

St. Jakobi Stellwagen Organ Specification (1931)¹

Hauptwerk (1500, unknown builder):

Principal 16'
Oktave 8'
Oktave 4'
Oktave 2'
Spielpfeife 8'
Flöte 8'
Trommet 8'
Mixtur

Rückpositiv (1637, Stellwagen):

Gedackt 8'
Quintatön 8'
Hohlflöte 4'
Prinzival 4'
Oktave 2'
Scharf
Tretcherregal 8'
Krummhorn 8'

Brustwerk (1637, Stellwagen):

Gedackt 8'
Quintatön 4'
Waldflöte 2'
Zimbel
Schalmei 8'
Regal 8'

(expression doors on this division)

Pedal (1500, unknown builder):

Subbass 16'
Spielpfeifenbass 8'
Spielpfeifenbass 4'
Posaune 16'
Trommet 8'
Trommet 4'

In 1935 Distler and his brother-in-law Erich Thienhaus collaborated with Lübeck organ builder Karl Kemper to create the following specification for the restoration of the St. Jakobi small organ:

St. Jakobi Small Organ Specification (1935)²

Hauptwerk:

Prinzival 16'	Oktave 2'
Oktave 8'	Mixtur IV
Spielpfeife 8'	Trommet 8'
Flöte 4'	

Rückpositiv:

Gedackt 8'	Oktave 2'
Quintatön 8'	Scharf IV
Prinzival 4'	Tretcherregal 8'
Hohlflöte 4'	Krummhorn 8'

Brustwerk:

Quintatön 8'	Zimbel II
Gedackt 4'	Regal 8'
Waldflöte 2'	Schalmei 4'

Pedal:

Subbass 16'	Posaune 16'
Gedacktpommer 8'	Dulzian 8'
Bordun 4'	Trommet 4'
Nachthorn 2'	Regal 2'
Rauschpfeife IV	

Each manual stands as an independent fully developed chorus, each based on a Prinzival of different length (I: 16'; II: 4'; III: 2'). The pedal organ blends with, supports, or can be heard separately from each manual division. This specification is well-suited for playing contrapuntal music.

Distler writes about the importance of this historical organ in his "Preface" to *Nun komm, der Heiden Heiland* partita (Op. 8/ I):

The importance of the Baroque and pre-Baroque tonal ideal in the present and future development of organ construction, in the performance practice of the past, in the cultural revival of church music, is nowadays so generally recognized that the time appears opportune for a critical revision and appraisal of the material passed down to us, rediscovered and newly understood. In my opinion the ancient organ will only fulfill the mission which it undoubtedly owes to our time if it still proves capable of guiding modern production to new goals and of decisively influencing it.

There are already the beginnings of a new organ music directly influenced by the past. They are few in number, however, since the only way to produce them is to acquire direct practical acquaintance with the existing technicalities and manner of performance. Further, in view of the present state of development (The limited number of old organs still to some degree intact and the scanty production of genuine new and unconventional forms of construction inspired by those of old organs) this new type of organ music can only be created by an adventurous, intensive, intentionally exclusive study of the classical type of organ. The present chorale partitas owe their origin, form, principle, and justification for existence to long years of experience, which the good fortune of being custodian to the old St. Jakobi organ in Lübeck allowed me to acquire.

¹ Larry Palmer. *Hugo Distler and His Church Music* (St. Louis: Concordia Publishing House, 1967), p. 78.

² *Ibid.*, p. 79.

Distler's Home Organ Specification (Paul Ott-Göttingen, 1938)³

Unterwerk (Lower manual):

Liebligh Gedackt 8'

Prinzipal 4'

Waldflöte 2'

Nasat 2-2/3'

Zimbel II/III

Oberwerk (Upper manual):

Regal 8'

Gedackflöte 4'

Prinzipal 2'

Siffelöte 1'

Terz 1-3/5' 8'

Quinte 1-1/3'

Pedal

Dulzian 16' 16'

Pommer 8'

Rohrgedackt 4'

Rauschpfeife II

Manual coupler, 2 pedal couplers, tremulant,
mechanical action, slider chests,
swell pedals to Upper manual and Dulzian

³ Hugo Distler. *Dreissig Spielstücke, Op. 18, No. 1*, (Afterword). (Kassel, Germany: Bärenreiter Verlag, 1938).