



C. BECHSTEIN

Concert

*The sound of excellence
Upright and grand pianos*

*Welcome to C. Bechstein,
the German manufacturer
of top-quality upright and
grand pianos.*

C. Bechstein pianos are jewels hand-made in Germany, the last word in piano-making, built to satisfy the most discriminating ears and most demanding musicians.

At the C. Bechstein manufactory, experienced masters and specialists make unique instruments that have musical personalities all their own. These masterpieces are born under truly luxurious conditions: natural raw materials of prime quality are carefully selected, then stored under controlled climatic conditions, and finally processed by expert piano-makers. The genesis of a C. Bechstein piano is thus a process that takes many years.

The masterpieces produced in the German manufactory of C. Bechstein since 1853 are highly complex creatures, the result of a long process composed of hundreds of individual steps. They are musical jewels developed and produced with love. In the following pages, we would like to introduce some of C. Bechstein's experienced piano-makers.

*Uwe Kretschmer
Peter Buttig
Torsten Dressler*

*A homogeneous team of responsible
specialists focused on results.*



Uwe Kretschmer has been working with C. Bechstein since 1997 as a cabinet-maker. He specializes in developing models for the acoustic assembly and working with plywood under tension. "I love working with wood, a fascinating material, and making instruments to be played by several generations."

Peter Buttig has been with C. Bechstein since 1979. He devotes all his experience and sensitivity for the different forces at work in the soundboard to optimizing the acoustic quality of this key component – the very heart of every piano. "I enjoy the complexity of my work and being able to suggest ideas of my own to improve the final result."

Torsten Dressler, with C. Bechstein since 1998, commands the patience and expertise necessary to make custom instruments. "My job has grown more interesting steadily ever since I was an apprentice. 'Quality through reliability and expertise' is my credo. Being able to influence the development of C. Bechstein pianos makes my work still more interesting."



Holistic Concept

Birth of a C. Bechstein Concert grand – A concise look at a fascinating process

The rim of a C. Bechstein Concert grand is an exceptionally sturdy, practically indestructible part, withstanding extreme tensions. Layers of beech and mahogany are carefully selected, then glued in form in a special frame under a precise pressure. The selection and arrangement of the layers designed specifically for the C. Bechstein Concert pianos, together with the special glue used, guarantee the stability of the acoustic assembly.

The inner and outer rims are subsequently stored in the so-called “cathedral of calm” for six months under controlled climatic conditions so that the internal tensions stabilize and remain constant throughout the piano’s lifetime. Special devices continuously monitor the pressure as the glue dries, as well as the humidity and temperature of the climatic chamber.

C. Bechstein uses optimized processes to assemble the soundboard and manufacture the back posts. Ultimately, the rim and the soundboard form a symbiotic unit that vibrates freely, never constricted yet never slack.

Resounding Tones

*An exhilarating
acoustic experience*

A special department of C. Bechstein's German manufactory produces the ribs of every grand piano soundboard. These special parts ensure the stability of the board and maintain its tension throughout the piano's lifetime. The soundboard of the C. Bechstein Concert pianos, the true heart of the acoustic assembly, is a high-performance sound generator. Providing it with crown is a delicate matter, exclusively entrusted to experienced master piano-makers.

The raw material is European spruce grown above one thousand meters in altitude in Val di Fiemme, Italy. The soundboard's profile is carefully shaped. The board's complex curvature is created by precisely applied tensions that result from the interplay of several factors, including the exact milling of the rib ends and a long seasoning process in the climatic chamber. The top-class wooden membrane of the C. Bechstein Concert pianos thus remains responsive to the slightest vibrations and "catapults" notes both sensitively and elastically, without energy loss, allowing the music to flourish perfectly.

Thus equipped with a soundboard that optimizes the propagation of sound energy, the C. Bechstein Concert grand pianos have an exquisitely cultivated timbre.





Andreas Richter has been with C. Bechstein since 2001, and knows all details of wood processing, particularly as they relate to the curvature of the soundboard. Thank to his experience with mountain spruce and its use in making the board, as well as with the mounting of the ribs and bridges, he is able to create a membrane with a complex curvature that generates optimum resonance and has a rich, colorful voice once glued in place in the acoustic assembly.

“I find it especially challenging to continue improving our instruments. The working conditions at C. Bechstein allow us to make the most of every single piano.”

Andreas Richter

A true specialist of the soundboard, the piano's most crucial component, he modestly declares, "I'm just one member of a large ensemble."



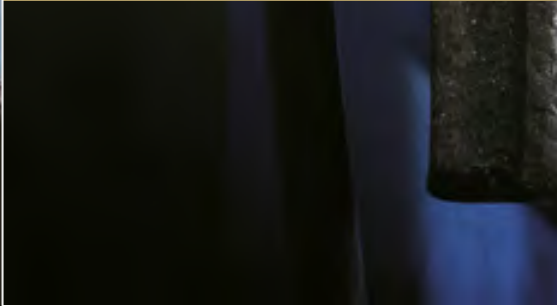


Jochen Christoph

A creative metalworker.



Jochen Christoph has been working at the Seifhennersdorf manufactory since 1980. A positive thinker, he is proud of his achievements and he likes to organize his work day independently, flexibly and creatively. A metalworker and a master craftsman, he is also an inventive genius, one who can apply his imagination to solve the most complex problems. "The variety of tasks in metal processing, where we even make tools to optimize the production processes, is a pure pleasure at C. Bechstein. I dedicate myself to the job and know that my work is appreciated. This is the life!"





The Fascination of a Great Brand

*Discover the elite of German piano-making. Delight in their achievements.
Admire their noble, exquisite character.*

Jochen Christoph mainly processes metal. On the picture to the left, he is shaping a part found exclusively in the C. Bechstein Concert pianos: the cast-iron treble resonator. He also makes special tools and machine parts required to optimize the precision of various production steps.

The excellent C. Bechstein sound is born of the intelligent mix of craftsmanship and modern engineering. Making pianos of the highest quality is a luxury that requires committed specialists for every single part and production step, as well as clear specifications for all materials and components.

An imposing cast-iron frame

This masterpiece is made using a traditional process: casting molten iron at a temperature of more than a thousand degrees Celsius in a sand mould. The resulting cast-iron has a high carbon content which in turn has a positive influence on the fundamental tone. This is just one of the numerous details that contribute to the exceptional sound quality of the C. Bechstein Concert pianos.

The cast-iron treble resonator found exclusively on the C. Bechstein Concert models B, C and D is made using the same process. The resonator is subsequently affixed to the frame with a screw that can be used to regulate the piano's dynamism. This additional part generates another harmonic partial, thus contributing to the excellent timbre of the C. Bechstein Concert grands.

Unique centers of expertise

C. Bechstein is backed by a prestigious history. The aura of this great German

brand is rooted in connections with famous artists and in memorable concerts staged at the world's greatest venues. The C. Bechstein legend is a history of noble instruments with a pure voice, of friendship with great pianists, and of unforgettable hours around the piano at home.

In order to preserve this precious heritage and embrace the future, C. Bechstein developed several centers of expertise in 2016: the Cast-Iron Frame Center boasts state-of-the-art technology for the optimal processing of the frames; the Finishing Center gives the precious instruments a pristine elegance; last but not least, the R&D center located in Seifhennersdorf built up a special team of wood engineers, metal-processing experts and sound specialists to enhance the quality of the instruments further. This facility, unique the world over, performs tests, controls quality, sets specifications, and leaves nothing to chance: the R&D specialists record the details of every part and every production step, thus paving the way for a future worthy of a great tradition.

Today C. Bechstein is Europe's leading maker of upright and grand pianos. The company is owned by German shareholders whose intent is to preserve an acoustic culture of royal distinction, an inimitable sound that fascinates music lovers the world over – a sound that speaks the universal language of excellence and connects people around the world.

C. Bechstein sound manufacture

Every C. Bechstein Concert instrument is a masterpiece of German piano-making that integrates a considerable amount of craftsmanship and attention

to detail. This is especially true of the action and acoustic assemblies, made exclusively by specialists who dedicate themselves to creating instruments with a distinctive acoustic personality.

A particularity of the C. Bechstein Concert pianos, the "membrane system" soundboard improves the elasticity and balance of the ensemble comprising the board, ribs and bridges, which in turn improves the resonance of the entire acoustic assembly. The novel concept was developed using high technology in collaboration with experienced pianists, then tested and integrated in the production processes.

The masterpiece C. Bechstein Concert pianos thus offer a greater capacity for modulation and a longer sound: their voice and touch are even more refined and professional.

The C. Bechstein Concert legend

Music is truly fascinating. When it stems from a masterpiece instrument, it illuminates its surroundings, whether a concert hall or a private music room. Regardless of the style, music is a universal language, a means to overcome barriers and transcend both time and space. Moreover, playing music clearly goes beyond rationality, making our entire being vibrate in harmony with our emotions. Feeling music under our skin bursts conventions, generates creative energy and boosts our motivation. Music is indeed a wonderful thing!

Every C. Bechstein Concert instrument is a masterpiece that conceals artistic secrets of ineffable depth. Whether upright or grand, a C. Bechstein Concert piano will seduce you with its clear voice and colorful timbre, its poetry, power and incomparable touch.

Maik Ebermann

“At C. Bechstein we make masterpieces, by hand. That’s a real challenge.”



Maik Ebermann trained at C. Bechstein as a cabinetmaker from 1997 on, and now works alternatively on wood and metal. A highly skilled craftsman, he is unequalled when it comes to complex tasks such as wrapping the bass strings with copper.

“My goal is to achieve optimum quality using my hands. I find it highly motivating to be able to see and hear the results of my work. At C. Bechstein, we make masterpieces, by hand. That’s a real challenge.”



Beauty of the C. Bechstein strings

A luminous, golden bass register and light, silver trebles: all C. Bechstein strings are top-quality products with a noble, powerful sound.

The bass strings are made of a high-purity copper wire wrapped by hand around a steel core manufactured according to C. Bechstein's exacting specifications.

Wrapping the bass strings requires a special dexterity. The craftsman holds the steel core and prevents it from vibrating while it rotates rapidly. At the same time, he guides the copper wire and maintains a constant force: too much tension would impair the copper's elasticity and the string's vibration amplitude; insufficient tension would result in undesired noise.

Strings wrapped and mounted by hand are a luxury that yields decisive advantages over mechanical processing: the excellence of C. Bechstein strings further contributes to the instruments' rich, colorful and profound voice.

From Mother Nature's Treasure Chest

*Every component of a
C. Bechstein Concert piano
is a work of art.*

The picture to the right shows the solid wooden layers of the inner rim. At C. Bechstein, integral parts of the acoustic assembly are made of carefully selected mahogany, pine and copper beech.

The key-bed is also made of carefully selected solid wood, while the parts that withstand particularly high stress, such as the lyre and the leg mountings, are made of coniferous wood reinforced with hardwood.

The case that contains and protects the impressive cast-iron frame with the strings, as well as the action and the soundboard – a lively masterpiece combining tension and elasticity – is likewise made of solid wood. Therefore, it is not surprising that C. Bechstein Concert upright and grand pianos tend to keep their tuning even during transport. And can be passed from one generation to the next: some 70,000 century-old C. Bechstein pianos are still played all over the world.



Falko Strohbach, with C. Bechstein since 1978, puts together the acoustic assembly and the other parts that make up the piano. Quality is his priority, for example when he fits the lid of a grand piano – an important part in propagating the instrument's sound. The pianist should be able to regulate the lid's height easily, and this means that the craftsman must fit the hinges exactly. Here again, luxury originates in the staff's commitment to C. Bechstein standards of excellence.

"I assemble masterpieces. I find it particularly stimulating to build a perfect whole from a set of components that have been carefully produced in the company's various departments.

Falko Strohbach

"I'm glad to know that every piano is a masterpiece that will make somebody happy."





Mario Leschke

"I'm proud to contribute to the making of a prestigious instrument."

Conscientious, sensitive and concentrated: Mario Leschke started at C. Bechstein as a trainee in 1996; today he is a specialist for all the tasks involved in assembling and regulating the action assembly, including the C. Bechstein Vario mute system. He also trains the next generation of piano-makers, teaching them the company's high quality standards, and carries out quality control activities on upright pianos.

"I appreciate working with different high-quality materials because I like variety. The challenge of my profession is the combination of music and craftsmanship, sound and touch."



Breathtaking Sound

C. Bechstein Concert upright pianos: leaders in the high-end market worldwide.

A touch of unequalled refinement and elegance, a voice of unmatched beauty, colorful and well balanced: C. Bechstein Concert upright pianos allow you to play any repertoire with complete freedom. Moreover, they can be passed from one generation to the next thanks to their legendary robustness.

Over 160 years of excellence! Every C. Bechstein Concert upright has its own engaging personality. A friend who can share all your emotions, it will show you new dimensions in the world of music, and will never disappoint you.

The C. Bechstein sound has fascinated the world's elite pianists since 1853. Great artists and music lovers entrust their musical message to C. Bechstein. Concert programs and inscriptions in the company's guest books attest to the intimate dialogues between star pianists – including Liszt, Lutoslawski, Brahms, Debussy, Godowsky, Penderecki, Leon-

ard Bernstein and Cecil Taylor – and “their” C. Bechstein. We at C. Bechstein are proud to accompany such great artists.

Perfection is not only for professionals, however. Anyone who loves playing or listening to the piano will be touched to the heart by the beauty of the C. Bechstein sound. Exercises become a pleasure on a C. Bechstein Concert upright piano. You will love your instrument, its precise action, its delicate touch, its subtle dynamics, and its incredibly colorful voice. Your C. Bechstein Concert upright is a masterpiece that will reward your discriminating taste in sound and action, a musical friend that will accompany you from your first steps at the piano up to virtuosity.

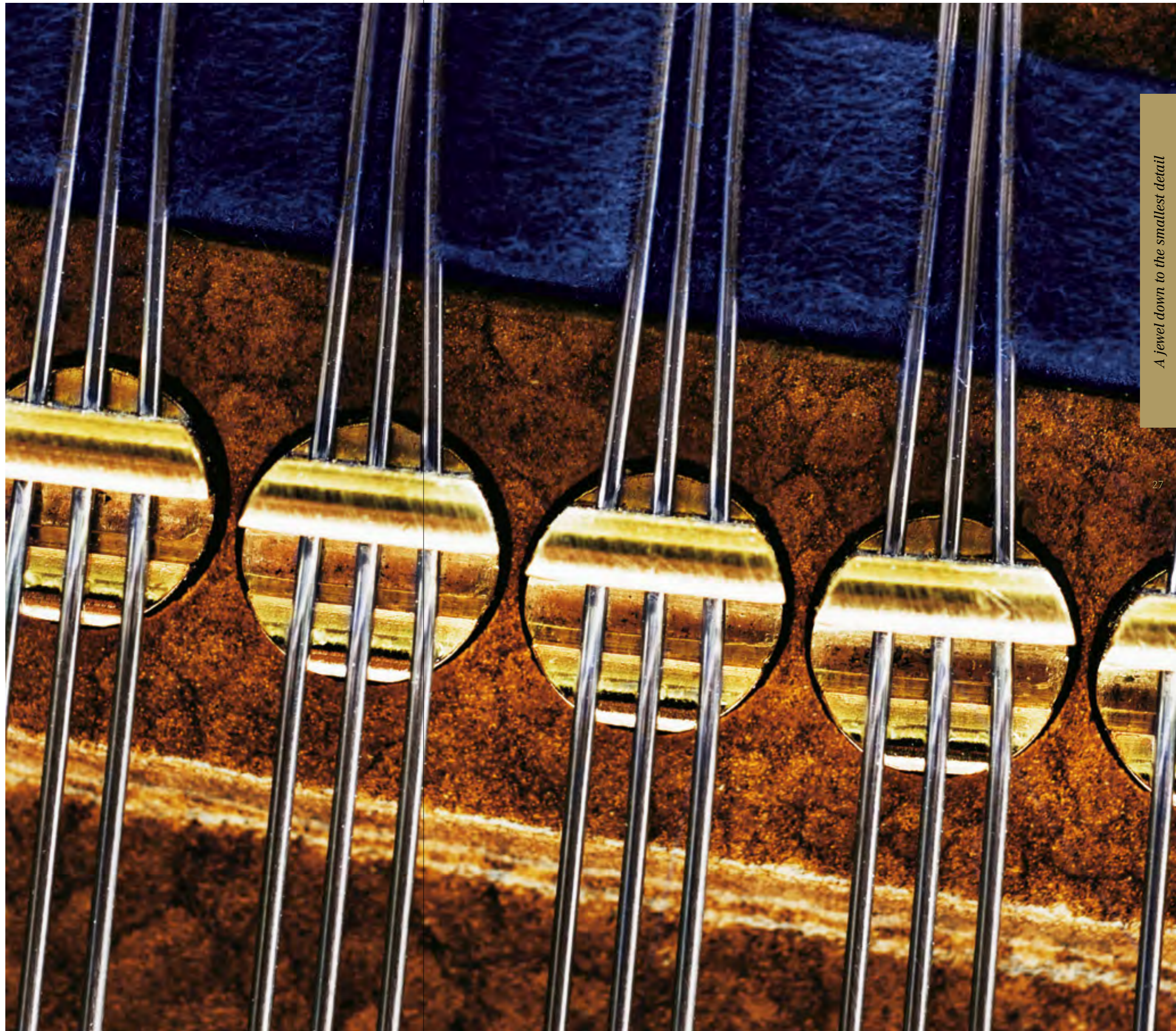
The C. Bechstein Concert upright pianos feature a personality that sets them apart from all other instruments. Their singing, transparent and articulate voice is absolutely compelling.

Excellence begins with Nobility

*The agraffes: sound amplifiers
for high-end upright pianos.*

The strings of the C. Bechstein Concert uprights are anchored using delicate agraffes. These metal parts not only stabilize the strings, but also contribute to the piano's particular timbre. Moreover, they keep the strings in perfect position and determine their speaking length, thus reinforcing the precision of the action: the hammers hit the strings at exactly the right place, which in turn strengthens the fundamental tone and gives the voice greater clarity.

Even the smallest detail in a C. Bechstein Concert upright piano is aesthetic and of prime quality. These instruments are true masterpieces from the inside out.



Katrin Schmidt

*"When I can really identify with
the instrument, I know the customer
will like it."*

Katrin Schmidt has been with C. Bechstein since 2003. She has had intensive training in various aspects of the action and acoustic assemblies. She is in charge of worldwide customer service, trains people abroad and supervises after-sale care for international music schools.

"I like variety and new challenges. In voicing pianos, the goal is clear, and I pursue it with full concentration: every instrument should have a unique, beautiful voice."



Exclusive Hammerhead Production at the C. Bechstein Manufactory

C. Bechstein is famous for its uncompromising approach when it comes to optimizing the sound of their pianos. This includes areas where no European manufacturer has ever dared to tread before. In the past, the hammerheads were obtained exclusively from suppliers. Following two years of intensive research and testing, however, C. Bechstein now produces its own hammerheads in-house: a sensation in the industry!

“Even though we’re very conscious that our company is extremely traditional, we consider that innovation is a strength and a must, and we know that it has always been part of our tradition. In order to continue living up to this standard in the future, we have reinforced our team and invested a great deal of money in research and development,” says C. Bechstein CEO Stefan Freymuth. The successful development of a complete hammerhead production facility was possible thanks to C. Bechstein’s expertise in engineering, material selection and sound optimization.

By producing its own hammerheads, C. Bechstein – Europe’s outstandingly innovative manufacturer of upright and grand pianos – has set a global quality benchmark. In-house manufacturing not only allows the sophisticated processing of the finest materials, but also continuous and direct coordination with tone and voicing

specialists. The result is an improved quality of the dynamics, volume and spectrum of dynamic tonal colors that you immediately hear.

The C. Bechstein hammerheads are tailored to the brand and model, optimized in terms of shape and weight, and bear the C. Bechstein logo. Both the white top felt and the blue underfelt are made by the Wurzen felt manufactory. As regards the wood for the core of the hammerheads, it is selected carefully to suit the sound ideals of the various C. Bechstein brands. For instance, C. Bechstein Concert instruments have a walnut core, C. Bechstein Academy pianos a mahogany core, and the W.Hoffmann uprights and grands a mahogany or maple core, depending on the model.

C. Bechstein makes its own hammerheads at the Seiffenhensdorf manufactory as no supplier is able to meet the company’s extremely high quality requirements. After the tones have been played in the register, a specialist manually voices every hammerhead by stitching on the felt with high precision, which strikes the ideal balance between tension and elasticity. This creates rich, elastic sound dynamics and boasts harmony in the register. Voicing is an art form that requires skilled craftsmanship, a good ear and careful handling of the materials.



Sustainable Support

C. Bechstein Technicians Academy

A German maker of elite upright and grand pianos, C. Bechstein strives continuously to improve the quality of its customer service. The considerable investments undertaken in Germany in recent decades to train skilled personnel are now bearing fruit: the C. Bechstein Technicians Academy and its team of mobile, motivated trainers communicate the company's expertise to a growing network of retailers and technicians worldwide.

Because in-service training is indispensable, the C. Bechstein Technicians Academy offers courses tailored to the participants' service specialties, so that partners around the world can maintain C. Bechstein instruments in optimum condition. Those who complete the training sessions receive certificates in official recognition of their qualifications as concert or customer service technicians.

C. Bechstein thus guarantees uniform quality standards the world over, upholds its status as an elite German piano-maker, and remains true to its aspiration: C. Bechstein upright and grand pianos satisfy the highest demands.





Werner Albrecht

"The most beautiful work in the world: putting the final touches to the voice of C. Bechstein Concert pianos. A dream job if there is one!"

Master piano-maker Werner Albrecht has a passion for the acoustic world of C. Bechstein pianos. A critical perfectionist who never compromises on quality, yet never loses his sense of humor, he travels the world as a concert technician, when his schedule allows, and takes punctilious star pianists in stride. Albrecht is a member of the board, runs C. Bechstein's technical department and directs the C. Bechstein Technicians Academy for in-service training of the international C. Bechstein dealers.

In a way, Naoki Yamauchi-Pohl embodies C. Bechstein's recent history. A concert technician who performed on-stage tuning worldwide from 1974 to 2014, "Yamauchisan" contributed to the development of ground-breaking new production processes and has watched great contemporary musicians discover and appreciate the new C. Bechstein Concert grand pianos. The company appreciates his loyalty, combative spirit and exceptional stamina.

Grand Pianos

C. Bechstein Concert grand pianos are masterpieces with a legendary timbre. Their truly exceptional quality makes them good long-term investments. They have won a reputation for acoustic and technical excellence in conservatories, concert halls and recording studios. Musicians the world over appreciate their unlimited rich color, perfectly balanced registers and powerful yet transparent voice.

Top concert technicians who enjoy a worldwide reputation prepare the masterpiece C. Bechstein Concert grand pianos, thus paving the way for successful performances. C. Bechstein is proud of its concert technicians – the best guardians of C. Bechstein excellence at international level.



Simply the best

C. Bechstein Concert D 282: exceptional dynamics, an incredibly colorful voice, a timbre of unequalled richness, elegance and clarity. A wonderful touch, surprisingly rapid and perfectly controlled.

This dream piano was developed in dialog with the world's greatest pianists, and knows no limits. Discover its exceptional dynamics and voice, its power and musical quality, its balance, poetry and originality.

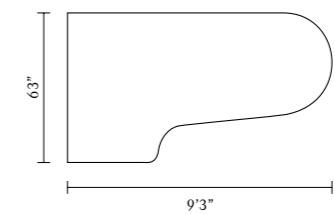
👑 *D 282*



👑 D 282



Finish	Black polished (see www.bechstein.com for other finishes)
Dimensions	282 × 160 cm 9'3" × 63"
Weight	521 kg 1,148 lbs

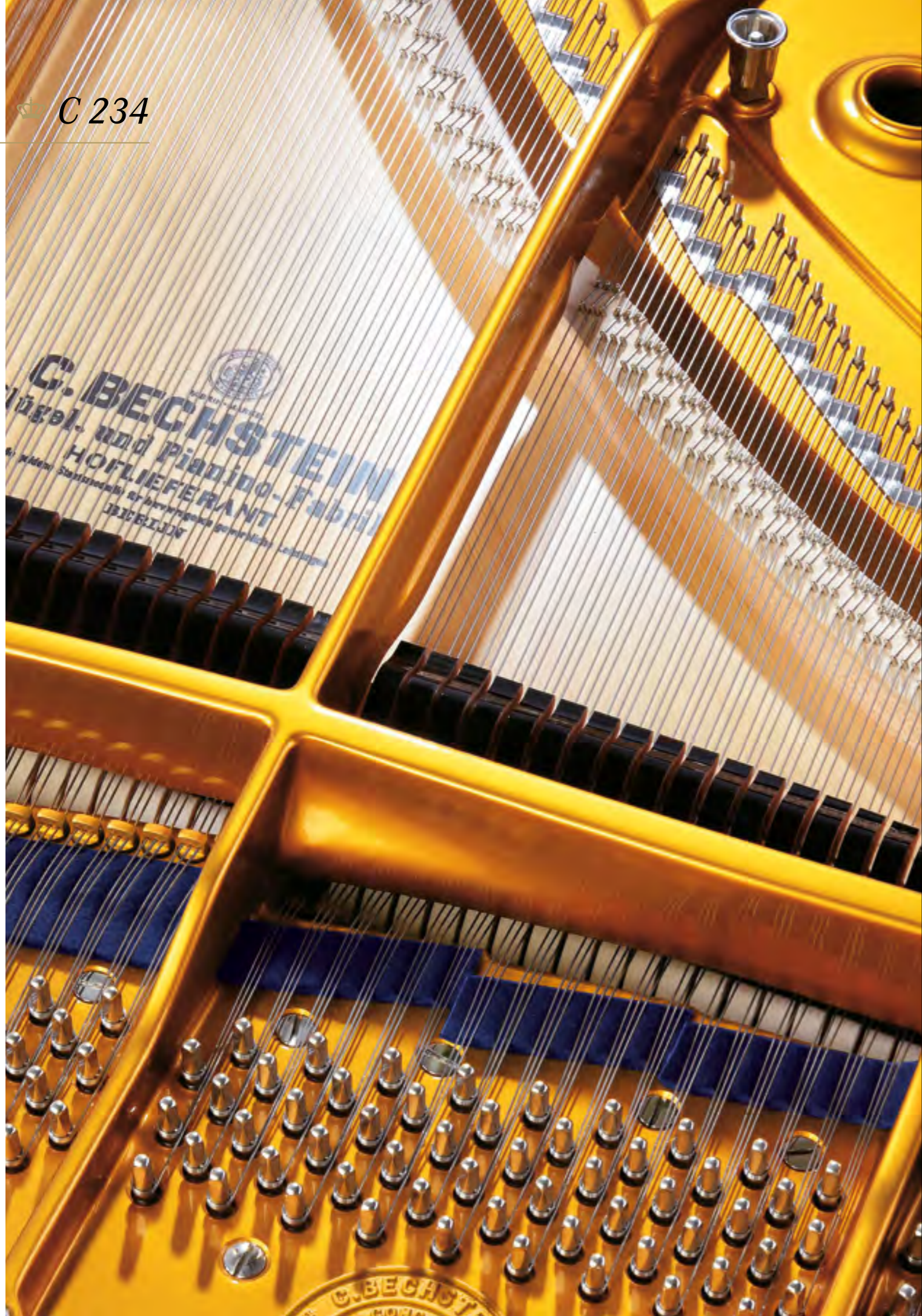


Vario mute optional

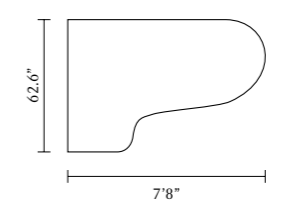
The dream of every professional. Powerful yet clear bass, lyrical, resonant middle register, singing treble: characteristics to match today's acoustic ideals. Singing C. Bechstein timbre, powerful and particularly dynamic. Perfectly controllable, articulate action.



C 234



Finish	Black polished (see www.bechstein.com for other finishes)
Dimensions	234 × 159 cm 7'8" × 62.6"
Weight	437 kg 963 lbs



Vario mute optional

A sensational, powerful semi-concert grand piano. Compelling dynamics and a subtle, colorful and transparent voice. Integral plate of finest cast-iron with capo bar and duplex scaling.



*A masterpiece that sets
new standards*

This grand piano has a captivating sound and a seductive appearance. Exquisite case veneer of breathtaking beauty. With its warm and noble color nuances and its immaculate finish, this grand piano is a jewel that will attract all eyes in your music room. A musical diamond, the perfect synthesis of refinement and fine craftsmanship, prestige and elegance.

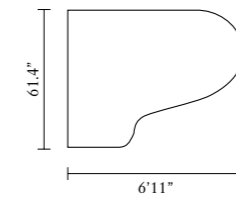
👑 *B 212*



👑 B 212



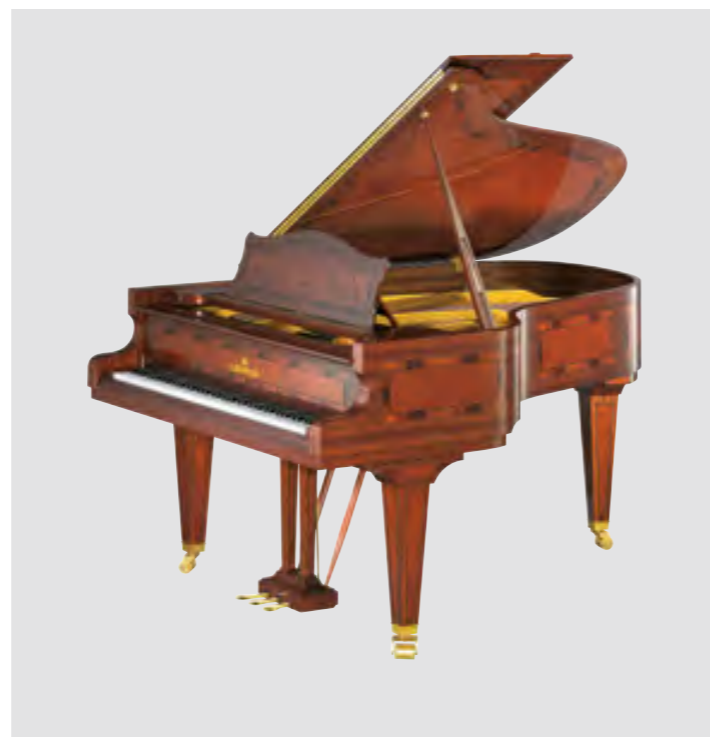
Finish	Black polished (see www.bechstein.com for other finishes)
Dimensions	212 × 156 cm 6'11" × 61.4"
Weight	399 kg 880 lbs



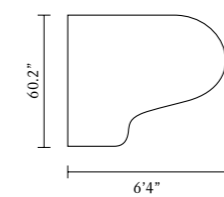
Vario mute
optional

Stunning action. Generous sound volume with optimum duration. Dynamic depth paired with the finest nuances. A high-end grand piano for any music room. An instrument that transports you to the colorful musical world of C. Bechstein. Ideal for chamber music and solo performances in smaller venues. A standard of professionalism.





Finish	Marquetry (left), white polished (below; see www.bechstein.com for other finishes)
Dimensions	192 × 153 cm 6'4" × 60.2"
Weight	350 kg 772 lbs



Vario mute optional

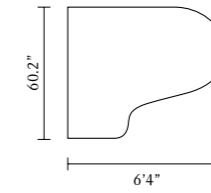
Excellent action that allows most subtle nuances. Wonderfully colored timbre. Resounding bass and singing treble with perfect transition of all registers. A powerful, lyrical grand piano. A world-class music room instrument that meets the highest requirements.



👑 A 192



Finish	Classic style, mahogany polished (see www.bechstein.com for other finishes)
Dimensions	192 × 153 cm 6'4" × 60.2"
Weight	350 kg 772 lbs



Vario mute
optional

This replica of a classic case design is a delight to behold. Every element's proportions contribute to the harmony of the ensemble. A true jewel of natural, unpretentious beauty. The polished finish of the mahogany veneer underscores this instrument's majestic musical personality.



👑 *L 167*

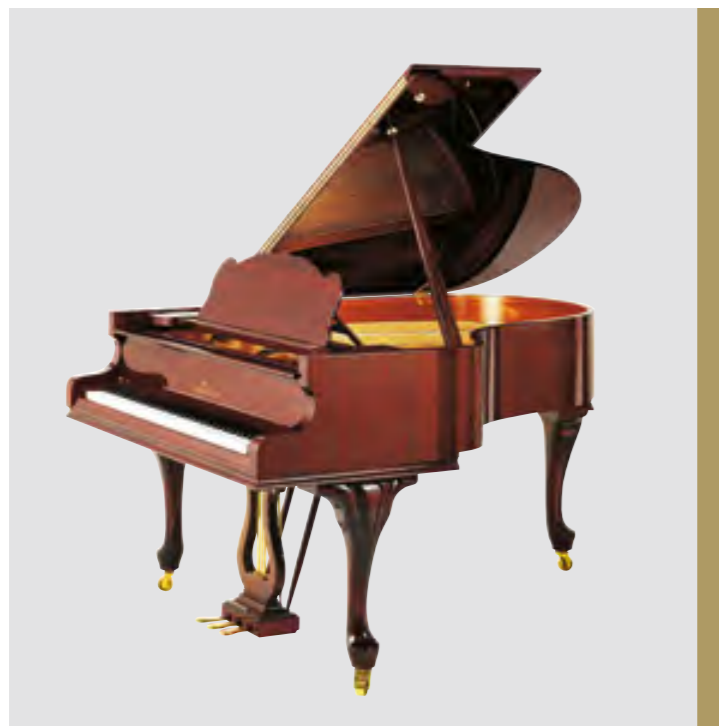
Luxury becomes a reality

“Noblesse oblige”: a solitaire with an exquisite voice. Rosewood case in a polished finish and cool silver inside: the harmonious contrast between tradition and modernism. A truly luxurious C. Bechstein Concert grand piano, a musical jewel with a fantastic sound and a unique personality.

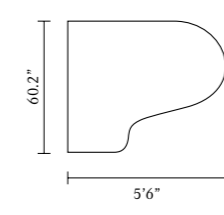
C. Bechstein can also design and make customized cases to match your interior.



👑 L 167



Finish	Pyramid mahogany (top left), Chippendale (bottom left)
Dimensions	167 × 153 cm 5'6" × 60.2"
Weight	317 kg 699 lbs



Vario mute optional

A compact professional piano considered “the best baby grand” by numerous specialists. Features all the characteristics of the new concert grand, including duplex scaling and a subtle, perfectly controlled action. Surprisingly powerful voice. Available in a wide variety of finishes (see www.bechstein.com).





C. Bechstein Concert upright pianos have always been the epitome of excellence the world over. Aesthetics and attention to detail traditionally play an important part in the making of these high-end instruments. Their excellence is rooted in the painstaking selection of raw materials and their extremely careful processing. All C. Bechstein Concert uprights are masterpieces that integrate elements usually found only in the best grand pianos. They boast marvelous quality and extreme commitment to detail in both materials and processing.

Here are just a few of the quality features found in C. Bechstein Concert upright pianos: “membrane system” soundboard, corner resonators, high-precision rib notches for long-lasting tension, warp-resistant cast-iron frame, heavy-duty back posts, integrated acoustic energy system, acoustically optimized overall assembly.

Left: Detail of the cast-iron frame of the C. Bechstein Concert 8 model, often called “the world’s best upright piano”. The outstanding features of this flagship upright model within the C. Bechstein range are presented in a special brochure. Don’t hesitate to ask for it at your dealer’s!

Upright Pianos

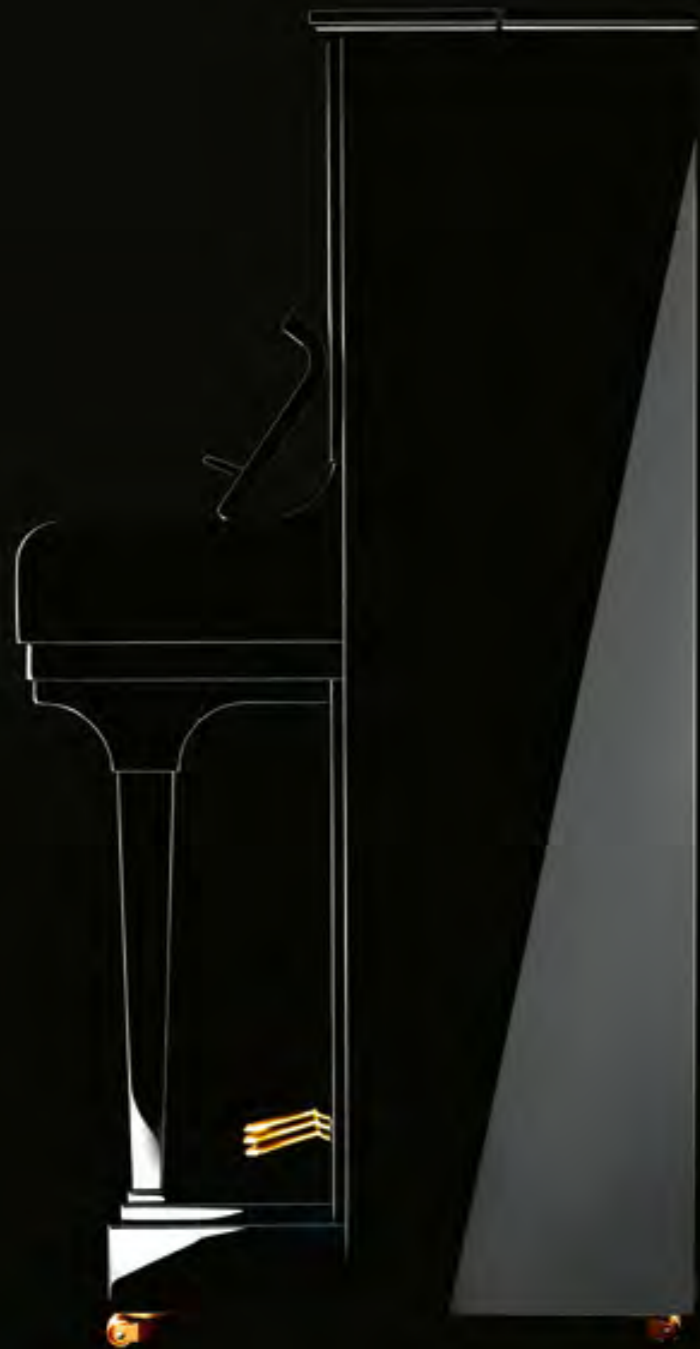
👑 *Concert 8*

A grand piano in an upright's clothing

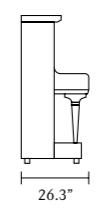
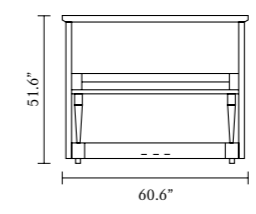
You've been dreaming of a grand piano – the C. Bechstein Concert 8 is a dream-come-true piano. No more compromises. Bring an exceptional acoustic assembly to life with your music. Discover the instrument's unique feel. Treat yourself to a grand piano in an upright's clothing!

A grand piano?
An upright?
The C. Bechstein Concert 8!





Finish	Black polished (see www.bechstein.com for other finishes)
Dimensions	131 × 154 × 67 cm 51.6" × 60.6" × 26.3"
Weight	255 kg 562 lbs

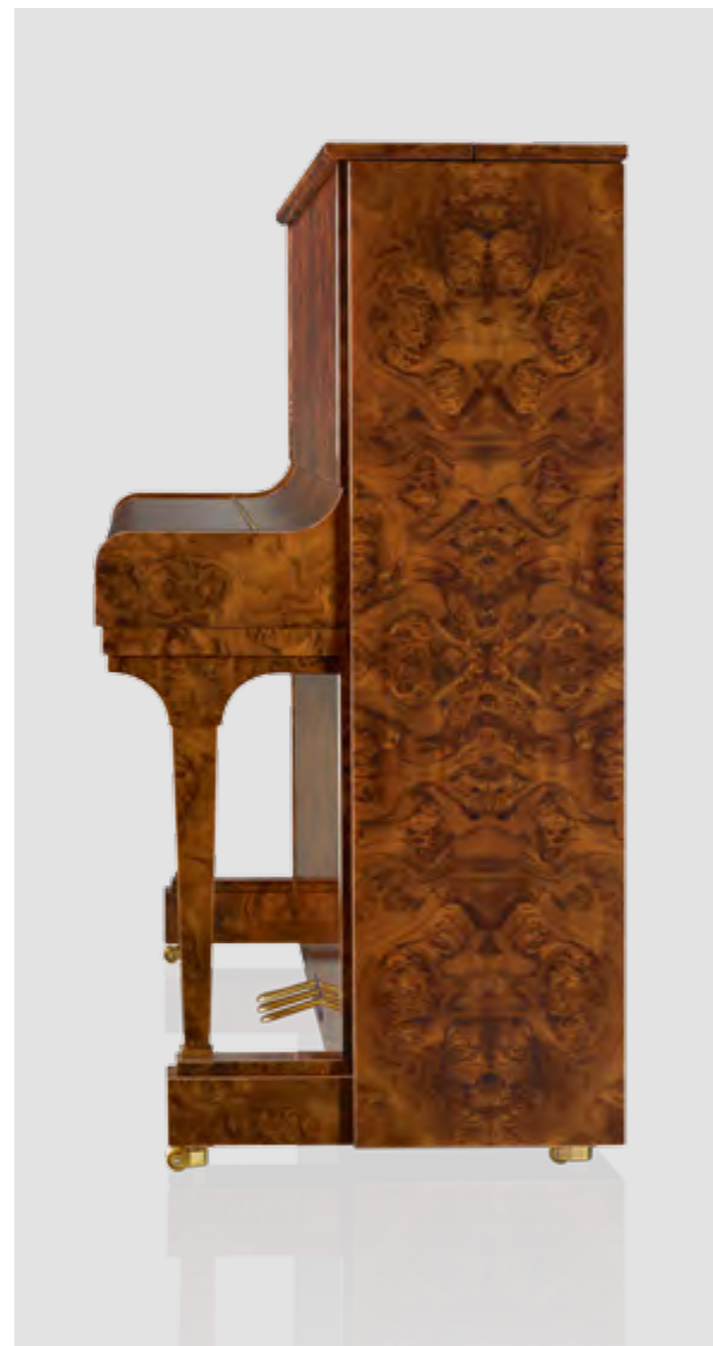


Vario mute optional

The C. Bechstein Concert 8 upright integrates many of the features of C. Bechstein grand pianos: reinforced dynamics with finer graduation; colorful timbre with fine nuances; optimized sound diffusion; a more singing, longer resonating voice; subtle, precise and perfectly controllable action. The optimal upright, almost a grand piano.

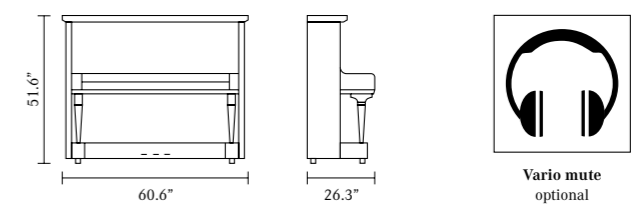


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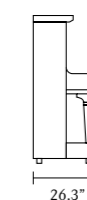
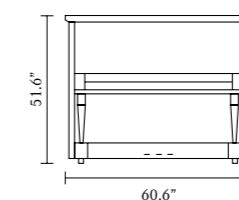
Finish	Burl walnut polished (see www.bechstein.com for other finishes)
Dimensions	131 × 154 × 67 cm 51.6" × 60.6" × 26.3"
Weight	255 kg 562 lbs



As you play, your movement sequences, motor skills and sense of hearing subconsciously adjust to the instrument. The C. Bechstein Concert 8 upright is a masterpiece instrument that renders your musical intentions perfectly. Enjoy how this upright piano responds to your every move: balanced in all registers, it offers wonderful control and delivers a voluminous, colorful sound.



Finish	Vavona burl polished (see www.bechstein.com for other finishes)
Dimensions	131 × 154 × 67 cm 51.6" × 60.6" × 26.3"
Weight	255 kg 562 lbs



Vario mute
optional

An acoustic jewel. Brilliant, charming, tasteful voice. The redwood burl veneer gives this musical genius a stately, warm character. The oval in the top panel underscores the elegance and sophistication of this noble instrument. A piano that shows your passion for the superb.

👑 Residence

The uprights in the C. Bechstein Residence line meet the requirements of professional pianists with optimized sound, touch, case and acoustic assembly. These very sturdy instruments are ideal for intensive playing in conservatories and private music salons.

C. Bechstein Residence: excellent uprights that connoisseurs have long held in high regard.

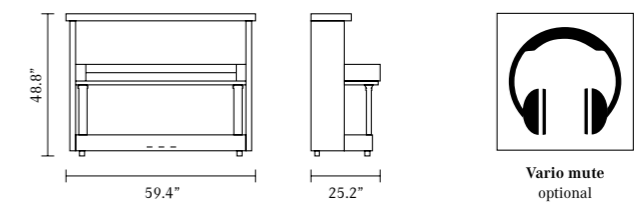


Elegance 124

RESIDENCE



Finish	Black polished (see www.bechstein.com for other finishes)
Dimensions	124 × 151 × 64 cm 48.8" × 59.4" × 25.2"
Weight	260 kg 573 lbs



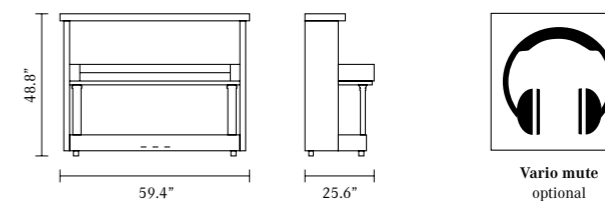
Flowing lines and intricate details blend in an elegant cabinet design. Typical of the C. Bechstein excellence in its harmonious combination of solidity and elegance. A shining beauty with the legendary "Type 11" acoustic assembly inside. A resplendent cabinet!

👑 *Classic 124*

RESIDENCE



Finish	Black polished (see www.bechstein.com for other finishes)
Dimensions	124 × 151 × 65 cm 48.8" × 59.4" × 25.6"
Weight	261 kg 575 lbs



A top-class upright piano with an unobtrusive, timeless design. Excellent, beautiful sound and a sophisticated, pleasant touch. A captivating voice with well-balanced registers and a deep, sonorous bass. A distinguished, modern piano with a delightful action. Excellent overall impression.

Contur 118

RESIDENCE

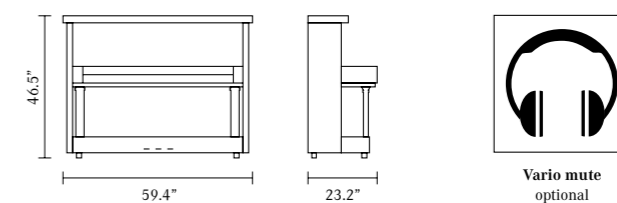


72

73



Finish	White polished (see www.bechstein.com for other finishes)
Dimensions	118 × 151 × 59 cm 46.5" × 59.4" × 23.2"
Weight	246 kg 542 lbs



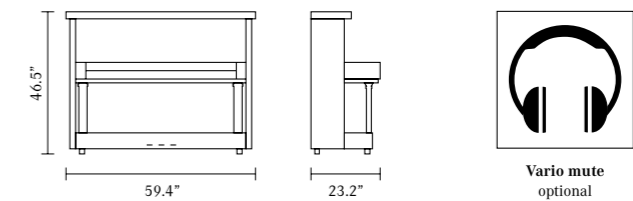
A slender, elegant silhouette enlivened with brass fittings. Suitable for every room thanks to its intermediate height. The golden ratio of the cabinet makes it irresistible. An upright piano with a captivating voice and the versatility of a music room grand. Rich overtones and nuances provide a broad interpretative spectrum. Perfectly suitable for great piano literature.

👑 *Contur 118*

RESIDENCE



Finish	Mahogany with inlay (see www.bechstein.com for other finishes)
Dimensions	118 × 151 × 59 cm 46.5" × 59.4" × 23.2"
Weight	246 kg 542 lbs



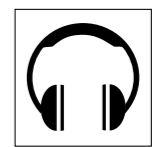
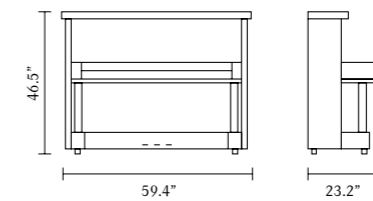
A beautiful specimen with inlay. Mahogany case with walnut burl on the top and bottom panels, framed by fine lines of maple and rosewood. Special wood stain underscores the exquisite composition. Other colours on request.

👑 *Classic 118*

RESIDENCE



Finish	White polished (see www.bechstein.com for other finishes)
Dimensions	118 × 151 × 59 cm 46.5" × 59.4" × 23.2"
Weight	244 kg 538 lbs



Vario mute
optional

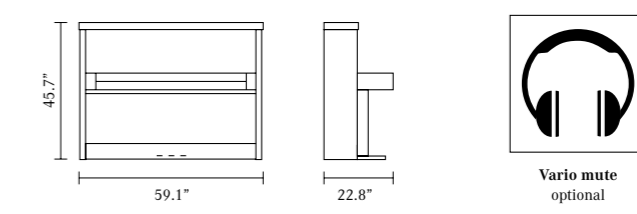
A classical, timeless design for a traditional model with a rich timbre, a fine touch and a pleasant cabinet height. The harmonious architecture guarantees a powerful, singing, melodious voice. Winner of several international comparative tests.

Millenium 116 K

RESIDENCE



Finish	Black polished with chrome fittings
Dimensions	116 × 150 × 58 cm 45.7" × 59.1" × 22.8"
Weight	233 kg 514 lbs



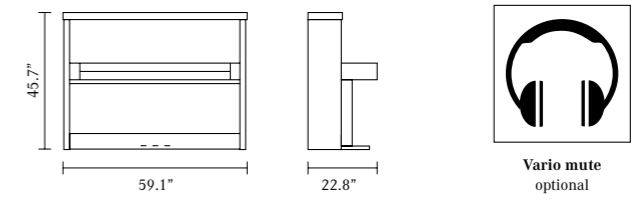
Modern, austere, engaging. With a proven acoustic assembly that integrates all the characteristics of top-class instruments. Successful the world over thanks to its quality, image and excellent design. Winner of three international prizes for superior aesthetics, materials, processing, finish and usability.

👑 *Millenium 116 K*

RESIDENCE



Finish	White polished
Dimensions	116 × 150 × 58 cm 45.7" × 59.1" × 22.8"
Weight	233 kg 514 lbs



The C. Bechstein Millennium 116K was awarded three prizes (Good Design Award, iF Hanover Product Design Award, iF Gold Design Award) for its aesthetics, creativity, originality and usability. The darling of piano lovers the world over, this top-class upright enjoys great commercial success. Created by Volkmar Rommel.



Looking Back

Carl Bechstein gave great musicians the instrument they needed: a grand piano with a powerful voice and a delicate touch.

C. Bechstein: the legend lives on

The birth of a legend is the result of extraordinary conditions. Nearly 160 years after its founding, C. Bechstein still enjoys a vibrant aura. The brand's vitality comes from the team's dedication and passionate commitment to the company.

Berlin 1853. Friedrich Wilhelm Carl Bechstein, a twenty-seven-year-old instrument maker from Gotha, Thuringia, opens his own workshop in the Prussian capital in a time of political turmoil for Germany. However, Berlin in the mid-19th century is rapidly becoming a center of the arts and sciences, philosophy and poetry. Carl Bechstein brings with him years of training under the great piano-makers of Berlin, London and Paris, including Gottfried Perau, Jean-Henri Pape and Jean-Georges Kriegelstein. (The latter also taught Bechstein modern business management.) It is not known whether Bechstein also met Sébastien Érard in Paris, but we do know that his firm would surpass that of the great French piano-maker and become Europe's leading company by the end of the century.

Carl Bechstein steps into the heart of Berlin's cultural life as a modest man. A cosmopolitan, he speaks French and has contacts with numerous artists, including Theodor Kullak, the piano teacher of the Prussian royal family. One of Bechstein's innovations is the use of his close relations in the cultural scene as a powerful marketing tool.

Bechstein's best friend is Hans von Bülow, a former pupil of Liszt. In 1855, Bülow states in a letter to the great composer that Berlin has "an absolute dearth of passable pianos". This prompts Bechstein to build a modern grand that could even withstand Liszt's vigorous playing. His first concert piano, robust and replete with state-of-the-art features, is finished in 1856. Bülow plays it in concerts to great success.

A turning point comes in 1857. Bülow premieres Liszt's *Sonata in B minor*, a gruelling piece for pianos as well as pianists. This highly emotional composition with a symphonic character expresses the taste of the time and demands the utmost of the performer and his instrument, but Bülow and Bechstein's concert grand pass the acid test. This success seals the two men's friendship. Bülow continues to grow in influence in the world of music, and is appointed Principal Conductor of the Berlin Philharmonic a few years later.

Carl Bechstein understands what the pianists of his time need, and is able to offer instruments that live up to the new musical ideal. Bülow speaks of the "colorful piano à la Bechstein",



Carl Bechstein, the company's founder



Group portrait around a Bechstein: Cosima and Richard Wagner, Franz Liszt, Hans von Bülow.

Famous musicians contributed to the brand's fame and praised its superiority over competitors. Some spoke of a "colorful piano", others praised Carl Bechstein, "piano-maker by appointment to the Royal Court".

vividly advocating this "ultrasublime" instrument that perfectly embodies the new aesthetic.

Franz Liszt, the greatest 19th-century pianist, acquires his first C. Bechstein grand piano in 1860. The transaction appears in the company's sales ledger as delivery number 247, with the buyer listed in a sober Prussian style: "Kappelmeister Liszt, Weimar".

Carl Bechstein dares cutting-age innovations. In 1853 for example, he builds his first upright, a 120-centimeter-high instrument with diagonal strings, even though horizontal pianos are still the fashion in Berlin. Brisk sales immediately confirm his decision, however.

At the 1862 London International Exhibition, Bechstein is awarded several medals, although his British competitors are more powerful in their home country. The jury states, "The remark-



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Bechstein supplies not only the German emperor, but also numerous royal and imperial courts.

Facing page

Top: Queen Victoria's gilt grand piano in Louis XV style adorned with paintings after Watteau.

Bottom left: Bechstein Hall, London. Now Wigmore Hall.

Bottom right: Delivery of a Bechstein to the Reichstag building, Berlin.

able features of Bechstein's instruments are their freshness and freedom of tone, their agreeable playing action and their well-balanced registers. Moreover, they can withstand the most vigorous play." An official report sent to Germany further indicates, "C. Bechstein, who is appointed to His Majesty the King [of Prussia] and exports to America, Asia, England and Russia, has sent two excellent grand pianos to London."

At the same time, Carl Bechstein continues to cultivate his friendships with great artists, giving a grand piano to Richard Wagner for his birthday in 1864, for example. Short before his death, Franz Liszt, who receives such a gift every year, writes to the piano-maker, "Judging your instruments means nothing else but praising them. I have been playing your pianos for twenty-eight years now and they have ever confirmed their superiority. Ac-

ording to the opinion of the highest authorities who have played your instruments, it is no longer necessary to praise them, as this would only be pleonasm, periphrasis and tautology."

As Bechstein's reputation grows, so does the company. The production plant that opened in the early 1860s at Johannisstrasse 4, Berlin, is expanded in 1867 with the purchase of a neighboring lot. Exports to England and Russia boom, and in 1870 another plant enlargement enables the company to produce more than five hundred pianos a year. In 1867, Carl Bechstein makes 672 pianos with a turnover of more than one million marks, and has a personal income of some 80,000 marks. Despite his entrepreneurial success, he remains generous, extremely modest and deeply human, and strives to promote harmonious relations between people. A second production site is opened in

1880 in Grünauer Strasse. During that year, Carl Bechstein also has a villa built on the shore of Lake Dämeritz in Erkner, a residential suburb of Berlin. A man of legendary hospitality, he invites many artists to his country house, including Eugen d'Albert, who composes a piano concerto during his sojourn there in the summer of 1883.

Bechstein Hall opens in Berlin in 1892 with Hermann Wolff as its artistic director. Franz Schwechten, who previously remodelled the concert hall that houses the Berlin Philharmonic, designs the building. The inaugural concert includes performances by Anton Rubinstein, Joseph Joachim's string quartet with Johannes Brahms, and of course Hans von Bülow.

Bechstein opens a third production site in Reichenberger Strasse in the Berlin borough of Kreuzberg three years before his death on 6 March 1900.

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A Bechstein piano is de rigueur in the music rooms of the well-to-do, and great musicians such as Liszt, Brahms, Debussy, Ravel, Rachmaninoff, Bartók and Busoni compose their masterpieces on C. Bechstein instruments.

90 His exceptional life was founded on a faith in Prussian virtues and Christian civilization. He accumulated considerable wealth and endeavoured to care for his employees' well-being in a fatherly way. On the occasion of his death, Berlin's Royal Porcelain Manufactory (KPM) issues a coffee service adorned with his portrait wreathed in laurels and the legend "Carl Bechstein, 1826-1900".

On the eve of the 20th century, C. Bechstein is a family business that exports the world over, and is run by the founder's three sons, Edwin, born in 1859, Carl, born in 1860, and Johannes, called Hans, born in 1863. The Bechstein clan manages a staff of nearly eight hundred who produce more than 3,500 instruments a year. The production even reaches 4,500 pianos in 1903, the year of the company's fiftieth anniversary.

London's Bechstein Hall opens in Wigmore Street in 1901. Nearly three hundred concerts are given there every year. By this time, the British Empire accounts for most of the company's exports, and Queen Victoria orders a gilt Louis XV piano that she personally decorates with miniature paintings. (C. Bechstein produced a replica of this famous work in 2012.)

World War I has drastic consequences for the company. The London Bechstein Hall is expropriated and renamed Wigmore Hall, and the company also loses its Paris subsidiary, opened in 1903 in Rue Saint-Honoré. Moreover, the German defeat and the inflation that sets in from 1919 on lead to severe cuts in staff and production. Just before the war, 1100 employees produced nearly 5000 instruments annually; now pianos are luxury products that practically no one can afford.

In 1923, as inflation reaches an unprecedented peak, C. Bechstein becomes a joint-stock company. Edwin Bechstein, who had been bought out by his brothers years before, becomes a shareholder, probably with his wife's participation.

Despite the company's new financial structure, the export business stagnates under high custom duties. However, C. Bechstein succeeds in establishing commercial relations with the U.S. in 1928: Wanamaker, the famous department store, becomes C. Bechstein's exclusive dealer in America, and publicizes the event with a press conference and a gala reception for New York's high society.

In the 1920s, Bechstein grand pianos are found aboard transatlantic luxury liners, and in 1929 a grand piano in the Chippendale style goes aloft with



Autographs of great artists



Bechstein produces 1,200 instruments in 1883. By the turn of the century, a staff of 1,100 will produce 5,000 pianos a year.

the *Graf Zeppelin* airship. The same year, a gilt instrument adorned with paintings after Watteau represents C. Bechstein at the Barcelona World's Fair. Although the 1920s are a difficult decade due to economic troubles, great composers of the time, including Ferruccio Busoni, Artur Schnabel, Wilhelm Backhaus, Alfred Cortot and Emil von Sauer, remain true to "their" Bechstein.

C. Bechstein continues to innovate, introducing a "reproduction piano" using the Welte-Mignon paper roll technology, and the Neo-Bechstein or Siemens-Nernst grand piano, with inductive pickups. An early forerunner of today's Vario digital mute system, the Neo-Bechstein causes a technological sensation in 1931, but does not become popular.

The year 1932 is very gloomy due to the Great Depression and quarrels among the "Bechstein clan", particularly over the showroom newly

opened on Kurfürstendamm, one of Berlin's most prestigious boulevards. Furthermore, one family member has close ties with high-ranking nazi personalities, so that the company is rumoured to benefit from Hitler's seizure of power in 1933. A look at the sales ledgers disproves this allegation, however: Bechstein does no better than most of its German competitors in the 1930s. Moreover, the Nazis' persecution, expropriation, expulsion and murder of German Jews contribute to the company's decline, as well-to-do Jewish families were an important part of Bechstein's clientele.

World War II brings destruction to Bechstein as air raids severely damage the factories. After the war, the occupying U.S. authorities rule the company directly; their clear objective is to open the German market to American products. Bechstein resumes operations again in 1951 as U.S. trusteeship ends, but the company's output remains very low.

In 1953, the company celebrates its centennial at West Berlin's Titania-palast with a series of concerts by great artists, including Wilhelm Backhaus. The conductor Sergiu Celibidache buys a C. Bechstein the following year and is enthusiastic. And in 1957, Yamaha equips its own concert hall with... a C. Bechstein grand piano.

The U.S. piano-maker Baldwin begins acquiring C. Bechstein shares in 1963, becoming the company's main shareholder by the mid-1970s. New factories are built in Karlsruhe and Eschelbronn, as qualified piano-makers are

hard to attract to West Berlin, isolated behind the Wall.

In 1971, Leonard Bernstein tours Germany with the Vienna Philharmonic and plays Maurice Ravel's *Piano Concerto in G major* exclusively on a C. Bechstein. Jorge Bolet is another virtuoso who favours the Berlin brand at this time. In 1978, Bechstein celebrates the company's 125th anniversary with a series of concerts by great artists such as Christian Zacharias, Shura Cherkassky, and the Kontarsky Piano Duo.

Business is down in 1986 when Karl Schulze, aged 38, takes over the traditional Berlin company, acquiring all the shares previously held by Baldwin. A master piano-maker, Schulze intends to re-establish the fame of a brand once acclaimed the world over. It is a new beginning for C. Bechstein, although the overall economic conditions are much more gloomy than those of 1853, when Carl Bechstein founded the company.

Nonetheless, Schulze's restructuring soon proves successful. In 1987, the turnover reaches fourteen million marks, an increase of four million over the previous year. But the fall of the Berlin Wall in 1989 marks the beginning of a new era with still harsher economic conditions. Although worldwide piano production drops by forty percent in 1990, Bechstein acquires Euterpe, a southern German company originally founded in Berlin, and the producer of the W.Hoffmann pianos since 1977. In 1992, Karl Schulze also buys the Zimmermann brand and its factory in Seifhennersdorf, Saxony.

Zimmermann had been one of Germany's leading piano-makers.

C. Bechstein becomes a public company in 1996, and invests fifteen million euros over several years in modernizing the Saxon facilities. In 1999, the company's management moves to the Stilwerk building in Berlin, a museum-like arcade with shops selling articles of contemporary design. A showroom and a concert hall adjoining the company's offices form the first C. Bechstein Center. A short time later, another Bechstein Center opens in the Düsseldorf Stilwerk, and also begins hosting concerts that attract large audiences.

The Seifhennersdorf factory produces a complete range of instruments to satisfy all kinds of pianists. The company also introduces the Vario mute system as an option to provide traditional instruments with the advantages of digital pianos. Bechstein's turnover reaches forty million marks in the year 2000.

The ProBechstein range introduced at the turn of the millennium sets new standards in upright pianos, a segment that Carl Bechstein cultivated when he founded the company nearly 150 years earlier. The new models feature elegant cases proportioned in the golden ratio of Classical architecture; their clear and very distinctive designs recall the world of great architects such as Jean Nouvel or Sir Norman Foster. The bulky upright piano has given way to a sculpture that wins prestigious international design prizes, including the Good Design Award and the iF Design Award.



Carl Bechstein's villa in Erkner near Berlin

In 2002, Bechstein initiates a partnership with the Korean instrument manufacturer Samick to reinforce its foothold in the Asian and U.S. markets. The entry-level brands of the C. Bechstein group would take advantage of Asian production facilities, while Samick would benefit from the prestige of the historic German brand. However, Karl Schulze and his wife Bérénice Küpper – the company's marketing manager – buy back half of Samick's C. Bechstein shares by 2005, and today the Korean manufacturer holds no more C. Bechstein shares.

In 2003, the media report extensively on C. Bechstein's 150th anniversary and the concerts held on this occasion at Berlin's *Philharmonic Hall*, Düsseldorf's *Tonhalle* and Frankfurt's *Alte Oper* with international star soloists and piano duos (Denys Proschayev, Fazil Say, Grau/Schumacher, Anthony/Joseph Paratore). Three years later, the company organizes the first C. Bechstein International Piano Competition under the patronage of the pianist and conductor Vladimir Ashkenazy.

At the same time, the D 282 concert grand piano, a powerful instrument with exceptional dynamics and a legendary voice, proves a great success. At the international piano competition in La Roque d'Anthéron, for example, most of the participating pianists choose this excellent instrument for their performances. In the early 2000s, the various

brands of the C. Bechstein group cover all market segments, from the Euterpe beginners' pianos to the mid-scale W.Hoffmann and Zimmermann instruments, to the C. Bechstein masterpieces.

In 2004, C. Bechstein begins a partnership with the Czech piano-maker Bohemia, and acquires the company three years later. The manufactory is enlarged and modernized, becoming a subsidiary under the name "C. Bechstein Europe". By late 2008, the company produces a complete range of new upright and grand pianos under the W.Hoffmann brand, and has developed a clear strategy: to offer a full line of pianos that are made entirely in Europe and feature decisive advantages over Asian products.

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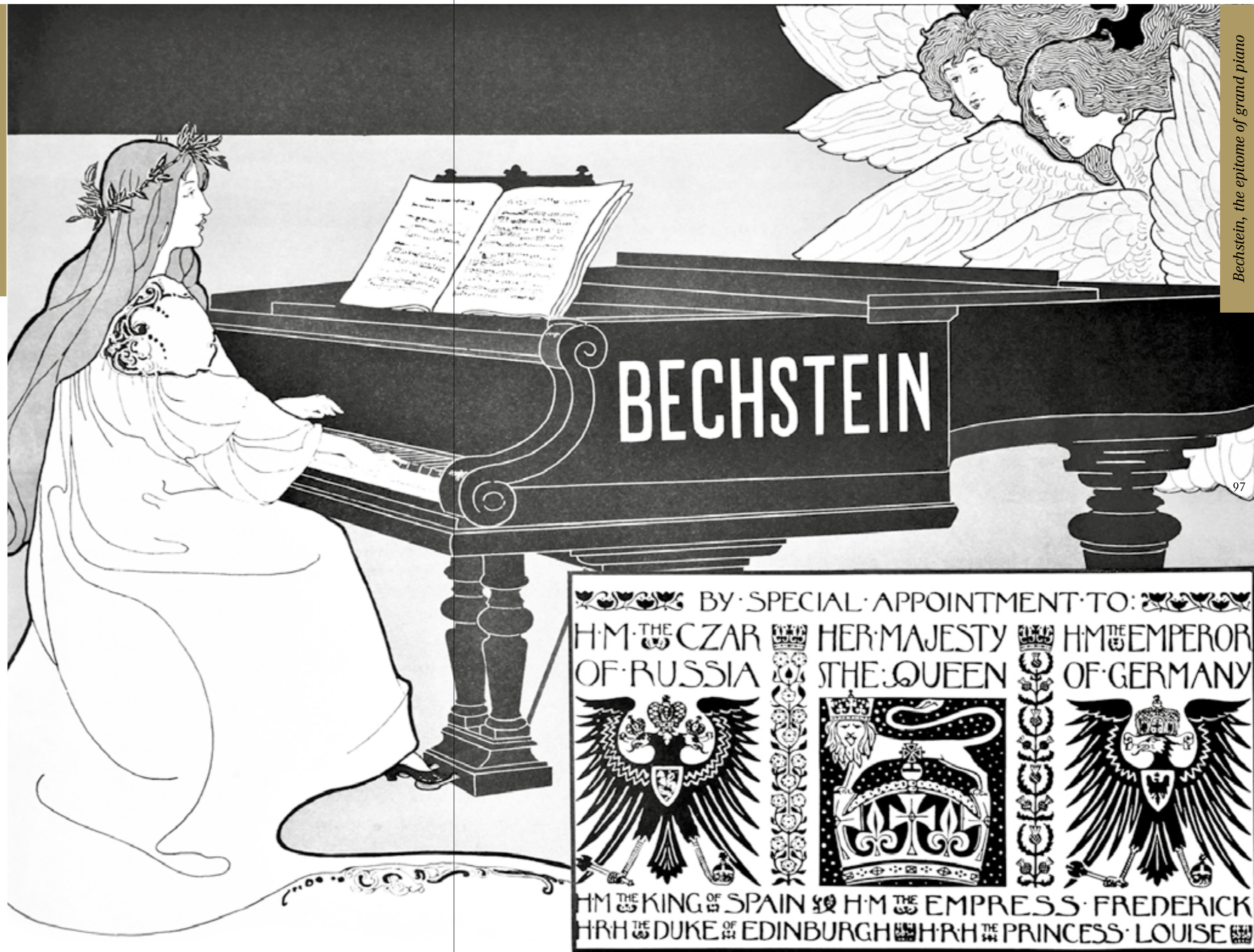
“Bechstein is fulfilment for the hand and the ear.”

“All Bechstein pianos that I have played featured the same excellent characteristics: fullness of sound, noble beauty, a singing, powerful voice, adaptability to any kind of touch and technique, absolute reliability.”

Artur Schnabel

For those who would like to enter the C. Bechstein world at an affordable price, C. Bechstein Europe also makes the Vision, Tradition and Professional lines of the W.Hoffmann brand that has its roots in a company founded in Berlin in 1893. These upright and grand pianos are now exclusively developed by the C. Bechstein expertise and R&D center located in Seifhennersdorf, and contain a number of superior quality components. As regards the Zimmermann upright pianos positioned close to the top segment, they enjoy a remarkable success and are Germany’s best-selling uprights in the 1990s.

The C. Bechstein Academy line developed to meet the special requirements of conservatories and professional pianists is becoming increasingly important within the product range of C. Bechstein Pianofortefabrik AG.





C. BECHSTEIN

FACTEUR DE PIANOS

FOURNISSEUR DE:

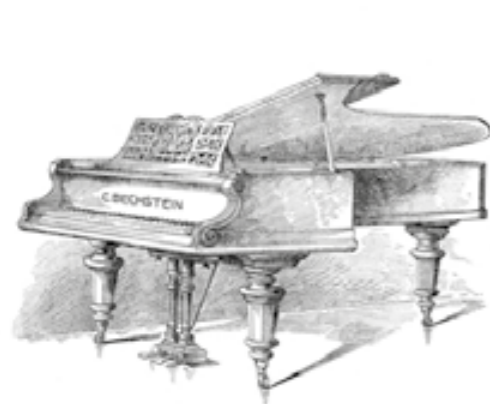
S. M. L'EMPEREUR D'ALLEMAGNE	S. M. LA REINE D'ANGLETERRE
S. M. L'IMPÉRATRICE D'ALLEMAGNE	S. M. LE ROI D'ITALIE
S. M. L'EMPEREUR DE RUSSIE	S. M. LE ROI D'ESPAGNE
S. M. L'IMPÉRATRICE FRÉDÉRIC	S. M. LE ROI DE ROUMANIE
S. M. LE ROI D'ANGLETERRE	S. M. LE ROI DE WURTEMBERG

S. A. R. LA PRINCESSE HÉRITIÈRE DE SUÈDE ET NORVÈGE
 S. A. R. LE DUC DE SAXE-COBOURG-GOTHA
 S. A. R. LA PRINCESSE FRÉDÉRIC CHARLES DE PRUSSE
 S. A. R. LA PRINCESSE LOUISE, DUCHESSE D'ARCYLL

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Modèle E. Grand modèle de concert
à 7 octaves $\frac{1}{2}$ de la à l'ut
à Cordes croisées — Châssis en métal — Sonnerie recouvert de métal —
Mécanique à répétition.
Longueur 2 m 70 — Largeur 1 m 57



Modèle G. Demi-queue de salon
à 7 octaves $\frac{1}{2}$ de la à l'ut
à Cordes croisées — Châssis en métal — Sonnerie recouvert de métal —
Mécanique à répétition.
Longueur 2 m 21 — Largeur 1 m 53



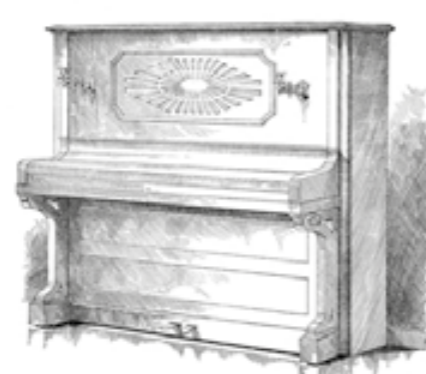
Modèle A. Miniature $\frac{1}{2}$ de queue
à 7 octaves de la au la
à Cordes croisées — Châssis en métal — Sonnerie recouvert de métal —
Mécanique à répétition.
Longueur 1 m 84 — Largeur 1 m 44

Modèle D. $\frac{1}{2}$ de queue, de concert
à 7 octaves $\frac{1}{2}$ de la à l'ut
à Cordes croisées — Châssis en métal — Sonnerie recouvert de métal —
Mécanique à répétition.
Longueur 2 m 43 — Largeur 1 m 58

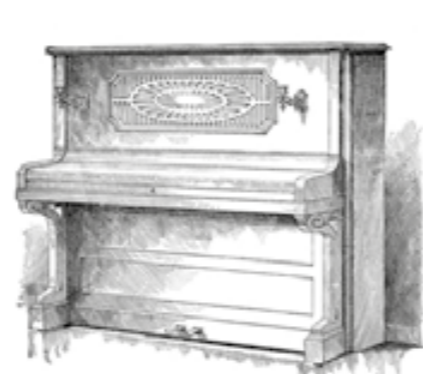
Modèle B. Demi-queue
à 7 octaves $\frac{1}{2}$ de la à l'ut
à Cordes croisées — Châssis en métal — Sonnerie recouvert de métal —
Mécanique à répétition.
Longueur 2 m 03 — Largeur 1 m 56



Modèle 6. PIANO DROIT
à 7 octaves $\frac{1}{2}$ de la à l'ut
à Cordes croisées — Châssis en métal — Sonnerie recouvert de métal —
Mécanique à répétition.
Hauteur 1 m 50 — Largeur 1 m 45 — Profondeur 0 m 69



Modèle 7. PIANO DROIT
à 7 octaves $\frac{1}{2}$ de la à l'ut
à Cordes croisées — Châssis en métal — Sonnerie recouvert de métal —
Mécanique à répétition.
Hauteur 1 m 38 — Largeur 1 m 41 — Profondeur 0 m 66



Modèle 8. PIANO DROIT
à 7 octaves $\frac{1}{2}$ de la à l'ut
à Cordes croisées — Châssis en métal — Sonnerie recouvert de métal —
Mécanique à répétition.
Hauteur 1 m 285 — Largeur 1 m 56 — Profondeur 0 m 63

Tous nos modèles de pianos à queue et de pianos droits se font aussi en frisé, ornés de sculptures, de peintures vernis Martin, de bronzes ciselés et en tout autre genre d'ornementation, à des prix spéciaux.

Thousands of century-old C. Bechstein pianos are still owned by the descendants of the original buyers, as photos and letters of appreciation attest. The German manufactory of C. Bechstein cultivates the company's traditions and carry them forward to the future.

C. Bechstein is currently Europe's largest maker of high-end pianos. Carl Bechstein would be proud of this achievement. The company remains devoted to his memory.

On the other hand, the C. Bechstein Concert uprights and grands embody the ne plus ultra of piano-making — A number of great international pianists confirm the superiority of the C. Bechstein Concert grand pianos when it comes to performing on stage or recording a CD in a studio.

The opening of further C. Bechstein Centers in Germany promotes sales, and the concerts they organize rapidly become an important part of the cultural life of their respective cities. C. Bechstein also enjoys an increasing success abroad, not only in Asia, America and Western Europe, but also in Eastern Europe, especially in Russia and the Ukraine, where the name "C. Bechstein" has retained its original fascination in spite of the vicissitudes of the last century.

The company cancels a provisory partnership with Samick and henceforth markets its pianos directly in Asia and the USA. Meanwhile, C. Bechstein sells more than four thousand pianos a year and achieves a turnover of nearly thirty-five million euros.

A change of generation takes place in the early 2010s as Stefan Freymuth becomes the new major share-holder and progressively takes over the reigns of the company. At the same time, C. Bechstein continues to grow, developing its own hammerhead production facility and several state-of-the-art competence centers for cast-iron frames and finishes. Such developments not only extend the company's independence from suppliers even further, but also help improve the quality of the C. Bechstein pianos even further. Running a state-of-the-art production facility, C. Bechstein is Europe's last manufacturer of high-end upright and grand pianos entirely controlled by German entrepreneurs, while the competitors are dominated by a majority of Asian investors.

In 2012, the C. Bechstein manufactory makes a superb replica of Queen Victoria's famous gilt piano, thus launching a new line of historical and individual luxury grand piano models.

C. Bechstein is a highly sought-after partner due to its expertise in R&D in

the piano manufacturing sector. As a consequence, the company initiated a cooperation for the production of entry-level pianos for the Chinese market under the supervision of a team of German C. Bechstein specialists.

C. Bechstein also explores new avenues in the digital sound production sector. In 2016, for example, the company founded C. Bechstein Digital GmbH, a subsidiary that meanwhile markets a radically new type of DAW (Digital Audio Workstation).

The company remains true to its values as Stefan Freymuth takes the reins in 2017: a synonym for exceptional quality rooted in a long and glorious tradition, C. Bechstein boldly treads a new path towards the future.

Yes, we are different — We are C. Bechstein!

Credits

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*C. Bechstein reserves the right to make
technical, finish or measure-related changes
on any part of any model without notice.*

