



1. Lübeck—Marienkirche, "Buxtehude" Organ



2. Lübeck—Marienkirche, "Totentanz" Organ



3. Lübeck—Jakobikirche, "Stellwagen" Organ



4. Lübeck—Jakobikirche, Main Organ

1. LÜBECK ST. MARIEN—GREAT “BUXTEHUDE” ORGAN

Before 1942, a large organ with a gothic façade completed in 1518 by Bartold Hering was located at the west end of the nave. In all probability this was the only gothic organ façade having a 32' Principal. Following the bombing and reconstruction of the church, the Kemper & Sons Organ Company (based in Lübeck) built a new five-manual and pedals organ in 1968. The organ contains 101 stops.

Hauptwerk (2nd Manual)

Principal 16'
 Quintade 16'
 Principal 8'
 Spitzflöte 8'
 Doppelgedackt 8'
 Oktave 4'
 Rohrflöte 4'
 Nasat 2 $\frac{2}{3}$ '
 Superoktave 2'
 Gemshorn 2'
 Oktävlein 1'
 Rauschpfeife II
 Mixtur VI-VIII
 Scharff III
 Hintersatz X-XII
 Trompete 16'
 Trompete 8'
 Trompete 4'
 Tremulant
 Glockenspiel 8'
 Glockenspiel 4'

Rückpositiv (1st Manual)

Principal 8'
 Rohrflöte 8'
 Pommer 8'
 Oktave 4'
 Grobflöte 4'
 Oktave 2'
 Spitzflöte 2'
 Quinte 1 $\frac{1}{3}$ '
 Sesquialtera III
 Scharff IV
 Mixtur VI
 Dulcian 16'
 Doppel-Regal 8'
 Krummhorn 8'
 Tremulant

Brustwerk (3rd Manual)

Gedackt 8'
 Dolcan 4'
 Blockflöte 4'
 Quintade 4'
 Spitzquinte 2 $\frac{2}{3}$ '
 Principal 2'
 Rohrgedackt 2'
 Sedez $\frac{1}{2}$ '
 Terzian II
 Quintzymbel II
 Scharff IV
 Regal 8'
 Vox humana 8'
 Schalmey 4'
 Tremulant
 (Swell Box)

Oberwerk (4th Manual)

Fugara 16'
 Holzprincipal 8'
 Holzgambe 8'
 Salicet 8'
 Unda maris 8'
 Quinte 5 $\frac{1}{3}$ '
 Oktave 4'
 Gemshorn 4'
 Viol-flöte 4'
 Quinte 2 $\frac{2}{3}$ '
 Flachflöte 2'
 Terz 1 $\frac{3}{5}$ '
 Septime $\frac{4}{7}$ '
 None $\frac{8}{9}$ '
 Fourniture V-VI
 Oboe 8'
 2 Tremulants
 Glockenspiel 4'
 Glockenspiel 2'

Kronenwerk (5th Manual)

Gedackt 16'
 Singend Gedackt 8'
 Quintade 8'
 Gemshorn 8'
 Schweizerpfeife 4'
 Koppelflöte 4'
 Principal 2'
 Waldflöte 2'
 Quinte 1 $\frac{1}{3}$ '
 Scharff IV
 Zwergzymbel V
 Musette 16'
 Dulcian 8'
 Bärpfeife 8'
 Regal 4'
 Tremulant

Great Pedal

Principal 32'
 Principal 16'
 Quinte 10 $\frac{2}{3}$ '
 Violoncello 8'
 Lieblich Gedackt 4'
 Fagott 32'
 Posaune 16'
 Trompete 8'
 Clairon 4'
 Cornett 2'
 Tremulant

Small Pedal

Salicet-Baß
 Subbaß 16'
 Oktave 8'
 Gedackt 8'
 Oktave 4'
 Pommer 4'
 Oktave 2'
 Nachthorn 2'
 Bauernpfeife 1'
 Rauschpfeife III
 Zymbel III
 Mixtur X
 Dulcian 16'

6 free combinations
 4 pedal combinations
 2 swells and one Rollschweller

3. LÜBECK ST. JAKOBI—“STELLWAGENORGEL”

The “small” Stellwagen organ is a particularly valuable instrument in the cultural history of the organ. To a gothic Hauptwerk (1467/151), Friedrich Stellwagen added in 1636/37 a Rückpositiv, Brustwerk, and a small pedal division. The wind chests and nearly all the pipes for the manual divisions are original. In 1935 Hugo Distler (then the organist at St. Jakobi) added further pedal stops. The organ was restored by Hillebrand (1977/78) and has 31 stops distributed over three manuals and pedal, and it is again pitched in the old “choir pitch”—a whole step higher than today’s normal concert pitch. It is tuned in Werckmeister’s “First Correct Temperament” (1681), later called Werckmeister III (1691).

Hauptwerk

Prinzipal 16'
Oktave 8'
Spillpfeife 8'
Oktave 4'
Nasat 2 2/3'
Rauschpfeife II
Mixture IV
Trompete 8'

Rückpositiv

Gedackt 8'
Quintadena 8'
Prinzipal 4'
Hohlflöte 4'
Sesquialtera II
Scharff III-IV
Trechterregal 8'
Krummhorn 8'
Regal 2'

Brustwerk

Gedackt 8'
Quintadena 4'
Waldflöte 2'
Zimbel II
Regal 8'
Schlamei 4'

Pedal

Subbaß 16'
Prinzipal 8'
Spillpfeife* 8'
Oktave 4'
Gedackt 4'
Flöte 2'
Rauschpfeife IV
Posaune 16'
Trompete* 8'
Trompete 4'

*Original transmission from the Hauptwerk

All pipes are made of metal and all measurements follow exactly the historical dimensions.

Manuals have a short octave: C,D,E,F,G,A—c'''

Chromatic pedal C-d'

This organ is especially suited for music of the Renaissance and early baroque eras. Several 20th-century works (particularly those of Distler) also have a wonderful effect on this organ, due to its marvelous tone colors.

7. HAMBURG ST. JACOBI—ARP SCHNITGER ORGAN

The use of an organ in St. Jacobi is first documented around 1300, and from then up until the 1650s the organ was worked on and enlarged several times. In 1653 Gottfried Fritzsche modernised the organ, enlarging the manuals to include four octaves and adding a Rückpositiv. By the 1680s the organ case was having serious problems due to woodworm, so the decision was made to rebuild the organ. That reconstruction was entrusted to Arp Schnitger, one of the most famous organbuilders during that time. Due to the quality of his craftsmanship, his economic way of building, technical perfection, and the enormous variety of his designs, his atelier acquired a first class reputation in northern Europe, and beyond. Schnitger built a new four-manual organ in which he incorporated the valuable older pipe-work. The organ was finally completed and dedicated on Easter Sunday in 1693. The new organ included a 32' Principal in the pedal, thereby laying the foundation for an instrument of monumental North German proportions. Upon the death of organist Hinrich Frese, Johann Sebastian Bach was among those who applied for the vacant post. Bach visited Hamburg in 1720 to compete for the position, but when he refused to pay the church 4000 "Taler" for the privilege of being the organist, he was denied the position.

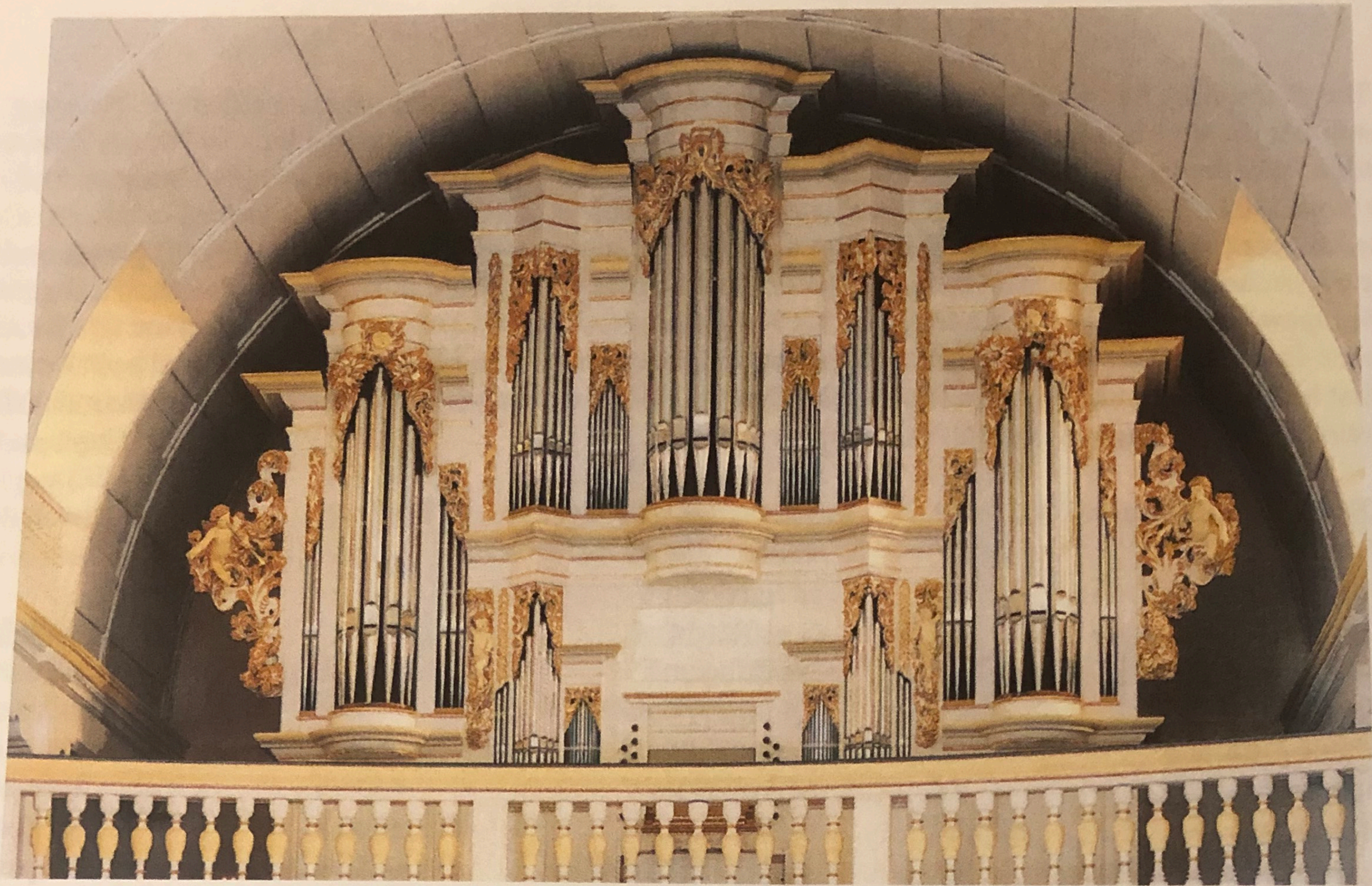
The restoration of St. Jacobi's Schnitger organ constitutes the most expensive work ever undertaken on an instrument of historical importance. Together with the accompanying building work, the construction of a new gallery beneath the organ—after the old gallery had been pulled down—the rebuilding of both the supporting beams underneath the floor on which the organ stands, and the supports for the bellows in the Arp-Schnitger-Saal, the final bill came to approximately six million German Marks. The money was raised in almost equal parts though state and Church grants, and private donations. It was only due to the public spirit of the Hamburg citizenry on the one hand, and the willingness of the state and the Church to take on the responsibility on the other, that it was possible to restore this pre-eminent cultural monument in such exemplary fashion.

Some of the important builders whose pipe-work still survives in the organ include:

Jacob Scherer (1546)
Hans Scherer the Elder (1588–92)
Gottfried Fritzsche (1653)
Arp Schnitger (1693)
Johann Jakob Lehnert (1770s)
Jürgen Ahrend (1993)

The organ is tuned in a modified mean tone temperament. All 12 windchests are by Arp Schnitger. The organ employs a short octave scheme, so the lowest octave in the manuals is

CDEFGA—c''' (for the Werck/Oberpositiv/ and Brustpositiv manuals)
CDE—c'' (Rückpositiv)
CD—d' (pedal)



16. Arnstadt—Bach Kirche



17. Ponitz—Silbermann Organ