



C. BECHSTEIN

The Louis XV: Legendary Golden Grand Piano by C. Bechstein



In the beginning, the archive photos of the original gold piano exuded a magical aura, an irresistible temptation: wouldn't it be magnificent, fantastic, absolutely mad, to re-create such a sumptuous instrument today? Read what happened next ...





The Louis XV Piano – A Work of Art

*A sculpture, a jewel, a masterpiece made of
precious materials, a grand piano with a
legendary voice.*

In 2013, the Berlin-based company C. Bechstein Pianofortefabrik marks the 160th anniversary of its founding by recreating the golden grand piano once made for the court of Queen Victoria of England.

This unparalleled instrument is perhaps the most precious piano in the world – a unique masterpiece, built like the historic original to please a regal taste.

C. Bechstein would like to share the history of this extraordinary grand piano with Bechstein lovers around the world.



True luxury consists in the unique, natural combination of art, culture and pleasure.

This kind of luxury is an enduring value, untouched by superficial fashions and fads. The golden C. Bechstein grand piano – now re-created after the one built for the court of Queen Victoria – is made for very special moments, to be savoured with very special guests.

When a pianist plays this instrument, the audience is transported away from everyday life to a plane of unforgettable luxury and beauty. Secret longings seem to come true in a unique moment that feels like an eternity.

The Louis XV grand piano: a pinnacle of C. Bechstein's art and creativity, a masterpiece of piano-making arrayed in magnificent attire. The owner of this luxurious grand piano will enjoy a wealth of possibilities. A regal instrument, the C. Bechstein Louis XV is an unparalleled work of art that tells of a great history and has an inimitable voice. It was made of the finest available materials, with no regard for the mundane constraints of time and space.

This instrument irresistibly attracts artists and promises unforgettable experiences for those who have the good fortune to hear it, played by a master during a festive soirée for example. To experience, with all your senses, such a testimony of a great epoch in art history: what could be more breathtaking? As you approach the Louis XV, you hardly dare

to touch it: you feel yourself in the presence of a unique work of art, a precious jewel.

The C. Bechstein company today has entered a new golden age. The re-creation of Queen Victoria's golden piano crowns an extraordinary success story and marks the revival of a great era. Once piano-makers by appointment to numerous royal and imperial courts, the historic Berlin company now presents a dream piano: an instrument that no one else but C. Bechstein would have dared to make.

This extraordinary instrument connects the company's origin in the mid-19th century – a time of famous European artists and aristocrats – and the present day, when such outstanding achievements of craftsmanship are hard to find, if not impossible. Alongside the Meissen porcelain factory and the watchmakers' workshop of A. Lange & Söhne, C. Bechstein Pianofortefabrik is among the oldest craftsmanship companies in the world today. And the name C. Bechstein not only embodies the golden age of piano-making, but also stands for the successful combination of traditional expertise with modern research and engineering.

C. Bechstein's renewed commercial success was just one prerequisite for the re-creation of the golden Louis XV grand piano. The decision to spend so much time and effort on re-creating this luxury instrument is also an expression of confidence that C. Bechstein has the expertise today

for such an undertaking. Bechstein specialists, charged with a top-secret mission, travelled the world for months in search of premium quality woods, expert woodcarvers and miniature painters, and masters of the various gilding techniques for all kinds of surfaces.

Today C. Bechstein naturally attracts the best specialists. And every staff member breathes the historic company's spirit of tradition and innovation. Where else in the world can you find so many expert piano-makers proud to be part of a great brand? Responsible people who, with the big picture in mind, realize creative ideas born of long experience? C. Bechstein is a haven for those who live great craftsmanship.

As in the past, lovers of noble instruments today order exquisite custom pianos from C. Bechstein. These outstanding grand pianos are shipped all over the world to adorn private villas, yachts, and company headquarters. But usually the happy owners of especially valuable C. Bechstein grand and upright pianos prefer to remain anonymous. It's understandable in our time, when privacy is at a premium, that people prefer to savour the highest luxury in small circles.

Berlin has become once more a lively centre of innovation, music and the arts, and the C. Bechstein company is a cherished figure in the German capital, as many media reports attest. But let us look back for a moment at the company's roots.



C. BECHSTEIN
Flügel- und Pianino-Fabrik.
HOFLIEFERANT
 Große goldene Staatsmedaille für hervorragende gewerbliche Leistungen
BERLIN

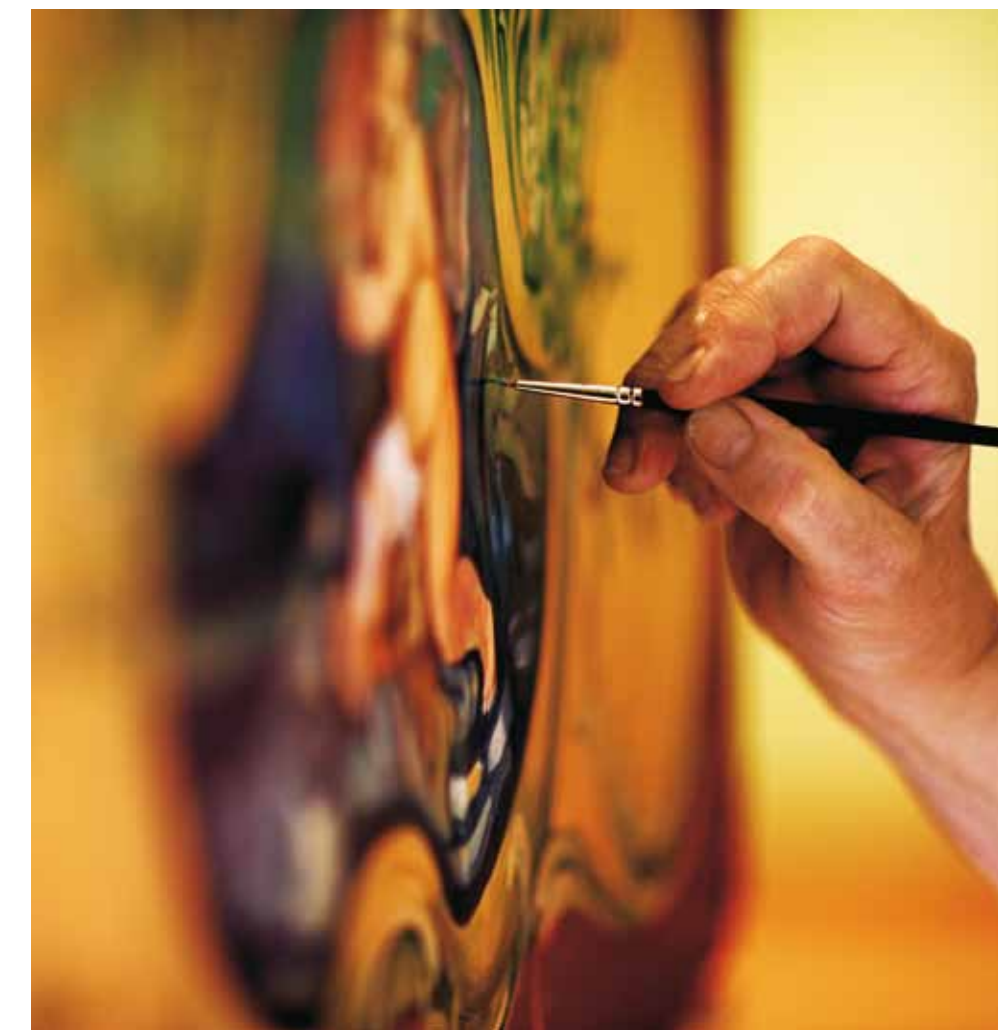




Chapter 1

The Louis XV Grand Piano: A Milestone in Music History

The epitome of excellent sound for 160 years, C. Bechstein is a part of music history. The name promises the utmost in musicality and the highest expertise in piano-making. A gateway to a poetic world of sound, the C. Bechstein brand is associated with unforgettable moments and encounters with great artists.



From the very beginning, C. Bechstein instruments graced royal palaces and the studies of the greatest European composers and pianists. C. Bechstein, Berlin: piano-makers by appointment to royal and imperial courts.

Today, C. Bechstein upright and grand pianos enrich the lives of music lovers in concert halls, conservatories and private music rooms. Those who have the chance to spend time with these instruments are delighted with the incomparably rich sound and the extraordinary timbre that have made Bechstein famous the world over.

The Value of Experience and Research

Carl Bechstein, the company's founder, invented the marvellous Bechstein sound more than one and a half centuries ago. The Berlin-based company has preserved this unique treasure, and continues to take it still higher. Engineers, concert technicians and master craftsmen, working together, tirelessly study the complex system of sound production and the influence of select materials, precise tensions, and manufacturing techniques.

Bechstein's modern, holistic approach to piano-making goes hand in hand

with a movement "back to the roots". The intelligent combination of traditional craftsmanship with state-of-the-art technology places the company at the avant-garde of piano-making. Bechstein's philosophy embraces the past and the future in a harmonious balance.

This may be the secret of the brand's fame and attraction. In any case, it's clear that the Bechstein philosophy is successful. But there is another essential ingredient that goes into Bechstein's world-class pianos: time. The experienced master piano-makers allow their materials to mature undisturbed until the time comes to shape

them, with devotion and sensitivity; to breathe the soul into a grand piano.

The Melody of Peace and Freedom

Playing the piano was fashionable among the well-to-do when Carl Bechstein founded his company in 1853 in Berlin. Throughout Europe, people enjoyed public piano concerts, while aristocrats held chamber music performances in select private gatherings. As a young man, Carl Bechstein recognised the cultural significance of piano music, and this conviction guided him throughout his life. He was a

master of his craft down to the smallest detail, and his appreciation of the pianist's art ultimately influenced music history. Outstanding pianists and composers of his day preferred his instruments, as numerous letters in the company's archives testify. Carl Bechstein's name became synonymous with excellent upright and grand pianos even in his own lifetime.

Sumptuous Sound and Décor

Among the most precious instruments ever played by great personalities, one piano stands out for its absolute

beauty: the golden grand piano made for Queen Victoria's court. With this luxurious instrument, Carl Bechstein transposed the Rococo style, with gilt ornaments and miniature paintings after Antoine Watteau, into the high art of piano-making.

The re-creation of this legendary instrument in the 21st century demonstrates Bechstein's courage and confidence: the courage to assign a team of specialists over a period of three years to research and build a luxurious piano of the most precious materials available, in a remarkable contrast to the austere elegance of modern styles; and the confidence

that art and music lovers will appreciate and covet the precious Louis XV grand piano as a masterful achievement, a testimony to exquisite taste, and an homage to the great history of piano music.

Technical and Artistic Expertise

In 1709, the musical instrument maker Bartolomeo Cristofori invented the hammered action and presented a "pianoforte" to his patron Ferdinando de' Medici, Grand Prince of Tuscany. In Cristofori's novel instrument, levers threw hammers to strike the

strings as the musician pressed the keys lightly or vigorously – *piano* or *forte*. The dynamic instrument we know as the piano was born.

Nearly one and a half centuries later in Berlin, Carl Bechstein developed a more robust piano with a mature voice, ringing in a new era in piano-making. The golden Rococo grand piano was the culmination of his art – the epitome of power, luxury and culture.

The re-creation of that legendary piano bridges yesterday and today: inside the Rococo case are the highest achievements of modern piano-making, the fantastic action and

soundboard of the C. Bechstein model B 212. The rich ornamentation is a fitting homage to the perfection of this musical instrument, and playing it, with its impressive sound volume and sensitive touch, is a celebration.

The sculptural décor of scrollwork is a wonder of light and shadow that brings to life the atmosphere of a historic royal court and makes the Louis XV grand piano a breathtakingly beautiful monument to the piano-maker's art. Its case of exquisite Italian walnut with gilt ornaments and colourful miniatures is seductive, while the warm timbre of its voluptuous voice is irresistible.

No other piano in the world radiates with such lavish decoration. Bechstein respectfully salutes the technicians and artists who have contributed to this extraordinary instrument. Together they have created a treasure. What rare fortune to be part of such an achievement!



Chapter 2

Inspiration in Sight and Sound: The Louis XV Grand Piano in the Royal Palace



Delightful Rococo miniature paintings “à la Watteau” adorn the piano’s case. From its origins in France in the early 18th century, the Rococo style rapidly spread throughout Europe. With its irregularly curved *rocaille* decoration, inspired by the shapes of seashells, the Rococo broke with the Classical rigidity of the waning Baroque style. After the long reign of absolutist symmetry, the time had come for a more relaxed pictorial style in the fine arts. In painting, elegant representations of lovers in pastoral settings became fashionable, while sensual and daring *fêtes galantes*, rendered in delicate colours and light brushstrokes, ex-

pressed a new stylistic approach. Antoine Watteau, an admirer of Rubens who became a leading member of the Paris Académie, is the most outstanding painter of the Rococo movement.

The ornamentation of the Louis XV grand piano incorporates emblems of pleasure, freedom, lightness and *joie de vivre* – themes that were dear to the Prussian king Frederick the Great, who decorated his palaces with a wealth of Rococo art. A number of Watteau’s masterpieces can still be seen in his New Palace in Potsdam and Charlottenburg Palace in Berlin – the cradle of the C. Bechstein company.

Was Frederick the Great more French than Prussian? Did he develop a passion for the French *art de vivre*, for playing the flute and for collecting Dutch and Italian paintings as a reaction to the harsh military upbringing imposed by his father, the Soldier King? At all events, Frederick the Great was an open-minded personality, a fascinating cosmopolitan, divided between Mars and the Muses. Yin and yang, rebellion and duty – life is complex, a struggle for one’s own identity and ideals.

What could be a more suitable setting for the premiere appearance of the re-created royal piano than one of Fred-

erick the Great’s palaces in Potsdam? A grand piano made in Berlin for the royal court of England now returns to its native Prussian soil. A genuinely royal residence calls for a worthy musical instrument. The sumptuous grand piano makes its debut at the home of King Frederick II, adjoining Berlin.



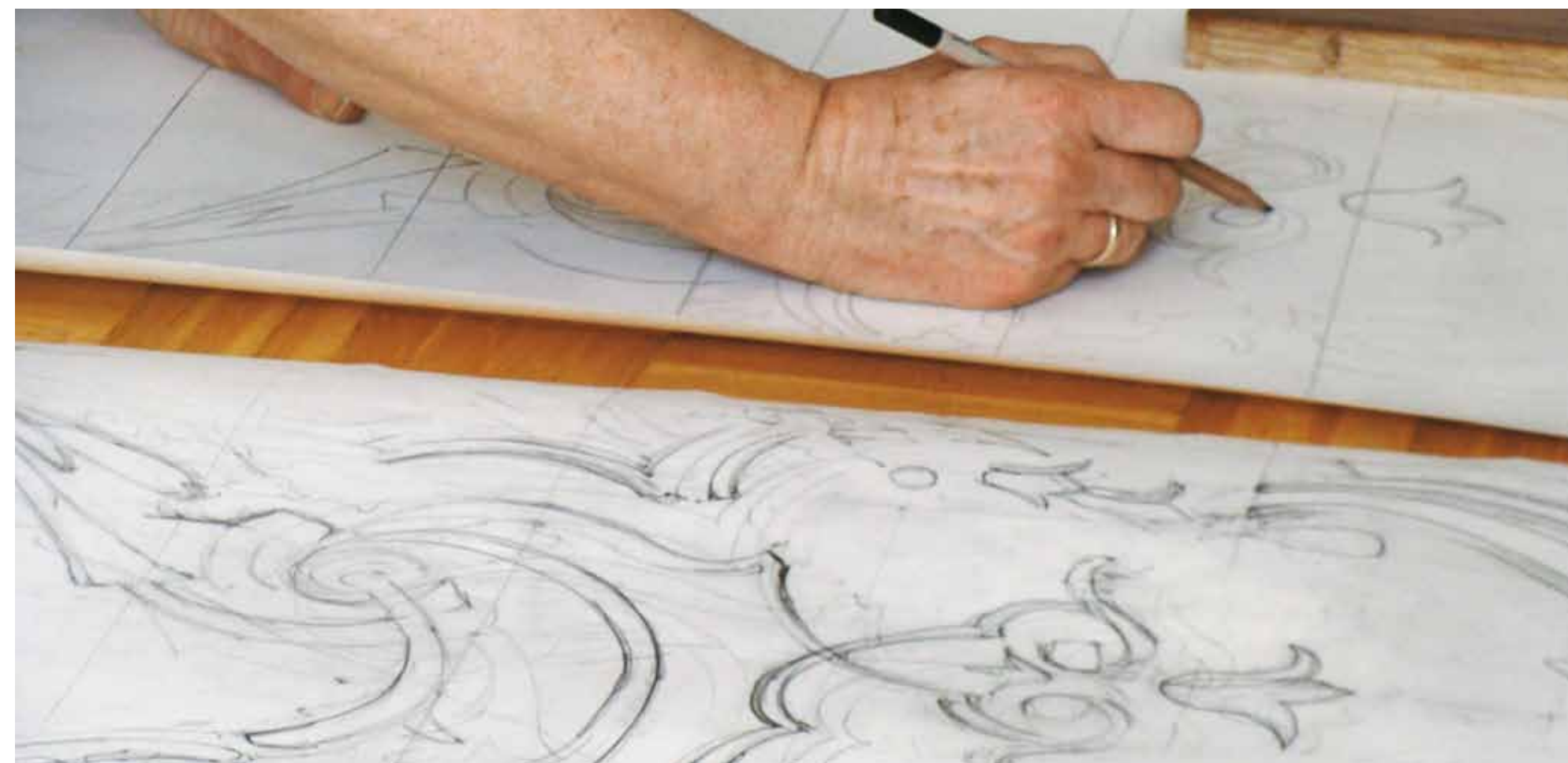
With Smiling Eyes

Carl Bechstein was another great personality, another cosmopolitan, but one with a single goal in life: to make the best pianos possible for the ben-

efit of musical culture. He had learnt his profession in Berlin from Gottfried Perau, then worked in London with Johann Heinrich Pape and finally in Paris with Georges Kriegelstein, before opening his own workshop in Berlin in 1853. His head full of ideas, he spoke of his ambition to develop a novel piano, an instrument powerful enough to fill a concert hall, yet with an elegant, crystal-clear voice.

Carl Bechstein invited friends and associates to his Berlin workshop and his home to talk about his ideas. His open-minded character and good manners rapidly made him an envied host, and a welcome guest in well-





to-do salons. He enjoyed his success, of course, but found his greatest satisfaction in promoting young pianists.

Playing the piano was *bon ton* in the mid-19th century, but many bourgeois apartments could not accommodate a grand piano. The solution was often to acquire a square piano, an instrument with horizontal strings but with a modest sound volume. In this situation, Carl Bechstein caused a sensation with his first upright piano, which combined an excellent action and a wonderful, powerful voice. A famous photograph of the founder shows him leaning, with smiling eyes, on his first upright piano. The new instrument sparked a fashion.

Aware of Bechstein's deep-rooted expertise, noted musicians and composers met with the instrument-maker and talked with him about their expectations and their longing for a concert grand piano that would unite energy and aesthetics: one that would express a distinctive personality and at the same time be able to withstand the most vigorous playing. The great pianists of the time were in search of a robust instrument, one with character and with a warm yet clear voice. Carl Bechstein understood them. Inspired by the vision of a perfect piano, he developed new manufacturing techniques to make the type of instruments that the artists of his time were dreaming of, a new grand piano with a mysteriously wonderful sound, made from noble woods and finest copper in Bechstein's Berlin workshops.

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From Dream to Reality

In 1857, the great Hans von Bülow premiered Franz Liszt's *Sonata in B Minor* in Berlin on the first C. Bechstein concert grand piano. The audience was captivated by the instrument's extraordinary timbre, powerful dynamics and transparent voice. Moments like this were the beginning of the Bechstein legend. Carl Bechstein was only thirty at the time – his worldwide success and never-ending fame lay before him.

Shortly after this memorable concert, Franz Liszt in person ordered his first grand piano from the Berlin piano-maker. By the end of his life, the great virtuoso wrote in a letter to his friend Carl Bechstein: "If I were to judge your instruments, I could only praise them without reserve." Simple words for a precious sentiment.

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A Royal Conversation – Between History, Fiction and Truth

After her marriage to Crown Prince Frederick of Prussia, the Princess Royal Vicky, oldest daughter of Queen Victoria and her husband Prince Albert, often feels homesick in Berlin and goes home to visit her mother in London. She tells her mother of Franz Liszt, the orchestral palette of his compositions and the novel demands

he places on grand pianos: his music requires an instrument with volume, acoustic brilliance and durability. The queen and the princess agree that only a Bechstein piano can interpret Liszt's daring compositions.

Whether or not that conversation actually took place, we do know that Carl Bechstein made Liszt's musical revolution possible: his instruments were the first that could withstand the extraordinarily vigorous playing that Liszt's works called for, and could deliver the powerful sound that the maestro intended. Bechstein pianos were all the rage – in Berlin, Paris and London.

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A Queen of Discriminating Taste

Queen Victoria's values – thrift, hard work and a sound education – were also those of Victorian middle-class society. Her court was not known for magnificence. With a predilection for piano music from her childhood on, however, she was a passionate collector of pianos as well as furniture.

Queen Victoria discovered the expressive power of the Rococo style in 1855 during a state visit to France with her husband Albert, following an invitation by Emperor Napoleon III. (Historians assume the invitation was a welcome opportunity for the queen to escape her humdrum day-to-day life in London.)



Free from state duties, Victoria appreciated the luxury and the royal sheen of the golden interiors at Versailles. She was delighted by the lightness and the extravagance of Rococo ornamentation, and the total effect of the sumptuously furnished palatial rooms. Did Versailles's colourful marquetry and splendid ornaments overwhelm her usual frugality, and spark her desire for a grand piano in the Rococo style? Back in England, she would have talked at length over tea with her daughter Vicky about her visit to France and the pleasures of Versailles. And several years later, she would have ordered Carl Bechstein to make her an instrument in the Louis XV style – the legendary golden Bechstein grand piano.

Among Bechstein's international honours are his gold medal from the Great London Exhibition and the corresponding document, dated May 1, 1862. The award certificate states: "The remarkable features of Bechstein's grand pianos are their freshness and freedom of tone, their agreeable playing action and their well-balanced registers. Moreover, they can withstand the most vigorous play." This and many other distinctions accompanied Carl Bechstein's rise to international fame as a piano-maker: the list of his appointments to royal and imperial courts would fill a page.

The original golden grand piano would be 150 years old today. Its trail has been lost, however. The instrument was copied by other piano-builders,

but no imitation ever attained the excellent design and sound of the original. Now, in 2013, C. Bechstein presents a true re-creation, the Louis XV.

The Revival of a Legend

Art and technology, a superb case and a perfect sound: the entire Bechstein staff took on the challenge of re-creating the golden grand piano. In the halls at Seifhennersdorf, Saxony, Bechstein's production site since 1992, piano-makers with decades of experience gave their best. Their mastery – their intimate knowledge of the various materials and the interaction of craftsmanship and high technology – enabled them to produce the Louis XV grand piano.

Their commitment was to create a masterpiece that would amaze the entire world. Three years were allowed for the undertaking. The engineers of Bechstein's R&D centre planned every phase of production, from the selection of the woods to the final voicing of the hammers, and every step of the process was carefully inspected and documented.

The project was also close to the hearts of the top management, CEO Karl Schulze, Marketing Manager Berenice Küpper and Engineering Manager Leonardo Duricic.

While the noise of drilling, sanding, pressing and milling filled the production hall, artists specialising in furni-

ture decoration worked in the meditative quiet of their studios, carving wood into shells, scrolls and festoons, and creating miniature paintings "à la Watteau" for the case.

What at first appeared a risky venture, one that would carry the contrast between art and technology to an extreme, gradually proved a valuable experience in the merging of traditional craftsmanship and present-day engineering. But how did it all start?

Three Years to Maturity

Bechstein specialists began by selecting planks of very old walnut and by mixing special paints according to an old Italian recipe. At the same time, the piano-makers began adapting the design of the C. Bechstein model B 212 to the specifications of the Louis XV grand piano. Why did they choose this model? The C. Bechstein grand piano model B 212 sets the standards for solo and chamber music performances, and its voice satisfies the most discriminating music lovers, including professional pianists.

The curving cases of today's grand pianos radiate a cool elegance: alongside these, instruments made in the mid-19th century look angular. The master piano-makers designed new tools, jigs and forms for the Louis XV exactly after the original plans. Many components had to be adapted: the piano-makers designed and produced a custom soundboard, made a new

mould and cast a unique iron plate – which would be gilded with 24-carat gold leaf. The lid too was custom-built with a unique shape and a special function, and specially primed for the miniature paintings that would adorn it. After each production step, piano-makers and engineers measured and documented the results. And when they had finished, the action and the acoustic assembly met all of Bechstein's modern standards for concert grand piano construction.

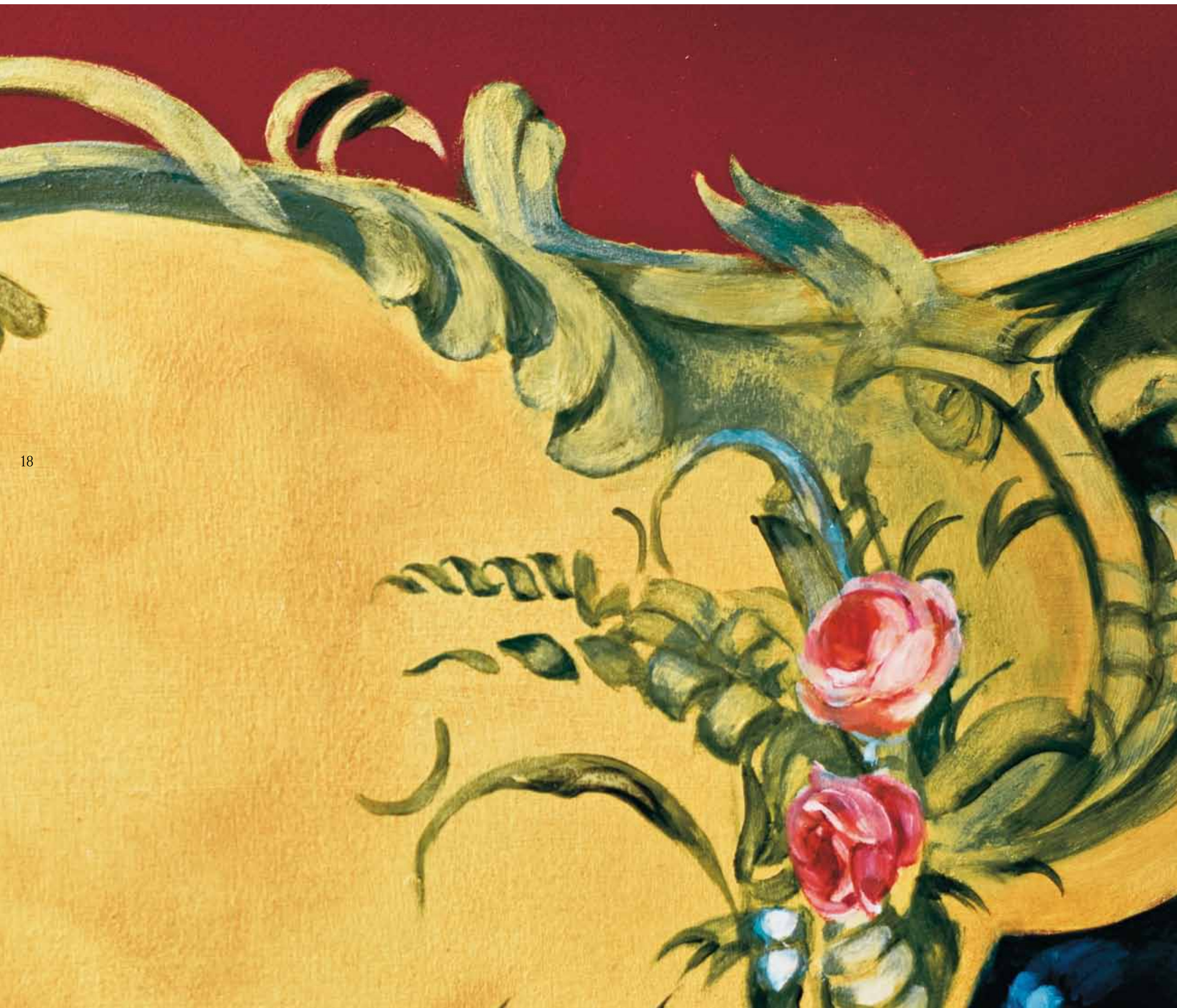
Transporting the piano to the painters' and sculptors' workshops was another top-secret mission: not a word, much less a photograph, was allowed to reach the public. With sketches and plans for the decorations spread out on the wooden floor, with brushes and cutting tools arranged on their shelves, with paints and gold leaf lined up on the workbench, the artists began to work in their own universe – and time seemed to stand still. Slowly and carefully, sculptors steeped in a deep tradition of craftsmanship created the ornaments that complete the unique charm of the case, the lid, the legs and the music desk. In the Rococo style, every piece of woodwork, every arabesque has a spatial dimension that contributes to the flowing, flowering effect. Finally, the painters added a note of fantasy with their miniature scenes, a marvellous play of light and shadow – of *piano* and *forte*.

Although the piano-makers' discipline, focused on sound quality, is fundamentally different from those of sculp-

tors, painters and gilders, all of them worked together to create a wonder of Rococo lightness. The passion for the Louis XV grand piano that began among C. Bechstein's staff will continue to grow beyond the three years of the instrument's maturation, and will ultimately be reflected in the words of many professional pianists on the world's concert stages today: "It can only be a Bechstein."

For the Bechstein sound is unmistakable. It was unique when Carl Bechstein made his first revolutionary piano 160 years ago, and it remains incomparable today.







Chapter 3

Interview with Karl Schulze, CEO of C. Bechstein AG

The Louis XV Grand Piano: Bechstein's Homage to the Fine Arts



→ *C. Bechstein celebrates its 160th anniversary in 2013. What are the landmarks in the company's history?*

Bechstein's greatest success is the brand's timeless aura. Bechstein has made music history. Most prominent are the company's close associations with great composers who worked at their own Bechstein, and the presence of the Bechstein sound in concert halls.

From the very beginning, Bechstein cultivated contacts with star pianists. This was and is very important, since great musicians are our ambassadors throughout the world when they

praise the wonderful voice of our upright and grand pianos. This kind of contact and interaction has been a key feature of Bechstein's corporate philosophy ever since the company was founded in 1853.

At the same time, the brand has always been present in private music rooms. A Bechstein is simply a part of life for many people. In modern parlance you would say, Bechstein is lifestyle. In the 19th century, the piano was the favourite instrument of the well-to-do. Up to three hundred workshops were making pianos in Berlin at that time. Today, Bechstein stands alone. The great European tradition of piano-

making has nearly vanished today, but we at Bechstein are producing almost as many instruments as in the golden age of the piano in the late 19th century.

Looking back at the development of the piano-making industry, I am justified in saying that Bechstein has been a trendsetter for the past twenty years.

Our success is also a challenge: we intend not only to preserve the piano culture that Carl Bechstein initiated, but also to assure the company's future. Stefan Freymuth, a Berlin entrepreneur who is now the new main shareholder, is committed to

continuity and to maintaining the brand's outstanding quality in the decades to come. The time has come, and with it a new generation who loves these musical jewels. Carl Bechstein would be happy.

→ *Nonetheless, the company also had its ups and downs ...*

That's true. Times were particularly hard for Bechstein after the Second World War: the takeover by the US company Baldwin cast a shadow over the brand's lustre. Bechstein's future was in jeopardy at the time I took over the company in 1986. My top priorities were to stabilise the finan-

cial base and to develop a successful strategy. My first objective was to lay a sound foundation for a top-flight brand. And we have succeeded: today, Bechstein is Europe's most important piano manufacturer, and our production plant in Seifhennersdorf, Saxony, is unique in the world for its technical equipment and for the expertise of its staff.

The commitment of our expert personnel enables us to preserve the heritage of the company's founder. We are driven by tradition and history, and we respond to the requirements of the present day to build a new generation of pianos.





→ *Your intention is to keep alive and to develop the heritage of the company's founder. How do you do that?*

Our heritage is the Bechstein sound and the ability to create it. We have worked hard for that. However, making pianos with a musical personality also requires that we constantly adapt to new challenges.

In recent years, we successfully developed a new generation of concert grand pianos by answering questions like, "How can we preserve the unique Bechstein sound and make it viable in today's world?" Or, "What technology must we develop to achieve a stable musical statement?" Over the years, we have endeavoured to optimise proven design principles down to the smallest detail, and to assess and improve the interaction of the various materials. We set up an R&D centre where engineers, acoustics specialists and concert technicians work hand in hand to explore and improve the highly complex world of piano-making. This requires a passion for the piano and the ability to draw on historic experience. Bechstein has both.

→ *No one else has ever succeeded in imitating the colourful voice of the Bechstein pianos. What's your secret?*

The secret lies in a wealth of details and in every single component of Bechstein piano-making. It lies in our global approach to sound generation. It lies in the painstaking selection of

materials and in the perfect interaction of all elements. In a Bechstein piano, nearly every single part resonates, not just the soundboard.

In an industry where mass production dominates, we have succeeded by affirming our love for outstanding achievements. Bechstein pianos are made by experienced specialists with musical hands and ears who breathe a soul into each instrument. Our staff is a precious treasure for the company.

→ *Why does Bechstein's logo feature a crown?*

Bechstein has made pianos by appointment to princely, royal and imperial courts throughout Europe from the very beginning. The crown in the logo reflects this history. Moreover, it's a promise that we intend to deliver the best possible instruments for amateur and professional pianists alike: pianos that offer a regal pleasure.

→ *Bechstein pianos have been awarded a number of prizes for their almost purist elegance. And now you present the Louis XV grand in the Rococo style, adorned with marquetrie and gilt with 24-carat gold leaf. Why?*

We recently developed a new generation of C. Bechstein grand pianos. Great artists have acclaimed the excellent touch and voice of these instruments that will be landmarks in the modern history of the piano. The time had come for us to reconnect with other aspects of the brand's glory and tradition.

The golden grand piano built for the court of Queen Victoria is unquestionably one of the landmarks in the company's history. Carl Bechstein made it in the Rococo style and achieved a truly regal work of art. The re-creation of this instrument, the Louis XV grand piano, unites historic beauty with state-of-the-art technology. This extraordinary synthesis is our homage to musical culture.

→ *The Louis XV is the world's most expensive grand piano. What challenges did the piano-makers and artists face in making it?*

This piano incorporates the perfected design of the C. Bechstein B 212 model. With its sensitive action and powerful sound volume, the B 212 is a top-class parlour grand piano that is ideal for solo and chamber music performances. We put this modern design in a Rococo case without compromising the perfection of the action nor the excellence of the voice.

We selected the woods, priming and colours over several months at our production site, testing the compatibility, effect and stability of the various materials. We ultimately chose a precious solid Italian walnut for the carved legs and the woodcarvings of the case, and developed a special process to mix the lacquers based on historic Italian recipes.

We also searched for painters and sculptors who would be able to deliver works of the required excellence. Once we had found them, we

rapidly realised that such artists can only work in a quiet atmosphere and need special workshops. So we had to set up a special team charged with coordinating the piano-makers' work in our workshops and the ornamental work at the artists' ateliers. Making a piano at different sites posed logistical problems, of course, but we managed the entire project meticulously, documenting everything. Over three years.

First Appearance on Stage

In 2013, C. Bechstein presents the Louis XV grand piano at the New Chambers in Potsdam, a palace in Frederick the Great's Sanssouci complex. Journalists from print and broadcast media will be invited to a special event and given the opportunity to discover a world of extra-vagant beauty, in both music and the fine arts. Karl Schulze provides background information on this masterwork, the re-creation of the historic golden grand piano. At the end of the event, the delivery date and address will be written in Bechstein's order book.

The name of the piano, the Louis XV, attests to the instrument's noble lineage, pays homage to the aesthetics of the golden age of the piano, and proclaims that the Bechstein legend lives on.





The dream has come true: the regal grand piano lives again, and enchants everyone who sees it. Too good to be true. You hardly dare touch it – and yet you can't resist. It's magic. The Louis XV.



Credits

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