

St. Patrick's Church

Montreal.

# A RECITAL

Will be given by

Prof. B. F. Poirier, B. A., Organist of St. Patrick's

Assisted by

Prof. J. A. FOWLER, Organist Emeritus.

Feast of St. Cecilia

NOVEMBER 22nd, 1908.

ALL SEATS FREE.

# Programme.

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1. Prelude and Fugue - - - *Stainer.*

MR. B. F. POIRIER.

The Fugue is the highest art-form of the imitating polyphonic (many voices) style. It is developed from a short theme or melody which is taken in turn by the different voices or parts, answering one another according to established rules. Each part gives practically the same tune but instead of voicing or harmonizing together, they start independently, one after the other, thus forming, as the name implies, a continual chase and intermingling of parts, not always pleasing to the ear in search of the simple melody and its sustaining chords, but very interesting to the computing mind. Hence we have the difference between the Classical (or Intellectual) music and the Popular (or Sentimental). The father, or inventor, of this style is one of Germany's greatest musicians, John Sebastian Bach, who has now-a-days quite a few successful imitators like Stainer, Widor, Guilmant, Rheinberger, Franck, etc.

2a. Andantino - - - *Cesar Franck.*

Those who are familiar with Franck's severe and capricious style, can hardly believe that he would write such a sweet and tuneful piece giving out beautiful registration and orchestral effects.

2b. Intermezzo - - - *Callaerts.*

MR. B. F. POIRIER.

This is written in the style of the light and rhythmic pieces. Its staccato notes, however, demand a rather careful handling in order to give it its characteristic shading.

3. Solo - Song of Praise - *Goublier.*

MISS MAMIE BABIN.

4. (a) Melody - - - *Wagner.*

(b) Chorus "Lohengrin" - *Wagner.*

(c) Pilgrim's Chorus (Tannhäuser) *Wagner.*

MR. J. A. FOWLER.

5. Offertory

MR. B. F. POIRIER.

Unlike other offertories, which are generally soft and of a religious character, this number adapts itself better to the concert hall on account of its "plutôt bruyants que brillants" (rather noisy than brilliant) effects.

6. Chorus Praise Ye the Lord. *Maunder.*  
BOYS' CHANCEL CHOIR.
7. Irish Melodies - - - *Fowler.*  
MR. J. A. FOWLER.
8. Salve Regina - - - *Paladilhe.*  
MR. ALFRED LAMOUREUX.
9. (a) The Death of Asa (Peer Gynt Suite to 1).  
*Greig.*  
MR. B. F. POIRIER.

The illustrative music is cast in the mould of a funeral march, without trio, and with but one well-developed theme—first four measures.—In it, Greig has emphasized the sombre aspect of a poor dying mother, forsaken by her heartless son, who, during the fatal night, comes back and enlivens her last hours with the most preposterous tales and pantomimes, making the scene a most grotesque one in spite of its solemnity and sadness. The utter and crushing despair of a wrecked and disappointed life, of shattered hopes and unrequited and unappreciated maternal affection, sobs through the musical strains, enhancing the natural pangs of approaching dissolution. The resemblance of this march with that of Chopin might be specially noted. Greig, the Norwegian Composer, is called the "Chopin of the North."

9. (b) Chœur de Voix Humaines

Short and harmonious, resembling a chorus of human voices, accompanied by stringed and flue-instruments.

10. Toccata (From fifth organ symphony) *Widor*

MR. B. F. POIRIER.

Brilliant piece "Etude" for key-board instruments. As a rule, Toccatas "touch-pieces" are flowing compositions, in which notes of equal duration are predominant, they are generally conceived to develop technical skill in performance, but here, Widor has added something more to the wrist and finger exercise. The piece has moments of tender twilight. Here is a brave, an undaunted Widor, a gay cavalier, with the sunshine shimmering about him. Then, there are times when this study seems like the light dripping through the trees of a mysterious forest. Toccatas over toccatas have been written, but a severe critic once remarked that Widor said the "final word" to toccatas. Widor now presides at one of the greatest—if not the greatest—organs in the world—St. Sulpice in Paris.

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Out of respect for the House of God, the audience is requested to observe silence and strict decorum during the Recital.



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