

A COMPLETE ORCHESTRA AT THE
COMMAND OF ONE PERSON.

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The Home of all that is best in
Motion Picture Apparatus.

Here you may hear the "Cinfonium" daily,
from 10 a.m. to 6 p.m. It is just a minute
or two from Trafalgar Square, quite close
to the National Portrait Gallery. - - -

THE "CINFONIUM" ✻ ORCHESTRAL GRAND

IT will be admitted by all that an appropriate musical accompaniment adds greatly to the charm of the Picture Programme. The musical possibilities of the piano are limited; piano and organ involve either a break when changing from one instrument to the other or wages to two performers, to say nothing of troublesome rehearsals. The orchestra is an increased expense and is not by any means absolutely successful in interpreting pictures.

Music a Necessity.

The musical accompaniment, besides adding to the charm of the entertainment, is a welcome relief from the strained silence without music, or the deadly repetition of merely mechanical instruments. In fact, music is a necessity in the modern show. But as hinted above, it has not been easy to decide what to provide.

The Problem Solved.

The Picture Theatre Manager is therefore confronted with a very knotty problem; to provide at a minimum expense a really adequate musical accompaniment. The problem is solved by the CINFONIUM ORCHESTRAL GRAND which combines in one case—only a few inches larger than an ordinary piano—piano, organ, zither, harp, banjo, bells, flute, etc. The whole of these instruments are under the control of one performer.

The instrument can be mastered in half-an-hour and the various changes instantaneously made. Its wonderful capabilities are supported by the purity and richness of the tone which ensures the highest gratification to even a trained ear. It is no exaggeration to state that this instrument is undoubtedly the greatest boon which has ever been offered to the Picture Theatre Manager. Every Manager who is keen on making his show bright and attractive should make a point of hearing the CINFONIUM ORCHESTRAL GRAND which is demonstrated at 11 Charing Cross Road, W.C., daily between 10 a.m. and 6 p.m.

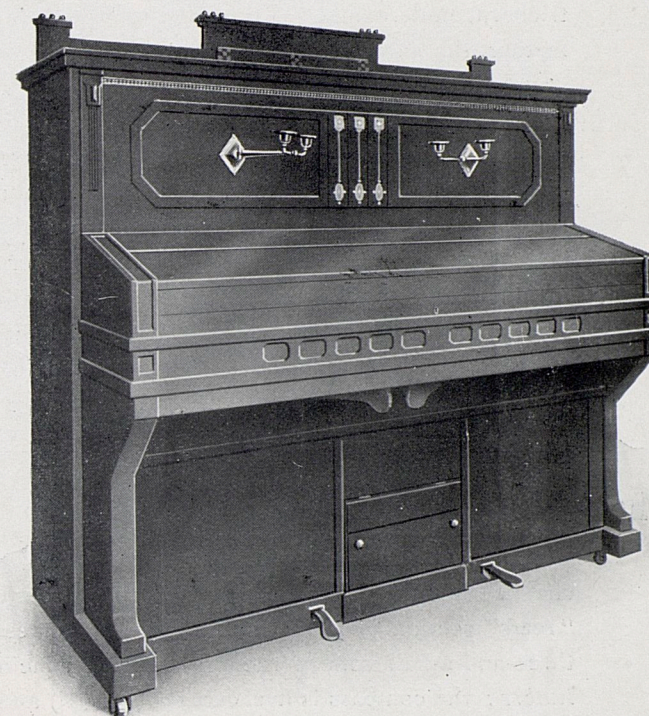
Description of "Cinfonyum."

The case is of a very solid and handsome design and as the following measurements will show, takes only a few inches more space than the ordinary upright grand pianoforte.

DIMENSIONS.

	<i>feet</i>	<i>ins.</i>
Full height (including gallery) ...	4	10
Full height (without gallery)...	4	5
Depth and length of top... ..	5	x 16
Depth of end measuring from key- board to back	2	1
Length	4	8

The front is of attractive design, consisting of dull polished walnut panels with artistic beading and delicately toned marquetric work, heavy brass double sconces of an entirely new pattern. These sconces are specially adaptable for shaded orchestra lights, or ornamental electric shades. The entire case is of dull polished walnut, the general view of the instrument is imposing and in excellent taste.



EXTERIOR VIEW OF THE "CINFONYUM"
ORCHESTRAL GRAND CLOSED.

The Pianoforte.

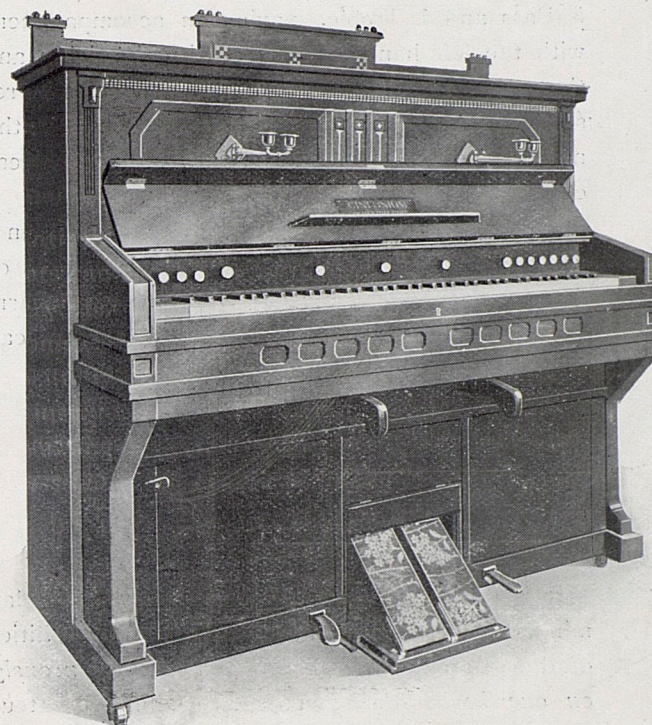
In this portion of the "Cinfonium," no expense or trouble have been spared, and we claim to have produced a piano comparable with the finest horizontal grand, both in quality and volume. Full compass and extra heavy iron frame, full trichord, underdamper action, of the finest manufacture, the same length of string as a horizontal grand is used, as the instrument is overstrung. The keys are of highly finished ivory. The general workmanship and finish combine to give an instrument of the highest quality. The tone is exceptionally rich and brilliant; being specially constructed for large halls, it has resonant carrying properties invaluable for the accomplishment of its work. The touch is delicately light and quite delightful. It is fitted with the usual sustaining pedal (commonly known as loud pedal), also a half blow pedal (or soft pedal) to reduce the sound.

The Organ.

Many very beautiful soft effects and marvellous changes of tone-colour are to be obtained from the "reed" section of the "Cinfonium." It possesses three-and-a-half sets of reeds of strikingly mellow *timbre*; the compass is five octaves (F to F) and is of course played from the same keyboard as the piano. It is fitted with extra large heavy bellows, operated by foot pedals. There are two knee swells, the right one is the swell or crescendo (to which reference is made later). The left brings on the full organ. It possesses 10 stops, which are as follows:—

BASS.—Viola Dolce, Viola, Horn Echo, Diapason, and Aeolian Harp.

TREBLE.—Seraphone, Flute, Flauto Dolce, Melodia, and Vox Celeste.



GENERAL VIEW OF THE "CINFONIUM"
ORCHESTRAL GRAND.

**THE PRICE OF THE INSTRUMENT
COMPLETE IS £95.**

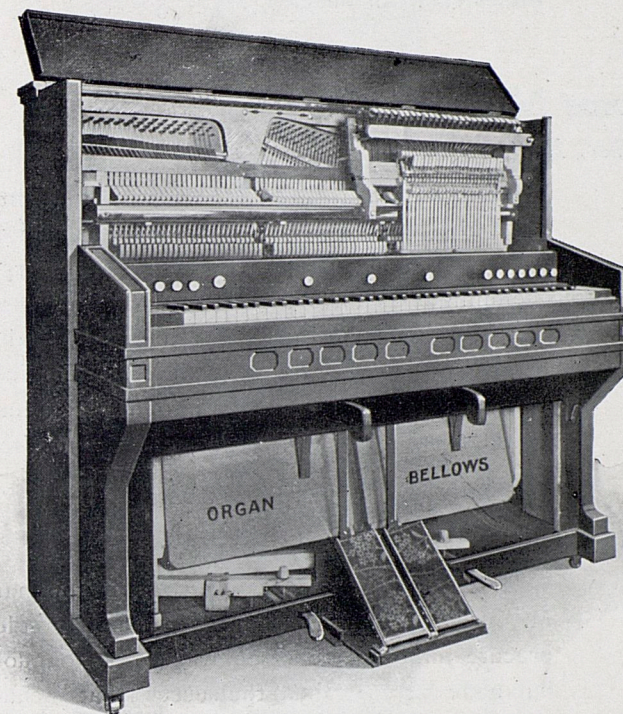
The Organ—contd.

By a judicious manipulation of these registers such instruments as the flute, viola, violin and violincello can be closely imitated. To give only *one* example out of scores, let the player draw out 5 Bass and 1 Treble, playing an accompaniment with the left hand and a solo with the right; and the result is a solo of beautiful tone closely resembling a violin or 'cello, accompanied by the mystic sound-waves of the Aeolian harp. These effects can be multiplied *ad infinitum*.

The effect of the full organ is quite striking, and, used as an accompaniment to sacred pictures or dramas, it supplies a musical colouring and charm no up-to-date manager of a Picture Theatre can afford to be without.

Organ and Piano combined.

It is difficult to find words to convey to the lay mind, the wonderful and almost endless possibilities of the pianoforte and organ *played simultaneously on one keyboard*. Even the ordinary amateur musician would find it absorbing, but the professional man would be positively fascinated. It is almost impossible to get two persons—one at the organ and the other at the piano—who are so closely in sympathy as to synchronize accurately; but in the case of the "Cinfonium" the one player is doing the whole combination. The ordinary musician can manipulate the "Cinfonium" with the greatest ease, and can become quite conversant with the instrument within half-an-hour. He will be able to make the pianoforte ring out above the organ, or the organ to swell above the pianoforte,



THE INTERIOR MECHANISM OF THE "CINFONIUM"
ORCHESTRAL GRAND.

Organ and Piano combined—contd.

introduce a charming harp effect, to a melodius bell solo, or countless other musical effects. Whether the music being rendered is a triumphal march, or a slow largo, the combination of the two instruments is strikingly majestic and arrests the attention of the listeners immediately.

Some Musical Effects,

Zither, Banjo, Guitar, &c.

By means of a specially designed and entirely original piece of mechanism these instruments can be reproduced on the "Cinfonyum" to the very life. This unique arrangement extends the full compass of the pianoforte keyboard, and is so skilfully arranged that the music of the plectrum instruments named above can be reproduced, graduating from the softest *pianissimo* to the louder *fortissimo*.

Mandoline Effect.

This is obtained by drawing centre stop marked M. There have been many attempts made to procure an exact representation of a mandoline, but none have attained the success that is claimed for the "Cinfonyum." This is particularly effective when the guitar accompaniment is introduced.

Glockenspiel

(Bells).

A charming effect is supplied by this attachment, it consists of two full octaves (chromatic) of bell effects (F to F) produced by specially designed steel plates, fixed to patent sound boxes. The softest touch on the steel plate gives off a beautiful

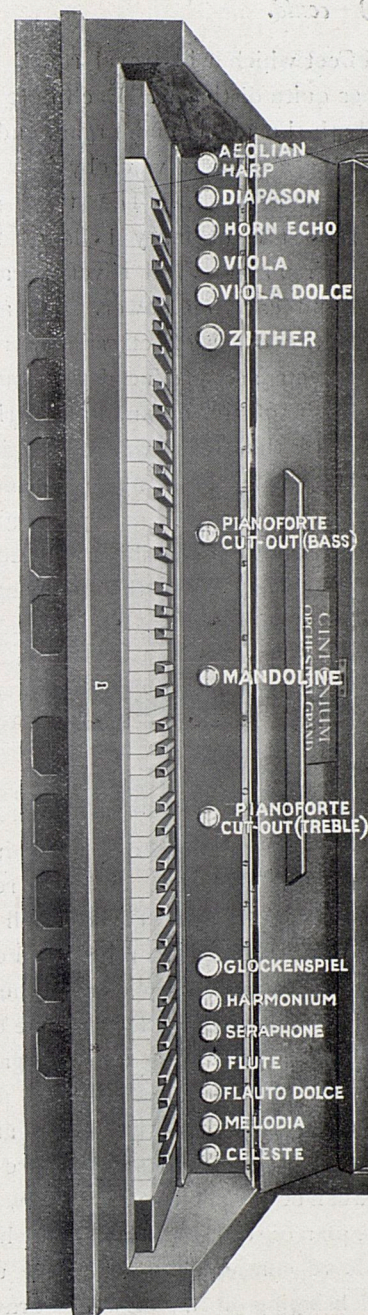


ILLUSTRATION SHOWING KEYBOARD AND CONTROLLING STOPS.

Glockenspiel (Bells)—contd.

echoing effect which will travel round the largest of buildings quite distinctly. Each note is specially tuned to both the piano and organ, and the metal has undergone a process whereby it is unaffected by climatic conditions. The tone is entirely different from the ordinary bells or tubes. It has a clear ring, a pure, full, silvery peal, of great resonance and carrying power. It can be used with any of the other effects singly, or combined. The best effects are produced by coupling bells with either pianoforte, organ, harp, strings, or as an addition to the full power of the instrument. The sound is capable of being graduated from the softest to the loudest. A manipulator with judgment can produce effects which will enchant the audience and give delight to the most fastidious ear.

How to Use the "Cinfonyum" Orchestral Grand.

It can be mastered in half-an-hour.

The player seated at the "Cinfonyum" finds before him one keyboard, and 16 registers or draw-stops; from this one keyboard all the astonishing effects and changes can be obtained. When all registers are closed, the player has the pianoforte alone, with which of course he uses the celeste and sustaining pedals. To bring on the organ *with* the pianoforte use the organ pedals, and press home left knee swell; this gives the full organ with the pianoforte. Should it be desired to use the organ alone; this can be done in two ways; draw registers B and C (see plan of register on page 13) which cut out the pianoforte completely, then either use the left knee swell bringing on full organ, or draw H, using

Plan of Registers.

DRAW STOPS.

- | | |
|---|------------------------------|
| 5 | Vox Celestes. |
| 4 | Melodia. |
| 3 | Flauto Dolce. |
| 2 | Flute. |
| 1 | Seraphone. |
| H | Harmonium. |
| G | Glockenspiel. |
| C | Pianoforte Cut-out (Treble). |
| A | Mandoline. |
| B | Pianoforte Cut-out (Bass). |
| Z | Zither. |
| 1 | Viola Dolce. |
| 2 | Viola. |
| 3 | Horn Echo. |
| 4 | Diapason. |
| 5 | Aeolian Harp. |

BASS.

Right Knee Swell.

Crescendo for Organ and Sustaining Pedal for Pianoforte.

Left Knee Swell.

Full Organ.

How to use the "Cinfunium"

Orchestral Grand—contd. - -

the organ registers individually to obtain the effect desired. The register B cuts out the pianoforte from middle C downwards; C cuts out the pianoforte from middle C upwards. It is quite impossible in the space at our disposal to give any adequate idea of all the wonderful musical effects to be obtained by a manipulation of B and C in conjunction with the organ registers 1 to 5, treble and bass.

The effect of plectrum string instruments is obtained on the pianoforte portion by drawing Z. By using the celeste (or soft pedal) the guitar is faithfully reproduced; the same combination will give the player the banjo effect when he releases the celeste pedal and plays *staccato*. These string-instrument effects can be supported by the organ if desired; any of the aforesaid instruments can be made to stand out boldly in tone as compared with the organ, or vice versa, this effect has a striking originality.

The glockenspiel or bells can be used in the same way—either with the pianoforte, or organ and pianoforte—by drawing stop G; this effect gives a beautifully silvery finish to the *ensemble*.

These meagre instructions only convey how the "Cinfunium" is arranged. The musician with a few grains of adaptability will very soon discover for himself innumerable other charming effects available at his pleasure. This complete adaptability to the tastes of the performer is one of the most useful and important features of the "Cinfunium."

Tuning and General Upkeep.

The tuning of the "Cinfunium" is really easier than the tuning of an ordinary pianoforte, for the reason that the tuner has the organ as his first pitch, and can always refer to the organ for general guidance. Any ordinary practical tuner, will find it simplicity itself. With the exception of the glockenspiel, there is no mechanism interfering with the free access to the wrest pins. The glockenspiel is easily removed by withdrawing two screws at each end and centre screw connecting stop. The organ, as is well-known, may not need attention once in ten years.

A Special Cover for the "Cinfunium."

Bearing in mind the great change of temperature usually experienced in the Picture Theatres, a special cover has been constructed to shield the instrument when not in use. The atmosphere of these Theatres is, generally speaking, not at 11 p.m. what it was at 11 a.m. This cover is of waterproof rubber cloth, swansdown lined, leather lined corners. Its use will prevent the "Cinfunium" from suffering from any of these changes, and will keep any dampness out.

The price is only 17/6.

An Expert Opinion.

"Our musical critic, who witnessed a demonstration of this marvellous piece of mechanism was more than charmed with the performance given, and admitted that it fully justified all the claims made on its behalf. It is, in fact, the very thing that the picture showman has long been wanting, and should do much to secure for music not relegation to the category of an auxiliary of, and something subservient to, the picture, but the right to designation as a natural corollary and adjunct of the moving picture. What the photograph conveys to the eyes of onlookers, the music, by the aid of the "Cinphonium," is capable of impressing through the ear. It is admitted, an ordinary piano is only a cheap makeshift for Electric Theatres, the least pretentious of music halls possessing a small orchestra, yet many handsome Electric Theatres of large seating capacity still rely on a piano. It is to these the new instrument should make an immediate appeal. It is not the purpose of this notice to convey to the reader exactly how it is done, but rather to stimulate curiosity and cause further investigation by those interested, for we are convinced that investigation will lead to purchase. The structure of the instrument is all that can be desired. Enclosed in a massive walnut case is contained a full compass high-class piano of exceptional volume, and an organ with three and a half sets of reeds, giving vox celeste, melodia, flute, seraphone, and aeol harp, together with two octaves of chromatic resonating celestes.

It is, of a truth, the Marvel of the Age, for at one initial expense, it enables the showman to instal an instrument which at the sweet will of the player charms his audiences with piano, organ, harp, guitar, mandoline, zither, banjo and celeste music. Nor is he confined to playing, so to speak, on one instrument at the time. With his left hand he may be pouring forth the mellowed notes of the Church organ, or of a high-class toned piano, whilst with his right he is discoursing melody on the piano and celeste, or harp and celeste, or whatever combination he may think best suited to the picture."

The Kinematograph and Lantern Weekly.

