SCHIMMEL
PIANOS

Schimmel Konzert

Grand and Upright Pianos 2017

EACH NOTE
A CONCERT EXPERIENCE

Since 1885, it has been our passion to employ our artistic craftsmanship and knowledge to enable uncounted people, famous, well-known and unknown, to achieve their keys to happiness.

Schimmel, das sind Instrumente
mit Persönlichkeit

Gesa Lücker
(Professor of piano at the University for Music and Dance Cologne, Germany, Concert Pianist)

‘Schimmel instruments possess personality.’

LIST OF

GRAND AND UPRIGHT PIANO MODEL SERIES

Grand Pianos

Series	Model	L (inch) | L x H x W (cm)	Weight (lbs | kg)	Ebony high gloss	White high gloss	Mahagoni poliert	Seite
K 280	Tradition	9' 2" | 280 x 102 x 154	1179 | 535	■	–	–	8
K 256	Tradition	8' 4" | 256 x 102 x 154	1067 | 484	■	–	–	11
K 230	Tradition	7' 6" | 230 x 102 x 154	957 | 434	■	–	–	13
K 219	Tradition	7' 2" | 219 x 102 x 154	913 | 414	■	■	■	15
K 195	Tradition	6' 4" | 195 x 102 x 154	829 | 376	■	■	■	17
K 175	Tradition	5' 7" | 175 x 102 x 154	778 | 353	■	■	■	19

Upright Pianos

Series	Model	H (inch) | H x W x D (cm)	Weight (lbs | kg)	Ebony high gloss	White high gloss	Mahagoni poliert	Seite
K 132	Tradition	52" | 132 x 149 x 62	580 | 263	■	–	■	20
K 125	Tradition	49" | 125 x 149 x 62	553 | 251	■	–	■	23
K 122	Elegance	48" | 122 x 149 x 62	525 | 238	■	■	–	25

Ebony high gloss

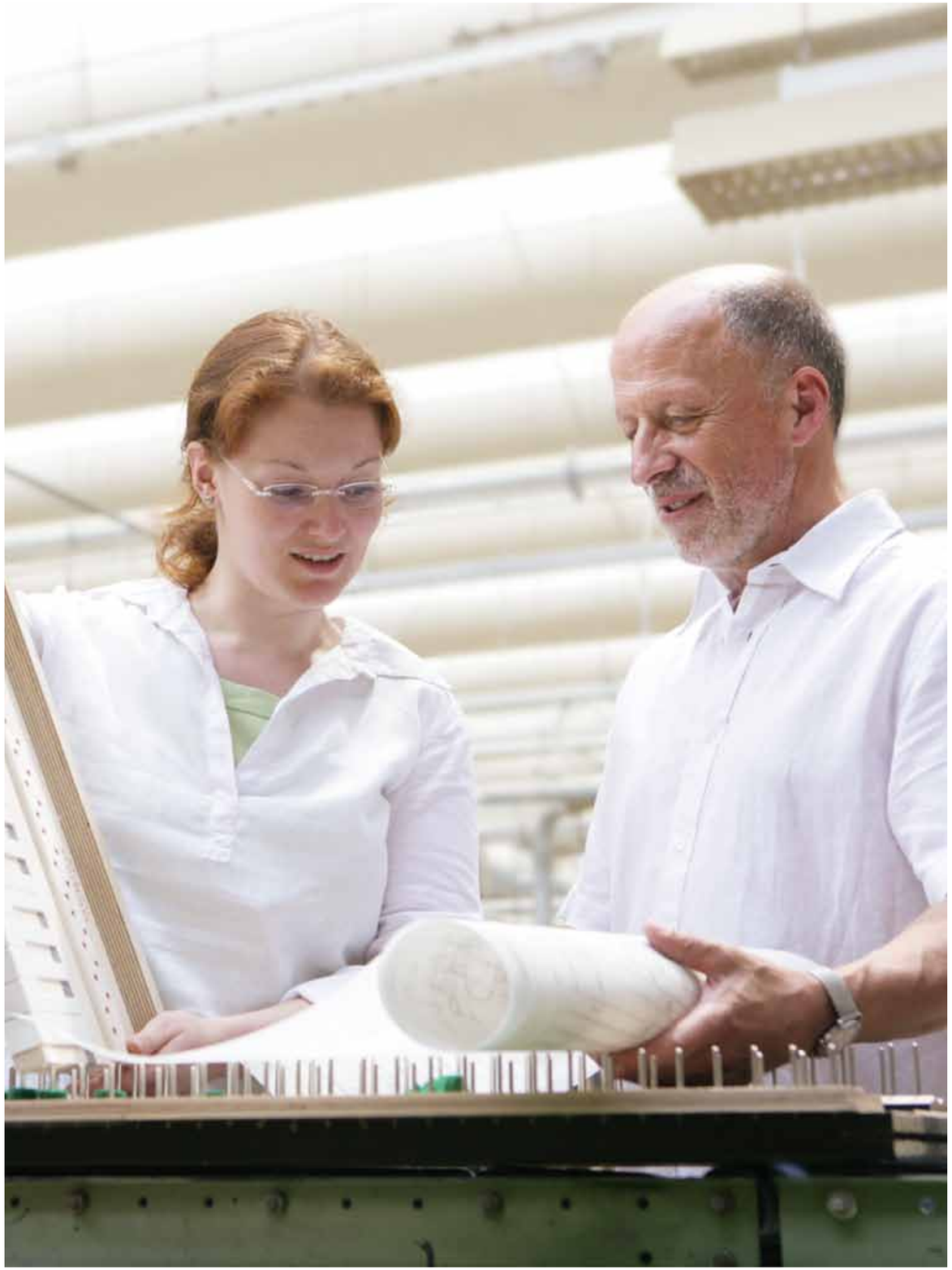
White high gloss

Mahagony high gloss

THE GRAND PIANO FOR
GREAT MOMENTS

Accolades from competent sources are balm for the soul for our piano manufacturers. Within the context of the traditional instrument tests carried out by major music periodicals in France, *Le Monde de la Musique** writes the following about the grand piano K 280 Tradition: ‘The entire action [is] particularly pleasant and well-balanced with the necessary dynamics for large-scale virtuoso movements.’ … ‘emphasises the abilities inherent in the instrument to bring across great moments in the romantic repertoire: not over-saturated and here also a fine balance in tonal colour.’

* 09|2006, Yves Guilloux



A CLASS
OF ITS OWN

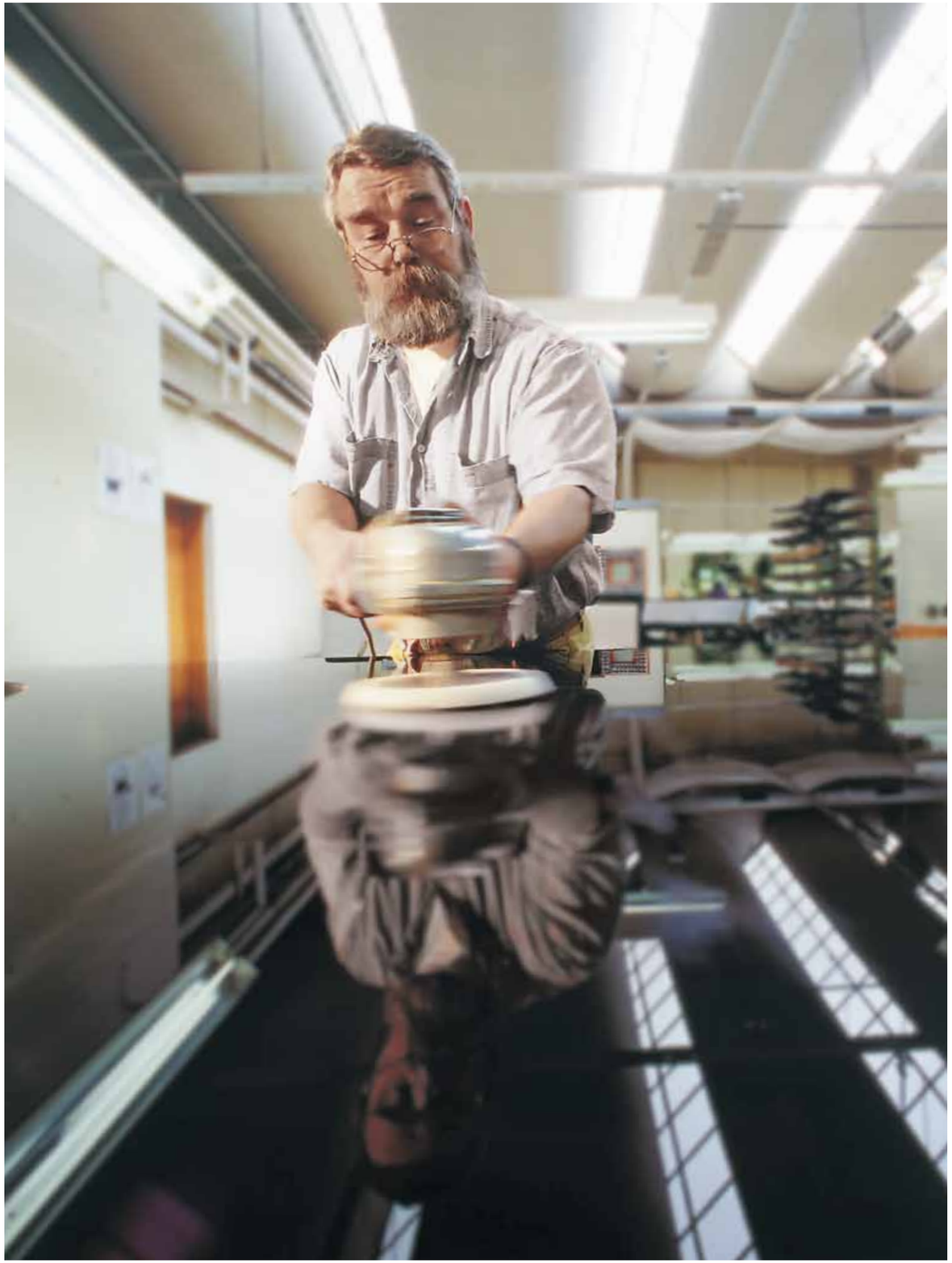
With a compact length of 2.56 metres, the K 256 Tradition is slightly shorter than the traditional 2.70 metre concert grand. The model is however 16 centimetres longer than the wide range of grand pianos available in the 2.40 size. This extra length means greater tonal volume and sonority. This is the perfect alternative model for medium-sized concert halls, churches and for institutional purposes. This model is certainly a class of its own among the larger concert grands.

PERFECT SOUND

Pythagoras of Samos is said to have asserted that ‘Everything is related to numbers’. In ancient times, he experimented on a one-stringed instrument to discover the ratio between notes and numbers. This interrelationship is still relevant today for the constructors at Schimmel: for example, when they calculate and develop the cast-iron plates for specific instruments according to stability and acoustic criteria. Nowadays, they employ high-tech software for this purpose which is also utilised in the aircraft construction industry. The almost 1000 computer-controlled precision bore holes in the sounding body alone guarantee a fitting accuracy to a micronexact degree in the acoustic element of the piano. This is precision work which makes a major contribution to the consummate sound of our upright and grand pianos.

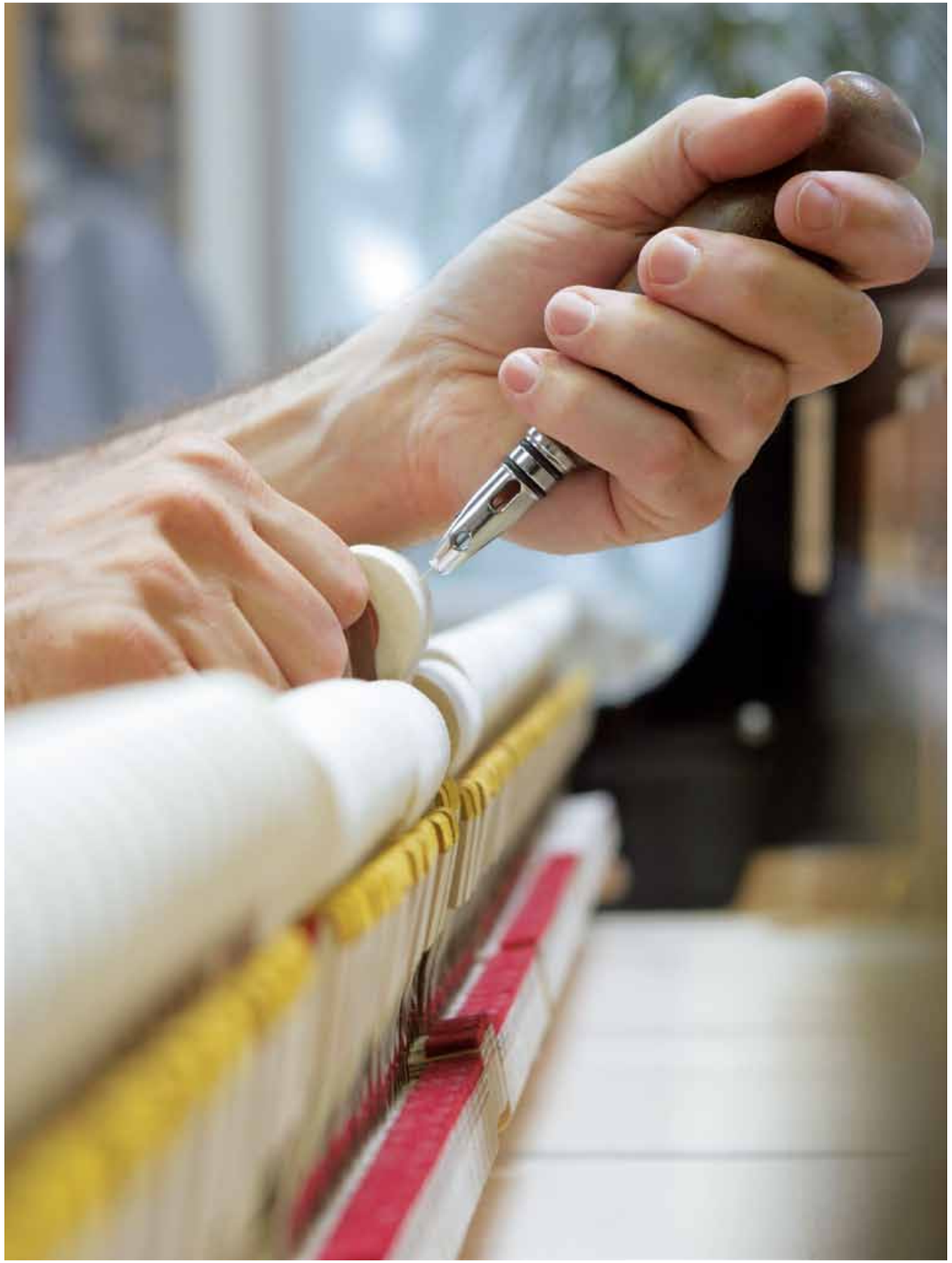
THE FOUNT OF GOOD SOUND

We have to thank Bartolomeo Christofori who invented the hammer technique in 1700 which heralded the birth of the pianoforte. Ever since, piano makers have been searching for the perfect hammer-head for a consummate sound. At Schimmel, the characteristics of the hammer-head felts which have an influence on the composition of the tone are examined meticulously. The density and weight of the felt, its tension and simultaneous flexibility, the type of wool utilised and how this wool is processed, the correct way of cutting the felt and the way in which it is moulded: these aspects are all vital to ensure that our hammerheads transfer the energy of the player's touch to the resonating strings in an optimum manner. The felt manufacture is undertaken according to a traditional process which is more time-consuming than modern industrial felt manufacture, but is the sole method to ensure delivery of premium-quality felt for our instruments.



BRILLIANT FINISH

For many people, thirteen is a mystical number. This number certainly provides Schimmel instruments with a magic gloss. This is because we utilise a traditional piano varnish which is applied in thirteen work phases with around one and a half kilogram per square metre and is primarily further processed by hand to produce high gloss. This is how we produce the unique gloss and the special depth effect which are so characteristic for our instruments.



IN A WORLD OF WONDERFUL
TONAL COLOURS

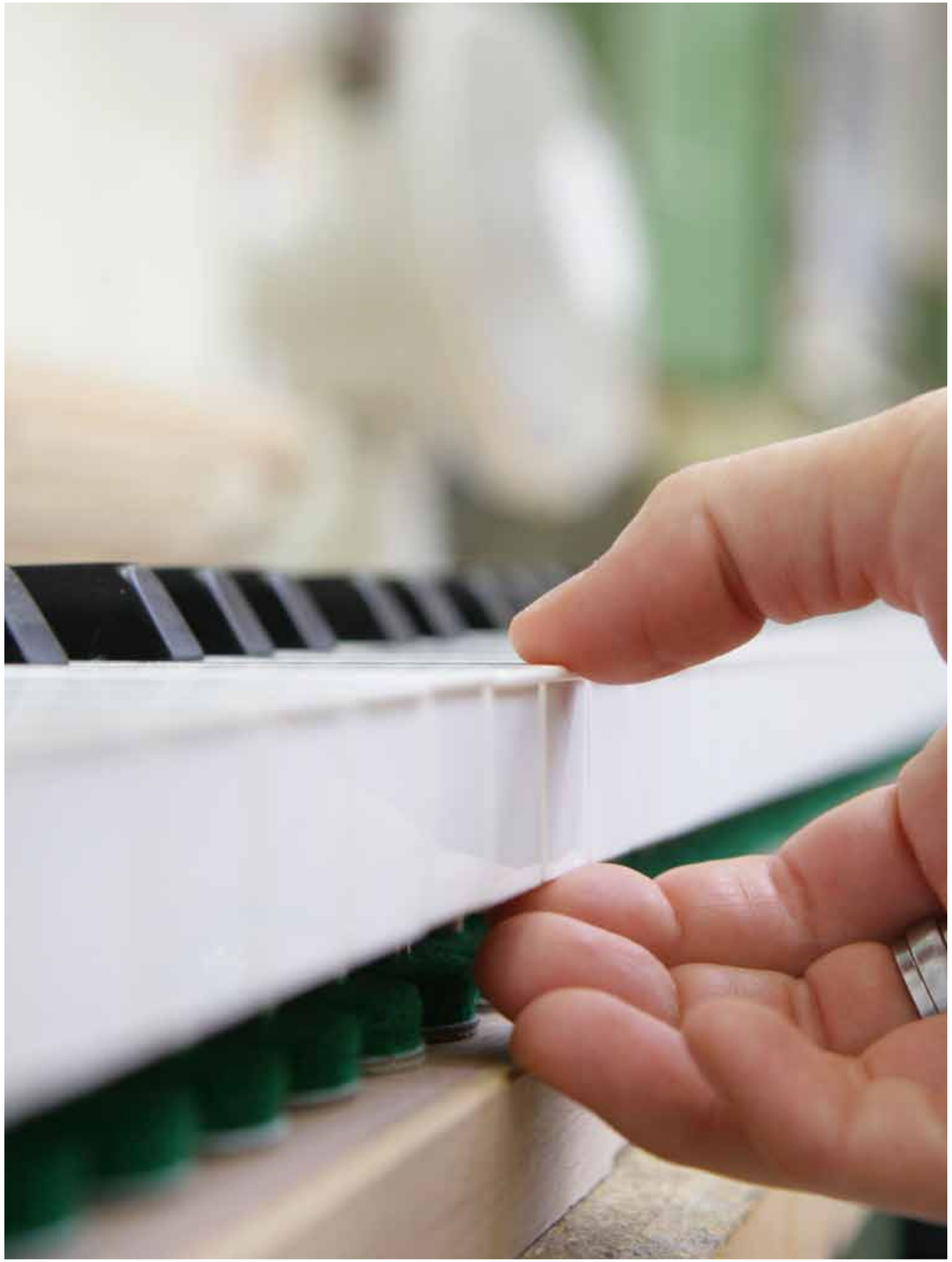
What sounds like a pedantic obsession with detail is the basis of rich tonal worlds for the piano experts at Schimmel: all 88 hammer-heads of each upright and grand piano are pricked with voicing needles several ten thousand times by hand in a painstaking process to form the versatile tonal colouring of our instruments. The voicer utilises his finely tuned manual dexterity to give the felt its elasticity and thereby provide each instrument with an optimum tone quality. This requires a rigorously highly-trained ear and great sensitivity for the finest tonal nuances. This is how the Schimmel craftsmen breathe life into the soul of our instruments.

PERFECTION MEETS AESTHETICS

We interpret tradition with a contemporary slant as illustrated by the K 132 Tradtion which is inimitable in its combination of the traditions of German artisan piano manufacture, innovative construction and contemporary design. This is perfection and aesthetics which will continue to enchant future generations.

SELECTION FOR A FIRST-CLASS TONE

Patience is the mother of quality. Sometimes, 300 years of patience are necessary. This is the age of some of our mountain spruce wood which is utilised for the manufacture of the soundboards. This wood is cultivated in high mountainous areas under most difficult conditions. Only a minimal percentage of the wood produced, exclusively resonance wood, can be considered for the manufacture of our soundboards. The very best quality is a vital factor as the soundboards are the heart of our instruments: their vibration properties and stability are of decisive importance for the beautiful tone of our upright and grand pianos. Only our stringent selection process can guarantee the tonal richness, extremely long speaking length of the notes and excellent durability of Schimmel instruments.



MODERN
NOBLE AND TIMELESS

The creativity with which the specialist journalists of musical periodicals describe our grand and upright pianos in the instrument tests in France is a pleasure in its own right. The periodical *Le Monde de la Musique** describes the piano K 122 Elegance as follows: 'The excellent action with its well-adjusted and not over-heavy after touch point immediately generates a seldom experienced degree of confidence. The most favourable aspect is however undoubtedly the very fine structure of the tonal balance which comes into its own through the outstanding controllable dynamic level and which transforms the piano into an equally refined and precise but also roundtoned and singing instrument. It is rare for so many qualities to be concentrated in one piano ...'

* 09 | 2006, Yves Guilloux

Otto Wolters *(German Jazz-Pianist and first German Jazz Professor)*

‘It is only possible to perform excellent work with excellent tools.
Thanks for many concerts on Schimmel instruments.’

FOUR GENERATIONS – ONE PASSION

1885

Success demands courage and passion. These qualities were demonstrated by Wilhelm Schimmel, the founder of our company. Shortly after the completion of his training as a piano manufacturer, he established his own workshop in Leipzig and produced his first piano the beginning of 1885. His instruments were impressive for their advanced technique, excellent tone and contemporary form. Both he and his slogan ‘Quality will prevail’ were proved right by his success.

Leipzig, 1896

In the 1930s Wilhelm A. Schimmel set new design-impulses with the small upright without back posts

1927

his son Wilhelm Arno Schimmel took over the management of the company and relocated the site to Braunschweig (Brunswick) where he developed one of the major innovations of the 1930s: a small piano without backposts with a newly designed action and a unique tonal character. The family firm continued to flourish: by the end of the 1950s, Schimmel instruments were the most frequently purchased pianos produced in Germany and were sent all round the world.

Wilhelm Schimmel
1885 – 1927

Wilhelm A. Schimmel
1927 – 1961

Nikolaus W. Schimmel
1961 – 2003

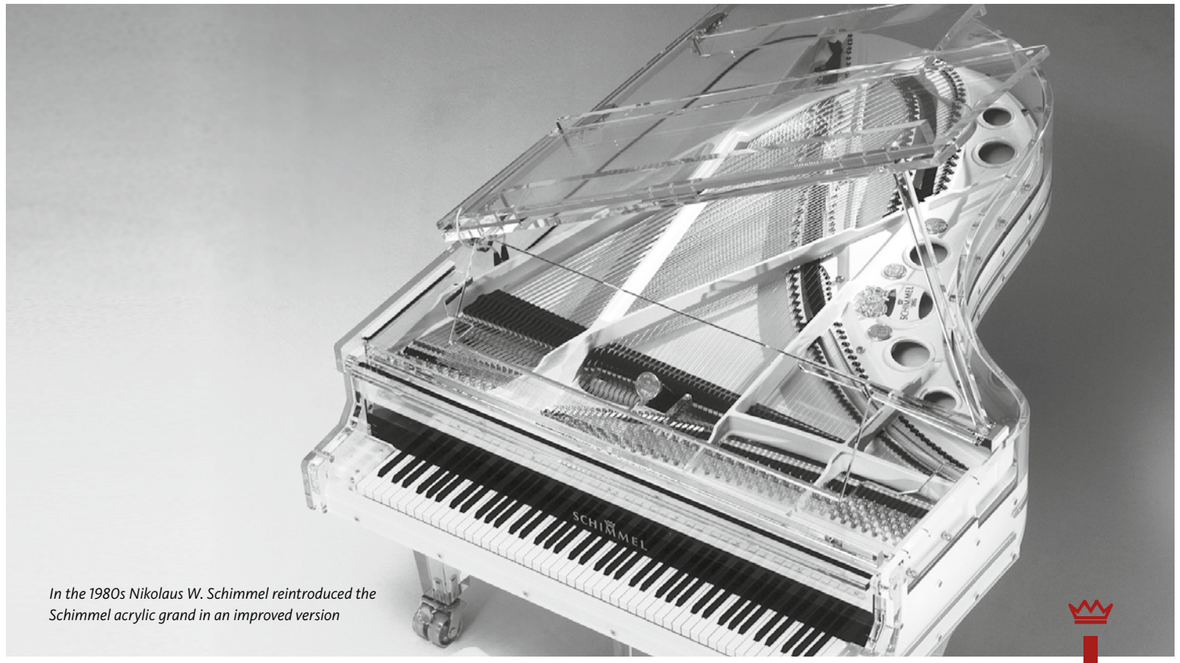
Hannes M. Schimmel-Vogel
2003 – today

1961

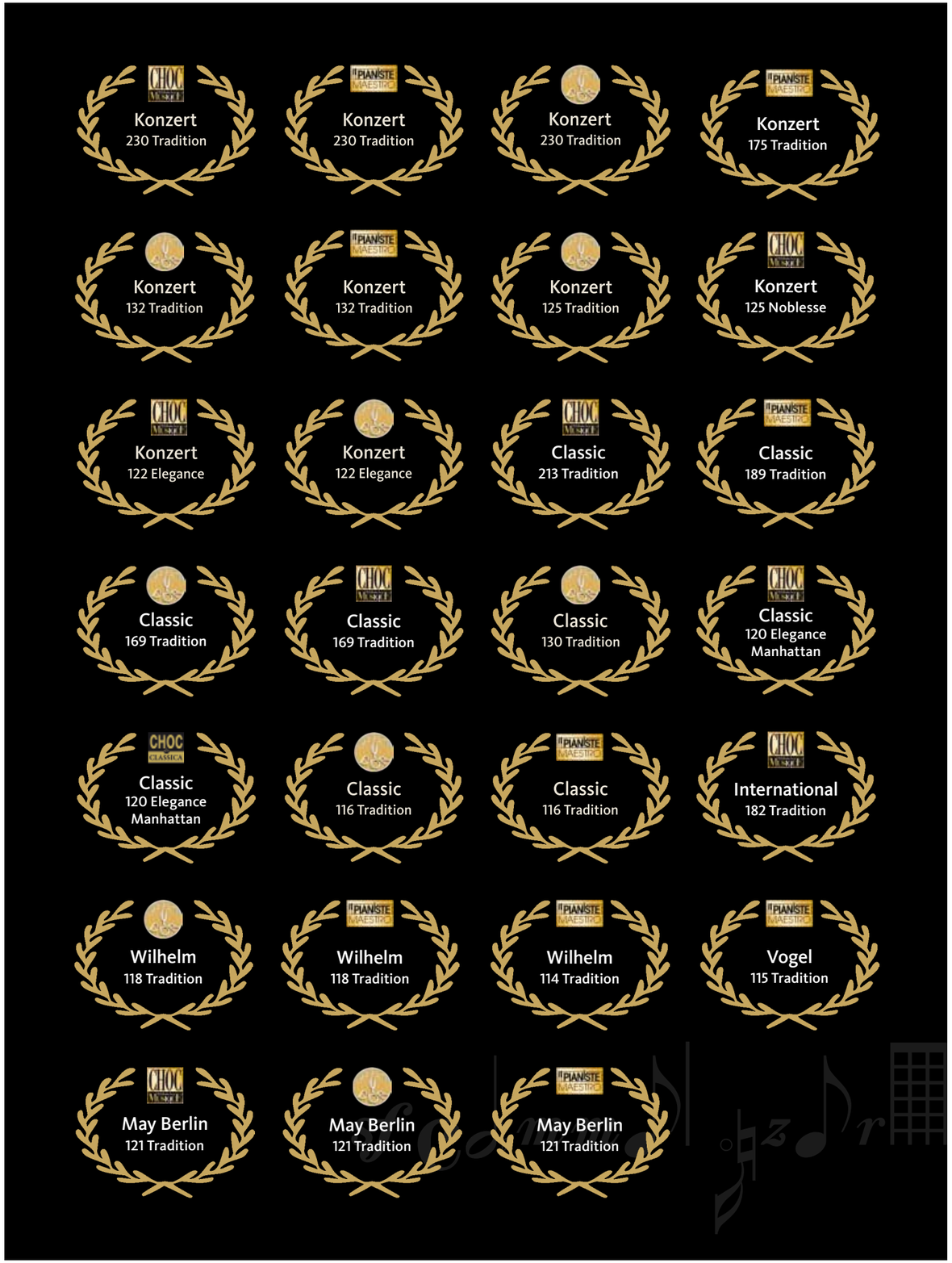
Nikolaus Wilhelm Schimmel became head of the company and focused on the continuity of the firm's expansion in the third generation. Increasing sales volume necessitated the construction of a new company site. Schimmel became the bestselling German piano, which is still true today. The glass grand piano, invented in 1951, is now becoming a cult object. Special areas such as research and development were extended and intensified. Alongside the Schimmel Classic line, the company developed the Schimmel Konzert line over a period of approx. 20 years, thereby consolidating the company's leading position in the market.

2003

Nikolaus Wilhelm Schimmel passed on the management of the company to his son in law Hannes Schimmel-Vogel. In adherence to the founding slogan 'Quality will prevail', he completed the product spectrum with additional models in the Konzert Line and the conceptual design of a wide-ranging, extended Schimmel brand family. In the 21st century Schimmel became the most highly awarded German piano – not only for sound and touch, but also for their timeless and tasteful casework designs. This courage in innovation and the passion for piano manufacture will also characterize the future development of the family firm and guarantee the excellent quality of our grand and upright pianos.



In the 1980s Nikolaus W. Schimmel reintroduced the Schimmel acrylic grand in an improved version



SCHIMMEL – THE MOST

HIGHLY AWARDED

GERMAN PIANO

Our grand and upright pianos have participated in international instrument tests since 1988 and were repeatedly able to bring home top marks. The numerous awards profice proof that the quality of Schimmel instruments is universally acclaimed by experts. For this reason we are exceptionally proud that our grand pianos receive good marks in the traditional instrument tests carried out by the major musical periodicals in France. *Le Monde de la Musique** wrote the following about the C 169 Tradition: 'Its attractive, natural note lengths combined with a velvety and warm construction of tonal colours are suitable for the widest range of repertoire … It stands out as a grand piano with noble character: the greatest care in its manufacture and its richness in tonal colouring predestine the instrument for musicians.' *The periodical Pianiste*** describes the C 189 Tradition: 'A grand piano which is suitable for all musical styles and can be adapted for a variety of different situations thanks to its excellent tonal vibrancy.'. 'This piano is theatrical.' is the verdict of the periodical *Diapason****, writing about the K 132 Tradition model. 'The homogeneity of all registers is faultless. The feeling of touch allows all performing intentions to be fully expressed and displays no weak points … This is an authentic piano from the good old days: the type of instrument which was formerly bought for life.'

* 05 | 2001, Yves Guilloux
** 10 | 2004, Mathieu Papadiamandis
*** 09 | 2002, Thierry Faradji

MADE IN

BRAUNSCHWEIG – GERMANY

Products made in Germany have an excellent international reputation. This is because German products, like Schimmel upright and grand pianos, stand for the art of engineering as well as innovation, design, craftsmanship and, of course, reliability – in short, quality that people trust in worldwide. Unfortunately, there are some Piano brands which misleadingly label themselves with 'German Design', 'German Technology' or have chosen Germanic names. This creates a false impression that these instruments have been produced in Germany, which can be confusing for customers, as in most cases these copycat products originate from outside the country. As a result the German Piano Manufacturers Association (BVK) and the German Chamber Network of Commerce have developed a certificate for manufacturers to use so that customers can easily identify products that are genuinely produced in Germany. There is a strict criteria for manufacturers to meet which then results in 'Made in Germany' certification. This certificate is then verified every two years to ensure these standards are consistently maintained. This certificate allows potential customers the reassurance that they are investing in a piano which truly encapsulates the prestige of a German product. Schimmel is proud to be one of the few manufacturers who have received the 'Made in Germany' certification for their pianos – a product that was and still is made in Braunschweig | Germany.

In the Schimmel workshop in Braunschweig, instruments of excellent quality are manufactured on the basis of consummate ability and passion. This is also where the most frequently played German-made grand and upright pianos are produced, as Schimmel has made the most substantial contribution to pianos made in Germany during more than 125-year-old tradition. Braunschweig is also the home of our employees and their families. It is their artisan skills and attention to detail which have developed over the decades to form the foundations for the manufacture of state-of-the-art grand and upright pianos providing numerous years of pleasure in music-making. It is this close association with the location of Braunschweig and the guarantee that each individual instrument is created with the greatest care to the highest standards of craftsmanship which we are proudly documenting.

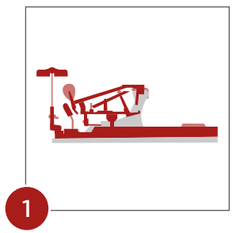
INSTITUTIONS
TRUST IN SCHIMMEL

There are many good reasons why Schimmel instruments have been the best-selling German pianos for decades: For example, there are numerous innovations which provide pianists playing the smaller Schimmel grand pianos with the touch and sound characteristics of a full-size concert grand piano. Other reasons for their popularity are Schimmel's status as the German piano maker with the most awards from the musical press as well as the timeless design of their award-winning cabinetry. Above all, however, is the passion to create flexible, musically inspiring instruments which are built to last. Schimmel pianos are created to support and respond the pianist's demands to make uniquely beautiful and inspirational music.

Bayrische Musikakademie Schloss Alteglofs- Tianjin Conservatory of Music, Beijing heim, Altegolfsheim | Conservatoire à rayonne- ment régional de l'agglomération d'Annecy et des Pays de Savoie, Annecy | Universität Augsburg, Augsburg | The College of the Bahamas, Bahamas | Haus der Geschichte der Bundesrepublik Deutschland, Berlin | Hochschule für Musik Hanns Eisler Berlin, Berlin | Stadthalle Braunschweig, Braunschweig | Bremer Philhar- Boston Ballet, Boston moniker, Bremen | Hochschule für Künste, Bremen | Stadttheater Bremerhaven, Bremerhaven | Conservatoire Royal de Bruxelles, Bruxelles Live Wire Recording Studio, Corona | Konservatorium Cottbus, Cottbus | BAFF Theater Delitzsch, Delitzsch | Conservatoire de Dijon, Dijon | CNI Records, Dinslaken | Stadthalle Ditzingen, Ditzingen | Udalaren Musika Kings College, Cambridge eta Dantza Eskolaren Zuzendaria, Donostia San Sebastian | Landesmusikschule Dresden, Dresden | Hochschule für Musik Carl Maria von Weber, Dresden | Düsseldorfer Schauspielhaus, Düsseldorf | Landestheater Eisenach, Eisenach | Theater Erfurt, Erfurt | Konservatorium von Hassel, Flandern | Niederdeutsche Bühne Flensburg, Flensburg | Hochschule für Musik Freiburg, Freiburg | Stadthalle Gifhorn, Gifhorn | Conser- Hochschule für Musik & Theater, Hannover vatoire Gravelines, Gravelines | Konservatorium Georg Friedrich Händel, Halle | Universität Kassel, Kassel | Hochschule Rhein-Waal, Kleve | Theater Koblenz, Koblenz | Universität Koblenz-Landau, Koblenz-Landau | Kölner Domsingschule, Köln | Hochschule für Musik und Tanz Köln, Köln | Königliches Schloss Wawel, Krakau | Krystallpalast Varieté Leipzig, Leipzig | English National Ballet, London Schauspielhaus Leipzig, Leipzig | Hochschule für Musik und Theater „Felix Men- delssohn Bartholdy" Leipzig, Leipzig | Kabarett Academixer, Leipzig | Capitol Arts Oper Leipzig, Leipzig Alliance, Logan Utah | Royal Academy of Music, London | In Sight Sound – Dan Matthews Recording Studio, Loveland | Royal Guildhall School of Music, London Nothern College of Music, Manchester | Conservatoire de Marseille, Marseille | MBS Studio Melbourne, Melbourne | Monash University, Melbourne | National Trust of Australia, Melbourne | Australian Catholic Univer- sity, Melbourne | Konservatorium Metz, Metz | Roxie Studio, Opéra de Marseille, Marseille Miami | Conservatorio di Monopoli, Monopoli | Bolshoi-Theater, Moskau | Namsos Kulturhuset, Namsos | Conservatoire de Nantes, Nantes | Landesmusikakademie Rheinland-Pfalz, Neuwied | German School of New York, New York | Mercury Records, New York | Motown Records, New York | Mousse Music, New York | Institut für Musik der Hochschule Osnabrück, Osnabrück | Universität Osnabrück, Osnabrück | Conservatoire national supérieur de musique et de danse de Paris, Paris | Disneyland Resort Paris, Paris | Institut Universi- Conservatoire de Paris, Paris taire de Formation des Mâitre, Paris | Conservatorio di Musica, Perugia | Arizona State University, Phoenix | Theater Regensburg, Regensburg | Conservatoire de Rennes, Rennes | Schloss Rundale, Riga | Florida West Coast Symphony, Sarasota | Konservatorium Schwerin, Schwerin | Mecklenburgisches Staatstheater, Schwerin | Changi Airport, Singapore | Kulturpalast „Bumashik" Solikamsk, Solikamsk | Dein Theater Stuttgart, Stuttgart | Conservatorio Di Toronto Symphonic Orchestra, Toronto Musica Di Stato, Trapani | Stadthalle Tuttlingen, Tuttlingen | Universität Vechta, Vechta | Conservatorio di Verona, Verona | Theater im Gewölbe, Weimar | Thüringer Tanz-Akademie, Weimar | Hochschule für Musik „Franz Liszt", Wesel | Kleine Sinfonie, Wesel | Kreismuseum Wewelsburg, Wewelsburg | Landesmusikakademie Niedersachsen, Wolfenbüttel | Tanztheater Pina Bausch, Wuppertal | University of York, York Robert Schumann Konservatorium, Zwickau

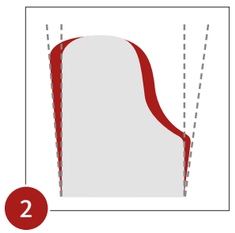
THE UNIQUE SCHIMMEL KONZERT CONCEPT

In the patented Schimmel Konzert Concept, the well-established and ideal construction concepts for the large Konzert grand piano K 280, have been consistently integrated into the smaller model and, where possible, with identical construction. This enables pianists to enjoy the benefits of the outstanding touch and tonal characteristics of a large Konzert grand even when performing on smaller models. This concept and the Schimmel family of sound is unique worldwide.



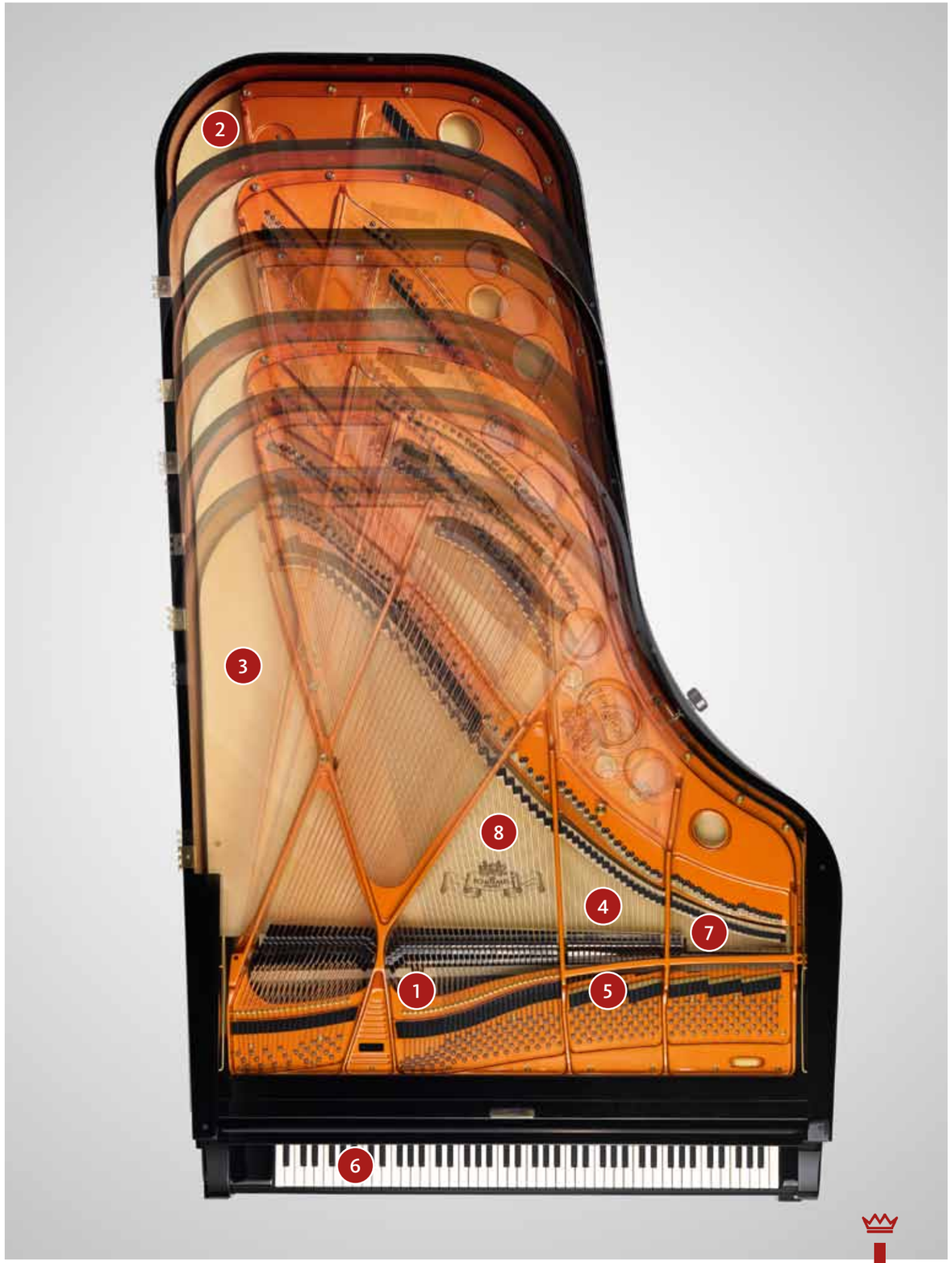
Konzert grand piano action

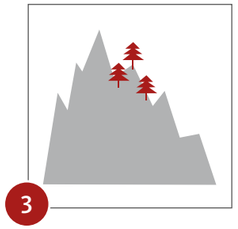
The large keyboard action assembly of the longest grand piano is integrated into the smaller model series, therefore providing optimum leverage ratios which allow the pianist the best possible control over his or her performance. This means that pianists performing on a variety of Schimmel grand piano models can always enjoy the pleasures of playing on a large-scale grand piano and have no need to adapt their performance technique according to different models.



Enlarged soundboard

The dimensions of the soundboard are extraordinarily large in comparison to the length of the instrument: this is due to the extravagant form of our grand pianos in which ideal oscillation zones have space to develop in the soundboard. These zones permit a greater tonal volume and a superior tonal distribution.

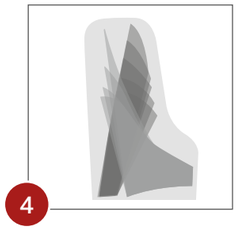




3

The ideal soundboard wood – exclusive to Schimmel

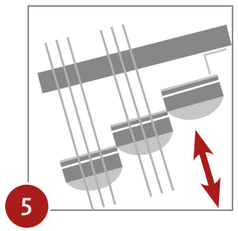
Only spruce grown under specific climatic circumstances in high mountain regions can be used to make a high quality soundboard. This wood, which is rare and of high value, is exclusively selected and reserved for Schimmel by the Bavarian forestry service.



4

Full size concert grand piano scale

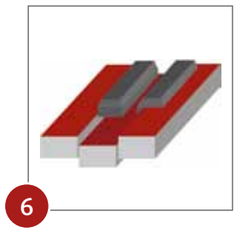
Through the use of the same scaling at parts as the full size Koncert grand piano K 280 in all Schimmel grand pianos, there is always an element of the large instrument´s sound in the smaller Schimmel instruments.



5

Triplex Scale

Through the Triplex Scale the notes in parts of the middle and treble range are produced with the aid of three exactly coordinated areas of a single string, resulting in an increased richness in tone and a longer speaking length of these notes.



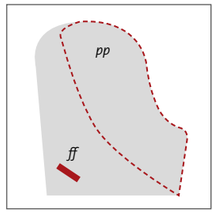
6

Key tops made of mineral material and ebony wood

The keys offer an improved sensation of touch and are less slippery than other modern keys due to the refinement of the key top material (similar to ivory) (keyvory™).

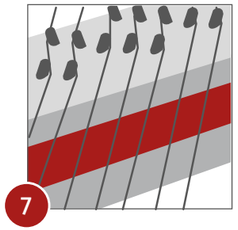
Most played German piano

Most quality pianos out of German production are made by Schimmel – because institutions, pianists and music lovers trust in Schimmel´s quality for more than 125 years.



Dynamic bar

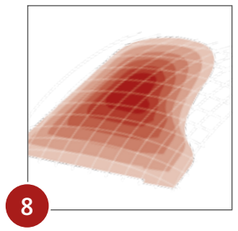
The dynamic bar divides the soundboard into sound zones to increase sound dynamics, more tonal colour and a longer sustain also when played pianissimo.



7

Mass reduced bridge

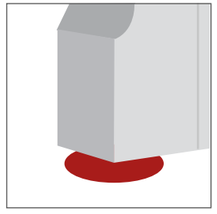
Schimmel Konzert bridges possess a dynamic groove which makes these bridges lighter and the soundboard more flexible. This produces superior tonal dynamics and longer sustained notes.



8

Schimmel sound production system

Schimmel soundboards are curved in three dimensions thus creating a dome shape known as a ‘crown’. In addition, the thickness of the soundboard tapers in such a way to promote ideal vibrational properties over a wide spectrum of frequencies and amplitudes. These features enable the production of the characteristic rich palette of tonal colours, extended length of tone and excellent tuning stability of Schimmel pianos.



Adjustable gliders

The elegant piano leg has a harmonic transition to the glider. The glider permits an adjustment of height to compensate for uneven floors and guarantees that the instruments stays longer in tune. On request, the glider can be replaced by a traditional piano castor.

Most highly awarded

Our grand and upright pianos have participated in international tests since 1988 – and were repeatedly able to bring home top marks. The numerous awards provide proof that the quality of Schimmel instruments is univerally acclaimed by experts.

CLASSICAL SOUND –

AS SILENT AS
A DROPPING FEATHER

The origin of a beneficial innovation was sparked off by the wish to uphold good relations with family, partners or neighbours: the quiet playing system for soundless music-making. Beginners, amateurs and pianists alike can practice at all times of the day and night without disturbing anyone thanks to the Schimmel twintone sound muting feature and can also profit from the double advantage of the twintone mode: both the classical piano sound and also the integrated digital piano for silent piano-playing. During normal acoustic piano-playing, it is possible to enjoy the full tonal qualities of the instrument with its richness of tonal colouring and dynamic range. The silent playing feature can be activated by the pianist. The hammerheads are ‘intercepted’ during the action before they make contact with the strings of the instrument. Optical sensors transform all movements of the keys precisely into MIDI data which are transferred to the integrated digital piano. This in turn generates the piano sounds so they can be heard via headphones. The digital piano can also be used to operate external MIDI-compatible equipment. The reliable playability and traditional feeling of playing are preserved throughout the entire dynamic range.

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