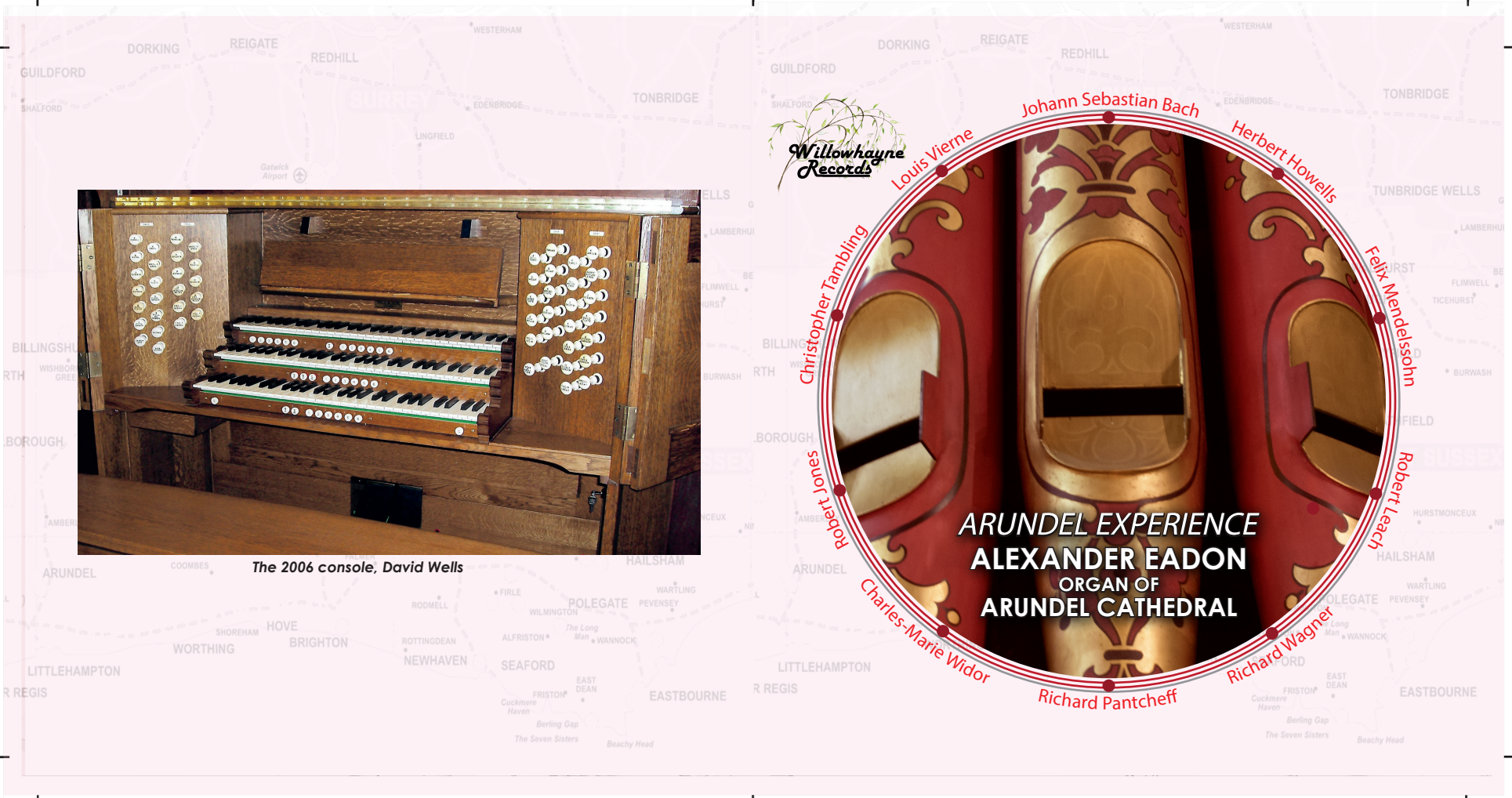




BOOKLET CD - 120,5 x 119,5mm

119,5 mm (+/- 0.5mm)



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ARUNDEL EXPERIENCE

ALEXANDER EADON

ORGAN OF

ARUNDEL CATHEDRAL

JOHANN SEBASTIAN BACH (1685-1750)

Toccata and Fugue in D minor, BWV 565

- 1 Toccata
- 2 Fugue

FELIX MENDELSSOHN (1809-1847)

Organ Sonata No.3 in A major, Op.65 No.3

- 3 I. Con moto maestoso
- 4 II. Andante tranquillo

HERBERT HOWELLS (1892-1983)

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

LOUIS VIERNE (1870-1937)

- 6 Carillon de Longpont
- 7 Berceuse

RICHARD PANTCHEFF (b. 1959)

- 8 A prayer for Saint Sebastian
- 9 Fanfare for Saint Boniface

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

10 Siegfried Idyll, WWV103

CHARLES-MARIE WIDOR (1844-1937)

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

- 11 IV. Adagio
- 12 V. Toccata

ROBERT JONES (b. 1956)

13 Menagerie Musicale

ROBERT LEACH (b. 1949)

14 Wedding March

CHRISTOPHER TAMBLING (1964-2015)

15 Fanfare: Shine, Jesus, shine

TOTAL TIME: 72:35

THE ORGAN

GREAT

Double Diapason
Open Diapason
Stopped Diapason
Cone Gamba
Octave
Wald Flute
Twelfth
Fifteenth
Mixture 17.19.22
Sharp Mixture 22.26
Trumpet
Clarin

SWELL

Open Diapason
Stopped Diapason
Hohl Flute
Viola da Gamba
Octave
Flute
Fifteenth
Mixture 15.19.22
Horn
Oboe
Clarin

PEDAL

Open Diapason (wood)
Open Diapason (metal)
Bourdon
Octave
Flute
Fifteenth
Mixture 17.19.22
Trombone

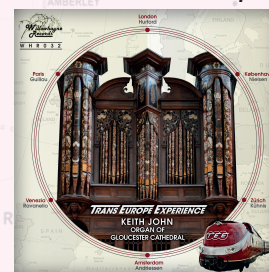
CHOIR

Gedackt
Dulciana
Vox Angelica (11 ranks)
Suabe Flute
Harmonic Flute
Flageolet
Clarinet
Solo Trumpet

COUPLERS / TRANSFERS

Swell to Great
Swell to Choir
Choir to Great
Great to Pedal
Swell to Pedal
Choir to Pedal
Swell Octave
Swell Sub-Octave
Swell Unison Off
Tremulant
Great Pistons to Pedal
Generals on Swell Toe
Pistons
Six thumb pistons to each manual
Six toe pistons to Pedal and six to Swell
Six General thumb pistons
Setter Piston & General Cancel
Channel selector in drawer underneath Swell/Pedal stop jamb
Manuals: C-a3, 56 notes
Pedals: C-f1, 30 notes

'Experience' titles from Willowhayne Records



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**THE ARTIST**

Born and bred a Londoner, **Alexander Eadon** began his musical life as a chorister in the Choir of King's College, Cambridge. After five years as a Music Scholar at Harrow School and a gap year as Organ Scholar at St. Martin-in-the-Fields, he trained at the Royal Academy of Music with David Titterton and Nicolas Kynaston for organ performance; Nigel Allcoat and Lionel Rogg for improvisation and Patrick Russell for choral direction. Alongside this, he was Director of Music at Saint 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 time, 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.

**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 thee*. We can only speculate as to what Mendelssohn thought of his sister's choice of husband. The second movement is soft and significantly briefer.

By the time **Herbert Howells** was studying at Gloucester Cathedral as an articulated 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' favourite 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 **Carillon sur la sonnerie du Carillon de la Chapelle 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 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 rare privilege of knowing the composer since birth as his father (the producer and engineer of this recording) and Pantcheff were co-directors of music at a church in West London in the early 1980s.

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