Schmidt-Synthesizer Final Series



Schmidt-Synthesizer, powered by e:m:c (electronic music components), announces the availability of The Final Series of its impressive Schmidt Eightvoice Analog Synthesizer in numbered all-black limited-edition livery — lovingly devised by go-to industrial designer Axel Hartmann as an appropriately named series limited to 20 units, each featuring a gold plaque bearing the corresponding serial number alongside crediting its creators by name as the ultimate goodbye gesture to one of the most striking analogue instruments ever conceived, subsequently set to cease production after 15 years — as of November 10…

It is fair to say that the response to the Schmidt Eightvoice Analog Synthesizer was overwhelming following its introduction at Musikmesse 2012 in Frankfurt, Germany.

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After all, it had been many years since an analogue synthesizer of its immensity — let alone a polyphonic one featuring so much in the way of hands-on control — had been available. As such, it also turned heads when (ad)venturing across the pond for a repeat performance at The 2013 NAMM Show in Anaheim, CA, USA. Ultimately, the decision was made to bravely build an initial production run of 25 units, although, as it happened, this was far from the end of the story… the rest, as they say, is history.

Having decided that the Schmidt Eightvoice Analog Synthesizer should be entirely manufactured in Germany, regardless of running the risk of incurring high production costs by building it in a distinctly non-compromising ‘old school’ way — without specialised components and using a through-hole construction method to ensure straightforward repairs in the long term, in other words, a great success story subsequently transpired.

The Schmidt Eightvoice Analog Synthesizer boasts some truly unique features — for example, creating colder, wavetable-like sounds courtesy of its chain of five ring modulators, fed by six pulse waves, each with different pulse-widths — that have never before been implemented in an analogue synthesizer let alone an analogue programmable polysynth. Indeed, its striking sonic personality is forged from a sound generation engine featuring almost everything that subtractive synthesis has to offer, such as an oscillator section providing functions for shaping seriously complex sounds that are unlikely to have made an appearance in the analogue domain thus far, a powerful filter section akin to a fully-programmable modular synthesizer system, and modulation routings exceeding anyone’s wildest dreams. Dual and true multitimbral modes; sophisticated glide/portamento capabilities; and several realtime modifiers, fully programmable per preset all add to its appeal. And it looks as amazing as it sounds, its spacious front panel design — helpfully hinged to aid accessing an array of tactile controls — even extends as far as to include a large LCD (Liquid Crystal Display) with changeable colour background and associated multi-colour LEDs (Light Emitting Diodes).

It is also fair to say that the hundred or so discerning individuals fortunate enough to own a beautifully-built, beautiful-sounding Schmidt Eightvoice Analog Synthesizer so far as a substantial five-figure-priced instrument of proven pedigree will also have taken pleasure in reading its in-depth user manual’s introductory wording (with its tongue not entirely out of its cheek): In an ideal world, Schmidt is the synthesizer you have always been dreaming of. Well, anyway, this is the synthesizer Mr Stefan Smith… err, Schmidt — the creator of Schmidt — has always dreamed of. And — again, in an ideal world — you and Mr Schmidt are sharing the same dream (in terms of synthesizers, of course). Rest assured, we know that synthesizer players like you tend to have really wild dreams.

Yet technological developments and rising costs associated with manufacturing complex devices worldwide have culminated in the way that Schmidt-Synthesizer beautifully builds its striking Schmidt Eightvoice Analog Synthesizer being no longer viable in the long run, sadly. So what better way for its creators to wave Auf

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Wiedersehen to the impressive instrument that has served them so well for so long than by introducing The Final Series in an all-black limited-edition livery lovingly devised by Axel Hartmann — himself famed for being the go-to industrial designer in the music industry for over 30 years — as an appropriately named series limited to 20 units, each featuring a gold plaque bearing the corresponding serial number alongside crediting its instigators by name — specifically, CREATED BY STEFAN SCHMIDT, INDUSTRIAL DESIGN BY AXEL HARTMANN, and MANUFACTURED BY e.m.c. STEFAN HUND — as the ultimate goodbye gesture.

After all, Axel Hartmann was responsible for the Schmidt Eightvoice Analog Synthesizer's distinctive design in the first place, readily recalling, "We chose the highest-quality synthesizer keybed available from the Fatar catalogue. Indeed, it is comparatively high, which was not a problem since we needed to provide a lot of space within the case to accommodate the amply-dimensioned voice boards. Also, a Minimoog-like hinged panel would be nice, as would lots of wood. Since the Schmidt Eightvoice Analog Synthesizer is a powerful instrument in all respects, we would not even attempt to hide this with the design, which was generous in all respects, relying on the contrast between lavishly-built real wood elements and an anthracite-coloured control surface that would be familiar from the established analogue synthesizer world. Since Stefan Schmidt had already set all the positions of the control elements on the panel before we started, this resulted in extremely matter-of-fact product graphics that take up its specified horizontal and vertical planes for the knobs and buttons. Indeed, its modules are delineated by simple lines and clearly labelled. Everything that lights up can continuously fade through all the rainbow colours, a notable feature that is used by most users."

All are still present and correct in The Final Series units, of course. Credited with product management at Schmidt-Synthesizer, Axel Fischer ends proceedings on a high note: "I think this special edition is a fitting conclusion to this wonderful project that we started many years ago." And when those 20 units — and the last of the so-called Classic versions of the striking Schmidt Eightvoice Analog Synthesizer — are gone… So long, farewell, Auf Wiedersehen, good night somehow springs to mind, musically. Thereafter, those still dreaming of owning a Schmidt Eightvoice Analog Synthesizer — The Final Series or otherwise — could consider satisfying their sonic yearnings with Schmidt-Synthesizer's just-released Schmidt Vi virtual instrument plug-in since it is — to all intents and purposes — a Schmidt Eightvoice Analog Synthesizer in software, allowing anyone to appreciate authentic and sophisticated sounds, as well as integrate them into the digital music production realm, all at a comparatively pocket-friendly price. Perhaps they, too, will get up late at night — to tweak some Schmidt Vi controls.

Priced at €18,900.00 EUR, The Final Series of the Schmidt Eightvoice Analog Synthesizer in numbered all-black limited-edition livery — lovingly devised by go-to industrial designer Axel Hartmann as an appropriately named series limited to 20 units — are available to order directly from the new Schmidt-Synthesizer website, where the last remaining units of its so-called Classic Schmidt Eightvoice Analog Synthesizer are also still available, priced at €17,900.00 EUR.

www.schmidt-synthesizer.com

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