

Newsletter

No. 18 – OCTOBER 2009

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Looking back

Servais' fourth cello concerto in Helsinki

On 25 May cellist Seeli Toivio played Servais' *Concerto in a minor* accompanied by the CELEB Orchestra. It was probably many decades ago that Servais' fourth cello concerto had been performed. The tricky problem was the availability of the orchestra material. Although this had been published in print, it took the Servais Society a long time to eventually trace a copy at the Sibelius Academy in ... Helsinki. Through the agency of the Finnish composer Markku Klami, Seeli Toivio and the Society itself a modern version of the orchestra material and a conductor's score are now available. The concert was given in Temple Church, an impressive and masterly example of modern church architecture and utterly suitable for a classical concert. It was a full theatre hall and the audience did visibly enjoy the varied programme. In addition to Servais' concerto, it also featured the 2003 Concerto for two cellos and orchestra by Kalevi Aho, who personally attended this performance. Sarah Dupriez took care of the second cello part, by way of a farewell to Helsinki, where she had been studying for a number of years.

And Peter François availed himself of the opportunity to do some research in several Finnish archives and libraries. And successfully so : among other things he came across data about two performances of Servais in Helsinki, 1845. Thus far there was no indication whatsoever that Servais had ever visited Finland.

See p. 5 and 7 for a few pictures of this concert

Forthcoming

Servais concert on November 20

Last April the International Servais Cello Competition took place in Halle and Ghent. Ketevan Roinishvili was the musician who won the "Servais Prize", the award for the best performance of a work by the Halle cello player François Servais. Together with the French Canadian pianist Jean Dubé she will be giving a full-evening concert on November 20. No doubt, this promises to be a first-class performance with cello music by Servais himself and his contemporaries.

Practical information :

Friday November 20, 2009 - 8 p.m.

Council Chamber of the new Halle townhall,

Oudstrijdersplein 18, Halle.

Tickets can be bought at cc 't Vondel, Possozplein 40, Halle.

Phone : 02 365 94 05 or online : www.vondel.be.

Members of the Servais Society can obtain two tickets at a special subscriber's price via the Servais Society.

Questions for further information should be addressed to the Servais Society.



News flashes

- » The “Ferme du Sanglier” in Hemptinne was the setting for a special concert on August 23. Fourteen young cello players paid tribute to their (former) teacher Marie Hallynck of the “Conservatoire Royal de Bruxelles”. In various casts the musicians played works of Astor Piazzola, Heitor Villa-Lobos, Pablo Casals and some others. Also Servais was markedly present : Sarah Dupriez, Raphael Feye, Cyril Simon, Daan Devos, Thibault Leroy and Francis Mourey performed his *O Cara memoria*. For that particular occasion Servais’ opus 17 had been adapted by Sarah Dupriez for cello accompanied by five other cellos.



Marie Hallynck (second left) with her (former) students

- » On September 4 and 6, Francis Mourey, winner of the International Servais Cello Competition 2009, performed Tchaikovsky’s *Variations on a Rococo Theme* in Bruges and Antwerp, with the Symphony Orchestra of Flanders. The performance met with warm applause.
- » Peter François, chairman of the Servais Society, graduated as a musicologist last July. Three years before he had already obtained the degree of Master of History. For his master dissertation he studied the impact of virtuosity, making use of the multiplication and spreading of virtuoso compositions. Understandably, part of his research focused on François Servais’ oeuvre, of which he was able to trace no fewer than 564 different editions ; these concern 71 editions and are due to 71 editors as well. As this research is still in progress, you are kindly invited to get in touch with him if you have some scores at your disposal yourself or if you happen to know where they can be found.
- » On 20 September a few members of the “Cercle belge francophone Richard Wagner” paid a visit to Halle, due to the agency of our Patronizing members and Wagner fans Francis and Annie Van Rossum. It was Peter François who took the party on a sightseeing tour across Servais’ Halle and also showed them round the Servais rooms in the Museum. Of course, Wagner was never far off : actually, François, Franz and Joseph Servais as well as Cyprien Godebski and Ernest Van Dyck had close relations with the famous opera composer.
- » On 31 October the Halle “Cultuurraad” organises its yearly cultural festivities in cc ‘t Vondel. The Servais Society will be present with an info and sales stand. Everybody is warmly welcome !

- » This school year the Halle Servais Academy of Music will be celebrating its centenary, with amongst others a publication and an exhibition. The Society is one of the participating partners in this project. If you have scores, documents or any other pieces of relevant information in your possession, we would be very pleased to hear of you : Peter François : Peter François, Beertsestraat 45, 1500 Halle (Belgium), peter@servais-vzw.org, (+32) (0)2 360 14 88.
- » Thanks to Monique de Cooman, another Patronizing member of the Servais Society, some fifty music lovers were treated to an “avant-première” of the Servais’ concert next month. Indeed, Ketevan Roinishvili and Jean Dubé gave a highly appreciated “home concert” in Ninove (East Flanders) on September 27.



“Home concert” in Ninove on September 27, 2009

In the Showcase

CD ‘Salut d’Amour’

The Finnish musicians Seeli Toivio (cello) and Lily-Marlene Puusepp (harp) have been performing as a duo for a number of years now. As there exist comparatively few compositions for these two instruments together, they have had to resort to transcriptions. The duo offers a sample of their repertoire on their first CD, from diverse periods, ranging from a *Largo* of Georg Friedrich Händel (1685-1759) to the *Berceuse* of Armas Järnefelt (1869-1958). By far the longest piece of music on the CD (14 :36) is François Servais’ *Fantaisie pour le Violoncelle*, opus 1. In the enclosed booklet Peter François wrote the following about this composition : “Servais’ *Fantaisie* for cello and harp was published in 1838 as his *Opus 1*, and was dedicated to Jean-Joseph Vandercammen, a Halle musician, who had supported him during the first years of his career. He composed this work at the beginning of the 1830’s, when he was also in close contact with the brothers Jules (1811-1840) and Félix Godefroid (1818-1897), two famed harpists. Probably they assisted Servais with the composition of the harp part proper, and they undoubtedly played together the duet.” This is the very first CD recording of this composition of Servais.

CD ‘Salut d’Amour’, CELEBCD101, 2009, www.seelitoivio.com.



CD 'Johan Strauss I Edition, vol. 15'



Marco Polo is presently realizing a complete recording of the extensive oeuvre of Johann Strauss 'senior' (1804-1849), father of the better known Johann Strauss 'junior'. All of the compositions were performed by the Slovak Sinfonietta Zilina conducted by Christian Pollak. This orchestra visited Belgium several times in the past few years ;

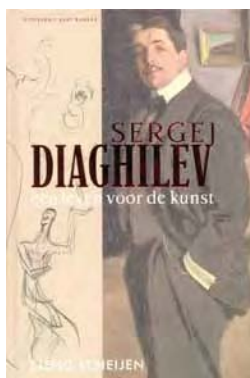
in January 2007 they even played some pieces from Servais in Antwerp and Turnhout. In July the fifteenth CD came out, which opens with the *Minnesänger Walz*, opus 141. Not only was this waltz dedicated to François Servais, it is also based on his compositions, which Strauss had heard during Servais' first performance in Vienna. Thomas Anger wrote an interesting text on the waltz for the CD booklet. At the back of it Servais is explicitly referred to : "This fifteenth volume in Marco Polo's ongoing Johann Strauss I Edition presents a cavalcade of dances including the rapturously-received High Society Quadrille, the uplifting Strollers Waltzes, the highly original Valhalla-Toasts Waltzes and the Minnesinger Waltzes, which borrow from the music of Adrien-François Servais, 'the darling hero of the 1842 concert season'." It is the first time that this waltz is brought out on CD.

*CD 'Johann Strauss I Edition, vol. 15',
Marco Polo, 8.225335, 2009, www.naxos.com.*

Book 'Sergej Diaghilev'

Sergej Diaghilev (1872-1929) was one of the most influential artistic pioneers from the previous century, more particularly as the initiator and leader of the "Ballets Russes" in Paris. He cooperated with artists such as Picasso, Stravinsky, Prokofjev, Debussy and Ravel. The author Sjeng Scheijen produced a bulky biography of Diaghilev. With a view to this he thoroughly examined the records in Saint Petersburg, Perm, Moscow, Cambridge, New York, Washington, Paris and London. Servais' granddaughter Misia Godebska (Sert) had a friendly relationship with Diaghilev and played an active part in his artistic projects. Consequently she regularly features in the book, the first time on page 48 and last on page 559.... This work is a must for all people interested in Diaghilev and no doubt an important new acquisition to continue the Misia research.

*Sjeng Scheijen, Sergej Diaghilev. Een leven voor de kunst.
Amsterdam, Uitgeverij Bert Bakker, 2009
ISBN 978-90-351-2997-9 (638 p.).*



Concert Calendar

Servais Society

November 20, 2009 - Servais Concert

Ketevan Roinishvili (cello) & Jean Dubé (piano)
Work by Servais : to be determined
New Town Hall, Council chamber, 8 p.m.

www.servais-vzw.org

June 5, 2010 - Servaisconcert

Didier Poskin (cello) & Ensemble Rosamunde
Work by Servais : to be determined
New Town Hall, Council chamber, 8 p.m.

www.servais-vzw.org

Other initiatives

October 24, 2009 - "Hartroerende celloklanken"

Viviane Spanoghe (cello)
Programme : Bach, Suite no. 1 ; Peter Swinnen, Souvenir de l'Île de Koch (dedicated to François Servais) ; Franklin Gyselynck, For a better world ; Telemann, Fantasie I in Es ; Ligeti, Solosonate ; Bach, Suite no. 3.
Meise, De Muse van Meise, 8 p.m.

www.demuzevanmeise.be - www.viviane-spanoghe.be

October 25 - November 24, 2009 – Salut d'Amour

Seeli Toivio (cello) & Lily-Marlene Puusepp (harp)
Work by Servais : Fantaisie pour le Violoncelle, opus 1

- October 25 : Kittilä (Finland), Särestöniemi Museum
- October 28 : Sodankylä (Finland), Sodankylä Hall
- October 29 : Kajaani (Finland), Kouta Concert Hall
- November 1 : Kemijärvi (Finland), Kemijärvi Music Center
- November 5 : Nurmes (Finland), Hannikainen Concert Hall
- November 8 : Lieksa (Finland), Lieksa Church
- November 9 : Riihimäki (Finland), Riihimäki Music School
- November 12 : Forssa (Finland), Forssa Church
- November 24 : Espoo (Finland), Tapiola Concert Hall

www.seelitoivio.com

December 19, 2009 - "Aperitiefconcert"

Sarah Dupriez (cello) & Eliane Reyes (piano)
Work by Servais : to be determined
Gent, Winkel Hi-Fi Stevens, 10.30 a.m.

www.sarahdupriez.com

January 12, 2010 - "Concert de Midi"

Didier Poskin (cello) & Ensemble Rosamunde
Work by Servais and Boccherini
Charlerloi, Salle de Congres - PBA, 12.30 p.m.

www.pba-eden.be

March 1, 2010 - "5. Erkelenzer Meisterkonzert"

Rastrelli Cello Quartet
Work by Servais : Fantaisie sur deux airs russes, opus 13
Erkelenz, Stadthalle, 8 p.m.

www.vhs-kreis-heinsberg.de

March 7, 2010 - Cello

Romain Dhainaut (cello) & Pierre Brunello (piano)
Work by Servais : Andante Cantabile et Rondo à la Mazurka sur un Air de Balfe, opus 7
Halle, Servaiszaal Stedelijke Servaisacademie, 3 p.m.
Organized by : cc 't Vondel www.vondel.be

March 19, 2010

George Kennaway (cello) & Daniel Gordon (piano)
Work by Servais : to be determined
Leeds, Clothworkers Centenary Concert Hall, School of Music, 1.10 p.m.
www.georgekennaway.co.uk

May 9, 2010

Sarah Dupriez (cello) & Vincent Hepp (violin)
Work by Servais & Vieuxtemps : Grand duo sur Les Huguenots
Brussels, Atelier Marcel Hastir (Handelsstraat 51, 1000 Brussels), 5 p.m.
www.sarahdupriez.com

*Are you going to perform a composition by Servais in the near future or do you know about a performance ?
Please let us know !*

Most recent info : www.servais-vzw.org

Visiting Seeli Toivio

Peter François

Readers of this Newsletter are very well acquainted with Seeli Toivio. In the past few years this renowned cellist has been a regular guest in the town of Halle and can be listened to on two CDs and the DVD of the Servais Society ; her name often appears in concert programmes – Servais' work features in nearly all her performances.

I had the pleasure of meeting her in Helsinki, her home base.

What were your first encounters with the cello ?

I went to a violin repairer shop in the city of Lahti with my mother when I was about four years old, because my violin was broken – I didn't break it – and the old man said : 'this girl is not a violinist'. He made me sit on a little chair and gave me a large viola and a bow. Apparently my mother remembers this like a photograph or a videotape. I don't remember this, but I have been told this story over and over again. Then I started to play – I took the positions as a cellist and I started to play with the bow like a cello, so the old man said : 'look, this young girl is a cellist'. So that was the first step. And then I started to play cello and I don't remember any difficult moment or not pleasing moment with the cello.

That's a nice story ! Did you immediately have a teacher ?

Yes, I had a teacher, Jouko Paavola, the student of Mainardi. I was lucky to have that particular teacher. Immediately I started to play and I learnt extremely fast, one piece after another. Lahti Conservatory has a big concert hall, so I was performing there each semester many times. I enjoyed it – I was always asking 'when can I go on stage ?' and I was almost running to the stage. So it was quite obvious what I would do later on in my life. When I was five I already knew that I wanted to be a performing cellist. But when I was a bit older than five I got also interested in all kinds of histories, especially the ancient history. I think if I would not be a cellist I would be an archeologist digging some skeletons somewhere, or buildings. That's why I am also doing the doctorate on the left hand technic. And there are not so many in the world like me, who are making the combination. They are either really strong historians or really strong players, but not combined ; it's something new.

Although it can be very fruitful I suppose to combine playing and research.

Exactly ! And that's how I discovered Servais ! I came across Servais in the Sibelius Academy Library, at the end of 2003, looking for possible virtuoso pieces from the nineteenth-century for my doctoral studies. When I looked through the



*Seeli Toivio & deFilharmonie – November 8, 2007
BOZAR Brussel*

shelves, I found Davidov, Popper, Fitzenhagen, de Swert, and then I found Servais. Of course I already knew Servais from his *Caprices*, which are known among almost every cellist in the world, but I had never seen other pieces. I think there was *La Fille du Régiment* and *O Cara memoria* as well. I thought : why not ? It said 'with orchestra', so I immediately thought that in one of my doctoral concerts I would definitely play Servais. I tried to practice at home and that's how it started.

What were your first impressions when playing Servais ?

I have to do it ! The style touched something in me ; something clicked. I knew that this is the style I have always wanted to play. And it suits me, all the cadenzas and difficult places - I enjoy practising them and enjoy being able to play them. With piano I play opus 2, 6, 9, 16, 17, with harp opus 1, and also the duos with violin ... After every concert I take another Servais score from my ever expanding library and then I start to practice and give the notes to my pianist, harpist or violinist and they say 'ok, let's do this now'. They just enjoy it as much as I do.

That's very nice. An impressive list, and you still forgot to mention the concertos. Two years ago, you played one of them for the first time. How was it ?

Learning the concerto – *Concerto en si mineur*, opus 5 – was so much different than learning any of the other pieces, because first of all it's a whole concerto, not like *La Fille du Régiment* or *O Cara memoria* which have a theme, and then

short variations. A concerto has long movements, so it's a wholly different thing when you practice long movements and try to make them one whole set of work. The Concerto opus 5 in particular I found extremely difficult to learn by heart, because of the long movements. That was something of Servais that I had never done before. But once I learned it, I learned it, and the next performance of it will be much easier: I just take the music again and do the normal practice and it will be there again.

You performed it two times in Belgium – in Brussels and in Antwerp. How did you feel when you were there to perform a Servais concerto with full orchestra ?

I felt like being a machine. A technical machine that makes music. I hope. Because it's sometimes so fast that you have to be like a machine: your fingers have to know where to go, and your brain follows, and then do some music with it. But I think, I managed. And in Antwerp I got a standing ovation, which was very surprising for me – as a standing ovation always is to an artist, and it doesn't happen every day. I wish Servais had written more music for cello – there are quite many already, but still when you have played them all through, you wish that there would be something more. Maybe you would discover some secret, hidden, lost Servais manuscripts, who knows? Maybe a triple concerto.

Why not? It is said that Servais helped Vieuxtemps to write his Duo brillant for cello, violin and orchestra. Maybe he assisted Vieuxtemps while writing the cello part, but we are not sure about it.

I performed it the 28th of November with violinist Linda Hedlund in Helsinki and there are many similarities, certainly in the first movements, in the cadenza and in last movement. I only have a modern edition, so I should consult the original version to compare the fingerings with those usually employed by Servais.



*Seeli Toivio & CELEB Orchestra – May 25, 2009
Temple Church Helsinki – © Matti Reinikka*

How could you describe Servais' role in the history of cello ?

Well, as a kind of researcher – I do my doctoral degree in music – I would say that definitely there is no doubt he was one of the most important, along with Romberg and the Duport brothers. He was like one of the turning points of playing style and technical ways and I think he inspired many cellists of his time. But, somehow, his music didn't manage to live with normal repertoire. Of course, virtuoso repertoire is virtuoso repertoire, so you cannot compare. They go on a different lane. Servais belongs to those virtuoso pieces, but they

perform a lot of Popper *Elftanz* today, so why don't they play some Servais pieces? I would prefer Servais.

Your dissertation is about the development of left hand technic. What's the role of Servais for that development ?

I think Servais was unaware how important he was. I have studied quite many other cellist manuscripts with fingerings and as I already said, he definitely is without doubt one of the main figures in nineteenth-century cello playing. In my dissertation there is a part where I concentrate on Servais. I consider Servais as an important part of my work, as he was one of the few outstanding virtuoso cellists in the nineteenth century. I would even say one of the two or three.



Visit to the Servais Collection in Halle, May 2006

And the other ones being...

In his time, I cannot really say, if there was another one, like a Paganini of cello, so maybe there is no other in his days. But before him, Romberg was considered to be a great master, and before Romberg were the Duport brothers, especially Jean-Louis Duport. Servais was the student of Nicolas Platel, who was a student of Duport, it's like a direct line. And after Servais, there was Davidov, and Popper was considered also a very highly virtuoso cello player, but during Servais' time I just haven't come across in history as an inspiring cellist as he was.

You told about the cellistic ascendance of Servais – Platel and Duport – but he also has a descendance. And if I am right you are part of it.

Yes, two of my teachers, Jouko Paavola and Erkki Rautio, studied with Enrico Mainardi, who was a student of Hugo Becker. Becker on his turn was a student of Jules de Swert, who was a student of Servais. So I am part of the direct line from Servais or Duport if you want. In Finland, I would say that I am one of the few – one of the two or three – cellists making a professional soloist career who are directly 'descendants' from Servais.

Could it explain why you are so fond of Servais' music and his way of playing ?

Yes, I think something – even during a long period of time, like 200 years or more – remains always from one teacher to student, to student, to student, ... So even little bits of information come through and stay alive. So even though there are quite many teachers and students between me and Servais, I would say that something might have been passed to me. I think one important thing is the playing style. Those teachers of mine had a very warm sound and enjoyed playing virtuoso music without hesitating or without a doubt ; they didn't doubt when they took new repertoire – let's say Servais or someone else – they just played, very interested, played everything and with a warm sound. And they always made it clear that the left hand technic is very important, so in that sense they had passed on some old information from their teachers and Servais was one of them. In that way I think I have received something.

That's quite an important influence.

Yes, and I didn't notice that I am part of this line, until one and a half year ago, when I was looking through this part of history for my doctoral thesis. It was quite a happy moment and I somehow understood why people would play in certain ways or might play in certain ways. But the truth tends always to be very simple, so why not this way ?



Kalle & Seeli Toivio, Juni 6, 2007 – Halle, Basilica

Three years ago you visited Halle, the birth town of Servais, for the first time. What were your impressions ?

It was really overwhelming. I always treasure my experiences, so that was very important for me, and I felt connected to this great virtuoso, although at that time I did not know I am from a direct teacher-student line from him. I really enjoyed my first stay in Halle, and that's why I came again a few months later to attend the start of the bicentennial commemoration. And I am eternally grateful that I was considered to be part of the 'Birthday concert' on 6th June 2007, in the Basilica. I am happy that the Servais activities continue after this big year 2007.

Indeed, a few weeks ago there was the International Cello Competition named after Servais. You were part of the jury. How was that experience ?

Again, I am eternally grateful that I was invited. With every candidate I was waiting for the Servais piece. And when they played it, I secretly enjoyed it. I am very proud that cellists start to find the works. Maybe one day you will have an orchestra for the competition, that would be great, because with a pianist it's always different



*Jury of the International Cello Competition Servais :
Roger Regter, Marcel Lequeux, Kerstin Feltz & Seeli Toivio
April 16-17, 2009, Servais Academy Halle*

And what about the winner of the Servais Prize - so for the best performance of Servais -, Ketevan Roinishvili ?

She is totally talented and beautiful on stage and as a person. I definitely really admired and liked her way of performing Servais, at that young age, as she is 21 or something. She did a very good job with the Servais and it seems to suit her. I think she was very brave to take part of this event. So everything good is coming her way in the future as well I hope.

Yes, it was a beautiful performance and we are lucky that she will also perform other Servais pieces in the near future. It was one of the aims of the competition that Servais would be at the centre and that cellists would take Servais and recognize that it's quite interesting to play those pieces.

And one thing else, I wish the Servais villa would be ready for little salon concerts.

Indeed, we are hoping ourselves that that Villa will be restored in the near future. It would be very nice to perform there in the same room as Servais did 150 years ago.

On the Servais Strad ...

That's another thing. Perhaps on a copy – there are many copies of that famous Servais cello– even in Belgium some cellists play a copy of the Servais.

Anyway I tried one of those copies, which was brought to the Competition and it was very difficult for me to play on it. It would need some weeks to get used to it. Certainly it's bigger ; it needs more spaces between the fingers.

Do you think that would help to perform Servais pieces ?

Well, I would say no, only in your mind maybe : to play with the original would be psychologically very powerful. But as a cellist, physically I would say no, because you just press your fingers and produce the sound. But in your mind you can be very powerful and maybe it might affect the sound.

You also like to play violin pieces. Can you explain how and why ?

Oh, nice that you ask. Why I am playing those pieces ? Because I like to play fast pieces. And apart from Servais, I don't find in cello literature such music. Paganini, Sarasate, Wieniawski, Tsjaikovski, Kreisler, and so on. The music is somehow different than let's say Popper's Elfentanz, Fauré's Papillon or Tchaikovsky's Scherzo Capriccioso. It's something else. The violin virtuoso world is like a show world and I really enjoy to go into the show world of nineteenth century music. I play them one octave lower and it's really a lot of hard work, but I have managed so much of violin pieces so far, so why not continue. Since I was a child I was using a different kind of left hand technic than is the known one - the kind of original cello technic that is taught to pupils for some two hundred years. Mine is a littlebit different. I use that technic to play violin music and I really enjoy when I can manage something extremely difficult. Sofar I have played Paganini's Mozes Phantasy – the violin version of course – Wieniawski's *Scherzo Tarantella*, Sarasate's *Gipsy Melodies* and *Carmen Phantasy*, Vittorio Monti's *Czardas* and Bazzini's *Dance of the Gobelins*. And some Bach violin concertos, but those are not really the nineteenth century virtuoso. And I have more plans. This summer, I start to record the violin pieces with my younger brother Kalle.



Seeli Toivio, Sarah Dupriez & CELEB Orchestra
May 25, 2009, Temple Church Helsinki – © Matti Reinikka

We are looking forward to it, because it's quite extraordinary that a cellist plays such difficult virtuoso violin stuff.

Do you understand now why I enjoy playing Servais ? Because there is a similarity of this show-kind of way. Servais' music is full of operatic ideas and themes and he variates those with brilliant shiny virtuoso style as to the violin virtuoso pieces.

Do you find it also in other cello music ?

No, it's really something that is only Servais like, as far as I know.

Are there no aspects that are also in other nineteenth century cello music ?

Of course I haven't played every work there is, because there are so many, but I would say that Davidov in my experience comes closest. But somehow even that is lacking, I don't know maybe it's only in my head, but I also feel it in my fingers that the others lack that final step of brilliancy – the really exploding joy of virtuosity and freedom. Of course I don't mean that Davidov and other pieces are not good, I am not saying that, but if we have to compare, this is my opinion now.

What cello do you play ?

It's a Finnish cultural foundations David Tecchler from 1707 which I have had the privilege since 2002 and I will have it until the autumn of 2011. I also have my own cello, which is a Didier Nicolas l'ainé from 1810, it's a French one. But now I am using the Tecchler.

You also have an excellent bow.

Yes, it's a French one from 1912, made by Vigneron.

It's a nice coincidence that the cello you are playing is more or less the same age as the Servais Stradivarius, only six years older.

And that Tecchler that I have is also very big, although not as long as the Servais. This Tecchler has not been diminished – you know, they sometimes cut the instrument.

What are your plans with Servais in the future ?

In every chamber concert I have, I try to perform a Servais piece, especially when playing with a pianist or harpist. Of course I cannot play Servais in every concert, there has to be other music as well and it sometimes depends on the program. This year I perform the opus 1 for cello and harp like more than twenty times I think. I have also a CD coming out with the harpist, Lily-Marlene Puusepp, and the opus 1 is there. I also plan to record all the Servais works. That's a long term project – I think in five years it's possible to manage.

I think cellists and music lovers from everywhere in the world will be happy to hear those recordings !

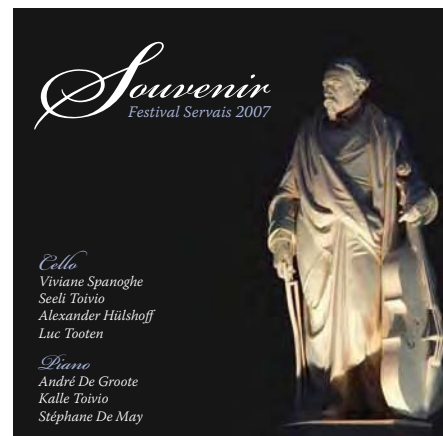
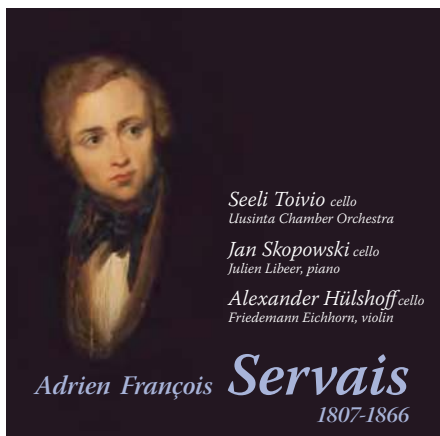


Seeli Toivio & CELEB Orchestra
25 mei 2009, Temple Church Helsinki – © Matti Reinikka

Biography Seeli Toivio

Seeli Toivio studied at the Sibelius Academy in Helsinki, at the Liszt Academy in Budapest and at the Royal Academy of Music in London, with teachers such as Hannu Kiiski, Erkki Rautio, Marcel Bergman and Martti Rousi and Miklós Perényi. She has performed as a recitalist, soloist and chamber musician in Europe, Asia, South Africa and the USA. She has made TV and radio broadcasts in Europe and in Japan and several recordings. This year she will be graduating at the Sibelius Academy with a publication about the development of the left hand technique, and in a series of five concerts she will defend her doctoral dissertation about a new technique specially designed for virtuoso compositions.

www.seelitoivio.com



Fantaisie pour le Violoncelle – opus 1

Live

With Lily-Marlene Puusepp, harp.

Pieksämäki (Finland), Paleeni Concert Hall, April 26, 2007

Archive Servais Society

Studio

With Lily-Marlene Puusepp, harp.

Helsinki (Finland), Sibelius Academy Concert Hall,

January 3-4, 2009

CD: 'Salut d'Amour', CELEBCD101, 2009

Souvenir de Spa, opus 2

Live

With Kalle Toivio, piano

Halle (Belgium), Basilica, June 6, 2007

Recording (Klara) and Video: Archive Servais Society

Concerto en si mineur, opus 5

Live

With Royal Flemish Philharmonic - cond. : Paul Watkins

Antwerp, Koningin Elisabethzaal, November 9, 2007

Recording (Klara): Archive Servais Society

Fantaisie burlesque ou Le Carnaval de Venise, opus 9

Live

met Risto-Matti Marin, piano

Raahe (Finland), February 10, 2008

Archive Servais Society

La Fille du Régiment, fantaisie et variations, opus 16

Live

With Uusinta Chamber Orchestra - cond. Eva Ollikainen

Helsinki (Finland), Sibelius Academy, May 5, 2006

Archive Servais Society

CD: 'Adrien François Servais 1807-1866', Servais Society, Halle, 88607-2 (2007)

O Cara memoria, Fantaisie et variations, opus 17

Live

With Uusinta Chamber Orchestra - cond. Eva Ollikainen

Helsinki (Finland), Sibelius Academy, May 5, 2006

Archive Servais Society

CD: 'Adrien François Servais 1807-1866', Servais Society, Halle, 88607-2 (2007)

With Kalle Toivio, piano

Halle (Belgium), Basilica, June 6, 2007

Recording (Klara) and Video: Archive Servais Society

CD: 'Souvenir. Festival Servais 2007', Servais Society, Halle, 88693-2 (2008)

DVD: 'Souvenir. Festival Servais 2007', Servais Society, Halle, 88694-5 (2008)

Duo sur une Mélodie de Dalayrac

Live

With Alexander Hülshoff, cello & Kalle Toivio, piano

Halle (Belgium), Basilica, June 6, 2007

Recording (Klara) and Video: Archive Servais Society

CD: 'Souvenir. Festival Servais 2007', Servais Society, Halle, 88693-2 (2008)

DVD: 'Souvenir. Festival Servais 2007', Servais Society, Halle, 88694-5 (2008)

Variations brillantes et concertantes sur "God Save the King"

Live

With Kalle Toivio, piano

Nurmes (Finland), August 27, 2006

Archive Servais Society

Concerto en la mineur

Live

With CELEB Orchestra - cond. Sasha Mäkilä

Helsinki (Finland), Temple Church, May 25, 2009

Video: Archive Servais Society

