

OUR CHURCH ORGANS, ORGANISTS AND CHOIRS.

No. 2.—ELM STREET METHODIST CHURCH, TORONTO.

THE ORGAN.

ELM Street Church is fortunate in the possession of a two manual instrument, built by Messrs. S. R. Warren & Son, in 1877, (at Montreal), which is one of the finest organs of its class in the Dominion.

The following is the specification:—

Compass of Manuals, CC to A, 58 notes. Compass of Pedals, CCC to F, 30 notes.

GREAT ORGAN.

1 Double open diapason	Metal	58 notes	16 foot.
2 Open diapason	"	58 "	8 "
3 Violin diapason	"	58 "	8 "
4 Dulciana	"	58 "	8 "
5 Meloida (stopped bass)	Wood	58 "	8 "
6 Harmonic flute	Metal	58 "	4 "
7 Principal	"	58 "	4 "
8 Twelfth	"	58 "	2 1/2 "
9 Fifteenth	"	58 "	2 "
10 Mixture, 17, 19, 22	"	174 "	"
11 Mixture, 25, 29	"	116 "	"
12 Orchestral clarinet	"	46 "	8 "
13 Posaine	"	58 "	8 "
14 Clarion	"	58 "	4 "

SWELL ORGAN.

15 Bourdon	Wood	58 notes	16 foot.
16 Open diapason	Metal	58 "	8 "
17 Viol di gamba	"	58 "	8 "
18 Eoline	"	58 "	8 "
19 Stopped diapason	Wood	58 "	8 "
20 Claribel flute	Metal	58 "	4 "
21 Octave	"	58 "	4 "
22 Twelfth	"	58 "	2 1/2 "
23 Piccolo	"	58 "	2 "
24 Mixture, 17, 19, 22	"	174 "	"
25 Cornopeal	"	58 "	8 "
26 Oboe	"	58 "	8 "
27 Clarion	"	58 "	8 "

PEDAL ORGAN.

28 Double open diapason	Wood	30 notes	27 foot.
29 Bourdon	"	30 "	16 "
30 Violoncello	Metal	30 "	8 "
31 Contra posaine	"	30 "	8 "

MECHANICAL MOVEMENTS.

1. Swell to great, hitch down pedal. 2. Great to pedal, double acting piston under great manual. 3. Swell to pedal, double acting piston under swell manual. 4. Swell octave coupler, hitch down pedal. 5. Tremolo to swell, hitch down pedal. 6. Water engine.

PNEUMATIC PISTONS TO GREAT ORGAN.

1 Full great.
2 Positive—Full to fifteenth. Negative—Nos. 1, 10, 11, 12, 13, 14.
3 Positive—Nos. 3, 4, 5, 6. Negative—Nos. 1, 2, 7, 8, 9, 11, 10, 12, 13, 14.
4 Positive—Dulciana. Negative—Returning all others.

PNEUMATIC PISTONS TO SWELL ORGAN.

1 Full swell.
2 Positive—Full to Piccolo. Negative—Nos. 15, 24, 25, 26, 27.
3 Positive—Nos. 16, 19, 20, 26. Negative—15, 17, 18, 21, 22, 23, 24, 25, 27.
4 Positive—Eoline. Negative—Returning all others.

COMBINATION PEDALS.

1. Full pedal organ. 2. Pedal bourdon, returning all other pedal stops. 3. Fortissimo pedal, (full organ). 4. Piano pedal, giving soft accompaniment on swell with solo on great and proper pedal combination.

The tone of the organ is uniformly good, the string and reed stops being exceptionally fine. Space only admits of a brief mention of the notable points of this organ; first of which is the stop action, the only one of the kind, we believe, in Canada. It is a pneumatic action,—presenting to the performer at either end of the manuals two banks of keys, similar to the manuals, though somewhat shorter; corresponding with the keys are the name-plates of the stops, and on pressing a key in the lower bank the stop is drawn, and the corresponding key above rises, similarly by depressing the upper key the stop is taken off. The pressure needed is not as much as is requisite to perform on the manuals of an organ,—and from this statement our readers may gather an idea of the ease with which stops can be brought on and taken off. The stops can be manipulated very

rapidly by "playing" a scale, chord or arpeggio on the pneumatic keyboard. The patent for this stop-action is held by the Messrs. Warren.

As will be seen from the specifications, by means of pneumatic pistons, combination pedals, etc., great facilities are afforded the performer, and the Church is about to expend some \$500, in placing a pneumatic lever, etc., in the organ, to connect with all the stops, which will still further facilitate playing upon the instrument, and, in our opinion, make the organ (for a two manual) all that could be desired.

THE CHOIRMASTER.

Mr. H. M. Blight, the well-known baritone, is the choirmaster. He is a son of Mr. William Blight of the Lancashire Insurance Company (one of Toronto's best known citizens) and was born in Quebec (city) in the fifties. Being gifted with a fine voice, he, shortly after settling permanently in Toronto, became a member of the Philharmonic Society, and also of the Metropolitan Church Choir. Being thus brought under the instruction of Mr. F. H. Torrington, Mr. Blight made the most of the opportunities afforded, and though not exactly a pupil of Mr. Torrington's, owes, as he himself frankly admits, the greater part of his early musical training to the indefatigable conductor of the Toronto Philharmonic Society. Some seven years ago he was offered the post of choirmaster at the Central Methodist Church (Bloor Street) which post he held for five years, leaving it to assume his present position, which he has occupied for two years. Mr. Blight is an efficient choirmaster and has succeeded in getting together and training to a high degree of perfection a choir numbering some forty five or fifty voices, which has a widespread and enviable reputation as a body of singers.

As an oratorio soloist Mr. Blight is best known, having sung important parts at most of the oratorio concerts given in Toronto during the past five years, notably in Mackenzie's *Rose of Sharon*, Haydn's *Seasons: Messiah, Judas Maccabeanus, Israel in Egypt, St. Paul, Elijah, Eli*, and other well-known oratorios and cantatas.

THE ORGANIST.

Mrs. H. M. Blight is a native of St. Catharines, and studied the piano under Prof. Gagnieur of that city. It was at St. Catharines that Mr. Blight wooed and won the fair musician who is now his talented co-adjutor in his musical work. At the age of fifteen Mrs. Blight (then Miss Mary E. Lindsay) became organist of St. George's Church, St. Catharines, holding the position for some four years. After her marriage and removal to Toronto, she took up the study of the organ seriously, under Mr. F. H. Torrington, Mr. S. B. Whitely, and, for a short time, with Dr. Davies. In Toronto she has held the post of organist of St. Peter's Church, and also officiated for Mr. Torrington at the Metropolitan during his four months absence in England. She has been organist of Elm st., for the past six years, and we take this opportunity of congratulating that congregation on its good fortune in enjoying the services of such an accomplished musician. Mrs. Blight as an organist unites with a brilliant and precise technique, great capacity for registration, and deep artistic insight; she ranks high as a soloist, and as an accompanist, whether at the piano or organ, has few equals in Canada. Her repertoire