1844-1937)

13 Menagerie Musicale

ROBERT LEACH (b. 1949) BRIGHTON 14 Wedding March

CHRISTOPHER TAMBLING (1964-2015) 15 Fanfare: Shine, Jesus, shine

A prayer for Saint Sebastian

Symphony No.5 in F minor, Op.42 No.1

Fanfare for Saint Boniface

6

7

9

11

12

Ь

6

2

.BOROUGH

120,5 mm (+/- 0.5mm)

# BOOKLET CD - 120,5 x 119,5mm

### THE ARTIST

Born and bred a Londoner, Alexander Eadon began his musical life as a chorister in the Chair of King's College, Cambridge. After five years as a Music Scholar at Harrow School and a gap year as Organ Scholar at 51. Martin-in-the-Fields, he trained at the Royal Academy of Music with David Titterington and Nicolas Kynaston for organ performance; Nigel Allcoat and Lionel Rogg for improvisation and Patrick Russill for choral direction. Alongside this, he was Director of Music at Christ Church, Southgate in North London. He completed his studies as Middlesex University.

He then spent two years simultaneously as Organist at Tewkesbury Abbey and School Organist of Dean Close School, Cheltenham (where the Abbey Choristers are educated) coaching the choristers and teaching within both

the preparatory and senior schools. He then became Choirmaster at Oundle School and enjoyed the life of a schoolmaster – rugby coaching, being a deputy housemaster, a head of year and everything else besides in addition to his role in the music department. Whilst at Oundle School he also recorded two albums – a solo organ disc on the school's world-renowned Frobenius instrument and a CD with the school's choirs. Since the autumn of 2015 he has been Assistant Director of Music at Eastbourne College where, in addition to teaching, his duties include being College Organist and a house tutor. He is also an organist at Arundel Cathedral.

He is able to pursue a freelance career alongside his College duties and is regularly found on concert hall platforms and in ecclesiastical buildings the world over. Performances have included venues such as the Royal Festival Hall, Royal Albert Hall, Birmingham Symphony Hall as well as many UK Cathedrals in addition to tours to France and the USA. He was, for a fime, in the Classic FM charts with a CD of organ and saxophone music and also enjoys singing (tenor); he was a founder member of the internationally multi-award-winning vocal ensemble The Songmen and is a regular deputy member of several Cathedral choirs.

For further information about his forthcoming performances and engagements, please visit Alexander's website www.alexandereadon.com.

MPTON

Line and the second sec

### THE MUSIC

The music on this recording has been carefully selected to show off the tonal colours of the Arundel organ. Different organ schools are represented in the programme to demonstrate the Arundel instrument's versatility. **Bach's Toccata and Fugue in D minor** seemed like a good place to start – though of course the work is almost certainly not by Bach, not originally written in D minor and probably crafted with a solo violin in mind. In spite of these trifling issues, Bach's most famous organ work is a chance to demonstrate the fine chorus work of Arundel Cathedral's instrument with this well-known flourish.

This Hill organ would have been something **Mendelssohn** recognised as at the vanguard of organ building. The organ was built only thirty years after his death and contains many of the German organ-building conventions which were innovations to the UK during Mendelssohn's lifetime – some helped across the channel by the great composer himself. Mendelssohn's organ sonatas are all collections of pieces grouped conveniently together – which explains the particularly curious structure of the **Sonata No 3 in A**. The first movement, which provides a first outing on this recording for the horizontal Solo Trumpet, was the wedding march he had composed for his sister's wedding – though also incorporating a large chorale-prelude on the Lutheran chorale Out of the deep have I cried unto the. We can only speculate as to what Mendelssohn thought of his sister's choice of busband. The second movement is soft and significantly briefer.

By the time **Herbert Howells** was studying at Gloucester Cathedral as an articled pupil of Herbert Brewer, the style of instrument at Arundel would have been typical of the organs found in Cathedrals all over the land and therefore just the kind of instrument that Howells would have had in mind when he wrote his **Rhapsody No.1 in D flat major** shortly after the outbreak of the First World War. The piece utilises Howells' favorite arch-like structure, in essence being one enormous crescendo followed by a similarly proportioned decrescendo.

The two brief pieces by Louis Vierne are from his Vingt-quatre pièces en style libre. The ware Carillon sur la sonnerie du Carillon de la Chappelle du Château de Longpont (to give it its full title) sees the bells of this church transferred to become an ostinato – in the pedals to start with. The gentle **Berceuse** is dedicated to his sister and provides an opportunity to have show off the organ's soft strings and the beautiful Choir 8' Gedackt at the end.

Richard Pantcheff is a British composer – primarily of organ and choral music. He also has links with Germany and South Africa. These two brief pieces were originally supposed to be short chorale preludes but were rejected by his publisher for not closely enough quoting the source material. They languished, unpublished, in a bottom drawer for almost twenty years before finally seeing the light of day again recently and revised. They are both therefore world première recordings. The current performer has had the engineer of this recording) and Pantcheff were co-directors of music at a church in West London in the early 1980s.

6

120,5 mm (+/- 0.5mm)

120,5 mm (+/- 0.5mm)

3

mm (+/- 0.5mm)

9,5 |

**—** 

.BOROUGH

# BOOKLET CD - 120,5 x 119,5mm

Wagner's wonderful Siegfried Idyll was written as a birthday present for his wife and first performed on Christmas Day 1870 (Cosima Wagner's birthday) and played from their upstairs landing as Cosima woke that morning. Although originally a reduced-orchestra piece for fifteen musicians (with the conductor playing the brief trumpet part) it is here transcribed by the legendary concert organist Edwin Lemare. It contains the usual Wagner hallmarks of sensuous chromaticism and large scale structure, as well as some material that was later reused in *Der Ring das Nibelungen*. The transcription is an excellent way to demonstrate the colours of the Arundel Cathedral organ as every stop on the instrument is used somewhere in its near-twenty minute span. Lemare's skill as an arranger is also something to wonder at – almost every conceivable trick of the arranger's trade is used to capture the similar depth and variety of timbre a chamber orchestra is capable of invoking.

The final movement of **Widor's Symphonie V** is the famous **Toccata** which is played at many weddings the world over as the bride and groom depart. It is preceded by a very beautiful **Adagio**, which sees the principal melody on the Great 4' Wald Flute coupled down to the pedals – the feet take the tune on-and-off throughout the movement until near the end when the pedals revert to their more usual function of providing the bass of the texture.

**Robert Jones** is better known for having been Director of Music at St Bride's Church, Fleet Street rather than a composer. However, his **Menagerie Musicale**, a useful recital encore, manages to weld together several famous, but disparate melodies – hopefully you will be able to recognise them all.

Although accountancy is not a profession which commonly goes together with the organ world, **Robert Leach** nevertheless has successfully infiltrated both environments. His **Wedding Fanfare** was written for his fiancée's (now wife) procession at their wedding. Robert is well-known for his helpful organist's guide Everything Else an Organist Should Know – a must-have for every church musician's shelf.

Christopher Tambling was, until his untimely death, Director of Music at Downside Abbey. He composed in a variety of idioms and possessed an impish sense of fun, as exemplified here in his Fanfare: Shine, Jesus, shine. This piece seeks to present the popular hymn as a high-Edwardian march (admittedly perhaps more Eric Coates than Edward Elgar) and is hugely successful in this regard. The current performer music however confess to never having actually used this piece in a lituraical context – yet!

© 2016, Alexander Eadon

#### ACKNOWLEDGEMENTS

Alexander would like to express thanks to the following people for their involvement and help with this recording: Simon Eadon, Robert Leach, Sheila Lyons, Richard Pantcheff, Elizabeth Stratford, Giles Turner and the Dean of Arundel Cathedral, Canon Tim Madeley. Grateful thanks are also due to Nicholas Plumley for providing pictures of the Solo Trumpet and the Console. Other pictures were taken by John Balsdon of Willowhayne Records.

120,5 mm (+/- 0.5mm)

#### THE INSTRUMENT

In 1870-3 the 15th Duke of Norfolk built the church of St Philip Neri in his family's home town of Arundel. The design by J A Hansom (famed for the Hansom Cab) was in the French Gothic style and has a remarkable acoustic. In 1965 it became the Cathedral Church of Our Lady and St Philip Howard.

The Duke was able to quickly obtain a two-manual organ from the Hill firm – probably that which had been intended for the Catholic church of St John the Evangelist, Duncan Terrace, London and built in 1867. It was reworked as a three-manual instrument, installed by Thomas Hill and was ready in time for the consecration of the new church in Arundel on 1 July 1873, receiving its casework subsequently in 1875-8.

At the time of its building, British organs were at a critical moment as continental influences swept through the UK and the specification of the Arundel Cathedral organ reflects this: fully developed choruses sit next to new-style flutes, strings and reeds; as in the organ at All Saints' Margaret Street, London in 1859, Hill even made provision for a horizontal trumpet on the Choir Organ. A water engine was located in the cathedral's crypt for the blower, and the action was tracker but with pneumatic assistance to the Great and Swell.



The organ was in need of some remedial work by 1888 so the key actions were turned to tubular-pneumatic, a new console was built and a larger hydraulic engine-blower replaced the failing water one. This work was carried out by the original builder, Hill. By 1931 the organ needed more work. This was carried out by Hill, Norman & Beard (Hill had gone into partnership) and largely related to minor tonal changes reflecting the fashions of the time.

In 1968 partial electric action was introduced; there were some further tonal changes, addition of extra upper-work and a modified console. This work was not entirely successful in that there were wind supply issues and even a major cleaning in the 1980s could not totally remedy this. In 2004-6 the organ was fully restored by David Wells and given a new Hill-style console, new electro-pneumatic actions, a revised traditional wind system and tonal revisions that reverted it more to its original 1870s glory. The layout of the organ necessitated some clever solutions to ensure the glorious westem rose window was left unobscured. The lavish decorations on the 16th front were restored by art conservator Jenny Duffy and the Choir Organ's Solo Trumpet (rendered vertical during the 1931 work) was re-arranged once again en chamade, so that its voice now travels due east, down the cathedral's nave.

LITTLEHAMPTC R REGIS

FRISTON<sup>®</sup> EAST Cuckmere Haven Berling Gap

5

120,5 mm (+/- 0.5mm)