



BÖSENDORFER

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Interview: Ildikó Raimondi

András Schiff – Advocate of Sonic Diversity

CEUS Master Class at the Salzburg Mozarteum

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New Flagship Store in Tokyo: Bösendorfer Japan opened its doors in May

After Bösendorfer Japan Inc. was founded on April 1, 2008, the new Tokyo showroom opened its doors with an exquisite ceremony on May 2 of this year.

In its 110 square meters, the new flagship store contains an impressive range of Bösendorfer pianos, ranging from the 130 CL upright to special models such as a Model 200 Johann Strauss, and finally to a selection of Model 290 Imperial concert grands. During the opening ceremony, Mr. Takehiko Uchiyama, president of Bösendorfer Japan, pointed out the pianos' Viennese sound: "Based on the 180-year tradition of the Bösendorfer piano company, I wish, together with my colleagues, to propagate the Bösendorfer sound in the future." To reach this target, Mr. Uchiyama especially wants to strengthen its cooperation with Bösendorfer in Vienna.

After the tape inaugurating the new showroom was cut, the Japanese pianists Kentaro Ifuku and Gen Segawa played various pieces of Mozart and Beethoven on all the pianos present so that the many guests could experience the Bösendorfer sound, with its beautiful and exquisite timbre. Bösendorfer Vienna thanks Mr. Uchiyama and his team for their endeavors and the enriching collaboration.

Yuka Masuno, Simon Oss



Mr. Takehiko Uchiyama in front of the Bösendorfer Model 200 Johann Strauss.



The new, majestic flagship store in Tokyo.

Editorial

Dear Readers,

I am pleased to present the third BÖSENDORFER Magazine. This time as well, the magazine reports on numerous of the company's activities with which we carry the message of the Bösendorfer sound into the world and wish to bring our products closer to music lovers. The Bösendorfer resonance case principle treats the entire instrument as a sounding body and thereby achieves the unique abundance of tone colors: In this issue's installment of our established Factory Series, the distinctive features of the Bösendorfer sub-frame and outer rim are explained. Also the fruitful exchange with artists, which was already a special concern of the fathers of the company, Ignaz and Ludwig Bösendorfer, is continued with the extremely interesting discussions reproduced here. In addition to András Schiff, one of the great pianists of our time who especially highlights the significance of variety of sound in musical life, chamber singer Ildikó Raimondi affords readers insight into her diverse artistic life.



Increased communication with artists, music teachers, business partners, friends of our company, Bösendorfer owners and future customers is something very special to me. We have a unique jewel of an instrument in our hands. We

cannot speak often enough not only about the beauty of the Bösendorfer sound, but also about the great artisanship with which our personnel complete every individual piano. Above all, the new Bösendorfer Communications Group, established upon my suggestion this past summer and directed by Dr. Rupert Löschnauer, will be dedicated to this wonderful yet challenging communications work.

The first PR/CR projects were presented to our 79 business partners from 24 countries in September, who came to Vienna for the traditional dealers' meeting. This presentation was received positively by our guests, as were the many other product(ion) information, marketing ideas and sales concepts that were presented with especial dedication by personnel from all departments during the dealers' meeting. I often had the privilege on those days of hearing from dealers that they had been a bit surprised by the new verve, the new enthusiasm at the company – a compliment which I happily passed on to my staff, and one that is simultaneously motivation and our duty for the future.

Yoshichika Sakai
Managing Director

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Not Over Stones

Chamber singer Ildikó Raimondi is one of the most versatile singers of our time. In addition to her activity at the Vienna State Opera, she presents regular lied recitals, takes time for educational work and is involved in numerous artistic/musicological projects. Ildikó Raimondi has a particular affinity for contemporary music and is dedicated to composers of the 20th century and the present.

BÖSENDORFER: Ms. Raimondi, when we walked past your Bösendorfer grand in the living room on the way to the garden terrace, you remarked, "There's our 'Thomas.'" What did you mean by that?

Ildikó Raimondi: Our piano moved in four years ago and immediately took possession of the living room. The Bösendorfer is a big personality – with a mighty sound. Our son Julius considered our Bösendorfer a man, who's tall, sounds very strong and is named Thomas."

BÖSENDORFER: You love your piano?

Ildikó Raimondi: And how I love it. I'm very happy with the piano. And I've also had many successes these past four years, ever since I've had "Thomas" (*laughs*). I do believe that it's always the correct decision for a singer to invest in a good piano since you'll always have this sound at home while practicing. It's already something different if I have a beautiful, warm, soft carpet under me at home or if I sing over stones. I work with many different accompanists. You'll know several of them. David Lutz for instance also has a Bösendorfer and is a great Bösendorfer lover. Or the many other friends who are also involved in music, for instance Prof. Leopold Hager or Prof. Erwin Ortner – they all like to sit at our "Thomas." Prof. Charles Spencer, who usually plays on another instrument, also found the sound outstanding.

BÖSENDORFER: At lied recitals, who decides which instrument should accompany? The characters are different after all.

Ildikó Raimondi: I leave the selection to the accompanist. The accompanist makes the decision as to the piano he can conjure the right sounds on. The pianist has to feel good with the piano. Only then can a beautiful sound arise.

BÖSENDORFER: What do you expect from the accompanist?

Ildikó Raimondi: That varies. At the State Opera for example, roles are rehearsed which afterwards are no longer performed with piano. That's how we prepare opera performances. The piano is only there so we can get an idea. It's very pleasant when a full sonority is present. It's important for the piano to presage the orchestra.

In a lied performance, the sound worked out together with the répétiteur in the rehearsals is very important since this is what we're presenting in concert. It's a joint product that you have to present. Everyone also has to know what the other is thinking. That's discussed and worked out.

BÖSENDORFER: As far as the audience is concerned, isn't the singer in the spotlight?

Ildikó Raimondi: Yes, that's correct. However, the important



Ildikó Raimondi at the opening of the 50th Opera Ball in the Vienna State Opera.

collaborative responsibility accorded the pianist also has to be considered.

BÖSENDORFER: Is there an ideal age at which to commence a singing career?

Ildikó Raimondi: For women the age question isn't that important since such significant changes don't occur. Of course, it's an advantage if you start your training earlier, at 14 or 15 years for instance. Then at 20 you already have a given repertoire. And in terms of the voice there's also no major risk. Men should wait until after puberty. Immediately afterwards, interest in voice training is perhaps not there straightaway. Thus, in my experience, men usually don't begin to forge their talent until 17 or 18. If you've dealt with music, if you've played an instrument for instance, starting training very late is still possible. Personally, I started singing very early, at about 13, at a special high school for musicians in my hometown of Arad, Rumania. There, I learned cello and piano and also sang in the choir. It was apparent there very early on that there were many possibilities for my voice.

BÖSENDORFER: In addition to the voice, which requirements have to be fulfilled for a career path?

Ildikó Raimondi: As an artist you have to have a bit of an overview. Early enough engagement with classical music and with the repertoire, and everything associated with that in terms of music history, are very important. Lieder and lied texts need to be rehearsed and foreign languages learned.

BÖSENDORFER: You do a lot of work with young artists...



"What's special is standing right in the middle of it all." Chamber singer Raimondi surrounded by the Arnold Schoenberg Choir and the Concentus Musicus.

Ildikó Raimondi: It's wonderful to see how these young people approach this profession with so much enthusiasm and pleasant anticipation. I'm also very pleased to know that young artists are emerging who will be singing 30 or 40 years. I often learn while teaching as well. It's not seldom that, via the discussion and students' questions, I arrive at interpretive matters or things particular to singing that I previously hadn't or had hardly noticed.

BÖSENDORFER: *Beyond singing technique and interpretation, do you provide your students with supplemental advice?*

Ildikó Raimondi: Yes, that they mustn't forget their marketing – since they all need to present their product and it's not at all that easy. Sure, part of the work is singing and artistic/musical, but also the importance of "product presentation" shouldn't be underestimated.

BÖSENDORFER: *How many performances are doable per year – how many are reasonable?*

Ildikó Raimondi: The answer of course varies by artist. For me, 40 performances in a year are enough, since unscheduled invitations or benefit concerts arise in addition. This makes for about three or four performances a month. Also, you can't forget the necessary rehearsals. I have about 20 concert performances a year and about 20 operas since I also sing in the State Opera.

BÖSENDORFER: *In your extraordinary career, you have already celebrated many major successes and had unforgettable experiences onstage. Would you care to single out one or two for our readers?*

Ildikó Raimondi: I had the good fortune of being present for many very important things. The Vienna Boys' Choir's 500th anniversary or the Vienna Singverein's 150th, to name two examples. It's wonderful when you're a tiny part of something that has existed for so long. These concerts have a very special atmosphere. The big celebration for the 50th anniversary of the Vienna State Opera's reopening remains unforgettable for me. Yet I also happily think back to my performance at the opening of the 50th Opera Ball. What's special about such performances – indeed, all performances of this sort – is standing right in the middle of it all, letting the most glorious music sound out, together with others, regardless of whether as a singer you're standing alone with an accompanist or in front of a large orchestra and choir. That's something which you can only experience as a participant.

BÖSENDORFER: *Thank you for the discussion – we wish you much continued joy with "Thomas."*

Rupert Löschnauer, Simon Oss

On the High Seas

Romance, style and exquisite comfort, as well as the slow departure from those who stay behind – only travel by ship now fulfills the promise that the word “travel” once carried with it. It is no accident that demand for cruises is continually on the rise.

One of the world’s most beautiful cruise ships is the MS EUROPA, the flagship of Hapag-Lloyd Cruises. Never before has there been so much room per guest and so much privacy on a ship, for which reason the yacht was distinguished with the coveted 5-star-plus rating by the Berlitz Cruise Guide 2009 for the ninth time in a row. And always on board, as of this past summer, is a noble “guest” dressed in black, who – also thanks to the music – makes classy life on the high seas a special experience. Thanks are due the Hamburg-based Pianohaus Zechlin’s competent consulting and handling for a Bösendorfer Model 214 grand being a permanent resident of the MS EUROPA and carrying the Viennese sound over the world’s oceans in its most beautiful and purest form. Hapag-Lloyd Cruises desired to offer their luxury yacht’s exclusive guests an exclusive sonic experience in an exclusive concert hall on board. The spatial proximity on a cruise creates its very own dialog between artists and the audience and inspires interpreters to perform their very best. With the Bösendorfer 214, pianists now have a wealth of tone colors at their disposal, which allows their expressive possibilities to become as endless as the ocean. The MS EUROPA’s highly popular musical journeys thereby gain individuality and uniqueness. Bösendorfer technician Stephan Feddern accompanied the Bösendorfer grand on its maiden voyage and thereby received enthusiastic praise from the crew and passengers for the Austrian product. Austria is thus once again at home on the seas.

Rupert Löschnauer



The MS EUROPA combines elegance and luxury.

280 in Klagenfurt

The Konzerthaus Klagenfurt, the Klavierhaus Hugo Menzel and Bösendorfer have enjoyed an especially good relationship over many years. After years of experience with a Bösendorfer Model 275, the Konzerthaus management decided to immediately purchase No.



1 of the new concert grand, *Ingeborg Baldaszi*

Model 280, which was first presented to the public in 2001. Their ensuing experience with numerous international pianists prompted Konzerthaus director Franz Widrich to purchase another Bösendorfer Model 280. Ingeborg Baldaszi enthusiastically played the inauguration concert this June on the new grand. Our congratulations, and we look forward to continued successful partnership.

Manfred Häfele, Simon Oss

Russia

“Forte and Piano,” Alexander Zaslavsky’s popular piano salon on “Prospect Mir” in Moscow, has looked after Bösendorfer’s private customer business in Russia for many years and has done so extremely successfully. The country of Tchaikovsky, Mussorgsky, Rubinstein, Rachmaninoff and Shostakovich, of Sokolov, Pletnev and Kirillov, among many other brilliant artists, is a country rich in culture and music, which offers excellent sales opportunities for the richly colored Bösendorfer sound. Bösendorfer has therefore bolstered its activities in Russia this year. With Sergei Vashchenko’s renowned company Avallon, we have recently found a partner who will present Bösendorfer pianos and interests in the numerous concert halls, cultural institutions and other public institutions.

That Bösendorfer pianos are not only famously at home in the classical genre – they are also fondly played by many jazz musicians throughout the world – is something that ought to be indicated by the common sponsorship activity with which Avallon and Bösendorfer have supported the 11th International Jazz Festival in Moscow.

In the “Hermitage Garden,” a popular recreational part in the center of Moscow, national and international jazz greats played their stirring rhythms from August 22 to 24. Amidst all this: a Bösendorfer 290 Imperial, which carried the sonic magic of the stars with sensitivity and expressivity to an enthusiastic audience, and thus made its own contribution to the jazz festival’s great success.

Rupert Löschnauer

Jazz à Vienne – Like Waltzes in Vienna

Once a year, the little French town of “Vienne” becomes a special epicenter of the international jazz scene. That is to say, when it invites audiences to the renowned festival Jazz à Vienne. This year, with international jazz giants, it made the whole city swing already for the 28th time from June 27 to July 11.

The magic of music appears to be closely related to the name “Vienne,” or Vienna in English, for no location in this city of 30,000 in the Dauphiné could or wanted to elude the smart sounds.

The Museum of Roman History can serve as a living example. This building filled with ancient treasures saw itself confronted for the first time with such a strange theme, yet improvised in a totally relaxed manner. A cool employee, who looked over the jazz trio that was performing, commented on the scene thus: “The luxurious Romans would definitely have rocked to this groove!”

In the Renaissance Theater in turn, a pianist, after a sound check, portrayed just how cosy the velvety Bösendorfer sound nestled into deeply red wine-colored cushioned seats.

Around 800 musicians, through all styles and ensembles, filled afternoons, evenings and partial nights with their interpretations and variations on the main theme of jazz. Every available spot, both outdoors and indoors, morphed into a stage, which was also followed exceptionally attentively and honored by international journalists and TV stations.

The absolute highlight of this event, however, was the all-night concerts in the ancient arena for which Vienne is so fa-

mous. In this visually and acoustically outstandingly designed amphitheater, under a starry French sky, 9.000 enthusiastic jazz lovers at a time applauded the bowing artists whose names in the evening programs read like a Who’s Who of jazz: Carla Bley, Danilo Perez, Claude Bolling, Marcus Doucette, Eric Legnini, Nicole Slack Jones....

For the pianistic “feel good potential,” credit is due our longtime partner, Yves Dugas. This brilliant technician, equipped with tuning hammer and polishing cloth, does not let an intermission go by without bringing our Imperial into a befitting spotlight. Dugas’ work is immensely valued by both the artists and the festival directors, as people here are aware of the technical challenge brought on by the open air venue, in which humidity and temperature fluctuations are a given.

Yet the moment in which the artists ensoul the stage with their music, the same sound flows through everyone and the same beat unites them all, be it in Vienna, where audiences dance to waltz sounds, or in Vienne, where the contented audience chills while listening to jazz.

Mira Weihs



Marcus Doucette and Nicole Slack Jones made the town of Vienne swing.

Austrian-Chinese Music University Project

A networked master class between the Mozarteum University in Salzburg and the China Conservatory in Beijing with two Bösendorfer CEUS computer grands.

For months, Prof. Klaus Kaufmann, head of the keyboard instrument department at the Mozarteum University in Salzburg, has been busy planning teaching for the so-called "Austrian-Chinese Music University" of the Mozarteum University and the China Conservatory. For this purpose, professors at the Mozarteum are to teach students in Beijing. Prof. Dr. Brigitte Winklehner, president of Eurasia-Pacific Uninet, presides over the project. As interesting as this prestige project is, the problems of distance and the time and financial investments involved were at first a major hurdle. While Prof. Kaufmann was discussing the Bösendorfer CEUS computer piano with Bösendorfer Sales Manager Simon Oss over a cup of coffee, the newly accredited rector of the university, Prof. Reinhart von Gutzeit, stumbled upon the discussion and had the decisive idea: By networking two Bösendorfer CEUS pianos, combined with high-resolution video transmission of the pianist and professor, teaching could be accomplished "live" over a distance of several thousand kilometers, with a delay of only about one second.

After an initial test with a CEUS in the Bösendorfer factory in Wiener Neustadt and the Mozarteum University's newly acquired Bösendorfer Model 280 CEUS, it was apparent above all that the image quality needed to be improved so that hands, posture and body language could be clearly recognizable to the professor. By leasing a dedicated internet line (at a price of approximately 5,000 euros per month), transfer of the data volumes accumulated would have been no problem, yet these costs would have far exceeded the project's budgetary constraints. Prof. Kaufmann and CEUS Product Manager Mario Aiwasian therefore got in touch with various hard- and software companies and after several months finally found in the Panatronic company the solution: At the international Bösendorfer dealers' meeting in September of this year, the first networked master class, with Prof. Klaus Kaufmann in front of 79 enthusiastic business

partners, could be held between Mozarteum University and Bösendorfer Hall in Vienna. For the master class, a standard internet connection was used for the communication between both pianos used, as well as three further ISDN lines for transmitting video and speech.

This test accomplished the long-awaited breakthrough in precision and teaching quality. What was special about it is not only the unique transmission quality of video and sound, which can be expanded through to HD format, but also the integration of piano data via CEUS. Each key depressed in Vienna moved the same key on the CEUS in Salzburg, with an inherent latency of about one second. Hence, no information gets lost which ought to be up to the level of a master class. "It is especially important for us to see closeups of hands and the face during playing," project leader Klaus Kaufmann said. The HD cameras can be controlled in any way from any place, and this facilitates flexible deployment. Before long, regular Austrian-Chinese Music University instruction will start between Mozarteum University and the China Conservatory. Bösendorfer sincerely thanks Prof. Kaufmann and his team for their cooperation and support in this project. A special thanks is also due in this connection to Dr. Ludwig Weiermann, who is responsible for the technical realization of this project in the Mozarteum, as well as to Yan Shi, our Bösendorfer partner in Beijing (Beijing Golden Hall).

Mario Aiwasian, Simon Oss



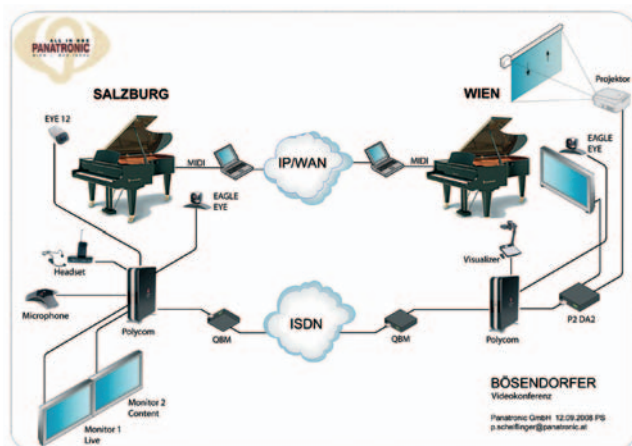
Prof. Klaus Kaufmann:

Klaus Kaufmann was born in Rosenheim in 1948. After completing his final secondary school exams he studied piano and conducting in Munich, Salzburg and Stuttgart. From 1982 to 1984 he was invited to Tokyo, where he taught at the Musashino Academy of Music as guest piano professor.



His considerable concert activity has led him to numerous countries throughout Asia. He is regularly on the jury of international competitions. In addition to his pedagogical activity, he has made numerous radio and CD productions. For Koch International, among other labels, he has recorded two CDs with works of Louis Moreau Gottschalk and one of variations by Mozart. Klaus Kaufmann is currently professor of piano at Mozarteum University in Salzburg. As head of the keyboard instrument department there, he plays a decisive role in the development of the Austrian-Chinese Music University Project.

Device-related technical basis for transmission



The complex system configuration with powerful cameras, room microphones and large monitors makes use of the H.323 protocol as the basis for data transmission. Cooperation of the end devices with one another is controlled by means of this standard.



CEUS Product Manager Mario Aiwasian explains the concept for the Austrian-Chinese Music University project.

Room system

Room systems are powerful devices built up in modular fashion. Via variable features, system configurations for nearly every application are possible. Powerful cameras, room microphones and large monitors permit integrating these systems even into large conference rooms. The systems also make the integration of further peripheral equipment possible, such as document cameras.

H.323 Protocol as the basis for transmission

The most important protocol for the operation of the internet is the H.323 protocol. This norm controls the cooperation for video telephony end devices that are connected via a LAN/WAN. Within H.323's scope, control of the connection and implementation of IP addresses is governed by protocol H.225, and via H.245 the devices agree on which services they support. Above all, this affects video compression according to H.261, H.263 or H.264 and the audio encoding from G.711 to G.729.



A standard internet connection as well as three further ISDN lines produce the live contact to the Mozarteum.



Pianist Ikue Kashiwa, playing in Vienna, lets the music sound out on the CEUS computer piano in Salzburg.

András Schiff – Advocate of Sonic Diversity

András Schiff (b. 1953) espouses the values of a beautiful tone, a beautiful touch and a wealth of colors like virtually no other pianist. Particularly for the works of Mozart, Haydn, Beethoven and Schubert, as well as chamber music and lied accompaniment in general, Schiff values the “Viennese sound” and the Bösendorfer tradition. He therefore decided once again, not least of all for the Salzburg Festival, to perform his chamber music series together with the Russian pianist Kirill Gerstein on two Bösendorfers.

In an interview with Simon Oss, András Schiff disclosed insights into his thoughts on modern concert life, being a virtuoso and a variety of sounds, as well as the challenges of contemporary music education.

BÖSENDORFER: For your chamber music cycle for the Salzburg Festival, you have designed a highly interesting program spanning Bach to Busoni. As a pianist, do you actually sense a significant difference between the audience for a chamber music concert compared to that of a solo recital?

András Schiff: In principle, you have to be very open, since you can't define the audience so precisely. Year after year, you come to the same city and meet a different audience and receive different reactions. For example, in the same year I've had very good and very bad experiences in New York. I more or less like playing in Vienna best of all, yet it has happened that I've had to ask the audience at the Konzerthaus, “Please be more quiet,” because the audience there was coughing the whole time as though they were in a hospital. And that in Vienna during a Haydn recital – truly the most beautiful music, and I don't think this is music that's so incredibly difficult to listen to.

In general, I find however that the audience for chamber music is always the best. Chamber music is not something spectacular; it's no star attraction. Many people who go to a concert to hear string quartets are people who also play quartets at home. They know these pieces. I find that the audience for chamber music is much finer; for solo piano it's a bit less and I find – if I may say so – that the worst audience is for orchestral concerts. This is often striking and of course it's not ruled out that a good audience will come to an orchestral concert. Yet music is quite clearly in the first place there to be listened to and not to be looked at or stared at. During orchestral concerts, some people look at the choreography of the conductor – how amazingly he jumps into the air or how brilliantly his hairstyle and black hair fly around, and they think that the music comes from all this. And you don't find that at a chamber music concert. A string quartet comes with four people and, as Goethe said: Four men discussing philosophy, that's a string quartet. And I find that beautiful.

BÖSENDORFER: You selected a Bösendorfer Imperial as your instrument for your chamber music cycle at the Salzburg Festival. Which considerations underlie this selection?

András Schiff: The Bösendorfer Imperial is a very large instrument, yet its sound is very Viennese, in the best sense. Like a



András Schiff espouses the values of a beautiful tone, a beautiful touch and a wealth of colors like virtually no other pianist.

dialect, like people speaking differently in Berlin from Hamburg or Zurich, for example. And the Bösendorfer's sound is also somewhat reminiscent of an old fortepiano. Vienna was a very important city for fortepiano building in the 18th as well as at the beginning of the 19th centuries and Bösendorfer continued this tradition. I believe that something of this beautiful old sound lives on in today's Bösendorfers. With other pianos I don't feel the slightest bit nostalgic but with Bösendorfer I feel considerable nostalgia. And also when you speak of chamber music or when you work with instrumentalists and singers in the realm of lieder: All good singers and instrumentalists will say that they feel best with the Bösendorfer, since the voice and the other instruments combine much better with the Bösendorfer sound. And other pianos are like attempting to mix oil and water. They don't combine – it doesn't work at all.

BÖSENDORFER: You've already brought up fortepianos and various tone colors of modern pianos. To what extent are a wealth of tone colors, a beautiful touch and the technique of touch important in your opinion?

András Schiff: Among other things, you can achieve a wealth of colors by playing different pianos. Nowadays you need to be well-schooled in early instruments, hence fortepianos, etc.

I have always oriented myself in this direction and I have a clavichord at home – that is my teacher in terms of a beautiful touch. It's really such a fine instrument, you can only hear it in a small room but you can genuinely learn very, very much from it.

Yet nearly all pianists play the whole repertoire on a single brand and I don't find that proper. Many colleagues aren't at all curious and want to go for security. With very few exceptions, they're very weird people, I find. They enter a concert hall and accept, without saying a word, that a given piano is there. That's a very unhealthy situation and I'm disturbed by this comfort. Some things ought to be played on a Bösendorfer and other things on other pianos. Music of the Classical period – Haydn, Mozart, Beethoven – and above all Schubert is the composer I would mention first in relation to Bösendorfer. Yet playing a Bösendorfer requires sensitivity. If you hit a Bösendorfer, it hits back. I think it lies in the fact that many pianists, especially young pianists who are insufficiently trained in tone colors and nuances of touch, have greater tonal and mechanical difficulties with the Bösendorfer than with a very percussive touch.

BÖSENDORFER: *Would you describe this as a disadvantage or a property of the piano?*

András Schiff: That's not at all a disadvantage of the piano! It's a disadvantage of bad piano playing. There, I'm really quite critical and rightly so. In this connection I also find that the audience and the critics have forgotten how to listen well. For example, the subtleties in the music of Schubert occur in the *piano* realm. *Piano, pianissimo* and then a triple to ten times *pianissimo*. But people don't want to hear this anymore. They want for someone to come and bang away and then they say it's amazing. And playing *fortissimo* – that's also an art. Especially playing a *fortissimo* that's not only noise but rather has quality of sound. The differentiation and the truly fine sound, that's Bösendorfer.

BÖSENDORFER: *What expectations do you have in this connection with regard to contemporary music education?*

András Schiff: In piano instruction, people are nowadays far too little concerned with a beautiful touch, the technique of touch and a wealth of tone colors. In general, how fantastic the young pianists are is bandied about, though I'd like to say something against this. Excuse me. Young pianists are good from a purely mechanical perspective, they play very fast, very loud and with no wrong notes. That's very competition-oriented piano playing. It's like in the Olympics, in which gymnastics or jumping are easy to judge and error-free performances are rewarded. But I find that very wrong in art. On the contrary, I find that a beautiful sound, touch and a wealth of colors very much belong to piano technique. But that's not discussed very much. And in this sense, the great pianists from a century ago were much further ahead than pianists today.

Yet besides professional training of the next generation, people ought to tend more to general musical education as well. I am seriously worried about the audience's next generation. Not quantitatively, but qualitatively. That an audience today



Viennese sound at the Salzburg Festival – courtesy of András Schiff.

can no longer distinguish whether the playing of a Mozart piano concerto was poor, mediocre or superb is truly bad. And the critics often don't even know. So a critic studied piano a little and in these piano lessons God knows what he studied. That passages in Mozart should be nice and regular, that's nonsense. Mozart didn't compose like that. There are eight sixteenth notes and each one has a different role. It shouldn't sound like a chain of identical pearls. That music is not abstract is something the audience, critics and students have to learn.

BÖSENDORFER: *What meaning do you see in background knowledge, for instance in a music-historical sense, for music understanding? Is this indispensable or secondary?*

András Schiff: I have nothing to discuss with anyone who finds that secondary. Music is not only a series of notes, and it is also not merely something abstract but rather part of culture. Yet nowadays it is unfortunately often not felt this way. For example, when a student plays a Beethoven sonata, in my opinion he or she also needs to know the other 31 sonatas and then draw an even wider circle. Then he needs to know the symphonies of Beethoven, the string quartets, the chamber music, Fidelio and then Beethoven's contemporaries. What was before him, what was after him, the whole of literature, painting, philosophy and history. It never ends. And a young person must be curious and the task of good teachers is to awaken this curiosity.

I find that music has very many dimensions and depths and the deeper one goes, the better. As an interpreter and as a listener. And for me, Bösendorfer is part of this chain of Central European music and cultural tradition. That's very important, enormously important!

BÖSENDORFER: *Maestro Schiff, many thanks for our discussion.*

Like Father Bach

“The ear, the sound is the most fundamental thing that one should immediately provide to a young person.”

These words come from Carl Philipp Emanuel Bach of the famous German family of musicians who passed on their musical handicraft in guild fashion from master to apprentice, from father to son. And father Johann Sebastian was a good taskmaster according to his son, yet Carl Philipp Emanuel was considered the greatest composer for the piano and the best pianist of his time.

Prof. Elisabeth Dvorak-Weisshaar has worked at the University of Music in Vienna for nearly 40 years with a similarly thoughtful and governing hand with young, hopeful pianistic talents from all over the world, whom she enables to discover the love of (musical) art and the secrets of the Viennese sound and the Viennese Classical era.

“When the children, who sometimes come to me at only five years of age, show up for the entrance examination, they all do their best. They were often drilled for months for this moment, mostly with finger exercises whereby the same motive is played over and over again. Of course, technique is important,” Weisshaar says, “but I pay more attention during the exam to what the child is hearing, how he or she already attempts to bring beauty into a piece that’s perhaps not interesting at all.”

Prof. Weisshaar, who herself won a Bösendorfer scholarship in her youth and who has since then learned to love the Bösendorfer sound, is convinced that it’s possible to instill sound into someone. Yet she also believes that many talents that come to her already know sound and bring it along: “A good teacher immediately hears: How is the person? What has God given him?” And she relates an example which she likes to recall: “Young W. sat there at the entrance exam with a telephone book under his bum, like Horowitz. No sign of tension, which plagues so many examinees, but simply looking out into the jury. And how he let his fingers fall into the keys – I knew then that I wanted to have him.” For Weisshaar, talent is first and foremost a matter of reaction: “The student has to be able to absorb everything at once.”

Language and precision

In her very much in-demand teaching, to which only about five apprentices are selected each year, Prof. Weisshaar strives to train the given endowment and continually raise it to higher levels of execution and expression. “The first year of instruction is about getting to know one another and teaching the students to “speak,” by which I mean the proper movements of the fingers. In addition to the “usual” etudes that are intended for the students to acquire strength and endurance so that they can also keep up with long pieces, Prof. Weisshaar imparts the techniques of runs, thirds, trills etc. – hence the necessary technical craft for a future career as a pianist – to her students via her own teaching strategy acquired over decades of teaching experience. In doing so,



From one generation to the next...

she believes: “Hours of finger exercises are anathema to me. You have to give young people instruction. I give them fingerings that are awkward because their brains are also thereby challenged. When the mind and fingers work together, the fingers run to where they belong. My task is to make the little hands so elastic that everything fits.”

After learning the language, precision is on the schedule. “A good joke depends on how it ends,” the experienced pianist knows. “Therefore, the student needs to learn to discover: Am I too early or too late with my playing? Am I playing the note at the right place?”

Sooner or later, her students make their way to the podium. There are many concert pianists who are uneasy their whole artistic lives whenever they play in front of an audience. “In and of itself, this unease is not detrimental, but rather makes the playing more emotional – it’s only too much of it that’s bad.” Therefore, enabling her students to perform and reducing performance anxiety is a very important part of her training program, Prof. Weisshaar explains. And in this connection, she is very thankful to the City of Vienna, which by means of its city-wide “Children for Children” initiative enables young artists to perform in various smaller music halls, such as Schubert’s birthplace, before a likewise young audience. “Children are a critical audience. After the wellattended concerts they speak very openly with the performers and mostly very directly about their playing, as well as about composition and piano. And it is not that seldom that they become interested in learning to play an instrument themselves. Even if music (still) doesn’t have signifi-



University professor Elisabeth Dvorak-Weisshaar and her young talents.

cance at home. And we need future generations to be able to maintain the peak of musical performance for which Austria is known the world over. In this connection I also wish to mention Prof. Wolfgang Gabriel and thank him for having given children as young as 11 or 12 – such as Ingeborg Baldaszti, Christine Witty, Takeshi Kakehashi, Michael Widowitz and Gottlieb Wallisch, for instance – the wonderful possibility of performing with the Akademischer Orchesterverein in the Great Hall of the Musikverein.”

Once in a while, puberty tears students away from their training. Once in a while, parents trust more in a bread-and-butter job than in their child’s artistic career. Yet even if training is cut off: “Something remains in every case. A lot of what I teach to the children is also practical training for life.”

However, those who stick with Prof. Weisshaar’s school – “Yes, I’m strict, but also caring at the same time. Being in touch with many former students regularly, I hear that very often” – those who train, hone and perfect their talents and personalities under her guidance, for the most part later find their names on concert programs of small and large halls, in Vienna and throughout the world: “Yes, I’m proud of that. And I thank God that he has given me the possibility of teaching a person such that she or he, like Takeshi Kakehashi who despite his blindness plays under great conductors such as Seiji Ozawa, were and are able to display their special ability.”

Rupert Löschner

International Piano Competition for Amateurs

In collaboration with the Bösendorfer piano company, university professor Krassimira Jordan has announced an international piano competition for amateurs for 2009. Many music lovers know Prof. Jordan from her teaching activity at the Academy of Music and the Performing Arts in Vienna (1979–1989); since 1989 she has held a professorship in piano at Baylor University in Texas.

The participants in the amateur piano competition, which will take place in Bösendorfer Hall between May 11 and 15, 2009, need to be at least 30 years old and may not draw their primary income from piano performance or teaching piano. In the preliminary round, each participant will present a 15-minute program of his or her choosing. In the semifinal round, the expert jury will expect a 30-minute program, and in the finale, for which six semifinalists will be selected, a 45-minute program is to be presented. Playing from memory is not required, although no program may be repeated. A varied selection covering multiple musical eras and composers should be performed.

Interested parties may find further information, as well as application forms, at www.geocities.com/bosendorferapc. The deadline for applications is Tuesday, January 20 (postage date). Numerous prizes are up for grabs (first prize: 1,500 euros). Moreover, master classes by Prof. Watzinger of the Vienna University of Music on May 14 and 15 are offered to participants for a fee.

Further information concerning the Bösendorfer International Piano Competition may also be obtained from Bösendorfer’s Artist Manager Stefan Radschiner: stefan.radschiner@boesendorfer.com; telephone: +43 (1) 504 66 51 ext. 144.



The competition’s first prize was sponsored by Dr. Rodrigo González Barragán, Monterrey, Mexico.

The Touching Sound – Part 2

The Resonance Case Principle

In addition to the construction and the workmanship, the specific sound quality of a grand piano is also highly dependent on the materials used. In part one of this series, the procurement and preparation of the resonating wood were primarily described. Part two is dedicated to the first processing steps.

Every modern grand piano consists of the same basic components, each of which performs a specific function:

Sub-frame

The sub-frame is the backbone of the piano, so to speak, which, together with the cast iron plate, is able to absorb the enormous tensile force of approximately 20 tons in total. It consists of the sub-frame bars, the sub-frame elements, the cross-block and the key-bed.

Outer rim

The outer rim is the outer edge of the piano and, as part of the resonance case, is directly connected to the sub-frame.

Cast iron plate (or frame)

The cast iron plate is made of gray cast iron and assumes the task of statically securing the enormous tensile force of all the taut strings.

Pin block

The pin block has the task of anchoring the tuning pegs as solidly as possible, yet simultaneously enabling sensitively turning the pins.

Soundboard

The soundboard is activated by the vibrations of the strings and acts as an “acoustic radiator.” Together with the soundboard ribs and the bridges, it represents the heart of the grand piano’s acoustic assembly.

String assembly

From the middle register to the treble, three smooth strings for each note form a “choir.” In the bass, copper wire is additionally wound around the steel cores, whereby the “choir” in this case consists of one or two strings.

Piano action

The playing mechanism is composed of the claviature, the key frame and all mechanical parts, including hammers.

Dampers

The damping mechanism consists of the damper levers, the damper heads with damper felts and the pedals.

Every grand piano fundamentally possesses the above-mentioned basic components, without which an instrument would not be fully functional. It is the solutions to

details of construction, the materials used and the specific constructional principles that make the difference.

As a representative of the Viennese school of piano making, Bösendorfer feels greatly obligated to the valuable tradition which was built upon the foundation of Walter, Graf and Streicher instruments and further developed and lastingly shaped by Bösendorfer itself. While outside the Viennese tradition the inner and outer “rims” are spoken of, at Bösendorfer we speak of “case construction” – that is to say, the resonance case. The differing terminology for the sub-frame and outer rim already suggest significant differences in the manner of construction. Despite the similar external appearance of every type of finished, polished black grand piano, seriously differing constructional concepts are implemented. This is particularly noticeable in the acoustic construction.

First, let us examine the sub-frame more closely. With virtually all other grand piano manufacturers without exception, the sub-frame contour is conditioned by a part that is glued from laminated veneers in a molding press and thereby precast. By contrast, to form the sub-frame Bösendorfer uses solid wood parts specifically fitted to its contour which constitute a combination of resonating spruce and copper beech. In this manner, various types of wood can be implemented even for the soundboard base.



In a genuine Bösendorfer, the sub-frame is produced from resonating spruce and copper beech.

After the individual solid wood component parts of the sub-frame construction are delivered from wood processing to the case construction department and have been stored on the shelf for several weeks, gluing the sub-frame can commence. In the first step, the key frame (the part on which the claviature and action will later lie) is connected to the lowermost inner rim component made of spruce – stated more precisely, it is glued with the aid of special wood glue and numerous clamps. Screws, anchors and such are not required here, as the wood connections precisely interlock and thereby guarantee a high-strength connection. The component parts are attached to the inside of the model-specific glue molds, whereby the desired form is precisely obtained. In the second step, the wooden arches are similarly glued to the rim braces and the bass side inner rim part. Afterwards, the lower ridge is connected to the upper part and simultaneously integrated into the transverse cross-block. An enormously stable skeletal structure emerges in this manner. Via the numerous crossings and dowel joints, the individual wooden elements and struts are so stably linked to one another that the enormous forces accumulated over many years can be solidly absorbed.

In addition to its static and acoustic function, the sub-frame is also accorded a further important task, namely bearing and securing the soundboard on the sound board base and securing the pin block. The sound board base is that area on which the soundboard will be glued on its outer edge at a later time. This sound board base is made of spruce on the bass side and copper beech along the rest of the keyboard's compass – namely where the cast iron frame is screwed when it is mounted. Once the sub-frame gluing process has been completed, a storage period of at least four weeks is undertaken so that the assembly can dry completely. Afterwards, the outside perimeter can be cut accordingly. For this purpose, the sub-frame is stretched on a special milling template and several workers in coordination lead the body along the cutter head in a single motion. The grand piano's outer contouring is thereby set and will be continued later in the so-called outer rim. The sound board base is now adjusted. This procedure is important in order to make proper support for the soundboard possible. Due to the soundboard's significant convexity, which corresponds to roughly one segment of a ball's surface, it is necessary to implement the support surface in a corresponding manner.

A further and unique peculiarity is the production of the outer rim's curvature: Selective incisions allow the solid wood to bend while retaining the advantageous acoustic properties of the resonating wood. In so doing, the entire case is joined into an acoustic unity, actively contributes to sound production and in this manner forms the resonance case. The soundboard is intentionally not decoupled from the sub-frame and outer rim – an analog principle to the construction of string instruments.



In producing the outer rim's curvature, bending the solid wood is made possible via selective incisions.



In order to fill in the incisions once again, spruce wedges are inserted into the top side of the outer rim.

So that the outer rim is able to resonate as a sounding body, we use the same premium resonating wood for producing the core which we use for our soundboard. To manufacture the corresponding long panels, we glue short lengths of the soundboard planks together in accordance with the piano's scale. Before gluing onto the sub-frame, selective incisions are made in those places at which bending according to the sub-frame contour is required – more or less dense according to the radius, in order to achieve the necessary pliancy. Externally, the outer rim is coated with a sealant and a special laminate, in order to obtain the required stable basis for the high-gloss varnishing later on.

To be continued...

Ferdinand Bräu
Technical Director

Joy Requires Looking After

Only regularly servicing your piano can secure trouble-free playability and retain your instrument's material value.

Anyone who has invested in a Bösendorfer grand is well-advised to have their hammers serviced by an authorized Bösendorfer technician. When this should occur depends on the individual playing style and intensity. The hammer head is the part of the piano's action which upon depressing a key strikes the strings from below (or from the side, in the case of an upright) – with significantly increased momentum due to leverage – and causes them to vibrate and hence produce sound. Consisting of a wooden core that is enveloped under high pressure by a thick layer of felt, the hammer head represents the only point of contact between the mechanical and the sounding part of the piano. Its manufacturing quality as well as the composition of the felt used, which consists of an ideal combination of short and long hairs, are decisive for the Bösendorfer's unique sound. Although the felt on the hammer head is – contingent upon production – under great tension, it is fundamentally a soft material by nature; very much in contrast to the steel strings upon which it acts with a concentrated energy of up to several hundred kilograms. All playing therefore leads sooner or later to visible wear on the hammer head, which necessitates servicing.

If you take a glance now and then at the inner life of your piano, you can very clearly follow the wear on the hammer heads for yourself. To do so, it is necessary simply to depress any key, preferably one in the midrange of the keyboard, and, holding it down, observe the felt surface of the hammer through the strings from above. The smoother the felt surface, the newer or fresher the hammer, whereas deep or already light gray indentations indicate heavily worn hammers and the urgent necessity of servicing them.

If the surface of the hammer head is already indented, the manual task of the Bösendorfer technician lies in restoring the hammer's original form. Among other things, the indentations need to be smoothed out so that as small a point of contact as possible between the hammer and the strings upon striking the key once again exists – for indentations lead to undesired and disadvantageous, oversized contact surfaces. This is comparable to a violin whose string is pressed with the entire palm of the hand.

Besides merely smoothing out indentations in the felt, hammer servicing also involves the closely connected work of voicing, regulation and – as is the case with every type of piano servicing – also tuning.

What occurs during hammer servicing?

In filing, each hammer with rather deep indentations is filed individually using a glass paper file, whereby felt is removed along the entire curvature of the hammer head in order to produce a homogeneous form. Since material filed off can no longer be replaced, the hammer head becomes smaller with each filing, until further filing is no longer possible. In that

case, the only remaining possibility is to have all hammers, including shafts, replaced.

This procedure is followed by pricking the felt of each individual hammer head at targeted points with needles, in order to balance out the sound from the bass through to the treble.



Technician during voicing...



...and torching.

The working process of the so-called hammer fitting is significant: Indentations in the hammer heads and the constant changes of air humidity can lead to individual hammer heads no longer striking the strings exactly perpendicularly, which leads to over-straining or even damage to other parts and axes of the action – similarly to uneven tire pressure or misaligned grooves in the case of a car. The Bösendorfer technician therefore needs to make sure that each individual hammer head strikes its corresponding strings absolutely simultaneously, and precisely perpendicularly to the hammer head surface at that.

Since the felt surface of the hammer is roughened or frayed in the voicing process, it is once again smoothed out, and thereby also conserved, by ironing it. The Bösendorfer technician thereby generally uses a cartridge blowpipe and very gently singes the hammer's felt surface.

Lastly, in order to perform absolute fine-tuning and repeat working procedures as necessary, the piano needs to be tuned.

Matthias Soucek

Going Once...Going Twice...Sold!

Vienna's musical history is closely connected with the Bösendorfer piano company. Not only the monarchy's nobility possessed instruments made by the Royal and Imperial Purveyor to the Court, Bösendorfer, the great musicians of that time, among them Johann Strauss, also owned Bösendorfers.

Johann Strauss Jr. was the waltz dynasty's most successful offspring, and as such he was inevitably his father's toughest competition. He began his career as composer and conductor of dance and march music and later also restored the operetta genre to glamorous summits. It was not least of all due to his talent for audience appeal that he was a professed favorite of his time.

For seven years, Johann Strauss Jr. lived in the Praterstrasse, then an elegant Viennese suburban street. The most important composition associated with Praterstrasse 54 is the "unofficial Austrian national anthem" that bears opus number 54, the Blue Danube Waltz. Today, a memorial exists in the then-apartment of Johann Strauss, among the most precious exhibits of which (besides an Amati violin) is – again – the Bösendorfer grand which the Waltz King purchased from Ludwig Bösendorfer in 1896. Thanks to initiatives by the city of Vienna and the Friends of the Wien Museum, the "Model 12" is once again – after an adventurous overseas trip – among the highlights of a visit to the Johann Strauss Museum in Vienna's Second District.

A glance back

Prior to 1938, there were two major collections in Vienna, alongside many smaller ones, containing documents and showpieces concerning the life and work of Johann Strauss Jr. Upon the Nazis' coming into power, these were "Aryanized." The Strauss-Meiszner collection described that part of the estate which upon Strauss Jr.'s death went to his third wife Adele Strauss and subsequently to her daughter from her first marriage, Alice Meyszer and her grandson, Dr. Hans Epstein. In 1952, Dr. Hans Epstein received restituted items by an agreement made by the city of Vienna with the heirs of the Strauss-Meyszner collection. One of these items, namely the Bösendorfer grand which was likewise transferred into his possession, he never picked up.

The search for Dr. Hans Epstein's legal successors, reinstated in the course of provenance research set up in 1998 by the Museums of the City of Vienna, turned out to be drawn-out and troublesome. In the end, only the composer's nephew in the U.S. could be traced as the (sole) heir.

In May 2001, the Museums of the City of Vienna informed Dr. Epstein's heir that the Bösendorfer piano in the Johann Strauss memorial in Vienna's Leopoldstadt district was his property. In the ensuing years, the inheritor pondered selling the piano to the Museums of the City of Vienna but wished to obtain inquiries from auction houses as to the sales price. The Bösendorfer piano's appraisal proved to be exceptionally difficult due to the fact that it was formerly owned by Johann



Copyright: Andreas Urban

A visibly pleased Cultural Councillor Mailath-Pokorny (left) and an equally happy Wien Museum director Kos with the returned Strauss grand piano.

Strauss Jr. Finally, in August 2007, the heir informed Wien Museum that he wished to enter the piano in an international auction in Oakland. (In 2003, the Museums of the City of Vienna were consolidated into a new umbrella, Wien Museum.) The piano was thereupon handed over to a freight company and sent off to the United States.

Wien Museum wins

Everyone was sorry about the sight of the now (nearly) empty workroom in the ensuing years: visitors to the memorial, the museum officers and the active members of the Society of the Friends of Wien Museum. And the city of Vienna acted: Wien Museum was also represented at the decisive auction in Clars Auction Gallery in the fall of 2007. And not for nothing – the plan succeeded: As the highest bidder, Wien Museum won the auction and thereby won back the Strauss piano. In a concerted cultural campaign with the active support of Bösendorfer in March of this year, a comprehensive fundraising initiative to finance the repurchase was launched.

Understandably, everyone present, first and foremost Vienna's Cultural Councillor Dr. Mailath-Pokorny, was overjoyed when the Bösendorfer was once again "welcomed" musically to the Strauss apartment on July 1, 2008 in the course of a small celebration. The commotion during return transport, in which customs officials raised a fuss due to the ivory keyboard, was also forgotten. When the well-known Viennese pianist Eduard Kutrowatz began the Blue Danube Waltz, those present positively heard the Bösendorfer say, "This is where I belong. I feel at home here!"

Rupert Löschnauer

CEUSmaster Onstage – On Tour With Lenny Kravitz

Lenny Kravitz had given his tour manager Alex Alvarez a clear task: to find a digital piano with the touch of a grand. His quest came to an end at the NAMM Show 2007 in Anaheim, L.A., at the Bösendorfer stand. On May 28, 2008, CEUSmaster Prototype III became part of Lenny Kravitz's tour luggage for his then-current world tour.

Lenny Kravitz's tour manager Alex Alvarez contacted Bösendorfer at the beginning of April. The reason: He wanted to take the CEUSmaster digital piano, which had previously accompanied Robbie Williams, on tour. The CEUSmaster has been in constant development ever since Robbie Williams' concert series in Australia in 2006, so nothing spoke against a further trial by fire with a superstar.

Bösendorfer was a guest at the rehearsal sessions in Paris on May 15 of this year, on the premises of the record label EMI. Before Lenny Kravitz showed up to the rehearsal, we were able to find out a lot about him from his tour manager Alex and the "keyboard tech" Jed. For instance, that Lenny prefers playing an acoustic piano to a keyboard onstage but that this is generally not possible due to insufficient space as well as organizational and logistical constraints. The rock idol would prefer to hear the sound directly from the instrument he is playing – and feel it as well.

After Lenny had played the first notes on the CEUSmaster he was pleasantly surprised about its touch. Compared to traditional keyboards, its action is considerably heavier. The reason for this lies in the fact that the CEUSmaster is the first keyboard with a genuine concert grand piano action. Lenny Kravitz was thrilled with the authentic touch right from the start.

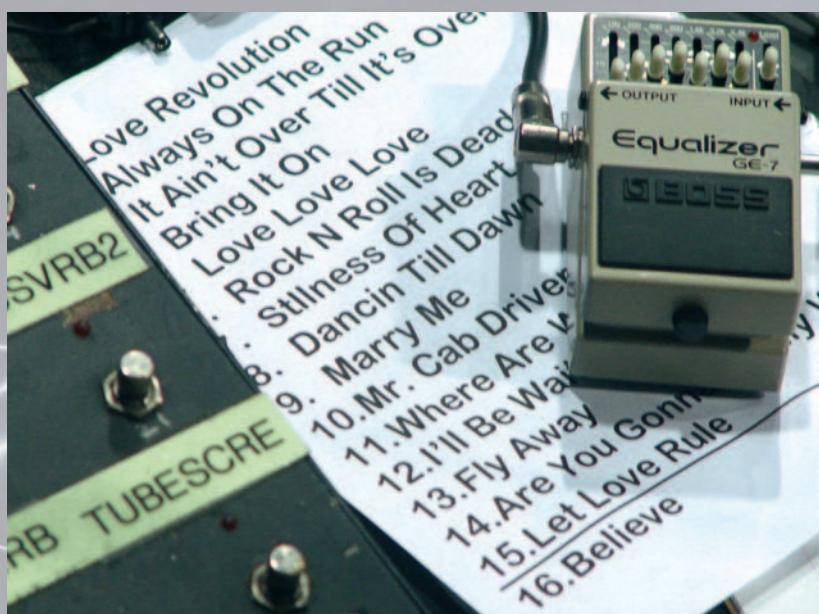
A further hurdle for people like Kravitz, who plays multiple instruments, is the sound. In contrast to a genuine grand piano, the sound from a keyboard emanates from a monitor box – for instance from below left, which can be quite irritating. Indeed, onstage, "in-ear" monitors are used, yet these really require getting used to and create a certain distance from the live atmosphere. Therefore, during every concert three directional microphones are used to capture the audience's mood and send it directly to the musician's ears.

Experiences from the major tours with world-famous stars such as Williams and Kravitz supply valuable operational experience for Bösendorfer's research and development and thus contribute to the constant optimization of our products.

In the end, we finally took back the CEUSmaster at the NUKE Festival in St. Pölten. There, we were happy to hear the news that Lenny Kravitz would play a Bösendorfer Model 214 for his forthcoming tour of Japan.

Current tour info can be found at www.lennykravitz.com

Mario Aiwasian



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Bösendorfer Downtown

Competence center and meeting place

We have operated Bösendorfer Downtown in Vienna's Musikverein – one of the world's most significant and traditional music performance venues – as the core and center of the Bösendorfer piano company since 1913.

Bösendorfer Downtown is a competence and communication center for lovers of piano music that has developed over decades. The elegant showrooms house a representative selection of our grands and uprights, which you can play and hence discover for yourself.

As a meeting place, Bösendorfer Downtown acts in many capacities. Here is a brief overview:

Presentations

Contact to artists and in-depth support of them are essential for Bösendorfer and count among our major tasks. We therefore present salon concerts, matinees, discussions with artists and CD presentations at Bösendorfer Downtown for special occasions. We would also be happy to make our facilities available to you for your own musical presentations.

In the actual season as well – already the third – the concert series **TASTEN.LAUF** will once again take place.

On four evenings, the Bösendorfer piano company, in cooperation with the Society of the Friends of Music in Vienna, will present young international and Austrian pianists in the **Metallic Hall**, one of the so-called four new halls of the Musikverein, to an interested chamber and recital music public. The concerts of both of the preceding seasons were all sold out. We wish for this to remain the case, as the programs are interesting and varied.

The first recital, in which the Italian pianist **Christiana Pegoraro** will perform Beethoven's last three sonatas, will take place on Thursday, **November 27, 2008**. This will be followed on Thursday, **January 15, 2009**, by a duo recital by the young Austrian pianists **Veronika Trisko** and **Johanna Gröber**, with works for four hands by Mozart, Mendelssohn, Liszt, Rüegg, Dvorak and Ravel. On Thursday, **March 12, 2009**, the Rumanian pianist **Alexandra Siloce** will play music by Schumann, Beethoven, Constantinescu, Prokofiev and Medtner. The series will be brought to a close on Thursday, **May 14, 2009**, with a recital by Russian-Austrian pianist **Richard Ilya Tauber**, with works by Schubert, Scriabin, Ravel and Prokofiev.

Hence a colorful program, and we hope to have sparked your desire to hear these young artists. Following the concerts, friends of the Bösendorfer company will have the opportunity to get to know the artists personally in a relaxed atmosphere. Tickets – also available by subscription – are available at the Musikverein ticket office at Bösendorferstrasse 12 in Vienna's First District or online at www.musikverein.at.

Studios

For all professional and hobby pianists, we have a large salon studio with a Bösendorfer Model 280 concert grand as well as a second Bösendorfer grand, Model 170, at Bösendorfer Downtown. This room is thus suitable not only for solo practice, but also for rehearsing chamber music.

In the small solo studio is a Bösendorfer Model 170. Studios are rented by appointment.



The large salon studio with a Bösendorfer Model 280 concert grand, as well as a second Bösendorfer grand, Model 170.

Master classes

Private master classes, which propagate the Viennese sound tradition, take place ever more frequently at Bösendorfer Downtown. Students from within Austria and beyond its borders, as well as their professors, enjoy Bösendorfer Downtown's inspiring ambience in the Musikverein and, of course, provision of the outstanding instruments.

Agnes Domfeh, Michael Nießen

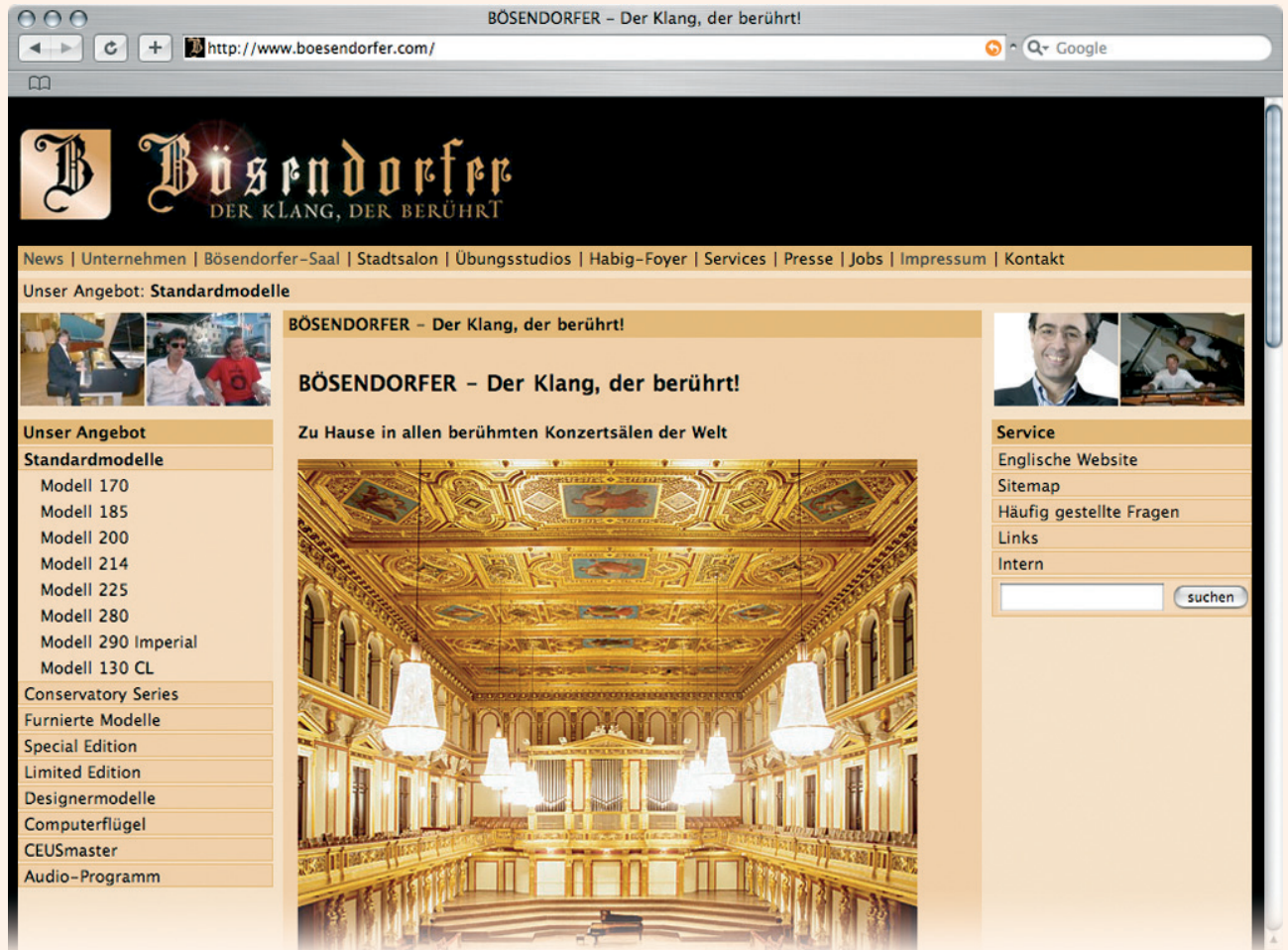
Bösendorfer Downtown's service in summary:

- Piano sales and advice on all matters regarding the piano
- Essential professional consulting
- Reservation of your studio appointments
- Information on Vienna's cultural life
- Organization of tours of our factory
- Venue for your concerts, presentations, etc.

We will be pleased to welcome you to Bösendorfer Downtown!

At your service – for 180 years

You can find all relevant information about the history of the Bösendorfer company, our products, our presentations, services...at our website: www.boesendorfer.com. Or contact us directly with your request – we'll be happy to welcome you!



Managing Director – Yoshichika Sakai

yoshichika.sakai@boesendorfer.com
Tel. +43 / (0)1 / 504 66 51-132, Fax extension 4132

Sales Director Worldwide – Andreas Kaufmann

andreas.kaufmann@boesendorfer.com
Tel. +43 / (0)1 / 504 66 51-138, Fax extension 4138

Sales Manager Asia – Simon Oss

simon.oss@boesendorfer.com
Tel. +43 / (0)1 / 504 66 51-143, Fax extension 4143

Sales Manager Europe – Harald Kinsky

harald.kinsky@boesendorfer.com
Tel. +43 / (0)1 / 504 66 51-129, Fax extension 4129

Territory Manager USA West – Ray Chandler

ray.chandler@boesendorfer.com
Tel. +1 / 208 863 26 88

Territory Manager USA East – Eric Johnson

eric.johnson@boesendorfer.com
Tel. +1 / 203 520 9064

Bösendorfer Downtown – Manfred Häfele

Bösendorferstr. 12, Entrance Canovagasse, A 1010 Vienna
manfred.haeefe@boesendorfer.com
Tel. +43 / (0)1 / 505 35 18, Fax extension 320

Bösendorfer Hall, Artist Services – Stefan Radschiner

stefan.radschiner@boesendorfer.com
Tel. +43 / (0)1 / 504 66 51-144, Fax extension 4144

Artist Services – Dr. Michael Nießen

michael.niessen@boesendorfer.com
Tel. +43 / (0)1 / 504 66 51-146, Fax extension 4146

Service Department – Thomas Broukal

thomas.broukal@boesendorfer.com
Tel. +43 / (0)1 / 504 66 51-125, Fax extension 4125

Communications – Dr. Rupert Löschnauer

rupert.loeschnauer@boesendorfer.com
Tel. +43 / (0)1 / 504 66 51-134, Fax extension 4134

SENDER: L. Bösendorfer Klavierfabrik GmbH · Bösendorferstr. 12 · A-1010 Vienna, Austria
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