

Newsletter

No. 28 – NOVEMBER 2013

In the pipeline

15th Servais Concert – November 23, 2013

Viviane Spanoghe and Didier Poskin, two well-known personalities in the world of the Belgian cello school and both of them teachers at the Brussels Royal Conservatory, will be our guests for the fifteenth Servais Concert. They are accompanied by the pianists *Anait Karpova* and *Pierre Brunello*.

The great rediscovery will be the 6 Etudes by the Halle composer François Servais, which will be performed for the first time after many decades and so return to the international repertoire.

Of course, the programme features a lot more Belgian cello music, more particularly by Henry Vieuxtemps, Eugène Ysaÿe, Joseph Jongen and Albert Huybrechts. We will also be able to listen to the Belgian première of *Langton's Ants* by the Belgian composer Michel Lysight.

In short, a unique concert evening and a magnificent celebration of the tenth anniversary of the Servais Society.

Practical information:

Saturday November 23, 2013 at 8 p.m.

Council Chamber of the Halle New Town Hall

Tickets (€14) are available at the cc 't Vondel, Possozplein 40, 1500 Halle, (+32)(0)2 365 94 05 or online: www.vondel.be.

Subscriptions and groups of at least 10 persons: €12).

Members of the Servais Society can buy two tickets at €12 via the Servais Society.

Any questions and queries should be addressed to the Servais Society.



Photo: Anton Vodenitcharov



Photo: Luc De Decker

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November 26, 2013 marks the tenth anniversary of the Servais Society, which will be celebrated with a concert, a new edition of a score and the launching of the digitalized Servais collection.

The 15th Servais Concert will take place on November 23. Viviane Spanoghe and Didier Poskin will be performing Servais' 6 Etudes together with other Belgian cello compositions. After a hundred years the Society also has a new edition of Servais' Etudes published, which undoubtedly will prove useful with a view to the cello teaching and the cello world in general. The Society also boasts an extensive collection of scores, photos, objects and documents related to the Servais family, a selection of which can be viewed on www.erfgoedplus.be/collectie/23027A510. More information about these activities will be found elsewhere in next Newsletter.

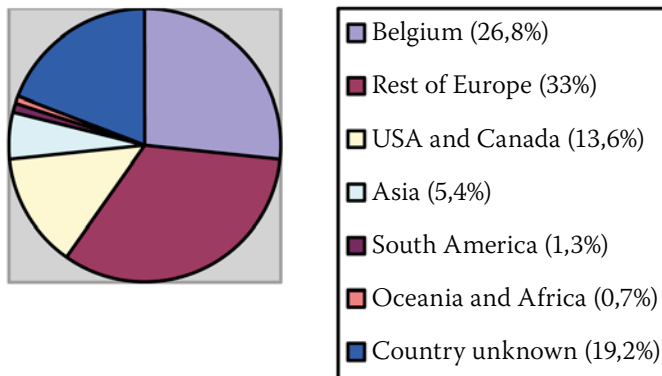
Below a survey is given of the achievements of the past ten years as well as a look ahead at what is to be expected.

Achievements

The Servais Society was founded on November 26 2003, its main aim being the preparation and realization of the Servais Festival in 2007, which was to celebrate the bicentenary anniversary of the Halle cellist-composer François Servais (1807-1866) with the appropriate splendour. The achievements of that festival year can be found in the brochure 'One year enthralled by Servais. Looking back at the 2007 Festival Year' (in Dutch). As early as the Festival Year itself it was being realized that the Servais Society also had to play an indispensable role afterwards, which then resulted in the 2008-

2012 policy document. The intentions were ambitious and prompted by the assumption that the interest in Servais and his work would not be fading away.

Meanwhile these five years are also gone and now we can posit that the aims have been amply fulfilled; indeed, we have fully focused on the promotion of Halle as Servais' town and the preservation of the Servais heritage in his native place; our website was visited by some 20.000 interested persons a year from all over the world while the Newsletters reached ca. 900 people; the Servais collection has expanded in an unprecedented way; a lot of research was done by researchers here and abroad; nearly 400 questions from over twenty countries were answered; Servais' music resounded in Halle several times a year, and all over the world various works were performed very regularly; five CDs exclusively featuring Servais' compositions were released, one of which was in the United States and another one in Germany. In Servais' wake we also succeeded in enhancing the interest in his offspring, other Halle musicians as well as other representatives of the cello school.



It appears from the number of people visiting our website for the period between January 2010 and January 2013 that some 70% of the yearly 20.000 visitors are from abroad.

In a broader perspective we stimulated the interest in and the performance of classical music in Halle itself and in the neighbouring Pajottenland-Zennevallei region, young musicians were given opportunities to develop their talents; here we can think of the "Cello Concours" and the master classes. And we also contributed to the preservation and the knowledge of the Belgian musical heritage.

After this second period with various activities the Servais Society is fully committed to starting a third term. We are continuing our achievements of the past ten years, which means that we keep focusing on the core responsibilities as specified at the foundation of the Society. Absolute priority will be given to the Villa Servais. Consequently, the Servais Society will continue its efforts to get the restoration work started as soon as possible and to make it a proper place that gives sufficient scope to develop museological and all sorts of touristic activities.

Now that the Servais collection has become so large, its disclosing proves to be a major challenge. A lot of effort will also be spent on the organization of another festival year: on November 26 2016 we will remember Servais on the occasion of his death 150 years ago and his 210th anniversary falls on June 6 2017. The intermediate period will offer plenty of time for a series of festivities in and (far) outside Halle.

It is a pleasant duty to thank all our musicians, members, sympathizers, organizations and policymakers for their valu-

able contribution to the Society and we look forward to the continuation of this close cooperation.

Looking back

14th Servais Concert – May 24, 2013

Servais' 206th anniversary was celebrated in Halle on May 24 with a special concert, the fourteenth of the series 'Servais Concerts' by the Servais Society and the town's cultural organization "cc 't Vondel".



The *Eden Duo* – *Olsi Leka* and *Samia Bousbaine* – played Servais' *Fantaisie opus 1* for cello and harp.



The four ladies of the *Occello/2* cello quartet – *Lena Torre*, *Leire Antonanzas*, *Judith Groen* and *Elisabeth Sturtewagen* – were the performers in the second half of the evening. They played a few "pearls" for four cellos, such as the *Souvenir de Curis* by Guillaume Paque and the *Pensée Elégiaque* by Servais' disciple Jules de Swert. The concluding pieces were also particularly appreciated: two works by the heavy metal band Metallica, brought in the version of the Finnish Apocalyptica band.

Miscellaneous News

» Supported by the province of *Vlaams Brabant*, the Servais Society is cooperating with the *Zuidwestbrabants Museum* to open up the Servais collection. The number of collection items that can be viewed on www.erfgoedplus.be is steadily extending. Shortly they can also be examined on www.europeana.eu, the website which gives a virtual representation of millions of items from all over Europe. In order to make the Servais collection still better known

the Society spread a new flyer, which can be obtained on request, even in more than one copy.

www.erfgoedplus.be/collectie/23027A510



- » On August 29 we received Christo Lelie, vice-president of the Franz Liszt Kring (Utrecht) from Delft, an authority on the life and work of Franz Liszt and himself the owner of a large collection. Interestingly, he showed a keen interest in our Servais collection.

www.lisztkring.nl



- » Johannes Degen, one of our Swiss members, donated a copy of the lithograph of Servais by Joseph Kriehüber from 1842. Worldwide there are only a few copies of this lithograph that we know of. As a matter of fact, this is a particularly precious acquisition for the collection.



Richard Wagner and the Servais family

Peter François

Three generations of musicians of the Servais family had close links with Richard Wagner and his music, from François Servais himself going to his granddaughter Yseult Van Dijk, who owes her first name to Wagner.

François Servais

With a long stay in Paris François Servais (1807-1866) had set in a long-lasting career as a touring cello virtuoso, which was to come to an end not until his death in 1866. After a successful series of concerts in Belgium, France, England and the Netherlands Servais left for Russia in December 1838. His fellow travellers were the young violinist Henry Vieuxtemps from Verviers and his father. Via Berlin the trio reached Riga, where Servais and Vieuxtemps gave three concerts in the local theatre on January 3, 5 and 7, 1839. At that moment no less a person than Richard Wagner himself conducted the orchestra, shortly before he left for Paris. The two Belgian musicians are very likely to have met Wagner and it is very plausible to assume that Wagner accompanied them with his orchestra.

Some years later, in 1844-1846, Servais undertook another long concert trip to Russia, which started with a concert tour across Germany. Round about New Year's Day 1844 Servais arrived in Berlin, where he met Felix Mendelssohn and where he gave two performances in the "Königliches Schauspielhaus". So Servais was staying in Berlin when Wagner's opera *Der Fliegende Holländer* premiered on January 7, 1844. Whether Servais attended this event and whether he met Wagner once again cannot possibly be found out. On October 19 of the next year another wellknown



Joseph Gregoir & François Servais, Tannhäuser (Mainz, Schott, 1861) – © Servais Collection Halle

opera by Wagner, *Tannhäuser*, had its première in Dresden. Two weeks earlier Servais was in the same city, where he paid a visit to Robert Schumann. Servais' programme of the following weeks could not be discovered, so we cannot find out whether he may have been present at *Tannhäuser's* première or not.

In any case Servais was very well acquainted with the music of this opera. He incorporated some of the best known airs in his "*Tannhäuser de R. Wagner. Duo brillant pour Piano et Violoncelle*", which he composed together with Joseph Gregoir and had published by Schott in Mainz in April 1861. To this they added a duet based on themes from *Lohengrin* two years later.

It was not until 1861 that *Tannhäuser* premièred in the Salle Le Pelletier of the French Opera House on March 13. Wagner had made a few sweeping changes, such as the addition of a ballet after the second act, to comply with the wishes of the Paris Opera. Servais himself and his friend Edmond Michotte were present in persona. They saw how members of the Paris Jockey Club shamefully disturbed the performance. Some forty years later Edmond Michotte very well remembered Servais' indignation: "*Jamais je ne l'ai vu si animé d'indignation, que le jour de la première de Tannhäuser à Paris, à laquelle j'assistais avec lui. En sortant, il déclara à la comtesse Nesselrode, qui lui demandait son avis: "Je rougis de m'être mêlé à un tel tas de barbares."* Servais insisted on meeting the composer: "*Il n'eut de cesse que je l'eusse présenté à Wagner. Le lendemain, je le conduisis donc rue Newton... et il pleura en serrant les mains du maître. Wagner, au contraire, était de fort bonne humeur. A ce moment, il se mit au piano, joua quelques fragments de Tannhäuser, et imita en sifflant le brouhaha du public de l'Opéra, la veille..."*"

Joseph Servais

Just like his father Servais' youngest son Joseph (1850-1885) built a career as a touring cello virtuoso, composer and



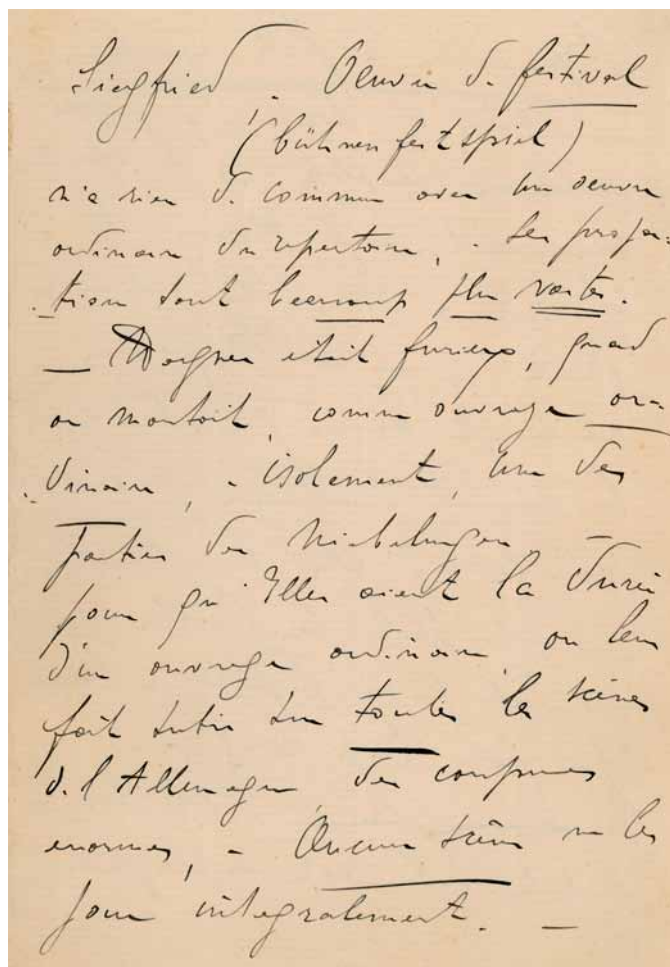
Joseph Gregoir & Joseph Servais, *Rienzi* (Mainz, Schott, 1874)
© Servais Collection Halle

teacher. So he too arranged some of Wagner's opera themes: together with Gregoir he composed two duets for cello and piano using themes from "*Der Fliegende Holländer*" and "*Rienzi*".

Franz Servais

Joseph's brother Franz (1846-1901) was a passionate admirer of Richard Wagner as well. As a pianist and composer he was for some time a student of Franz Liszt, Wagner's father-in-law. He had very close contacts with Hans Richter and Hans von Bülow, two prominent Wagner followers. Hans Richter was even invited at the Villa Servais in Halle. Franz and Hans Richter joined in a music evening organized by the Halle choir Roland de Lattre; on January 24, 1870; they performed the '*Marche religieuse*' from Wagner's "*Lohengrin*" on the harmonium and piano.

Throughout his musical career Franz admired and propagated Wagner's music. As such he was invited for a number of seasons as conductor for the Wagner performances at the Brussels Muntschouwborg (Théâtre de la Monnaie).



First page of a text of Franz Servais about Wagner's "*Siegfried*", 1891.
© Servais Collection Halle.

Ernest Van Dijk

François Servais' youngest daughter married Ernest Van Dijk (1861-1923), who made his name as a "tenor of the heroes", particularly with roles from Richard Wagner's operas. He performed in most of the great opera houses and undertook four concert trips to the United States. From 1888 he was, for a quarter of century, one of the celebrities at the Bayreuther Festspiele as Parsifal and Lohengrin in operas of

the same name (see the study by Malou Haine, 'Ernest Van Dijck, un ténor à Bayreuth, suivi de la correspondance avec Cosima Wagner', Lyon, Symétrie, 2006, 272 p.). He once performed also in Halle on the occasion of the celebration of the centenary anniversary of his father-in-law Servais in 1907, when he sang the "Chant d'Amour de Siegmund" from Wagner's Die Walküre. In the pioneering years of the recording industry he lent his voice to numerous seventy-eight records, including work by Wagner himself.



Ernest Van Dijck as Parsifal in Bayreuth © Servais Collection Halle

Yseult Van Dijck

Van Dijck's youngest daughter Yseult was born in Bayreuth in 1889 during a performance of Wagner's *Tristan und Isolde*. Yseult herself developed her talents as a proficient singer. She was hardly ten years old when she performed in an operette at the Antwerp Pensionnat Notre-Dame. Later in her life she contributed to numerous concerts in Belgium and France and in the summer of 1933 she was also a guest of the Salzburger Festspiele.

On May 27 and 28 she sang an aria from *Tannhäuser* in Halle, while on March 27, 1933 she played the role of Isolde in *Tristan und Isolde* at the "Koninklijke Vlaamsche Opera" (the Royal Flemish Opera).

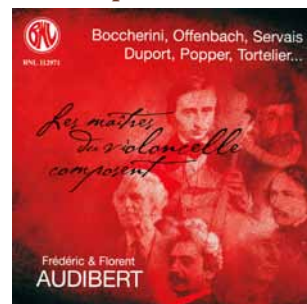
Website of the Belgian Wagner society
'vzw WagnerVrienden' (Friends of Wagner):
www.wagnervrienden.be

In the showcase

CD 'Les maîtres du violoncelle composent'

The brothers Frédéric and Florent Audibert grew up with the cello. They were taught by their father Roland Audibert, who was himself a cello player of the Orchestre philharmonique de Nice and music teacher at the Conservatoire national de région in Nice. Actually, Frédéric Audibert is the initiator and artistic leader of the Festival Cello Fan in Callian (France), which has already achieved its fourteenth edition. They enjoy browsing through the cello repertoire at large. In so doing, they discovered some forgotten or less known duos for two cellos. The CD 'Les maîtres du violoncelle composent' contains duos by Domenico Gabrieli, Luigi Boccherini, Jean Barrière, Jean-Baptiste Bréval, Martin Berteau, Jacques Offenbach, François Servais, Paul Tortelier, Jean-Louis Duport, David Popper and Marcel Henri Faivre. Servais is present with his *Caprice* opus 11 nr. 2, the recording of which took place in the church of Mons (Var, France) in December 2011; the CD edition dates from May 2013.

*CD 'Les maîtres du violoncelle composent', Frédéric & Florent Audibert, BNL.Productions, 112971 (2013).
Festival Cello Fan: www.cello-fan.com*



Cd 'Entendre'

The duoW consists of violinist Arianna Warsaw-Fan and cellist Meta Weiss. Both of them studied at the Juilliard School and successfully participated in various competitions. Meta Weiss is preparing a Ph.D. of Musical Arts at Juilliard, supervised by Joel Krosnick, who some forty years ago made a record exclusively featuring Servais' music. Also the duoW have discovered Servais, as they chose the *Grand Duo de Concert sur deux airs nationaux anglais* by Servais and Hubert Léonard. This CD also contains the Duo for violin and cello opus 7 by Zoltan Kodaly, the *Passacaglia* in g minor by Johan Halvorsen and the Sonata for violin and cello by Maurice Ravel. By way of conclusion they light-heartedly play an arrangement for violin and cello of *The Stars & Stripes Forever* by John Philip Sousa. The musicians account for their choice as follows:



"The works featured on Entendre dramatically showcase the stylistic range of the violin and cello duo repertoire. We chose these pieces because we enjoy performing them – and because each provides a unique view of the composer's time and environment. There are two types of virtuosity featured on this album – the virtuosic parts for the performers and the virtuosic compositional prowess demonstrated by the composers. Each piece features innovative techniques in both content and form. The avant-garde techniques in these compositions showcase the ingenuity of the composers and their brilliant and often humorous allusions to the vernacular and popular culture of their respective eras. (...)"

For the recording the performers went to the studios of Sono Luminus in December 2012. After all, a successful CD and an excellent way to get acquainted with this talented duo.

CD *'Entendre', duoW, Sono Luminus, Virginia, DSL-92171 (2013), DuoW: www.duow.us*

Book 'Misia l'Inspiratrice'

François Servais' granddaughter Misia has not yet disappeared from the limelight of public attention; this was no different a century ago: indeed, 'le tout Paris' heard a bell ring whenever her name was mentioned. Misia was a 'coveted' muse in the Paris of the first half of the twentieth century. Painters, musicians and poets immortalized her innumerable times. It was Jo Frémontier who compiled 115 portraits of Misia and her surroundings in the book 'Misia l'Inspiratrice'. The following artists are present: Edouard Vuillard (78) works, Henri de Toulouse-Lautrec (12), Pierre Bonnard (16), Auguste Renoir (3), Félix Vallotton (15), Jean Cocteau (4), and finally Christian Bérard. It has turned out to be a magnificent picture book and so far the most complete survey of paintings related to Misia. It is a pity, however, that the book teems with inaccuracies and historical mistakes in the accompanying texts; so the very first page has no fewer than twenty errors. Regrettably, a missed chance to clear away, once and for all, the numerous rumours about Misia that are still circulating.

'Misia l'Inspiratrice', Jo Frémontier, Préface de Karl Lagerfeld. Göttingen, Seidl, 2013 (253 p.).

Servais Scores of Leonard Henri Meerloo and Anner Bijlsma now in the Halle Servais Collection

Peter François

In May 2010 the Servais Society was fortunate to acquire nine scores with compositions by Servais which had formerly belonged to the Dutch cellist L. H. Meerloo. One year later Anner Bijlsma donated a great number of scores by and related to Servais. Also some other cellists contributed to the extension of the collection.

Leonard Henri Meerloo



L. H. Meerloo, ca. 1904
(© Den Haag, Centraal Bureau voor Genealogie)

Leonard Henri Meerloo was born in The Hague on February 15 1863. He was taught cello by Joseph Giese at the "Koninklijke Muziekschool". Afterwards he was second soloist cello player of the "Utrecht Stedelijk Orkest" (1880-1883), of the Amsterdam "Park- Orkest" (1883-1885) and of the Amsterdam "Paleis-Orkest" (1885-1888). He participated in the first performance of the Amsterdam "Concertgebouworkest" on November 3 1888 and on May 1889 he was appointed as a regular member of the orchestra, which was to grow rapidly into one of the most prominent symphony orchestras

in the world. He was also soloist with this orchestra several times, including the *Requiem* of David Popper in 1892, the *Celloconcerto* by Daniel Van Goens in 1900 and in 1911 in Jules De Swert's second cello concerto. He was in regular service till July 19 1928, while he was also often asked to stand in during the years afterwards. In 1928 he was awarded the distinction of "Ridder in de Orde van Oranje Nassau" for his musical achievements. L.H. Meerloo died 1940.

Meerloo and Servais

Servais' scores that had been in the possession of Meerloo are *Souvenir de Spa* (opus 2), *Fantaisie et Variations sur Le Désir* (opus 4), *Concerto en si mineur* (opus 5), *Carnaval de Venise* (opus 9), *Six Caprices* (opus 11), *Grande Fantaisie sur des motifs de l'Opéra Lestocq* (opus 12), *La Fille du Régiment* (opus 16), *O Cara memoria* (opus 17) and *Souvenir de Bade* (opus 20).

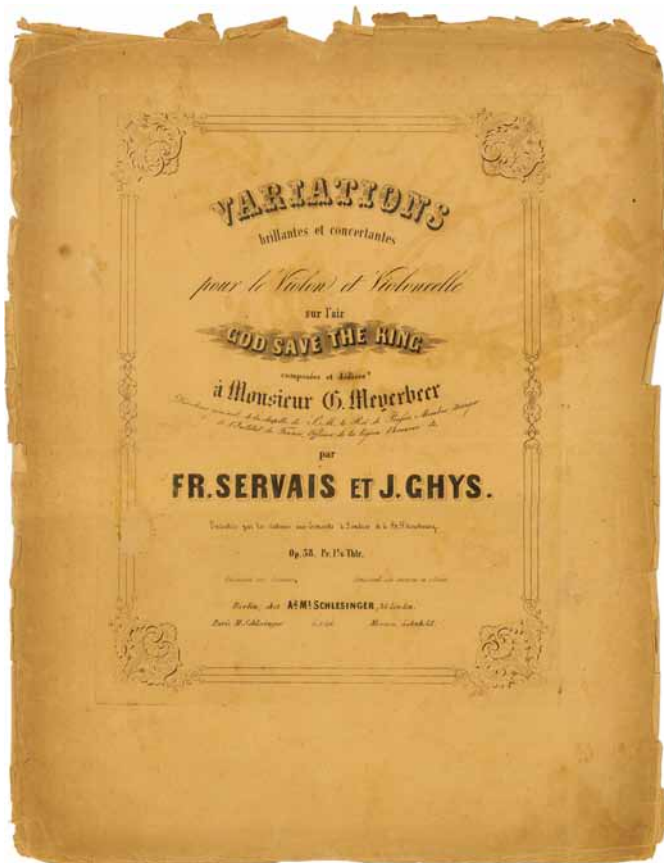
Opus 2, 9 and 12 were first edited in the years 1844-1852, the other works are editions of the post-1884 period (opus 20), about the turn of the century (opus 4, 5, 16 and 17) and about 1910 (opus 11). Meerloo's teacher, Joseph Giese (1821-1903), was very well acquainted with Servais' oeuvre; between 1849 and 1868 he regularly played compositions by Servais. So it is very plausible that he had to perform work by Servais during his training as well. However, as a trainee Meerloo can only have used opus 2, 9 and 12, seeing that the other scores had not been published yet.

Some of the scores prove to have been used in detail. For instance, there are numerous annotations made in blue pencil in the copy of *Souvenir de Spa*, some passages are deleted or replaced with a simplified or reduced version. Meerloo's signature features on four of the scores, while a fifth has a stamp "L.H. Meerloo, Amsterdam". It is very well possible that also Meerloo's son Walter made use of these scores. He was also a cellist and was the possessor of his father's scores till his death in 2009.

Anner Bijlsma

A year after the acquisition of the Meerloo scores the Servais collection was once again extended with an even larger number of Servais scores. Indeed, on July 29 2011 Anner Bijlsma, honorary member of our Society, donated a great deal of scores with compositions of representatives of the Belgian Cello School, among which there were no fewer than fifty scores with work by Servais. Anner Bijlsma came across most of them in small music shops all over Europe, which he frequented in the 1960's on the occasion of his concert trips. Bijlsma was well acquainted with Servais' oeuvre; his name occurs in the Servais discography several times, first about 1970 with a recording of *Souvenir de Spa* with a string quartet, and last in a complete Servais CD together with the Smithsonian Chamber Players (also see *Newsletter Servais Society*, nr. 13). It so happened that both Anner Bijlsma and L.H. Meerloo had been cello soloists in the "Concertgebouworkest" before they were music teachers.

Thanks to Anner Bijlsma's donation the Halle Servais Collection now also contains a copy of the first Paris edition of the *Concerto en si mineur*, opus 5, of the cello part of the first edition of the *Variations brillantes et concertantes sur l'air God Save the King* as well as the first German edition of *Souvenir de St. Petersburg*, opus 15. Also a number of duos composed by Servais with Joseph Gregoir were still missing



François Servais & Joseph Ghys, *Variations brillantes et concertantes pour le Violon et Violoncelle sur l'air God Save the King* (Berlin, Ad. Mt. Schlesinger, [1845])

in the collection, such as the duos on airs from Donizetti's *Fra Diavolo*, *Le Juif Errant* by Halévy, Verdi's *Il Trovatore*, and Weber's *Der Freischütz*. We can now also help musicians who are in search of the orchestra scores of the *Fantaisie sur deux célèbres romances de Lafont*, opus 8 and *Souvenir de St. Petersbourg* opus 15.

The donation also contains work by some other cellist-composers, who each of them had a link with the Brussels Conservatory: Alexandre Batta and Guillaume Paque – co-students of François Servais – Ernest de Munck, Arved Poorten, Antoine Oudshoorn, Jules de Swert and Joseph Servais, all of them students of François Servais', and Joseph Hollman, a student of Isidore de Swert. Among all this material stands out the *Chant d'Adieu*, which Arved Poorten wrote on the occasion of his teacher's death. It is specified on the score that Arved Poorten performed this work on December 5 1866. Also two compositions by the Liège count Louis de Stainlein-Saalenstein, dedicated to Servais, constitute a valuable acquisition.



Arved Poorten, *A la Memoire de Servais. Chant d'adieu* (Brussels, J.B. Katto, [ca. 1866])



Louis de Stainlein-Saalenstein, *à Monsieur F. Servais. Sérénade pour 4 violoncelles*, opus 12 (Mainz, Schott, [1856])

These scores, carefully collected by Anner Bijlsma, are now beginning a new “life” in Halle, where they are available to musicians and other interested persons from all over the world.

Servais Collection

From now on the Servais scores of Meerloo and Bijlsma are part of the Servais Collection of the “Zuidwestbrabants Museum” and the Servais Society, which at this moment (October 2013) accommodates over 300 Servais scores, among which also an edition of the *Fantaisie et Variations sur le Désir*. This score had been in the possession of Carel van Leeuwen Boomkamp (1906-2000); who just like Meerloo was soloist cello player of the “Concertgebouworkest” from

1926 on, so he must undoubtedly have known Meerloo. Van Leeuwen Boomkamp was a music teacher at the Conservatories of Amsterdam, The Hague, Rotterdam and Utrecht. Interestingly, one of his former students was Anner Bijlsma, himself a soloist of the “Concertgebouworkest”.

For the past three years some more interesting scores have come to Halle from the Netherlands. In 2009 Arie Jan Verstraeten, also a former student of Van Leeuwen Boomkamp, donated eight Servais scores to the Society. Monique Bartels, a music teacher at the Conservatories of The Hague and Amsterdam, followed suit in August 2010, giving two scores. Shortly afterwards Jaap Franken, Viola de Hoog, Marius Lansdorp and Saskia Boon gave each four, five, three and two scores, while Mirjam Wijler donated one. Cellists from other countries endowed the Servais Collection with their possessions. A French cellist gave ten scores on loan. The famous German musician Walter Grimmer donated five Servais scores from his collection when he visited Halle. His former student from Belgium, Didier Poskin, gave three scores, among which the first, and only edition of the *Concerto en la mineur*. And, finally, after his visit to Halle Johannes Degen, head of the music department of the Zürich “Hochschule für Musik und Kunst”, and also a former student of Anner Bijlsma, decided to present the Servais Collection with seventeen Servais scores in his possession. This donation contains the first Paris editions of opus 1, 3 and 15, as well as the German edition of the *Duo sur une Mélodie de Dalayrac*, which had been missing in our collection up to that time. In addition, Johannes Degen added a few compositions by Jules de Swert and Adolphe Fischer.

It is worth noticing that, as a result of all this, the Halle Servais Collection now boasts a great number of scores that were actually used and whose users can be identified.

Source material

- ‘L. H. Meerloo’. In *Onze Musici. Portretten en Biografieën*. Rotterdam, Nijgh & Van Ditmar, 1898, p. 10-11.
- *Nieuw Isr. Weekblad*, vol. 40, 1905, nr. 32.
- *Koninklijk Conservatorium voor Muziek te 's-Gravenhage 1826-1926*. Den Haag, Commissie van Toezicht Conservatorium, 1926.
- ‘L. H. Meerloo 75 jaar’. In *Het Vaderland*, February 12 1938.
- P. F. T. M. Wouters. *Archief van het Koninklijk Conservatorium voor Muziek 1826-1955 (1957)*. Den Haag, Rijksarchief in Zuid-Holland, 1982.
- H.J. van Royen (red.). *Historie en kroniek van het Concertgebouw en het Concertgebouworkest 1888-1988*. Zutphen, Walburg Pers, 1988.
- Various articles on <http://kranten.kb.nl/>
- Peter François, ‘Op bezoek bij Anner Bijlsma’. In *Newsletter Servais Society*, n°13, March 2008, p. 5-8.

With thanks to Anner Bijlsma, Jacques Kleverlaan, Mathieu Vermeulen, Arie Jan Verstraeten and Johannes Degen for the provided information.

See www.erfgoedplus.be for the scores in the Servais Collection.

Concert Calendar

November 23, 2013 - 15th Servais Concert

Viviane Spanoghe (cello), Didier Poskin (cello), Anaït Karpova (piano) & Pierre Brunello (piano)
Work by Servais: 6 Etudes; Le Lac de Côme
Halle (Belgium), New Town Hall, 8 p.m.

www.servais-vzw.org

April 11-13, 2014 – Three days with Servais

Halle, Servais Academy and New Town Hall

www.servais-vzw.org

May 16, 2014

Maeterlinck Trio: Benjamin Glorieux (cello), Paulina Sokolowska (violin) & Anthony Romaniuk (piano)
Work by Servais: Grand duo de concert sur deux airs nationaux anglais; Fantaisie Caractéristique sur deux célèbres Romances de Lafont, opus 8
Ghent, De Bijloke, 8 p.m.

www.debijloke.be

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

