

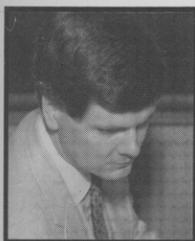
*Holy Trinity Roman Catholic Church*

*New Orleans, Louisiana*

*Monday, 19 June 1989, 7:15 p.m.*

*J. Thomas Mitts, organ*

<i>Sinfonia from Cantata 29</i>	<i>J.S. Bach</i>
<i>arr. Marcel Dupré</i>	<i>(1685-1750)</i>
<i>Come, Sweet Death</i>	<i>J.S. Bach</i>
<i>arr. Virgil Fox</i>	
<i>Dear Christians, One and All, Rejoice</i>	<i>J.S. Bach</i>
<i>Toccata on "Praise to the Lord, the Almighty"</i>	<i>H.F. Micheelsen</i>
	<i>(b. 1902)</i>
<i>Hymn: "Praise to the Lord, the Almighty" (Lobe den Herren)</i>	
<i>Etudes in the Form of a Canon</i>	<i>Robert Schumann</i>
<i>B minor - B Major</i>	<i>(1810-1856)</i>
<i>Fantasy Pieces</i>	<i>Louis Vierne</i>
<i>Impromptu - Clair de Lune</i>	<i>(1870-1937)</i>
<i>Toccata</i>	<i>Théodore Dubois</i>
	<i>(1837-1924)</i>



J. Thomas Mitts serves as Minister of Music at Royster Memorial Presbyterian Church in Norfolk, Virginia. He received the B.M. and M.M. degrees from Louisiana State University and the DMA from the University of Iowa. He has held academic appointments at Cornell College in Mt. Vernon, Iowa, New Orleans Baptist Theological Seminary, and the University of New Orleans. He has performed with the Baton Rouge Symphony, the New Orleans Symphony, the New Orleans Symphony Chorus, and the Concert Choir of New Orleans.

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Holy Trinity Roman Catholic Church, 721 St. Ferdinand Street, New Orleans,

Louisiana

Tellers-Sommerhof Organ Co., Erie, Pennsylvania, Op. 55, 1912

*stoplist adapted from original contract*

**Great: 61 notes**

Open Diapason	8'	61 m
Second Open Diapason	8'	61 m
Viola Di Gamba	8'	61 m
Gross Flute	8'	61 w
Claribella ( <i>sic</i> )	8'	61 w
Octave	4'	61 m
Flauto Traverso	4'	61 w&m
Tuba	8'	61 m

**Choir: 61 notes, enclosed**

Violin Diapason	8'	61 m
Viol D'Amour	8'	61 m
Concert Flute	8'	61 w
Wald Flute	4'	61 w&m
Saxaphone	8'	61 m

**Pedal:**

Open Diapason	16'	30 w
Bourdon	16'	30 w
Lieblich Gedackt	16'	30 w
Violoncello	8'	30 m
Trombone	16'	30 m

*tubular-pneumatic action to slider chests*

Holy Trinity Church was founded as a German national parish in 1847, and its first building was constructed the next year. The only evidence we have of the possible existence of an organ comes in the testimony of a parishioner, who stated that her great-grandfather, a Mr. Loescher, helped build the church and then stayed on as organist. He also ran a music store in town. Whatever organ may have been in the structure did not survive long, for the building burned in 1851. The present brick church, designed by T. E. Giraud, was finished in 1853, and had an organ by 1873, if not earlier. The 1947 centenary history states that "In 1873, the structure was completely renovated and frescoes were painted on the walls. In addition, new altars and a new organ were installed." The instrument was reported to have had a "wheel crank", but who the organbuilder may have been, we do not know; some have speculated that the organ, like the organist, may have been imported from Germany, for in the 1870's, "Carl Weiss was engaged to come from Munich to teach the higher grades and to serve as organist".

**Swell: 61 notes, enclosed**

Bourdon	16'	61 w
Open Diapason	8'	61 m
Stop'd Diapason	8'	61 w
Salicional	8'	61 m
Aeolina	8'	61 m
Vox Celeste	8'	49 m
Flute Harmonique	4'	61 w&m
Piccolo Harmonique	2'	61 m
Cornoepen	8'	61 m
Oboe	8'	61 m
Clarinet	8'	61 m
Tremolo		

**Couplers:**

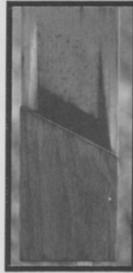
Great to Pedal  
Swell to Pedal  
Choir to Pedal  
Choir to Great  
Swell to Great  
Swell to Great Super Octave  
Swell to Great Sub Octave  
Swell to Choir

balanced Swell pedal  
balanced Choir pedal

The present instrument was contracted for in September 1911, at a cost of \$5,750, and was dedicated on Pentecost Sunday, 1912. The old organ was sold by the church; the records do not state who bought it. The original stoplist for the new instrument, a "Special scheme" rather than a catalogue stock model, called for a Mixture 3 Rks. on the Great, but the Flauto Traverso 4' was substituted in its place before the contract was signed. Similarly, the Cornoepen 8' replaced an originally planned-for Vox Humana 8'; the Vox Celeste 8' was a last-minute addition. The Violoncello 8' on the original specification was to have been supplanted with a Bass Flute 8', but that change was abandoned, and the Violoncello 8' was installed as planned. Terms of payment were "Cash: 3000 on Completion of Organ. Balance notes payable within one year at 6% interest."

In 1934, some changes were made by August Laine of New Orleans. The original attached keydesk was replaced with a new detached stop-key console, probably built by a supply house. The action was changed at

the same time, and is now electro-pneumatic to the original slider chests. A Vox Humana 8' was installed on a separate chest in the Swell, and made available on all three manuals. Otherwise, the instrument was not changed. By 1972 it was virtually unplayable, however, and it fell into disuse until 1987, when many hours of volunteer work by New Orleans OHS Chapter members under the supervision of Roy Redman, were responsible for the organ's revival and its return to regular use. The Very Rev. Paul H. Desrosiers, V.F., Pastor of Holy Trinity Church at that time, gave his unstinting support to the project.



In the Great, the Flauto Traverso 4' is a melodia (an open wood rank with inverted, or German mouths), with an octave of open metal trebles, and is harmonic from MC. In the Swell, the Open Diapason 8', Salicional 8', and Aeoline 8' all have stopped zinc basses; the Vox Celeste 8' shares the bass of the Salicional 8'; the Flute Harmonique 4' has a melodia bass and spotted metal harmonic trebles. In the Choir, the Concert Flute 8' has English mouths, set at a 30° angle; the Wald Flute 4' is of stopped wood with drilled stoppers and two octaves of open metal trebles. The reed stops are signed by Anton Gottfried, Erie, Pennsylvania. □

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