

I.

- 1512-16 New organ by Jakob Iversand and Harmen Stüven (HW, BW and P).
Sometime before 1543 a new Rückpositiv was added.
- 1551 Renovation and addition of some new stops by Jakob Scherer.
- 1567 A new Rückpositiv with 15 stops and new Pedal towers with 13 stops by Dirk Hoyer. The Rückpositiv had two chests, one above the other, as was customary in the Dutch organ tradition of this time.
- 1588 Replacement of 12 stops by Hans Scherer senior.
- 1592 A new Oberwerk with 11 stops, but without independent manual keyboard, by Hans Scherer senior and Hans Bockelmann. At the request of Hieronymus Praetorius, the organist at that time, many small alterations were made during the next three decades.
- 1635-56 Rebuilt (4 manual keyboards and pedal keyboard) by Gottfried Fritzsche, including new chests and action.
- 1689-93 Schnitger built a new instrument using many of the old stops from the 16th and 17th centuries.
- 18th and early 19th centuries: Minor changes were made to the disposition (by, among others, J. J. Lehnert, in 1760) and some modifications to the wind system.
- 1890 A new enclosed division was added by Marcussen of Apenrade.
- 1917 The tin facade pipes were given over to the war effort.
- 1925 "Rediscovery" of the organ at the famous organ convention of July 6-8.
- 1926-30 Restoration work by Karl Kemper.
- 1948-50 The organ was reinstated in the south aisle. The chests and pipes had been removed for safe-keeping during the war. Case, action and keyboards had been destroyed in bombing of 1944.
- 1959-61 Reinstallation of the organ in the newly rebuilt church carried out by the Kemper firm of Lübeck.

II.

The organ in Hamburg-St. Jacobi is the largest surviving pre-Romantic instrument in northern Europe and demonstrates the continuity of organbuilding tradition from the early 16th to the 18th century. Chests and pipes are to a great extent preserved. The case is a reconstruction and the action and keyboards are new.

HAUPTWERK: Manual II, C-d³, chest Schnitger (additions by Kemper), action and keyboard Kemper

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| 1. Principal | 16' | Kemper, in facade |
| 2. Quintadena | 16' | CDE Schnitger, FGA-c ³ Fritzsche |
| 3. Octave | 8' | Scherer, lowest octave Schnitger and pre-Schnitger pipes |
| 4. Viola di gamba | 8' | Lehnert (1760) |
| 5. Spitzflöte | 8' | Schnitger, several pipes by Kemper |

6. Octave	4'	Scherer, highest and lowest pipes by Schnitger
7. Rohrflöte	4'	Iversand and Stüven (1512)
8. Flachflöte	4'	Kemper
9. Superoctave	2'	Schnitger
10. Rauschpfeife	II	mostly Scherer
11. Mixtur	VI-VIII	Fritzsche and Schnitger
12. Trompete	16'	C-c ¹ Schnitger, c# ¹ -c ³ Fritzsche

RÜCKPOSITIV: Manual I, C-d³, chest Schnitger (additions by Kemper), action and keyboard Kemper

1. Principal	8'	Kemper, in facade
2. Gedackt	8'	Bass probably Iversand and Stüven, treble Scherer and Bockelmann
3. Quintadena	8'	originally by Scherer for the Oberwerk; revoiced by Fritzsche; placed in the Rückpositiv in 1693 by Schnitger
4. Octave	4'	Schnitger
5. Blockflöte	4'	F-f ² Scherer, stopped, rest non-uniform
6. Quinte	2 2/3'	pre-Schnitger, open, cylindrical, probably from another organ and put in by Kemper in 1928
7. Octave	2'	Schnitger
8. Siffflöte	1 1/3'	Fritzsche and Schnitger
9. Sesquialtera	II	mostly Fritzsche
10. Scharff	VI-VIII	Fritzsche
11. Dulzian	16'	probably Fritzsche
12. Bärpfeife	8'	Schnitger, many new pipes by Kemper
13. Schalmei	4'	originally Schnitger; later replaced by a Trompete 8' by Lehnert; Kemper used the Trompete as a 4' and named it Schalmei

OBERWERK: Manual III, C-d³, chest Schnitger (additions by Kemper), action and keyboard Kemper

1. Principal	8'	Schnitger, lowest octave Kemper
2. Rohrflöte	8'	Schnitger, C-F Kemper
3. Holzflöte	8'	Schnitger, CDE stopped conical, then open conical of oak
4. Octave	4'	Fritzsche
5. Spitzflöte	4'	Schnitger
6. Nasat	2 2/3'	Schnitger
7. Octave	2'	Fritzsche
8. Gemshorn	2'	Scherer, g# ² -c ³ Fritzsche
9. Scharff	VI	Fritzsche or Schnitger
10. Cimbäl	III	Fritzsche or Schnitger
11. Trompete	8'	Schnitger
12. Vox humana	8'	Schnitger, five-hole form
13. Trompete	4'	Schnitger

BRUSTWERK: Manual IV, C-d³, chest Schnitger (additions by Kemper), action and keyboard Kemper

1. Holzprincipal	8'	Fritzsche, C-c stopped, c -c ³ open, of oak
2. Octave	4'	D-c ¹ Scherer, c ¹ -c ³ Fritzsche
3. Hohlflöte	4'	probably Fritzsche, with chimneys
4. Waldflöte	2'	probably Fritzsche, open cylindrical
5. Sesquialtera	II	Fritzsche
6. Scharff	IV-VI	Fritzsche
7. Dulzian	8'	Schnitger
8. Trichterregal	8'	Schnitger

PEDAL: C-f¹, on 7 wind chests, chests Schnitger (additions by Kemper), action and pedalboard Kemper

1. Principal	32'	Kemper, F-f in facade
2. Octave	16'	Schnitger
3. Subbas	16'	Schnitger, metal
4. Octave	8'	Schnitger
5. Octave	4'	Schnitger
6. Nachthorn	2'	Schnitger
7. Rauschpfeife	III	Schnitger and Fritzsche
8. Mixtur	VI-VIII	Fritzsche
9. Posaune	32'	Schnitger
10. Posaune	16'	Schnitger
11. Dulzian	16'	pre-Schnitger
12. Trompete	8'	Schnitger
13. Trompete	4'	probably Fritzsche
14. Cornet	2'	probably Fritzsche

Manual couplers HW/RP, HW/DW

Tremulant, Cimbelstern

Wind pressure: HW 75 mm, RP and BW 67 mm, DW 73 mm, P 78 mm

Pitch c. 1 tone above normal

Equal temperament

III.

The present voicing and tuning represent the ideas of the first wave of the Organ Reform Movement and cannot be considered authentic from our present point of view. With proper restoration this organ could give us a most spectacular impression of the aesthetic of the North German Baroque.