

Pipelops

Webpage

<https://www.pipelops.com>

No description available.

Nagold, Johanneskirche

20, Bahnhofstraße, 72202 Nagold, Germany



Builder	Weigle
Year	1971
Period/Style	Neo-Baroque
Stops	58
Keyboards	4+P
Keyaction	tracker/mechanical
Tuning	Equal at 440 Hz
Sampleset	<u>Pipelops</u>

Description

The church's original organ, built in 1874 by the Weigle company of Echterdingen, was a German Romantic instrument with 32 stops on two manuals, located traditionally on the rear gallery. By the early 20th century, this organ was already seen as outdated, although planned modernization was delayed for decades. It wasn't until a major church renovation in 1971 that a new organ was commissioned—again from Weigle. With 46 stops on three manuals, 22 of which were reused from the earlier instrument, the new organ reflected the tonal ideals of the time, emphasizing clarity through aliquots and mixtures suitable for early Baroque and modern music. In contrast, Romantic repertoire was largely neglected. A smaller choir organ with eight stops was installed in 1969 and integrated as a fourth manual of the main organ.

A thorough revision of both organs was undertaken in 2011/2012 by Michael Mauch and Tilman Trefz. This included a number of technical upgrades—such as a modern digital setter system and MIDI capabilities—as well as the ability to play the Hauptwerk and pedal from the choir organ. Tonally, the revision focused on broadening the organ's stylistic versatility, especially for French Romantic music. New string stops were added to the Hauptwerk and pedal, and in the Schwellwerk, several historical flutes and the original 1874 Viola were reintroduced, along with a Vox coelestis. Together, the choir and main organs now comprise 59 stops, offering a much richer and more flexible sound palette than before.

Stoplist/Disposition

Rückpositiv	Hauptwerk	Schwellwerk	Chororgel	Pedal
Gedackt 8'	Bourdon 16'	Quintatön 16'	Spitzflöte 8'	Prinzipalbass 16'
Hohlflöte 4'	Praestant 8'	Prinzipal 8'	Holzgedeckt 8'	Subbass 16'
Sesquialtera 2f.	Rohrgedeckt 8'	Flöte d'amor 8'	Prinzipal 4'	Oktavbass 8'
Prinzipal 2'	Gambe 8'	Lieblich Gedeckt 8'	Gedecktlöte 4'	Gemsbass 8'
Quintflöte 1 1/3'	Großquinte 5 1/3'	Viola 8'	Schwiegel 2'	Violon 8'
Scharff 4f.	Oktave 4'	Vox coelestis 8'	Quinte 1 1/3'	Tenor 4'
Krummhorn 8'	Holzflöte 4'	Oktave 4'	Mixtur 3-4f. 1 1/3'	Choralbass 3f. 2'
	Quinte 2 2/3'	Traversflöte 4'	Untersatz 16'	Basszink 4f. 5 1/3'
	Superoktave 2'	Nasat 2 2/3'	Fagott 8'	Bombarde 32'
	Mixtur 6f. 2'	Schweizerpfeife 2'		Posaune 16'
	Hörnle 2f. 2'+1 3/5'	Terz 1 3/5'		Trompete 8'
	Fagott 16'	Sifflöte 1'		Singend Kornett 2'
	Trompete 8'	Mixtur 5f. 1 1/3'		
		Dulzian 16'		
		Oboe 8'		
		Trompete 8'		
		Schalmei 4'		

Additional: II-I, III-I, IV-I, I-II, III-II, IV-II, III-II 16', III-II 4', IV-III, III-III 16', I-III, I-P, II-P, III-P, IV-P, III-P 4', Tremulant RP, Tremulant SW, Nachtigall, Zimbelstern

Sources

https://www.pipeloops.com//product_info.php?cPath=23&products_id=56

Königslutter, Kaiserdom

Vor dem Kaiserdom 5, 38154 Königslutter, Germany



Builder	Furtwängler & Hammer
Year	ca. 1892
Period/Style	Romantic
Stops	44
Keyboards	3+P
Keyaction	tracker/mechanical
Tuning	Equal at 440 Hz
Sampleset	<u>Pipeloops</u>

Description

The Imperial Cathedral (Kaiserdom) in Königslutter is a significant Romanesque monument in Germany, founded in 1135 by Emperor Lothar III as a Benedictine abbey and royal burial site. Following his death, construction continued under Henry the Lion, resulting in a massive cruciform basilica approximately 75 meters long and 18 meters high. At the end of the 19th century, the cathedral underwent extensive restoration, including the uncovering of its interior medieval artwork, which had been painted over. These vibrant 19th-century murals are now considered an important example of that era's ecclesiastical art.

As part of the restoration, a new organ was built in 1892 by the renowned firm P. Furtwängler & Hammer of Hanover (Opus 286). With 44 stops on three manuals and pedal, the organ follows the late Romantic German tradition, emphasizing rich tonal colors through a wealth of 16', 8', and 4' foundation stops. It features the degressive terrace dynamic concept, allowing seamless dynamic shaping through layered manual divisions. The mechanical-pneumatic key action—also used by Cavallé-Coll—offers precision and ease of play, using cone valve windchests that provide full wind to each pipe independently.

Although it underwent some baroque-influenced alterations during the 1940s and electric action was installed in 1984, a major restoration between 2008 and 2010 reversed these changes. The organ was returned to its original Romantic sound and action by Hartwig Späth (Freiburg), using original components that had been preserved. Today, this Furtwängler & Hammer instrument is considered one of the finest Romantic organs in northern Germany, both musically and historically.

Stoplist/Disposition

Hauptwerk	Seitenwerk	Echowerk	Pedal
Principal 16'	Quintatön 16'	Aeoline 16'	Prinzipalbaß 16'
Bordun 16'	Principal 8'	Geigenprincipal 8'	Subbaß 16'
Principal 8'	Doppelflöte 8'	Salicional 8'	Violon 16'
Großgedeckt 8'	Gemshorn 8'	Liebl. Gedeckt 8'	Quintenbass 10 2/3'
Hohlflöte 8'	Fugara 8'	Flöte travers 8'	Oktavbass 8'
Gambe 8'	Rohrflöte 4'	Aeoline 8'	Flötbaß 8'
Octave 4'	Viola 4'	Zartflöte 4'	Cello 8'
Gedeckflöte 4'	Nazard 2 2/3'	Violine 4'	Octave 4'
Gemshorn 4'	Harmonieflöte 2'	Oboe 8'	Posaune 16'
Quinte 2 2/3'	Progr.Harmonica 2-4f 2 2/3'		Trompetbaß 8'
Octave 2'	Clarinete 8'		
Cornett 3-4 fach			
Mixtur 3-5 fach			
Trompete 8'			

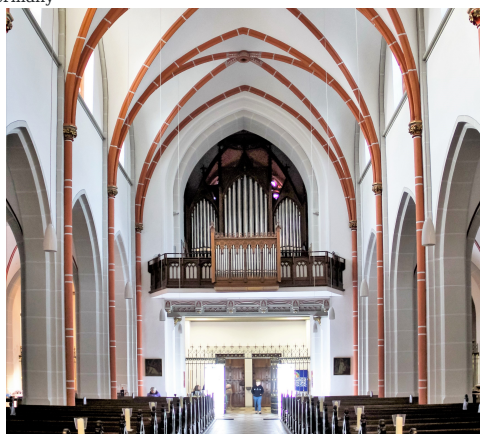
Additional: II-I, III-II, I-P, Tremulant II

Sources

https://www.pipeloops.com//product_info.php?cPath=23&products_id=54

Bonn-Beuel, Sankt Josef

35, Hermannstraße, Beuel-Mitte, 53225 Bonn-Beuel, Germany



Builder	J. Oberlinger
Year	1981
Period/Style	Romantic
Stops	60
Keyboards	4+P
Keyaction	
Tuning	Equal at 440 Hz
Sampleset	<u>Pipelops</u>

Description

The organ of St. Joseph Church in Bonn-Beuel, built in 1981 by Gebr. Oberlinger, stands out as a landmark in German organ culture. At a time when the **Orgelbewegung** still dominated organ building with its North German Baroque ideals, and Romantic instruments were often deemed decadent and dismantled, this organ boldly embraced the French Romantic tradition. The project was sparked by organist Hans Peter Reiners, who discovered a 20-stop Kuhn organ from 1882 for sale in La Chaux-de-Fonds, Switzerland. This instrument, combined with nine stops salvaged from the original 1903 Klais organ, became the foundation for the new organ. The result was a three-manual, 61-stop instrument that faithfully follows the tonal and structural ideals of Aristide Cavaillé-Coll.

The organ features a characteristic French layout with drawknobs arranged in semicircles around the console, foundation stops to the left and brighter stops to the right. A large number of 8' stops in all divisions ensure a rich, blending core sound, while the many reed stops—especially in the expressive **Récit**, which includes the **Voix céleste**, **Éoline**, and six reed ranks—define its French symphonic character. The **Positif** acts as a versatile bridge between the **Grand-Orgue** and **Récit**, with flexible combinations of foundations, reeds, and aliquots. The **Grand-Orgue** builds from a 16' **Montre** and features a powerful reed chorus, while the Pedal division anchors the instrument sonically with both foundational depth and versatility.

A notable addition, inspired by Pierre Cochereau, was the installation of two horizontal trumpets (**Chamades**) in 1983, further enhancing the instrument's dramatic power. Today, the organ is celebrated internationally, attracting top-tier performers like Olivier Latry, Jean Guillou, and Ben van Oosten. French organists have praised it as a revelation—Cochereau called it “a grand instrument and joy beyond comparison,” while Michel Estellet-Brun noted its significance by saying, “What a lesson for France!”

Stoplist/Disposition

Grand-Orgue	Positif	Récit	Chamade (attachable to I or II)	Pédale
Montre 16'	Montre (1996) 8'	Bourdon 16'	Trompette (1983) 8'	Soubasse 32'
Montre 8'	Bourdon 8'	Principal 8'	Clairon (1983) 4'	Contrebasse 16'
Bourdon 8'	Unda Maris (2000) 8'	Cor de nuit 8'		Violon 16'
Flûte Harmonique 8'	Prestant 4'	Gambe 8'		Soubasse 16'
Gambe 8'	Flûte 4'	Eoline 8'		Flûte 8'
Prestant 4'	Quinte 2 2/3'	Voix céleste 8'		Bourdon 8'
Flûte traversière (1991) 4'	Doublette 2'	Prestant 4'		Prestant 4'
Doublette 2'	Tierce 1 3/5'	Flûte octaviante 4'		Flûte 4'
Cornet V 8'	Larigot 1 1/3'	Nazard 2 2/3'		Contrebomme (1991) 32'
Fourniture IV 2 2/3'	Cymbale IV 1'	Quarte de Nazard 2'		Bomme 16'
Mixture V 1 1/3'	Trompette 8'	Tierce 1 3/5'		Basson (1993) 16'
Bomme 16'	Cromorne 8'	Piccolo 1'		Trompette 8'
Trompette 8'		Plein Jeu VI 2'		Clairon 4'
Clairon 4'		Basson 16'		
		Trompette 8'		
		Hautbois 8'		
		Clarinette (2004) 8'		
		Voix humaine 8'		
		Clairon 4'		

Additional: II-I, III-I, III-I Octave Grave, III-I Octave Aigue, III-II, III Octave Grave, III Octave Aigue, Trémolo II, Trémolo III, Chamade - Pédale, Chamade - Grand-Orgue, Sub Chamade - G.O., Super Chamade - G.O., Chamade - Positif, I-P, II-P, III-P, Super III - P

Sources

https://www.pipeloops.com//product_info.php?cPath=24&products_id=48

[https://de.wikipedia.org/wiki/St._Josef_\(Beuel\)](https://de.wikipedia.org/wiki/St._Josef_(Beuel))

Ditfurt, St.-Bonifatius-Kirche

Kirchhof, 06484 Ditfurt, Germany



Builder	E. Röver
Year	1903
Period/Style	Romantic
Stops	33
Keyboards	2+P
Keyaction	pneumatic
Tuning	Equal at 440 Hz
Sampleset	<u>Pipeloops</u>

Description

The organ of St. Bonifatius Church in Ditfurt, Germany, built in 1903 by Ernst Röver, is a distinguished example of late Romantic German organ building. Röver, a leading organ builder in eastern Germany during that era, was renowned for his exceptional craftsmanship and tonal design. Of his over 60 surviving instruments, the Ditfurt organ stands out for its lush palette of foundation stops—approximately two-thirds of its ranks are 16' and 8'—offering a wide variety of tonal colors. True to Röver's style, the organ features only two reeds (a *Trompete* in the *Hauptwerk* and a powerful *Posaune* in the pedal), and both of its mixtures are constructed without breaks for tonal continuity.

Röver's engineering excellence is also evident in his pneumatic unit chest system, which he refined to a level of responsiveness comparable to tracker action but with silent and nearly maintenance-free operation. His use of top-quality materials and protective design contributed to the organ's longevity. Remarkably, the instrument has avoided modernization and retains its original tonal integrity. A careful restoration in 2006 returned the organ to perfect condition, including the replacement of war-damaged pipes with replicas in original materials. Today, it is considered a premier example of Röver's legacy and the late Romantic organ tradition in Germany.

Stoplist/Disposition

Hauptwerk	Schwellwerk	Pedalwerk
Principal 16'	Gedackt 16'	Offenbaß 16'
Bordun 16'	Geigenprincipal 8'	Violon 16'
Principal 8'	Salicional 8'	Subbaß 16'
Gambe 8'	Offenflöte 8'	Gedacktbaß 16'
Hohlflöte 8'	Lieblisch Gedackt 8'	Octavbaß 8'
Gemshorn 8'	Violino 8'	Cello 8'
Zartgedackt 8'	Voix céleste 8'	Flötenbaß 8'
Octave 4'	Fugara 4'	Posaune 16'
Flöte 4'	Flöte 4'	
Quinte 2 2/3'	Waldflöte 2'	
Octave 2'	Mixtur 3fach 2 2/3'	
Cornett 5fach 8'		
Mixtur 3fach 2 2/3'		
Trompete 8'		

Additional: II/I, I/P, II/P, Suboctavkoppel I/I, Superoctavkoppel II/II, Crescendo Roller, Calcantenruf, Swell pedal

Sources

https://www.pipeloops.com//product_info.php?cPath=24&products_id=46

https://organindex.de/index.php?title=Ditfurt,_St._Bonifatius

Braunschweig, Klosterkirche St. Maria

Klostergang, 38104 Braunschweig, Germany



Builder	A. Führer
Year	1979
Period/Style	Neo-Baroque
Stops	31
Keyboards	3+P
Keyaction	tracker/mechanical
Sampleset	<u>Pipelops</u>

Description

The organ of the monastery church of Riddagshausen near Braunschweig is a distinguished instrument built in 1979 by the Alfred Führer organ workshop in the neo-baroque style. Modeled closely after the church's original organ from around 1619 by Heinrich Compenius the Younger, the modern organ features 31 stops across three manuals and pedal. Both the stoplist and pipe scaling remain faithful to the historical design, yet the organ also accommodates a broad repertoire, including romantic and contemporary works, thanks to its warm foundational tones and expressive reeds.

The instrument's rich, resonant sound fills the large monastic space beautifully, making it a centerpiece for both worship and concert use. Regular organ concerts with international performers have earned the organ a strong reputation beyond Germany's borders, highlighting its exceptional tonal quality and versatility.

Stoplist/Disposition

Rückpositiv	Hauptwerk	Brustwerk	Pedal
Gedackt 8'	Bordun 16'	Holzgedackt 8'	Subbaß 16'
Quintadena 8'	Prinzipal 8'	Rohrflöte 4'	Prinzipalbaß 8'
Prinzipal 4'	Rohrflöte 8'	Prinzipal 2'	Gedacktbaß 8'
Flöte 4'	Oktave 4'	Oktave 1'	Oktave 4'
Spitzflöte 2'	Holzflöte 4'	Quinte 1 1/3'	Hintersatz 4fach 4'
Sesquialtera 2 2/3'+1 3/5'	Nasard 2 2/3'	Zimbel 3fach 1/2'	Posaune 16'
Scharff 4fach 1'	Gemshorn 2'	Vox humana 8'	Trompete 8'
Schalmey 8'	Mixtur 5fach 1 1/3'		
	Trompete 8'		

Additional: Tremulant RP, Tremulant BW, Koppel BW/HW, Koppel RP/HW, Koppel RP/P, Koppel HW/P, Koppel BW/P

Sources

https://www.pipeloops.com//product_info.php?cPath=24&products_id=45

Bielefeld, Evangelische Kirche Stieghorst

Reichenberger Str. 7, 33605 Bielefeld, Germany



Builder	A. Baumhoer
Year	2006
Period/Style	Symphonic
Stops	14
Keyboards	2+P
Keyaction	tracker/mechanical
Tuning	Equal at 440 Hz
Sampleset	<u>Pipelops</u>

Description

The organ built by Albert Baumhoer in 2006 for the Protestant Church of Bielefeld-Stieghorst is a remarkable example of a small instrument inspired by the symphonic aesthetic of Aristide Cavaillé-Coll. With just 11 ranks, the organ achieves an impressive range of color and dynamic expression. Each manual is fully enclosed in its own swellbox, allowing for refined control of tonal shading: the *Grand-Orgue* speaks through facade pipes and lateral swell shades, while the *Récit* emits sound from above and the sides of its case. Voiced by Hugo Wiedemann, the pipework is modeled after Cavaillé-Coll's designs in Saint-Étienne, Caen, and Fécamp.

Despite its modest size, the organ features richly voiced stops such as a powerful *Flûte harmonique*, a warm *Basson-Hautbois*, and a brilliant *Trompette harmonique*. A clever feature is the *Plein-Jeu*, which includes a continuous 2' rank that also functions independently as the *Doublette 2'*, saving space by eliminating the need for a separate stop. The facade includes partly silent pipes, with the 15 lowest notes of the *Montre 8'* speaking outside the swellbox for added presence. This thoughtful and expressive instrument provides a compelling interpretation of French symphonic organ building within a compact footprint.

Stoplist/Disposition

I. Grand-Orgue-expressif	II. Récit-expressif	Pédales
Bourdon 16'	Cor de nuit 8'	Soubasse 16'
Montre 8'	Viole de Gambe 8'	Flûte 8'
Flûte harmonique 8'	Voix céleste 8'	
Prestant 4'	Flûte octavante 4'	
Doublette 2'	Basson-Hautbois 8'	
Plein-Jeu 4 rangs	Trompette harmonique 8'	

Additional: Tirasse Grand-Orgue (I-P), Tirasse Récit (II-P), Copula du Récit au Grand-Orgue (II-I), Oktave Grave Récit sur Grand-Orgue (16-II-I), Expression du Grand-Orgue, Expression du Récit

Sources

https://www.pipeloops.com//product_info.php?cPath=24&products_id=44

Paris, Église de la Sainte-Madeleine

Place de la Madeleine, 75008 Paris, France



Builder	A. Cavaille-Coll
Year	1846
Period/Style	Romantic
Stops	62
Keyboards	4+P
Keyaction	tracker/mechanical
Tuning	Equal at 440 Hz
Sampleset	<u>Pipeloops</u>

Description

The organ of *Église de la Sainte-Marie-Madeleine* in Paris is one of the most iconic instruments in France, originally built between 1846 and 1847 by Aristide Cavaillé-Coll. Housed in a Renaissance-style case designed by architect Jean-Jacques Huvé and featuring gilded carvings and sculptures, the organ marked a turning point in Cavaillé-Coll's career. Unlike his earlier more classical instrument at Saint-Denis, the Madeleine organ embraced a modern orchestral style. It emphasized tonal blending, expanded 8' foundations, bold reed choruses, and mechanical innovations like octave couplers and a general crescendo. Notably, it originally lacked a Cornet, a traditional hallmark of French classical organs.

The organ evolved significantly over time. A major overhaul was carried out in 1927 by Charles Mutin, with subsequent changes in 1956-57 and 1971 by Roethinger/Boisseau and Danion-Gonzalez, including the addition of neo-classical stops and electrification of the action. A general restoration by Bernard Dargassies in 1988 preserved and stabilized the instrument. Despite its changes, the organ retains its Cavaillé-Coll character and continues to serve as a prominent liturgical and concert instrument.

The organist history of La Madeleine is equally prestigious. Camille Saint-Saëns served as titular organist from 1857 and brought a new level of seriousness to the post. He was succeeded by Théodore Dubois, then Gabriel Fauré, and later Henri Dallier and Edouard Mignan. Jeanne Demessieux's tenure (1962-1968) stands out for her virtuosic playing and recorded legacy. Since 1979, François-Henri Houbart has served as titular organist. Supplementary organists have included great names like Charles-Marie Widor, Eugène Gigout, and Nadia Boulanger, all of whom

contributed to the rich musical heritage of this legendary instrument.

Stoplist/Disposition

Grand Orgue	Positif	Bombarde	Récit expressif	Pédale
Montre 16'	Montre 8'	Soubasse 16'	Flûte harmonique 8'	Quitaton 32'
Gambe 16'	Flûte douce 8'	Basse 8'	Flûte céleste 8'	Contrebasse 16'
Montre 8'	Viole 8'	Flûte harmonique 8'	Prestant 4'	Flûte 8'
Flûte harmonique 8'	Voix céleste II 8'	Flûte traversière 8'	Flûte octavante 4'	Violoncelle 8'
Bourdon 8'	Prestant 4'	Flûte octavante 4'	Octavin 2'	Flûte 4'
Salicional 8'	Dulciane 4'	Octavin 2'	Larigot 11/3'	Bombarde 16'
Prestant 4'	Octavin 2'	Cornet III	Plein Jeu IV	Basson 16'
Quinte 22/3'	Trompette 8'	Fourniture IV	Cymbale IV	Trompette 8'
Doublette 2'	Musette 8'	Bombarde 16'	Bombarde 16'	Clairon 4'
Piccolo 1'	Clairon 4'	Trompette 8'	Trompette 8'	
Cornet V	Trompette en Chamade 16'	Clairon 4'	Hautbois 8'	
Fourniture V	Trompette en Chamade 8'		Voix humaine 8'	
Cymbale V	Clairon en Chamade 8'		Clairon 4'	
Trompette 8'	Clairon en Chamade 4'			
Cor anglais 8'				

Additional: Pos/GO, Rec/GO, Bom/GO Rec/Pos, Rec/Bom, Bom/Pos REc/GO 4', Bom/GO 16', Rec 4', Rec 16', Suppression Rec 8', Tirasse: GO, Pos, Rec, Bom, Tirasse 4': GO, Pos, Rec, Bom, Appel Anches: GO, Pos, Bom, Rec, Ped, Crescendo de jeux, Combinateur: 15x16 combinaisons

Sources

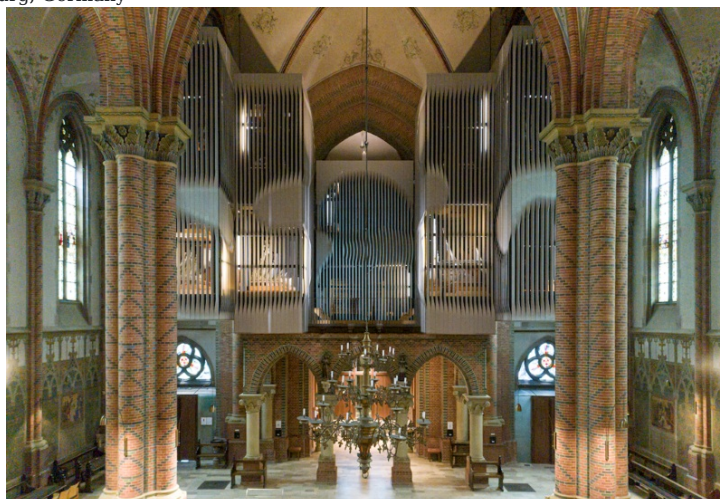
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[https://organindex.de/index.php?title=Paris,_La_Madeleine_\(Hauptorgel\)](https://organindex.de/index.php?title=Paris,_La_Madeleine_(Hauptorgel))

https://fr.wikipedia.org/wiki/Grand_orgue_de_l%27%C3%A9glise_de_la_Madeleine

Papenburg, Stadtpfarrkirche St. Antonius

St. Antonius Kirche, 26871 Papenburg, Germany



Builder	Walcker
Year	ca. 1927
Period/Style	Symphonic
Stops	106
Keyboards	4+P
Keyaction	electro-pneumatic
Sampleset	<u>Pipelops</u>

Description

First installed in 1927 in the great hall of the "Hans-Sachs-Haus" (town hall) in Gelsenkirchen, this organ pushed boundaries from the very beginning. With its massive 92 stops on four manuals and the perfectly designed acoustics of the concert hall, this instrument was frequently used for major concerts and organ competitions.

During the Second World War, it was removed from the town hall for protection. In 1949, it was finally reinstalled in its original location and inaugurated with a special series of concerts. During that time, famous organists such as Helmut Walcha, Pierre Cochereau, and Fernando Germani had the opportunity to play this magnificent instrument, often described as a "wonder organ" (Wunderorgel).

In the 1950s, the ceiling of the hall was lowered, which had catastrophic effects on the acoustics. In the 1980s, 12 new stops were added to the instrument.

In the early 2000s, the city of Gelsenkirchen decided to renovate the entire building and remove the historic organ. As a result, a new location for it was searched. In 2019, it was installed in St. Antonius Church in Papenburg by the organ-building company Seifert. The inauguration took place in 2020, and since then, this instrument has been one of the most fascinating organs in northern Germany, frequently hosting concerts.

Stoplist/Disposition

I. Hauptwerk	II. Positiv	III. Schwellwerk	IV. Solo	Pedal
Principal 16'	Gedackt 16'	Gambe 16'	Nachthorn 16'	Untersatz 32'
Weitprincipal 8'	Flötenprincipal 8'	Celloprincipal 8'	Starkprincipal 8'	Obertöne 32'
Principal 8'	Konzertflöte 8'	Gedackt 8'	Viola da Gamba 8'	Kontrabass 16'
Fugara 8'	Quintatön 8'	Gemshorn 8'	Doppelflöte 8'	Flötenbass 16'
Bordun 8'	Salicional 8'	Viola 8'	Gedacktquinte 5 1/3'	Subbass 16'
Rohrflöte 8'	Unda maris 8'	Voix celeste 8'	Principal 4'	Salicetbass 16'
Dulciana 8'	Principal 4'	Geigenprincipal 8'	Kleingedeckt 4'	Sanftbass 16'
Octave 4'	Nachthorn 4'	Quintatön 4'	Gemshornterz 3 1/5'	Obertöne 16'
Blockflöte 4'	Spitzflöte 4'	Orchesterflöte 4'	Groß-Mixtur 4f. 2'	Oktavbass 8'
Quinte 2 2/3'	Quintflöte 2 2/3'	Gemshornquinte 2 2/3'	Klein-Mixtur 4f. 1'	Violoncello 8'
Octave 2'	Bachflöte 2'	Schwiegel 2'	Groß-Kornett 1-8f. 16'	Bassflöte 8'
Kornett 1-5f. 8'	Terzflöte 1 3/5'	Progressio harm. 3-5f. 2'	Fagott 16'	Choralbass 4'
Groß-Mixtur 5f. 2'	Larigot 1 1/3'	Dulcian 16'	Posaune 8'	Pedalmixtur 4f. 2 2/3'
Mic'xtur 2-5f. 1 1/3'	Septime 1 1/7'	Oboe 8'	Trompete 4'	Kontrabasstuba 32'
Cymbel 3f. 1'	Siffelöte 1'	Krummhorn 8'	Tremulant	Basstuba 1'
Tuba 8'	Großcymbel 4-7. 1 1/3'	Geigenregal 4'		Dulcianbass 16'
	Rankett 16'	Tremulant		Bassposaune 8'
	Klarinette 8'	Fernwerk II.		Basstrompete 4'
	Tremulant	Viola 8'		Singend Cornett 2'
	Fernwerk I.	Seraphongedeckt 8'		Fernwerk Pedal
	Quintatön 16'	Querflöte 4'		Subbass 16'
	Hellprincipal 8'			Choralbass 8'
	Echobordun 8'			Gedacktbass 8'
	Vox angelica 8'			Horn 16'
	Gemshorn 4'			
	Flageolet 2'			
	Glockenton 2-4f. 1'			
	Horn 8'			
	Vox humana 8'			
	Tremulant			

Additional: Cupplers: II/I, III/I, IV/I, FW II/I, FW III/I, III/II, IV/II, FW III/II, IV/III, I/P, II/P, III/P, IV/P, FW II/P, FW III/P, FW, Celesta (4th manual), 6000 times Combination action, Crescendo pedal, Sequencing with tablet possible

Sources

Walcker-Orgel opus 2105 Flyer (24-05-08)

https://organindex.de/index.php?title=Papenburg,_St._Antonius