

wrote ten. These works treat the organ as a kind of self-contained orchestra, although even the biggest movements are scarcely 'symphonic' in stature. Widor preferred to create a work which was more of a Suite, using six or seven shorter movements. We hear the first movement of the *Fifth Symphony in F minor*, Op 42 No 1, which dates from 1880.

From Widor, Kimberly Marshall moves to another founding father of the French Romantic school, ALEXANDRE GUILMANT (1837-1911). Like Widor, Guilmant's early tuition on the organ was given by his father, and he, too, came from a family of organ builders. Also like Widor, he was taught in Brussels by Lammens.

More than almost anyone at the time, Guilmant's career was inseparable from the creation of the Cavaillé-Coll organ. He popularised it through his recitals and was, in turn, influenced by it in his own compositions. Unlike Widor, Guilmant wrote Sonatas for the organ rather than symphonies, refusing to think of the organ in any sense as a substitute orchestra. The wealth of musical material and invention in these Sonatas has recently been ably demonstrated in Radio Three's series featuring all eight works. The pieces we hear this afternoon are linked as part of Guilmant's Opus 27, the fifteenth of eighteen *Livraisons* in his *Pièces dans différents styles pour grand orgue*.

Finally, another French father composer, LOUIS VIERNE (1870-1937). Although the youngest represented in this recital, his style is immediately recognisable as being from the same 'stable'. He was born almost blind but this never prevented him from playing, writing or hearing. In his 'teens he was strongly influenced by Widor and Franck, in particular, had made a very powerful effect on the young Vierne. He won first prize for his playing at the Paris Conservatoire in 1894, and succeeded Widor at St Sulpice and proceeded to Notre Dame in 1900, where he died at the organ in 1937.

Vierne wrote many colourful, virtuoso pieces for the organ, like Guilmant, making full use of the resources of the Cavaillé-Coll organs built in France at this time. His six *Symphonies* follow the general mould of both Widor and Guilmant and the third we hear in this recital has five movements: *Allegro maestoso*, *Cantilèna*, *Intermezzo*, *Adagio* and *Final*.



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STAHL THEATRE at 7.30 pm

MARTINEAU PIANO TRIO Elizabeth Layton Violin
Julia Vohralik 'Cello
Malcolm Martineau Piano
with **MICHAEL COLLINS** Clarinet

Sponsored by Tate and Lyle

THE MARTINEAU PIANO TRIO gave its first concert in May 1985 and since then has performed regularly throughout Britain. It has recently given concerts at the Stoke and Newcastle Festival and a lunchtime recital at St John's, Smith Square. Future engagements include appearances at the Warwick Arts Festival, Coughton Court as part of the National Trust Series.

ELIZABETH LAYTON (violin) was a student at the Yehudi Menuhin School and the Juilliard School in New York. She was a finalist in the NFMS Competition for Strings and in 1986 was a winner of the Young Concert Artists Trust Competition, the only solo string player to be chosen from an entry of some three hundred. Future engagements include Purcell Room performances as a winner of the Maisie Lewis Competition and as part of the Park Lane Group series.

JULIA VOHRALIK ('cello) studied with William Pleeth and whilst still at school gained honours in her ARCM diploma. She went on to read Music at Cambridge University and has since been heard on BBC TV and radio. She has toured Europe and the USA as a 'cellist with the Royal Shakespeare Company and is frequently in demand as a chamber music player. She gave the world première of Antony Roper's 'Cello Concerto in 1984.

MALCOLM MARTINEAU (piano) was a semi-finalist in the BBC's 'Young Musician of the Year' in 1978. He read Music at Cambridge University and went on to the Royal College of Music, where he won numerous prizes. In 1983 he was awarded the Peter Pears Accompanist Prize and the Royal Overseas League Prize for Accompaniment. He has given recitals with many singers including Dame Janet Baker, Sarah Walker and Della Jones. Future plans include appearances on the South Bank and a recital at the Aix-en-Provence Festival with Laurence Dale.

MICHAEL COLLINS (clarinet) has enjoyed remarkable success for someone who is still only 25. He is already established as a soloist of great distinction, having given recitals throughout the UK and abroad, and concerto performances with the major British orchestras. In 1985 he was appointed the Royal College of Music's youngest ever Professor.



Martineau Piano Trio



Michael Collins