

encompasses four models of celestas (4 to 5 1/2 octaves), keyboard glockenspiels and integrated celestas/glockenspiels.

Schiedmayer instruments represent the finest quality in handcrafted instruments. Their quality derives not only from the skill of the workers, but also from the specially seasoned materials chosen for the instruments. At Schiedmayer, a celesta takes up to twelve weeks to finish.



Elianne Schiedmayer



Headquarters and Manufacture in Wendlingen am Neckar |
Germany

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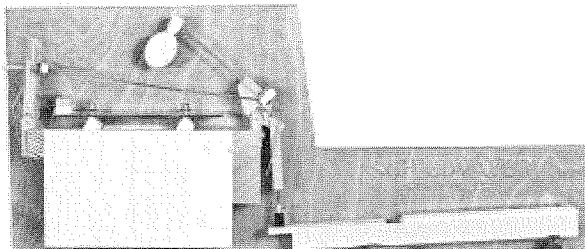
Akzeptieren

The Celesta – Invention & Construction

Schiedmayer Celesta GmbH is today the only firm worldwide that builds celestas according to the original construction and specifications of its inventor, Victor Mustel.

The firm of Schiedmayer wishes to take this opportunity to point out that there unfortunately have been and continue to be offered for sale, instruments called "celestas", which, however, do not correspond to the spatial and mechanical specifications of Mustel, and are, therefore, not true celestas. Among others, the Japanese firm Yamaha – formerly a customer of the Schiedmayer factory – has been producing since 1993 a new instrument with a grand piano mechanism (a different mechanism from that which Mustel specified for the sound production) which it calls "celesta." In this new instrument the sound plates are struck from below, as in a piano. The Wendlingen firm of Schiedmayer Celesta GmbH has no objection to competition when it is fair. Industry insiders know that each musical instrument has its own construction specifications and with it, its own name. A spinet, for instance, is not a harpsichord, a clarinet not an oboe, and a guitar not a lute.

The worldwide success of the Schiedmayer celestas comes as a result of a combination of the exclusive use of the best materials with knowledgeable and dedicated craftsmanship, together with over 120 years of experience in the production of celestas.



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♪ [More about sound generation](#)

On the International Stage

Worldwide, there is hardly an orchestra, opera house, theater, music academy, recording studio or broadcasting studio where the Schiedmayer instruments cannot be heard. Accordingly, the enterprise has delivered instruments to such well known and prestigious orchestras and halls as the Berlin Philharmonic Orchestra, the New York Philharmonic Orchestra, the Stuttgart Opera House, the London Symphony Orchestra, the Juilliard School of Music, the Stuttgart State Academy for Music and Representative Arts, the Vienna State Opera and the Opera House in Shanghai. The Norwegian band "a-ha" and the orchestra of André Rieu have ordered their celestas from Schiedmayer as well. Even in remote southern hemisphere locations, such as Frutillar Bajo in Chile and Hobart in Tasmania Schiedmayer instruments can be found today.

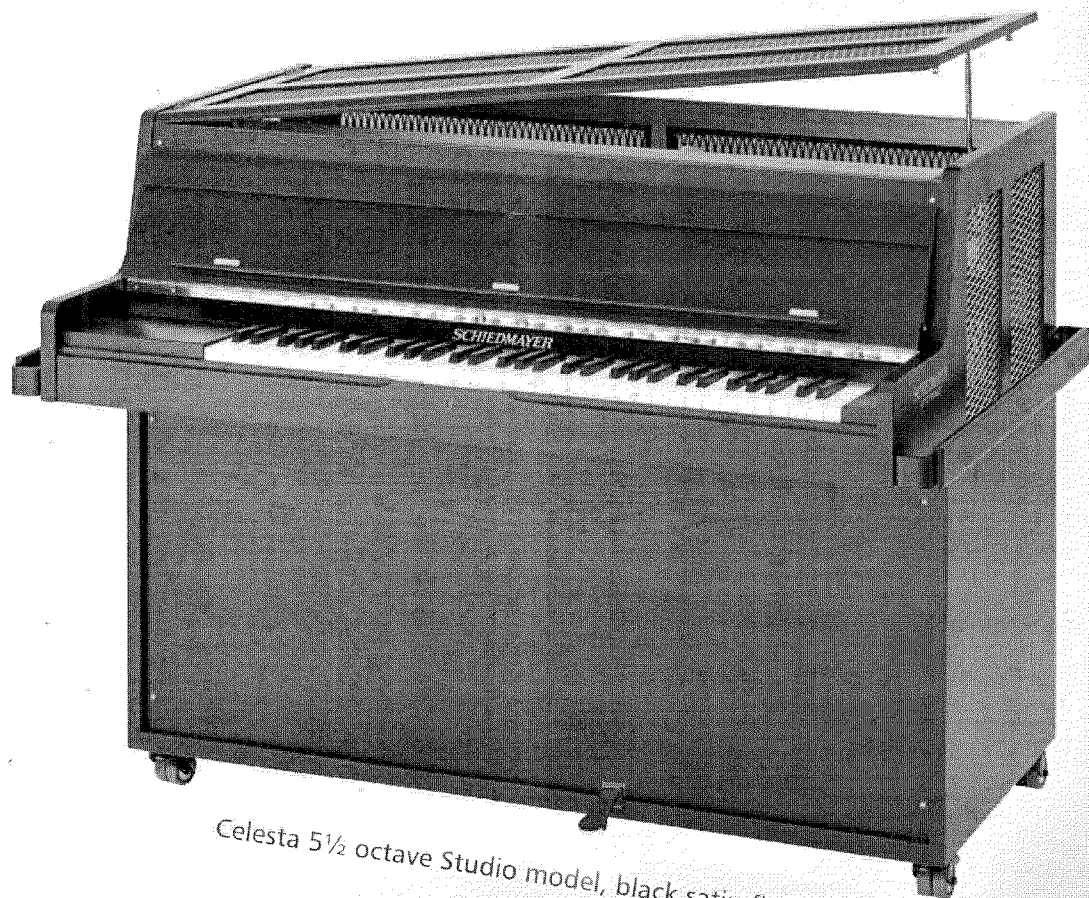
♪ [Our Clients](#)

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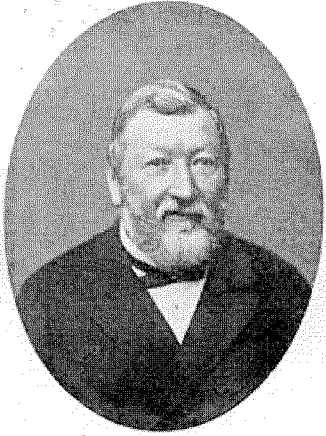
The Celesta - The Celeste



Celesta 5 1/2 octave Studio model, black satin finish

THE
UNKNOWN
INSTRUMENT

THE INVENTION: PARIS 1886



The inventor of the celesta:
Victor Mustel (1815-1890)

Victor Mustel, a Parisian reed organ, pipe organ, and piano manufacturer, invented the celesta in the year 1886.

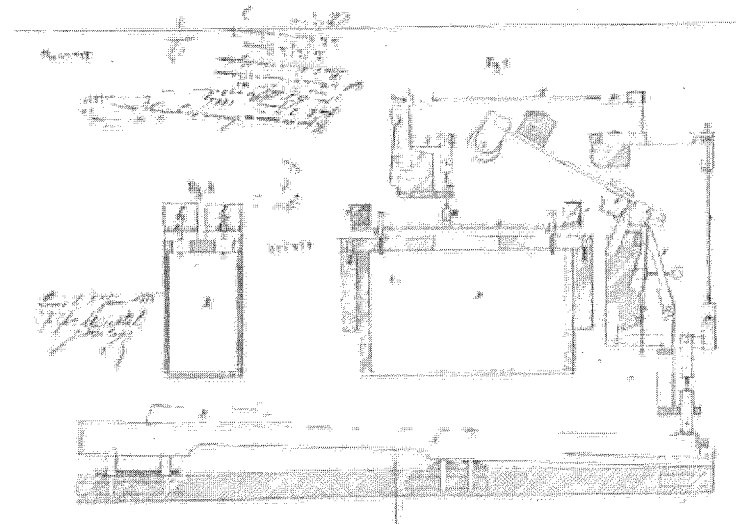
The original patent No. 176.530 is preserved today in the Institut National de la Propriété (INPI), Paris.

Victor Mustel himself came up with the name **Celesta** for his new instrument and specified it in the patent.

He explicitly indicated in the patent that the celesta action is distinct from the upright piano action (where hammers strike the vertically aligned strings from the side) and grand piano action (where hammers strike the horizontally aligned strings from below).

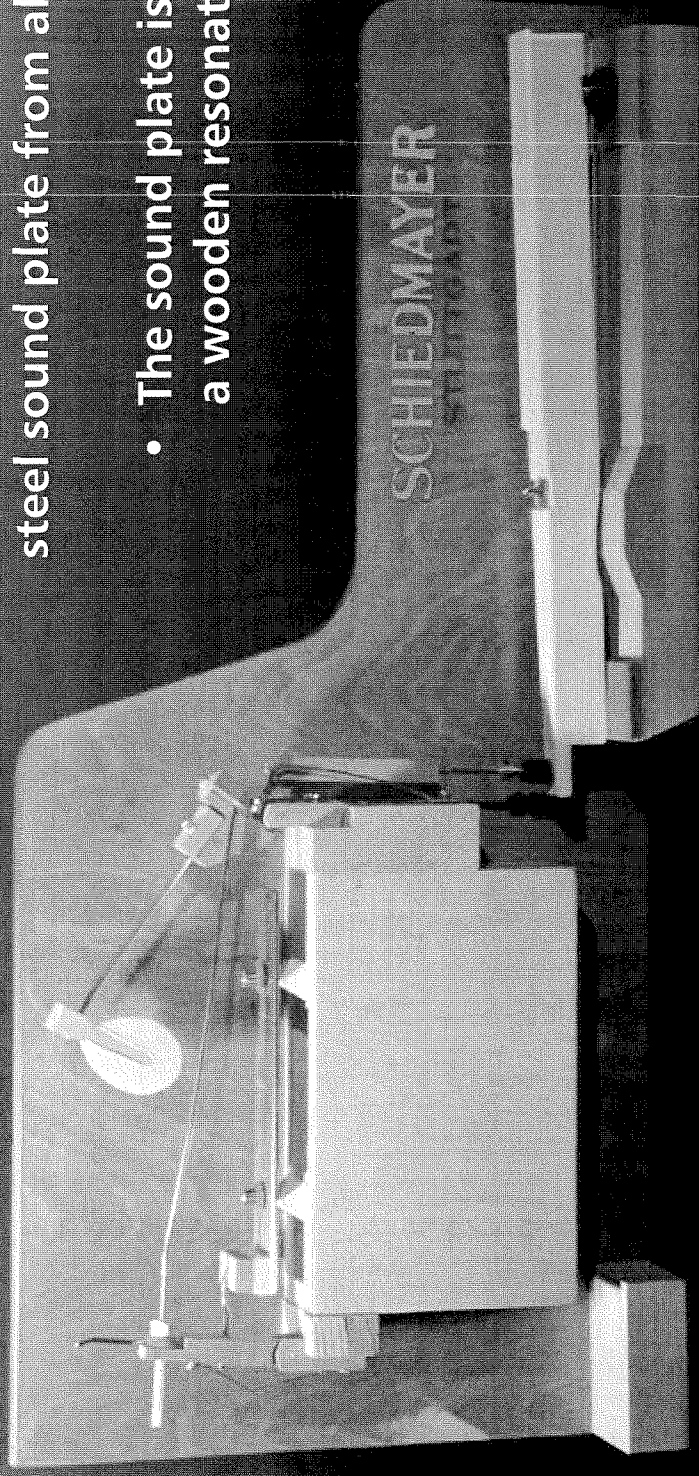
The drawing (on the right) of Mustel's 1886 patent shows the defining components of the celesta:

- Sound plates are placed above wooden resonators.
- The sound plates are struck by felt hammers from above.



THE CELESTA ACTION

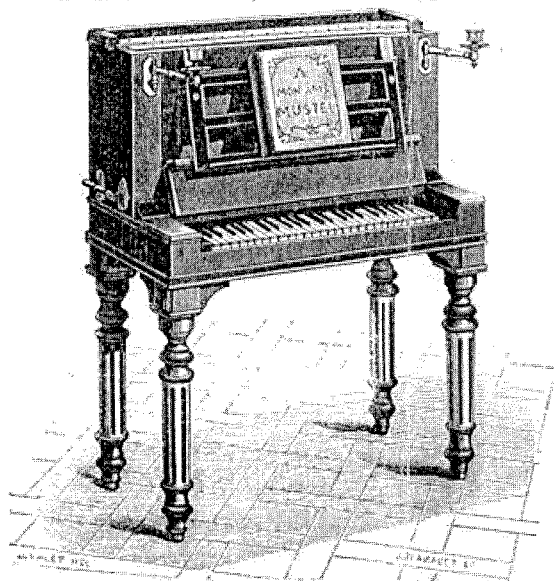
- The felt hammer is set in motion by pressing the key.
- The felt hammer strikes the steel sound plate from above.
- The sound plate is placed above a wooden resonator.



The Celesta - The Celeste

THE BREAKTHROUGH

CÉLESTA n° 1, Modèle d'Orchestre.



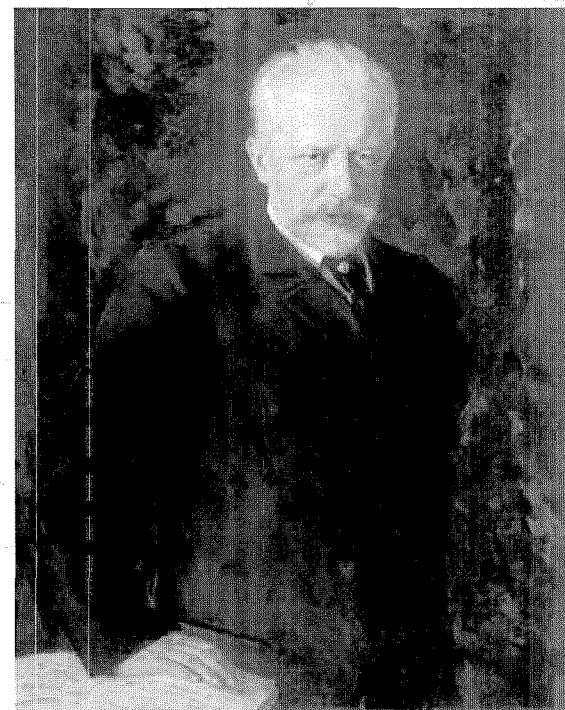
The *Celesta No. 1*, an orchestral model, was presented to the public for the first time at the World Exposition in Paris in 1889.

The instrument was awarded the Grand Prix de l'Exposition Universelle de Paris 1889 and Mustel received the order of Knight of the Legion of Honor.

On his way to the inauguration of Carnegie Hall in 1891, Tchaikovsky stopped over in Paris to visit Mustel and personally experience the sound of the instrument. Tchaikovsky was fascinated by the unique sound of the celesta and ordered an instrument on the spot.

He wrote *The Nutcracker* featuring the "Dance of the Sugar Plum Fairy" with its famous celesta solo. The world premiere of *The Nutcracker* at the Mariinsky Theatre in St. Petersburg in December 1892 led to the international breakthrough of the instrument.

The heavenly sound of the celesta has enchanted the entire world of music ever since.



Peter Ilyich Tchaikovsky (1840-1893)

REPERTOIRE HIGHLIGHTS

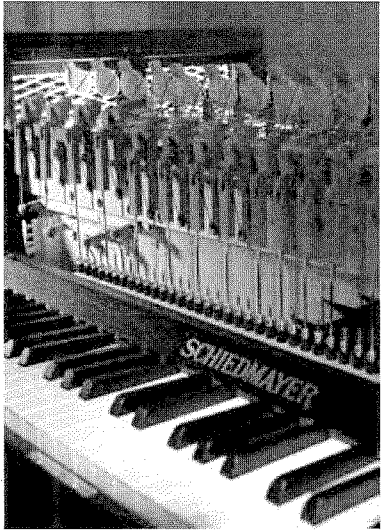
A short selection:

| | |
|-------------------|--|
| Bartók: | <i>Music for Strings, Percussion, and Celesta, The Miraculous Mandarin</i> |
| Bernstein: | <i>West Side Story (Symphonic Dances), Symphony No. 3</i> |
| Britten: | <i>The Turn of the Screw</i> |
| Debussy: | <i>Chansons de Bilitis, Images, La Mer</i> |
| Holst: | <i>The Planets (esp. Neptune)</i> |
| Kurek: | <i>Concertino for Celesta and Orchestra: Fairy Dreams</i> |
| Mahler: | <i>Symphonies No. 6 and 8</i> |
| Ravel: | <i>Mother Goose, Daphnis and Chloé, Rapsodie Espagnole, Boléro</i> |
| Respighi: | <i>The Pines of Rome, Ancient Aires and Dances, The Birds</i> |
| Schnittke: | <i>Requiem, Symphony No. 4</i> |
| Shostakovich: | <i>Symphony No. 4, Concerto for Violoncello No. 1</i> |
| Strauss, Richard: | <i>Ariadne auf Naxos, Der Rosenkavalier, Salome, Alpine Symphony</i> |
| Stravinsky: | <i>The Firebird, Petrushka</i> |
| Tchaikovsky: | <i>The Nutcracker (The Dance of the Sugar Plum Fairy)</i> |
| Williams: | <i>Soundtrack to Harry Potter (Hedwig's Theme)</i> |

Chamber ensembles, jazz, pop, and rock bands are using the celesta as well, and one can find more and more solo compositions for the instrument.

TECHNICAL IMPROVEMENTS

Schiedmayer started manufacturing celestas as early as 1890 and has continuously improved and further developed the instrument.



Full-size piano keybed

Resonators

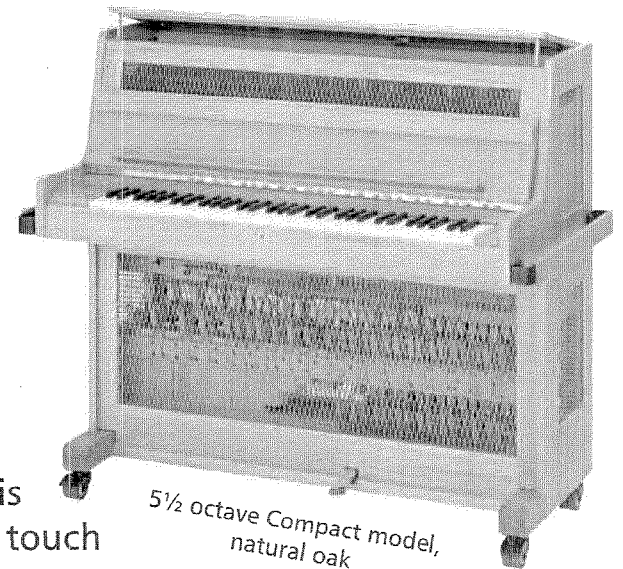
Mustel instruments used to have one resonator for multiple sound plates. To achieve greater power and better sound quality, Schiedmayer now equips each sound plate with its own resonator.

Pedal

The celesta pedal has the same function as the piano's sustaining pedal. Older celestas had the pedal in the center position, which pianists are not accustomed to. Schiedmayer shifted the pedal to the accustomed right-of-center-position.

Touch and sound shaping

Playing older celestas with shorter keys and hence heavier touch was not always fun for pianists. Since 1996 Schiedmayer has equipped all instruments with a full-size piano keyboard. This provides the instruments with the important light touch celestists appreciate, allowing a very nuanced tone.



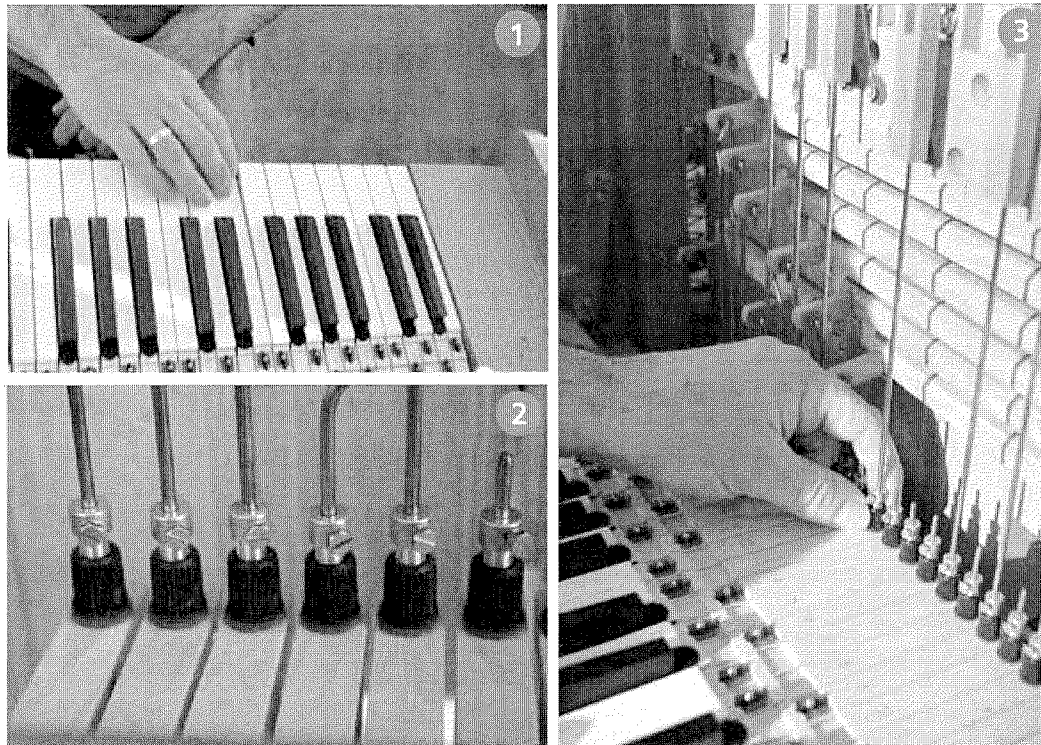
The Mustel company, as well as all other celesta-manufacturers such as Morley (England) or Simone Bros. (USA), discontinued their celesta production decades ago. Today, Schiedmayer is worldwide the only manufacturer of the celesta whose unique heavenly sound can only be achieved by the specific Mustel action.

SERVICE AND MAINTENANCE

The celesta will be tuned to customers' specifications, in most cases at 442 Hz. Thereafter no further tuning of the instrument is required – unlike with the upright or grand piano.

Exposure to sudden changes in temperature and humidity should be avoided.

Basic regulation work can be done in easy steps:



① Press the key of the tone to be regulated. Very likely the distance between hammer and sound plate has to be optimized.

② & ③ By turning the rubber adjustment screw you can reduce or increase the distance between the hammer and the sound plate.

For major repair work we recommend a full service in our workshop.

The Celesta - The Celeste

SCHIEDMAYER

building Celestas since 1890

The World's Only Manufacturer of the Celesta

as invented and patented by Victor Mustel



5 1/2 octave Studio model, natural oak

Celestas

(available in natural oak or black satin finish):

- 4 octave (c1-c5)
- 5 octave (c-c5)
- 5 1/2 octave Compact model (c-f5)
- 5 1/2 octave Studio model (c-f5)

When buying a new celesta, trade-in of the old or used instrument is possible.

Other Products:

- Keyboard Glockenspiel "Papageno" (c2-g5)
- Built-In Glockenspiel or Celesta for Pipe Organs

Services:

- Rental instruments
- Overhauling and refurbishing
- Maintenance and repair
- Worldwide deliveries

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