M·P·MÖLLER

Pipe Organs

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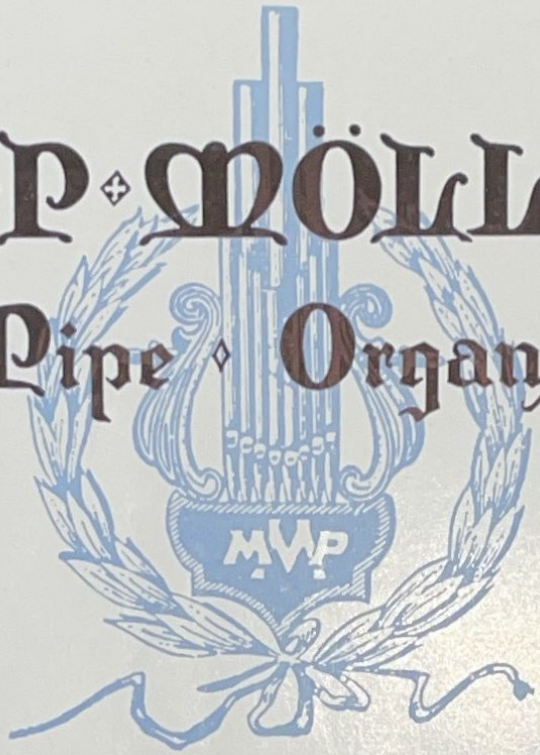


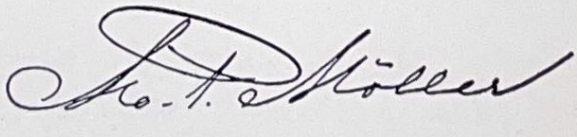
"The grandest, the most daring, the most magnificent of all instruments . . . a whole orchestra in itself . . . nothing save this hundred-voiced choir on earth can fill all the space between kneeling men and a God hidden by the blinding light of the sanctuary."

—HONORE DE BALZAC

M. P. MÖLLER, INC.

Established in 1880

HAGERSTOWN, MARYLAND, U.S.A.



M. P. MÖLLER
1854-1937

MATHIAS PETER MÖLLER was born on the wind-swept island of Bornholm, Denmark, in 1854. Thrown on his own resources at the age of fourteen, he became a mechanic's apprentice in Allinge, Denmark. There for over three years he worked as much as fourteen hours a day without pay; but he fast learned the craft, and he became unusually adept with hand and brain—vital factors later in his long and successful career.

Coming to America in 1872, he temporarily secured work with a furniture factory in Warren, Pennsylvania; but he shortly entered the employ of the Derrick-Felgemaker Co. in Erie, Pennsylvania, who owned at that time the largest pipe organ factory in the country. While there he conceived the idea of a new type wind chest; and his belief in its possibilities led to his return to Warren in 1875 and the building of the first Möller organ in the Swedish Lutheran Church.

The Centennial Exposition in 1876 drew him to Philadelphia, where he built an exhibition organ that was the center of great interest.

After a year in Philadelphia, where he built a number of organs, he moved to Greencastle, Pennsylvania, where he remained until 1880. His business expanded and his repute spread. Several prominent citizens of Hagerstown, Maryland—among them Governor Wm. T. Hamilton and U.S. Senator L. E. McComas—invited him to establish his factory there and in 1881 he did so. This original Hagerstown plant was enlarged six times; but in 1895 it was completely destroyed by fire.

A new location in Hagerstown was speedily selected and a building erected. This structure, still in existence, forms but a small part of the present plant, for continuous growth necessitated ten additional units. Today the Möller Organ Works is the largest plant in the world devoted exclusively to building pipe organs.

Mr. Möller always took a very active interest in the civic, religious and business affairs of Hagerstown. At the time of his death he was officially connected with more institutions than any other local citizen. He had many honors conferred on him, among them the honorary degree of Doctor of Music from Susquehanna University at Selinsgrove, Pennsylvania, in 1925; and a Knighthip or Ridder of the Ancient Order of Dannebrog by King Christian X of Denmark, in 1928.

Mr. Möller passed away April 13, 1937. He was succeeded as President of the Company by his son, M. P. Möller, Jr. Trained to follow in the footsteps of his sire, the new leader early evidenced the same sure grasp of essentials, the same glowing zeal for high accomplishment. With such a leader to carry on, continued success *must* be this Company's meed.

M. P. Möller, Jr.

PERSONNEL

IN the successful building of pipe organs, the skill and experience of the actual plant workers play an exceedingly important part—more so, perhaps, than in the manufacture of most any other product.

It is not enough that our executives have a finger-tip knowledge of every detail of our business, or that our department heads be technical experts in their specialized fields. Nor is it enough that throughout the organization are high ranking men in the world of organ music who have become associated with us because of their unusual skill and artistry and because of their knowledge of different phases of organ construction.

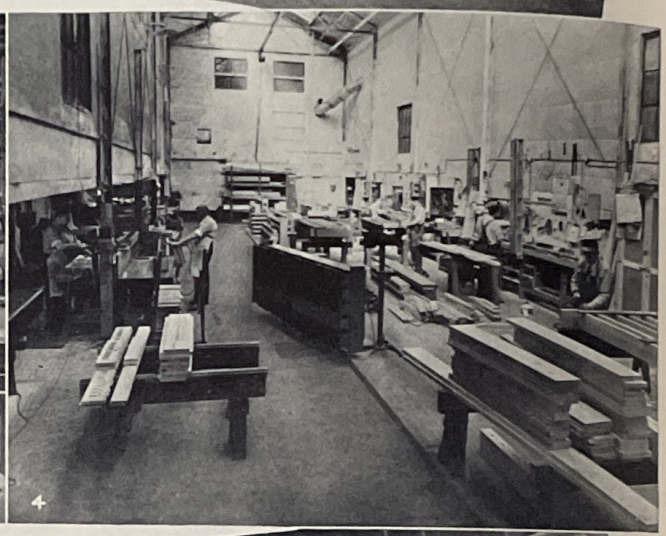
All of these advantages would go for naught if the rank and file of our employees were not true "craftsmen" in the old Anglo-Saxon meaning of the term—men who take pride in their work, who understand the significance of their particular assignments and who are imbued with the spirit that prevails throughout the plant: *to make each Möller organ at least a little better than the last one.*

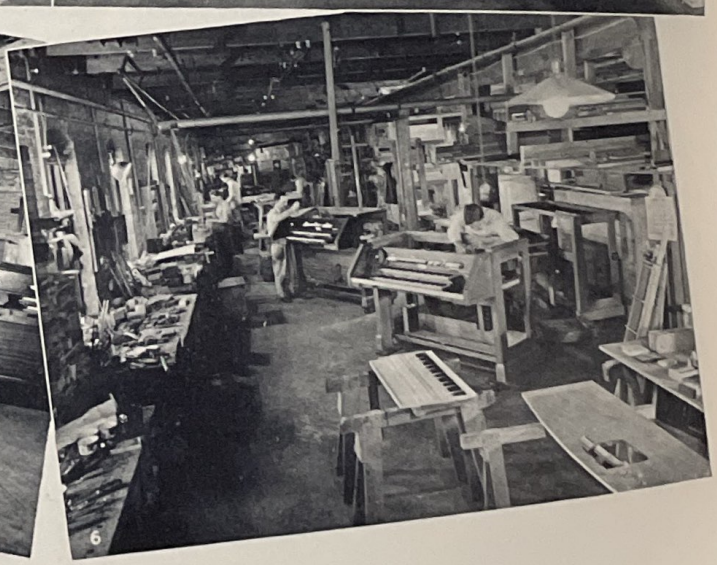
By far the great majority of our men, from executives down, have had such long association with the founder, Mr. Möller, that they carry on his ideals of true perfection. Most of the Möller employees have been with us for many years. It is no uncommon sight to find father and son working together on some part of a Möller organ.

This time-factor has enabled us to develop and train experts in every branch of our business. Men of this type desire—and deserve—living conditions above the average. They must have full opportunity for social and cultural contacts . . . and we are fortunate in that Hagerstown affords these.

Located in the rich and beautiful Cumberland Valley, Hagerstown is a city of approximately 35,000. It is reached by two national highways; five railroads enter it. Good schools, fine churches and splendid stores give Hagerstown the cosmopolitan advantages of a large city; but adequate housing facilities at lower than the usual urban costs are readily available. In fact, the majority of our employees own their homes, convenient to our plant; their freedom from domestic worries makes it possible for them to devote their best thoughts and efforts to their work with us.

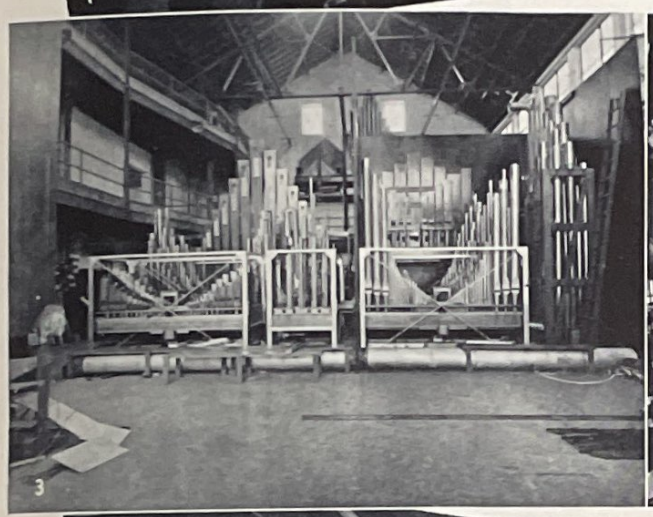
It is no wonder, then, that Möller installations are outstanding in both mechanical perfection and tone; or that wherever music lovers gather, the name Möller is a synonym for the highest in pipe organ achievement.

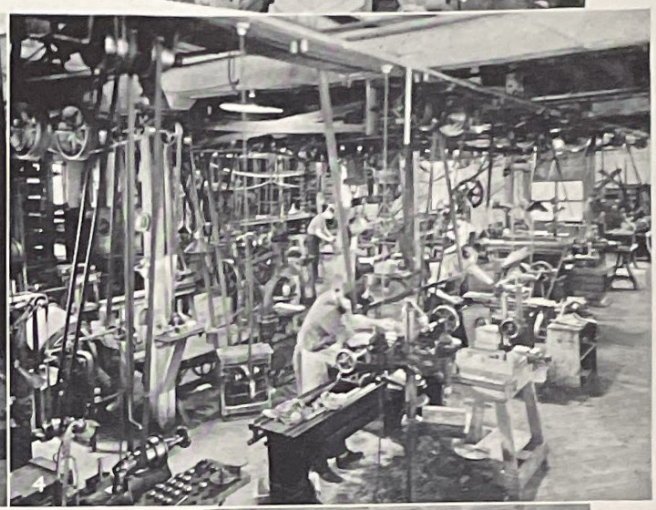


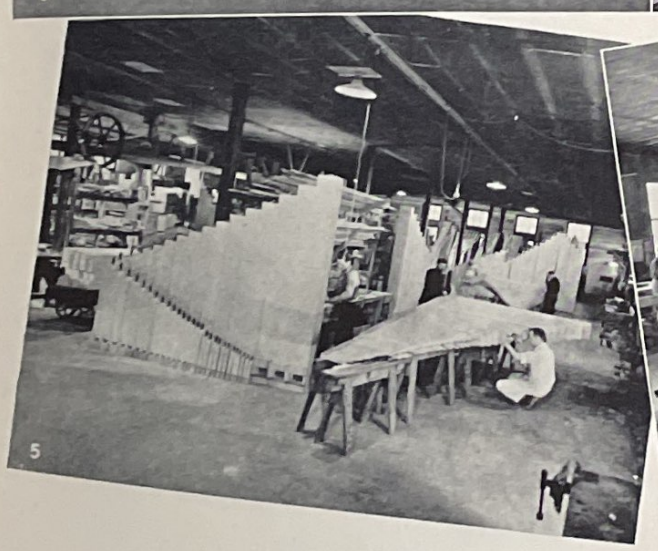


These Interior Views of the Factory only show Sections of Twelve Departments

1. *Woodworking Mill, No. 1*
2. *Woodworking Mill, No. 2*
3. *Woodworking Mill, No. 3*
4. *Wind Chest Department*
5. *Electrical Department*
6. *Console Assembly Room*







MANY MORE DEPARTMENTS ARE UTILIZED IN BUILDING A COMPLETE MÖLLER ORGAN

1. *One of Seven Voicing Rooms*
2. *Cabinet Shop, No. 1*
3. *Main Assembly Room*
4. *Machine Shop*
5. *Wood Pipe Department*
6. *Metal Pipe Shop, No. 1*

Cathedral Church of St. Stephen

Harrisburg, Pa.

LEATHER: Next to lumber, leather is the most important material in pipe organ construction. We use none but the best grades of sheep and lamb skins, in quantities so great as to enable us to procure the special tannings and treatments upon which we insist.

All valves are made from imported lamb skins, split and so tanned that they will neither stretch under heavy air pressure nor harden from excessive humidity or extreme changes in temperature.

For more than twenty-five years this leather has been used in our organ valves without the necessity of any replacements due to normal wear.

ELECTRICAL EQUIPMENT: Electrical materials used in Möller organs are for the most part made specifically for our use.

All wires are double or triple insulated, with further insulation treatments developed for certain uses. All wiring between console and organ is by special cables manufactured under a formula of our own. These are so effective that they have stood up under unusually severe tests even when they were saturated with water. All cables are approved by the Board of Fire Underwriters.

Electrical contacts are of at least 90 per cent pure sterling silver, and are exceptionally heavy—insuring the most rapid action and lifelong permanence under the most severe usage.

We make all our organ magnets. Their cores are of genuine Norway iron, so wound as to require a minimum of current and at the same time be absolutely free from sparking. Both magnet base and valve seat are of pure aluminum. The design is such that the travel of the armature can be regulated, and it can be removed for cleaning, if necessary, without the use of tools or the cessation of the organ. Difficulties caused by dust and dirt are reduced to a minimum.

THE MÖLLER ACTION

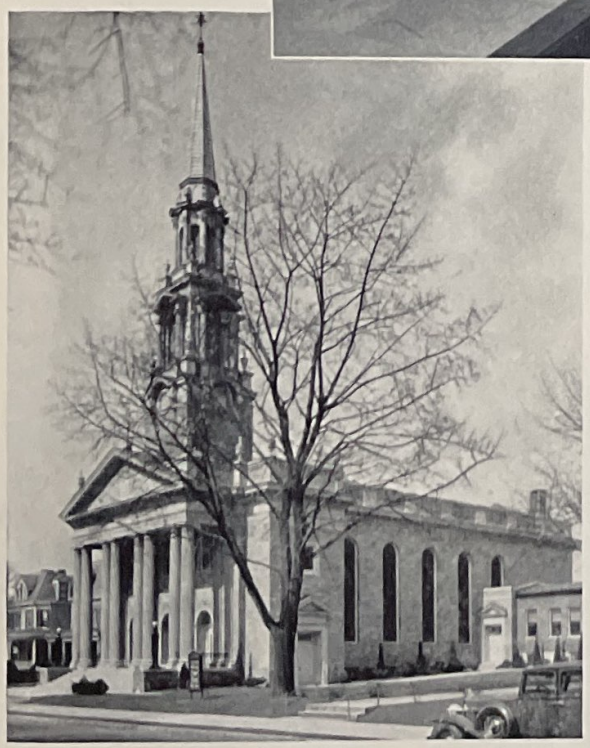
Much has been said and written about the various types of organ action. The unit type, the duplex and various electric systems have each been praised by some and condemned by others. Many notable organists continue to favor the "straight" type, which has its separate pipes for each stop.

We have built organs of each type, and for years have studied each action carefully. We have balanced their advantages and weaknesses; we have weighed the numerous arguments for and against each, and have verified our findings by extensive musical tests. We are convinced that if sufficient funds and ample space are available, nothing is better than the conventional straight organ. Unfortunately, this happy condition rarely exists; and the very limited tonal variety of the small or even medium size "straight" instrument is responsible for bringing into existence the other types. We are equally convinced that the partial use of each system has, under certain conditions, definite advantages.

We do *not* build stock organs. It must be obvious, therefore, that insofar as a choice of organ action is concerned, we are open-minded. In submitting specifications, our recommendations will continue to be influenced by the particular place and the particular purpose for which the instrument is intended. In every instance the customer will receive the benefit of our best judgment.

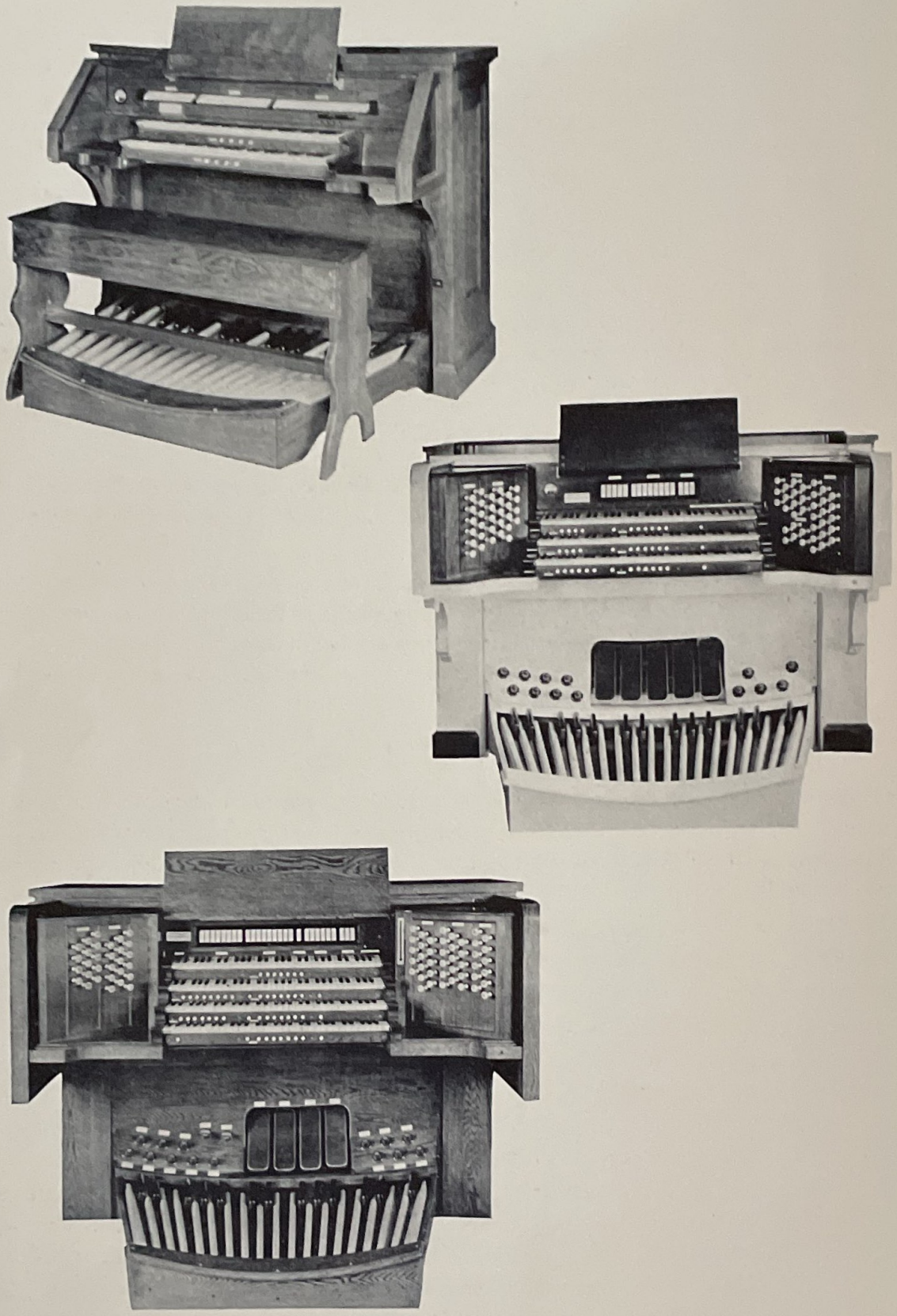
Mt. Vernon Place Methodist Church

Baltimore, Md.



St. Matthew's Lutheran Church

York, Pa.



M. P. Möller Consoles

Showing typical Two, Three and Four Manual Construction

WIND CHESTS

It is generally conceded that for the best tonal results not only is an unwavering wind supply necessary, but the use of different wind pressures for the different registers is often essential. Möller wind chests are so designed and constructed that they readily permit two or more wind pressures for a single department of the organ.

These chests are the result of long experience with practically every known type of valve mechanism. They represent many years of constant study and engineering, and of innumerable patient tests, some of which went far beyond the possible requirements of actual organ playing.

Generous wind passages for the operation of the action, as well as for pipe supply, assure prompt and proper articulation of the pipes and instantaneous response of valves, both opening and closing. Variations in wind chest dimensions readily adapt them to different shaped organ chambers. Furthermore, all valves may be removed and changed, if damaged through any unusual cause, without having to touch a single pipe. This avoids the re-tone regulation and re-tuning usually required when valves are removed.

In all of our larger organs the basses of all stops are placed on separate wind chests with direct mechanisms. In no instances are basses tubed from the main chest. This arrangement insures ample wind supply and steady tone.

For all wind chests the best grade of California sugar pine is used, properly air-seasoned and kiln-dried. This lumber is further sealed by immersion in pure shellac to insure against air passing through the grain of the wood. Finally, all woodwork receives a number of coats of shellac or special varnish to insure against the possibility of damage by expansion, or contraction, under atmospheric changes.

CONSOLES

Because the entire organ functions through the console, this portion of the instrument ranks high in importance. The arrangement and nature of its many appointments—stop controls, couplers, combination pistons, pedal movements and other features—largely determine the organ's playing facility and freedom from trouble.

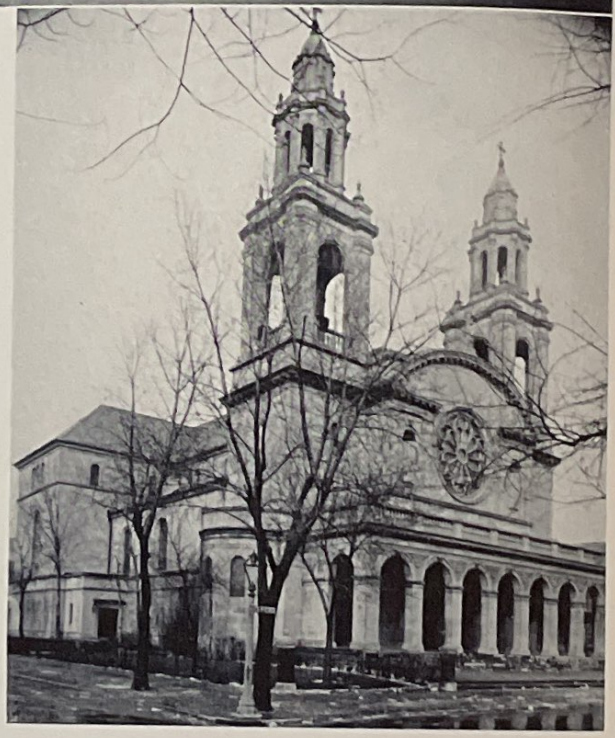
Crowded with carefully adjusted mechanisms energized by a network of wires comparable to the nerves of the human body, the console must be capable of easy, swift and accurate control by a single individual—the organist. Its parts must be durable—for years of faultless service.

The consoles of Möller organs, unless specifically ordered otherwise, are planned in accord with the standards of measurement and stop control placing approved by the American Guild of Organists. But we go well beyond that and incorporate the finest types of mechanisms, designed with utmost simplicity and built of the sturdiest materials. Electrical contacts of pure silver are used throughout; and all metal parts are made either from rust-proofed or non-corrosive substances.

Our key action and contact system are marvels of simple effectiveness. The keys actuate sets of rollers which touch the vertical silver contacts of the coupling system with a rubbing motion, so that the contacts are actually self-cleaning. No relays or other complicated mechanisms are required, and the wiring is direct from the key contacts to the magnets on the wind chests. The Combinations, which are adjustable at the keyboard, moving the stop controls, are positive and quiet in action.

Roman Catholic Church of
St. John of God

Chicago, Ill.



In larger organs, where console space is limited and a greater number of Combinations are desired, we use what is known as the "capture" remote system. In this, the Combination mechanisms are placed in the organ chamber or at some other remote location.

All manual keys have their naturals topped with genuine ivory; the sharps are solid ebony. Pedal keys have the sharps capped with ebony and the naturals are made of white maple.

EXTERIOR DESIGN

The exterior design of an organ must conform to its surroundings. We never use stock designs for organ fronts, or stock panels. Instead, we prepare special drawings for each organ, based on the architectural treatment of the place of installation, and submit these to the purchaser for approval. Experienced draughtsmen with true tectonic ability perform this necessary service.

TONE

Musical instruments—percussions excepted—consist of three groups or tone qualities: strings, wood-winds and brass. The organ not only combines all these in one instrument but, in addition, supplies those diapason tones which have no counterpart in the orchestra. This fundamental organ tone has only been produced by real organ pipes.

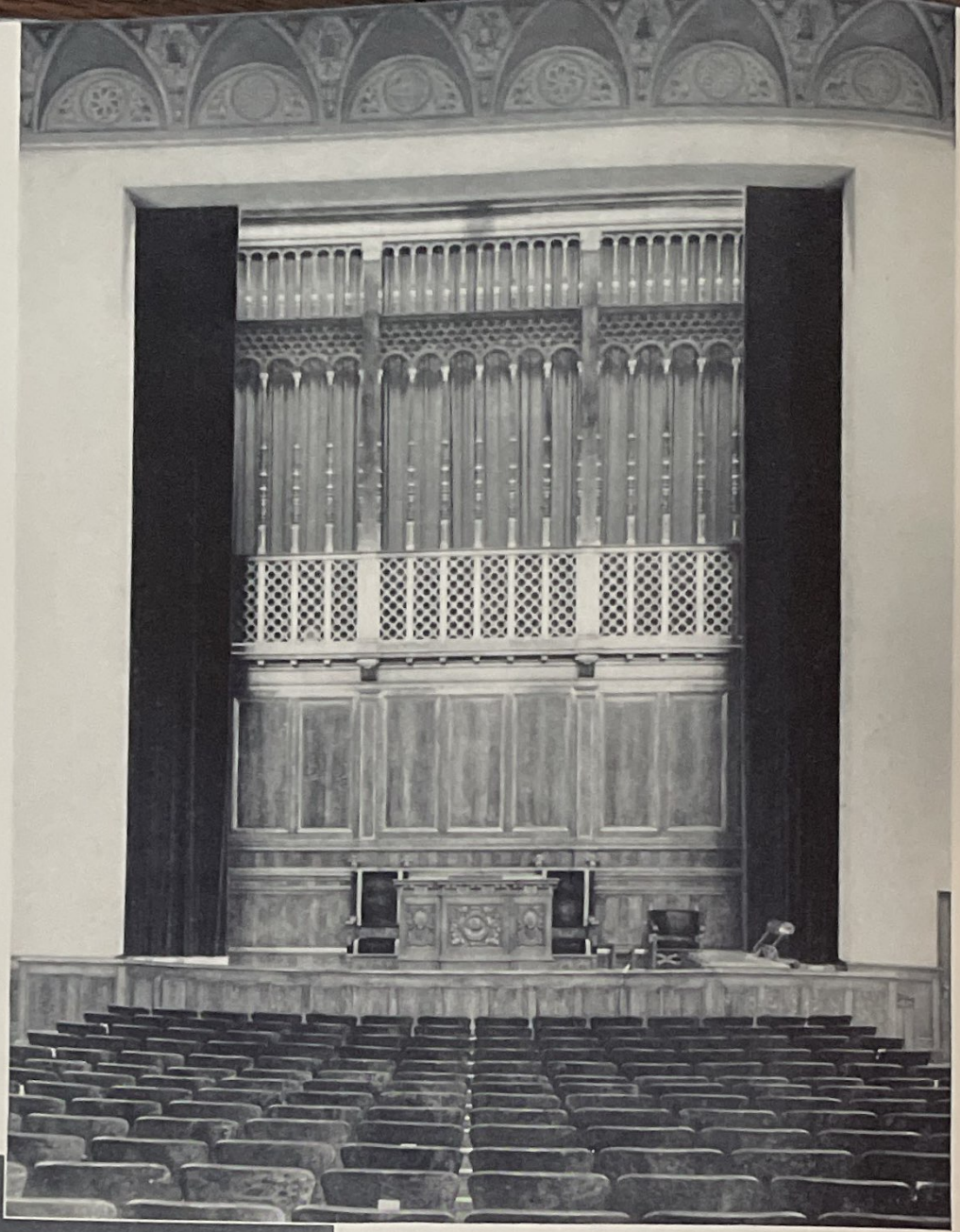
The ideal organ must produce with utmost clarity, fullness and fidelity the characteristics of all tonal groups. It must, of course, be mechanically perfect; but the development of perfect tonal qualities depends largely upon two things; the pipes and their voicing; and the character of the wind chest.

PIPES AND VOICING: In Möller organs, all pipes—whether wood or metal, including reed—are manufactured and voiced in our own plant. Pipe scales are selected to secure the best results for each individual instrument, in power, tone color, transparency and in ensemble. All metal pipes from 4-foot C up are made of special alloys of tin and lead, varying in their proportions of these metals as variation in tone is desired. For some tonalities, even pure tin is used; in no case, however, is the tin content less than 33½ per cent. Metal pipes below 4 feet, speaking length, are made of heavy rolled annealed zinc. No stock pipes are used in any Möller organ; on the contrary, each set of pipes is planned, in its voicing and constructive details, before its manufacture is begun.

Our voicing department consists of a number of rooms, each in charge of a specialist in voicing pipes of a certain tonality. This system was adopted because we have discovered by experience that each voicer naturally excels in some one special tone group. Such specialization is only possible in a large organization; and while this system is more expensive, its extreme accuracy makes for economies in the end, and its effect on the ultimate tone of the completed instrument cannot be overestimated.

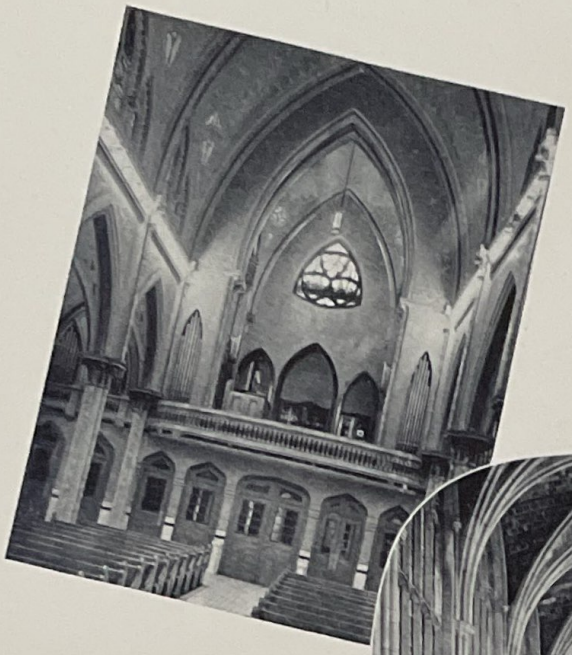
The scaling, the selection of materials, the making of the pipes and all voicing is under the general supervision of an artist recognized internationally—one whose work appears not only in many famous organs in America, but also in some of Europe's best known installations.

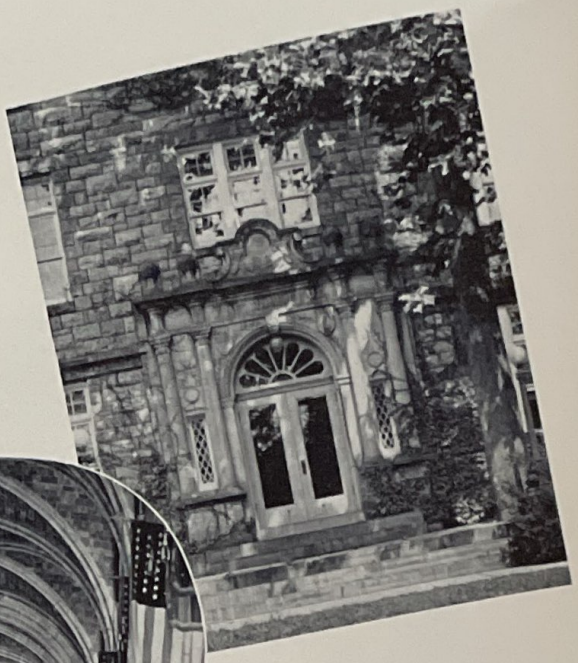
Notable organists throughout the country who have had the opportunity of studying this tone development have been loudest in praise of Möller methods and Möller organs.

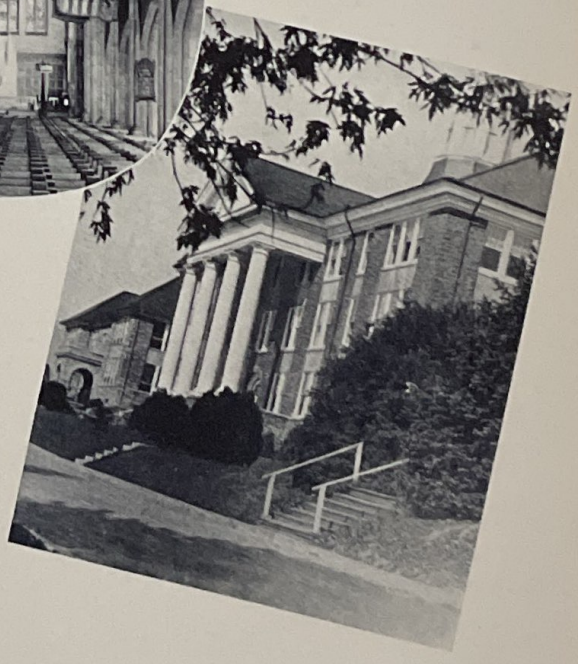


THIRTEENTH CHURCH OF CHRIST,
SCIENTIST
Los Angeles, Cal.

ROMAN CATHOLIC CHURCH OF
THE INCARNATION
New York, N.Y.







MT. ST. JOSEPH'S CONVENT
Chestnut Hill, Philadelphia, Pa.

WILSON COLLEGE
Chambersburg, Pa.

CADET CHAPEL, UNITED STATES MILITARY ACADEMY
West Point, N.Y.

POMONA COLLEGE
Claremont, Cal.

MADISON COLLEGE
Harrisonburg, Va.

INSTALLATION

Even though all Möller organs are assembled and tested before shipment, we appreciate that our responsibility for each one of them extends beyond our factory.

Nor does our responsibility cease when the instrument is assembled in its final space—and this view is shared and understood by our installation men and finishers.

Almost invariably the building in which the organ is installed presents acoustical conditions that necessitate all pipes being re-tone regulated to their proper power before tuning. The men who are selected for our installation work have not only had long training in our factory, with special experience in regulating and tuning, but they have an intimate working knowledge of acoustics.

To the layman—and to many organ builders—this extra meticulousness may seem unimportant. We do not so regard it. We feel that both our reputation and the complete satisfaction of the buyer are in the hands of these finishers. And because no Möller sale is considered complete until the buyer is fully satisfied, we entrust this final work *only* to men of high ideals and proven skill.

SPECIFICATIONS, PRICES, ETC.

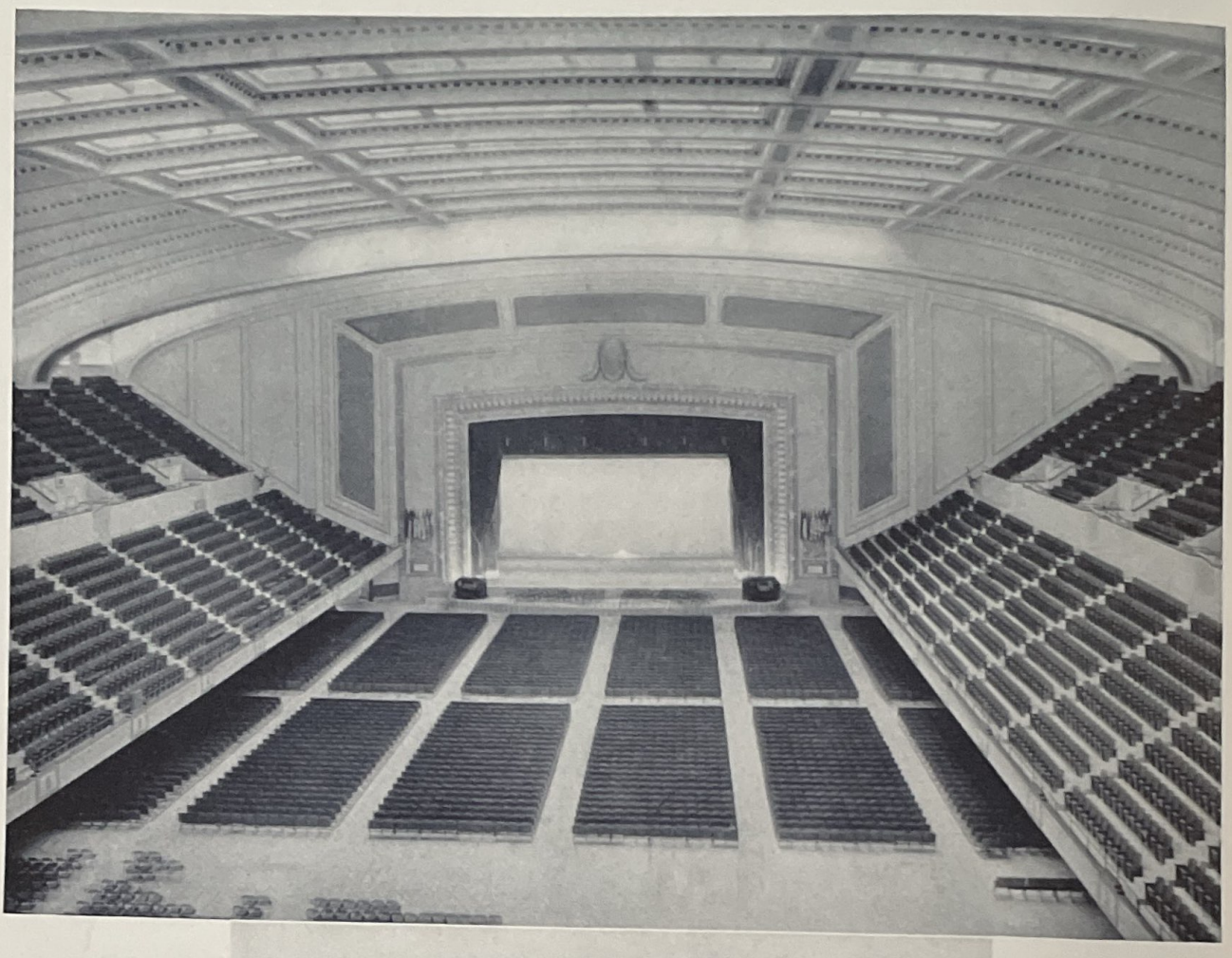
The ideal and truly artistic organ must of necessity be an individual creation. It is the result of an intensive study of many factors; the size of the room or auditorium, and its architecture; the size and location of the organ chamber; the service for which the organ will be used; and many lesser details that demand consideration but which are apt to be overlooked by the purchaser. For this reason we cannot publish specifications or prices.

In preparing estimates, we desire all possible information. From such information our experts develop the organ specifications we recommend. Our prices, of course, are based upon these specifications.

However, we build many organs after specifications of other organ authorities throughout the country. Our experts and engineers, moreover, are always available for advice and information on any points of organ planning or installation. Architects engaged on building plans frequently consult us about proper organ spaces; and organists often ask our advice about the best musical setting possible at a given price.

With many of our installations we supply cabinet work, artistic grilles, hand carvings and other forms of decoration to conceal the mechanisms. Only the highest quality work is undertaken. Our cabinet shop is completely equipped, and is under the supervision of a man with wide experience in the best types of custom furniture production. Our wood-finishing rooms are likewise supplied with the most modern equipment.

With each organ we build, we submit to the purchaser, for criticism or approval, complete plans of internal layout and external design. Frequently the customer, or his architect, has a particular architectural scheme in mind, and as the exterior of an organ is largely decorative, we are glad to cooperate. In connection with the organ cabinet work, we are equipped to supply chancel furnishings, wainscotings, railings, or any type of custom woodwork in harmony with the organ case.



CONVENTION HALL

Philadelphia, Pa.

THE MÖLLER ARTISTE

SINCE the birth of music as an art, man has ceaselessly endeavored to perfect the instrumentation of music. Also, methods for its reproduction have likewise been a cause for endless experimentations, so that those who love the fine things of musical literature but do not have the ability to produce them, might enjoy them in their fullness.

The phonograph was the first to make great strides toward the goal of musical reproduction. Then followed the radio; but even this latter, which transmits the musical work as it is being performed, falls short of absolutely true reproduction. From both phonograph and radio, excellent as they are today, something fine has been lost.

The organ, with its tremendous volume and infinite flexibility, is the finest medium known for the expression of musical form; from no other one instrument may the listener derive so much musical satisfaction.

After years of painstaking experimentation by a joint staff of engineers and musicians, the perfect reproduction of orchestral music has been achieved by means of specially made recordings, using the organ as the instrumental medium and the MÖLLER "ARTISTE" as the reproducing player.

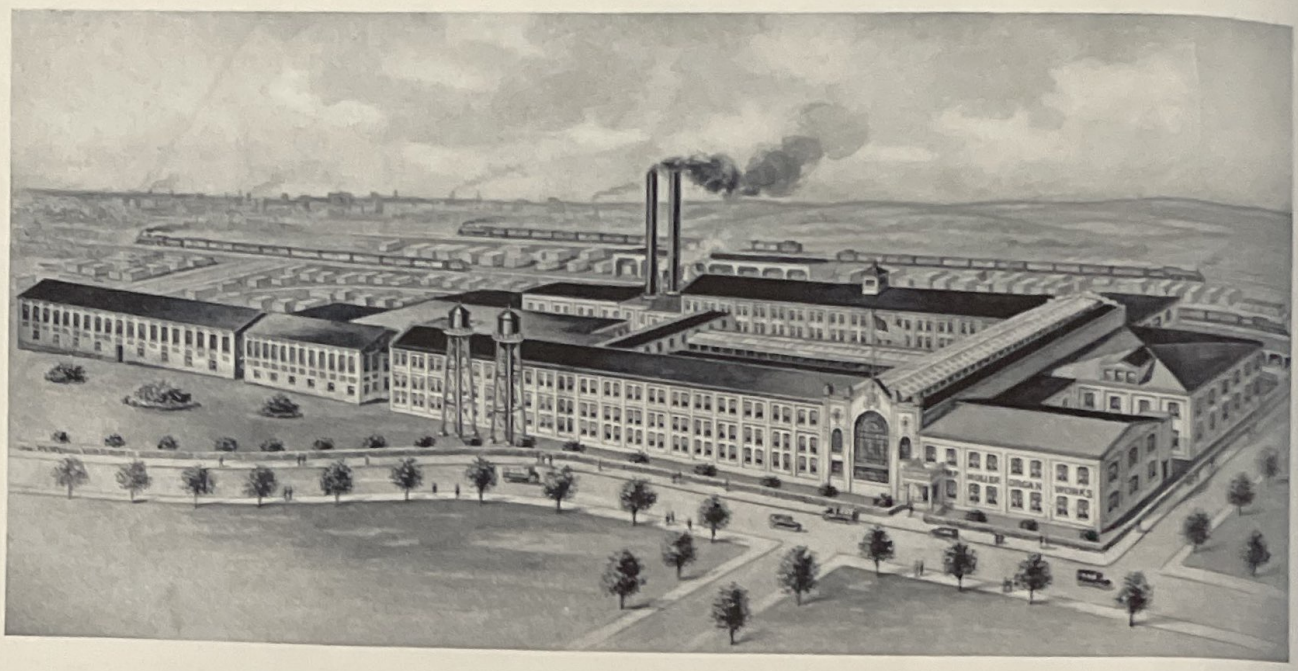
Since the first introduction of the Möller "Artiste," it has been acclaimed by leading musicians everywhere as definitely outstanding in the rendition of the best of instrumental music, and hundreds are now in constant use in schools to assist in instruction of musical appreciation; in private homes, in large auditoriums, in funeral homes, in hotels, etc., where one may listen to the sublimity of a Beethoven symphony, the delicacy of a Schubert serenade reproduced or the majesty of a Bach fugue on the "Artiste" with masterly skill, even as a renowned artist might interpret the same composition.

The Möller "Artiste" is enjoyed in many prominent institutions. In the Waldorf-Astoria Hotel in New York City, one will be found with the large 4-manual organ in the grand ballroom and another with the 3-manual organ in the Perroquet Suite. The Philadelphia Convention Hall, the Larkin Auditorium in Buffalo, the famous Greenbriar Hotel at White Sulphur Springs in West Virginia, the Edgewater Beach Hotel in Chicago and many others regard their Möller "Artistes" as decided assets. The "Artiste" is entirely automatic in its performance, including all registrations, expression controls, etc., and requires no attention other than placing the records.

Our large library of recordings are musical interpretations of many famous organists and musicians. Many are exact reproductions of the playing of noted and outstanding American organists; others were developed by an exclusive interpretive process evolved after years of study. They herald a new chapter in the use of the infinite tonal resources of the organ. These recordings are not only faithful reproductions of the artist's finest interpretations; they bring to life his vitality . . . they re-create his genius for *your* living enjoyment.

Every Möller "Artiste" is specially built for the organ to which it is attached, and all recordings are registrated for that particular instrument. Whether it is used with the smallest 2-manual or the largest 4-manual organ, every resource of the instrument is available and is used in the recordings. It is truly the master triumph of man's ingenuity over the artificiality of ordinary mechanical musical interpretations.

The "Artiste" can be used with organs already built which have electro-pneumatic action. It is built into a separate cabinet, or console desk, and may be placed in a location remote from the organ.



EXTERIOR VIEW OF FACTORY

INVITATION TO THE PUBLIC

We solicit correspondence on all matters concerning Pipe Organs and their planning, either musically or architecturally.

Furthermore, we extend a cordial invitation to all persons, whether interested or not in organs, to visit our extensive plant in Hagerstown, Maryland. Here may be seen under construction every part of a Möller instrument; and here, also, may be heard the large Möller "ARTISTE" reproducing organ in our studios.

There are no concealed manufacturing processes in our plant. A tour, beginning with the dry-kiln process and taking in all the departments, including the pipe voicing, assembly and testing rooms, gives the visitor a clear insight into what is required to build an organ sufficiently meritorious to warrant the name of "Möller."

We have hundreds of visitors each year, and arrange to have them escorted through the plant by guides capable of explaining the various operations. The keen interest invariably displayed by these guests leads us to believe that you, too, will enjoy such a visit.

M. P. Möller, Jr.

President.

M. P. MÖLLER, Inc.
Hagerstown : Maryland : U.S.A.