



MY SERVICE RANGE AT A GLANCE:

CONSTRUCTION OF NEW CELLI

Building of individual instruments in the traditional style.

Or maybe you would like to get one of my eight different cello models: from a 7/8 cello to the smallest 4/4 cello to the largest 4/4 cello model – here you will find a first-class selection of celli.

REPAIR

Maintenance, repair and restoration.

SOUND OPTIMISATION

Technical & acoustical fine-tuning for your instrument.

CONSULTING AND SALES

Competent guidance for the purchase & sale of master-grade instruments and bows.

INSTRUMENTS FOR RENT

Lease & play – I have violoncelli from a very good student level up to professional quality grade for rent.

SUPPORTING TALENT

I support talented cellists in Germany and abroad through personal contacts with college professors, and through my involvement at the Kronberg Cello Academy in Germany. My goal is to provide these musicians with an instrument that brings out their talent optimally and facilitates them to achieve a flawless performance everywhere – whether at an audition, on a concert stage, or in competition. My motto: the limit shouldn't be specified by the wood; but should be specified only by the ability of the performer.

Would you like to support a talented cellist as a mentor? Are you a talented cellist with first-time successes? Please talk to me or contact me by e-mail.





VITA

I was born in 1971 in Waldbroel, Germany, amid a landscape filled with valleys, woods, rivers, and lakes. At the same time, this area is located in one of the oldest industrial regions in Europe, and this contrast has always fascinated me. I was then, and still am just as excited about craftsmanship and precision, to a thousandth of a millimeter. I was trained as a mold maker for the tool and die industry and, as extensive as that course of study is, it still only left me partially satisfied.

While my enthusiasm for occupational precision was rather intellectual, my passion for wood was, and still is an emotional undertaking for me.

It's wonderful to be at work and feel the strength and the resistance of the wood, but also its pliability and suppleness. Wood has a natural beauty; it feels good, it smells good, and its resonance is warm and welcoming. I don't know of any other objects, whose attributes are so distinctly embodied the way stringed instruments are.

The cello, in particular, with its robust tone, its size and strength, and it's still distinct melodious agility has invariably struck a chord in me.

I therefore learned the craft of violin making with the focal point specializing in cellos in the region where I'm from, and in Mittenwald, Germany.

In a sense, I'm still a mold maker today because the work I do on every new line of instruments begins with the accurate design of the body. In turn, I intuitively carve out the detailed elements of the cello by hand from naturally grown material, which I select in advance with the greatest care.

With every endeavor, I fit the top, the back, the ribs, and the neck together to build an instrument which should satisfy even the highest standards.

As a luthier, I ultimately even want to be like one of the instruments of the master builders; and with time, I'll just get better and better.

Magnificent cellos are still made today using traditional methods, which conform to the highest standards. With meticulous attention to detail, I create individual solo instruments of high musical and artisan quality, which will bring you always lots of playing enjoyment. You can see them for yourself at my workshop. I'll be happy to build a cello for you, completely in accordance to your wishes and perceptions.



It's a Theis

THE STUFF THAT SOUNDS ARE MADE OF

Providing that a minimum level of caution and care are taken, a stringed instrument can survive centuries and make the art of musical compositions, through the people who play them, heard on the finest level.

This is proven by thousands of old instruments, which are performing their service worldwide. In spite of their supposed fragility, they are furthermore the tonal instruments, which always get better with every day they're played. This wonderful feature has a lot to do with the material, which they are almost completely made of: wood. And wood always reacts to how it's stored, treated, and handled.



Master instruments are particularly sensitive artistic tools, which produce first class performances on sound volume, color, and individuality. This sensitivity also has its downside: even the smallest changes of their dimensions and angles through climate fluctuations may affect the sound and feel when they are played.

The individual elements of my cellos are put together by me with bone and hide glue (animal glue), which is a traditional and proven method handed down over centuries. This natural glue has its advantages: when repairs are made and the wooden parts need to be separated, the work can be carried out in a manner, which doesn't stress the instrument. Under extreme climatic conditions, the glue can suffer damage and can come loose, but the wooden parts of the instrument usually remain intact and can be put back together again. However, under extreme conditions such high tension can occur that cracks form in the wood. Even those damages are fixable, but are preventable in most cases.

You and those who will own the instrument in the future hold the key in your hands: with a little care, your cello can last for centuries in excellent condition and, in doing so, possibly become a classic as well.



THE THEIS NEWLY BUILT CELLO WARRANTY

The Theis Newly Built Cello Warranty applies to the first buyer of newly built cellos from my workshop. With this warranty, I give my clients an opportunity once per year to let me personally check the instrument over at my workshop or at an event we're both attending. Through this service, Theis clients can always be certain that their cello is technically in order and the tone is optimally adjusted. With the exception of the strings, this warranty is valid for the whole instrument. It applies to the entire time the instrument is in possession of its first buyer and it is not transferrable.

THE THEIS BUYERS' WARRANTY: AN UPGRADE FOR YOUR PLAYING ENJOYMENT

Sometimes the search for the instrument of a lifetime never ends or it just starts all over again. If you've purchased your instrument from me, you can trade it in at any time for another of similar quality at no extra charge. If you'd like to trade your cello up, you can pay the remaining price difference. Would you like a different bow? Please talk to me.





REPAIRS: EVERYTHING WILL BE ALRIGHT

I service, repair and restore your cello. After a thorough inspection of substance and damages, I will discuss with you in detail the best measures for the restoration.

Hereby I attach great importance to preserving the original substance and character of the instrument. If desired, single steps towards an optimisation of sound and feel are also possible during the restoration. An in-depth inspection with a cost calculation is free of charge at my workshop. For the duration of the repair I will gladly provide a replacement instrument for you so that you will keep your hand in.

SOUND OPTIMISATIONS: MANY INSTRUMENTS COULD DO BETTER

If you play music on an advanced level, your instrument must meet a lot of demands. It is supposed to transport your personal sonic ideal, give you optimum support with your interpretation, produce a beautiful, sustaining tone and at the same time be solid and dependable. It should rest nicely in your hand and also impart a feeling of home on unfamiliar stages. Maybe that's why the violin maker speaks of a set-up when referring to the technical and acoustical fine-tuning. With this work, your knowledge and wishes are of paramount importance to me. Enjoy a fresh, new playing feel and get the maximum from your music, the sound and – last, but not least – from the enthusiasm of your audience.

THE OPTIMAL ENVIRONMENT FOR YOUR INSTRUMENT

Wood is an organic material; therefore, make sure your cello isn't exposed to temperatures below 10 degrees Celsius (14 degrees F) and over 40 degrees Celsius (104 degrees F). The humidity level should range between 40 and 70 percent maximum, and 50 to 55 percent is ideal.

Temperature changes and changes in the humidity level should never happen suddenly; give your instrument some time to acclimatize in its case. Are you planning to take your cello on a trip to South America or to Spitsbergen in Norway? Talk to me.





MASTER BOWS: CREATING THE BEST SOUND

A good bow is light weight and perfectly balanced. It reacts quickly and subtly on the finest movement, it makes playing effortless, and it produces a great sound. You feel its class from your fingertips across your arm, into your spine, and through your entire body.

In a part of the whole sound-generating system, the bow is at play through mechanical linkage and is therefore just as important as the cello, the violin, or viola. The bowyer is a highly specialized craftsman whose instruments are equally capable of captivating the senses as much as the actual body of the cello. A bow, which isn't compatible with the instrument, is a horror for ambitious musicians.

Would you like to acquire an old master bow? By the way, you can use it to play music on your newer cello model too – perhaps it will be an exciting blend. But bows from contemporary makers are also convincing. Just make an appointment with me at my studio and, in an inspirational setting, try until your heart's content.

At my shop you will find an exceptional choice of old and new cello. I will also gladly show you the matching bows.

OLD MASTER INSTRUMENTS: FASCINATION OF SOUND AND HISTORY

Old stringed instruments captivate the senses like few other objects on earth. Their stained and scarred surfaces tell of a long and eventful life – whether in private hands, on concert stages, in orchestra pits, and sometimes as stolen property too. Yet, even after long periods of neglect, amateurish repair attempts, or radical modifications, the masterpiece still exists within them, just as they were when they had begun their initial existence.

Their sound seems indestructible. The works of some of the luthiers from the Baroque period have achieved cult status and are traded for vast sums of money. But instruments from later periods can have great value too. The ability to recognize the treasure still buried beneath the patina, and to acquire it for an affordable price is a very special challenge indeed. Expertise and experience are required for the assessment and acquisition of such instruments.

The dealers and the instrument market, itself, are hard to comprehend for those, who don't have insider knowledge. Talk to me if you'd like to acquire such a piece. Together with you, I'll begin the search for your instrument and, if you like, we'll search for that compatible bow too.

Would you like to sell an instrument at the best possible rate? I can also advise you there; for example, through sensible measures to increase its value and help you find a suitable buyer.

LEASE AND PLAY: TRIAL PERIOD FOR YOU AND YOUR CELLO

Are you considering whether you want to make your dream come true and play a cello? Would you like to fulfill someone else's wish? If you're not quite sure, you can lease an instrument (bow and case included) from me. You can return the set at any time or trade it in for another instrument of different size or price range. The lease price is based upon the respective quality level of the cello. You may, at any time during the three-year lease period, buy the instrument and I will credit the amount already paid through lease to the purchase price of that or another instrument. Interested? As my gift to you, a new cake of premium rosin will be included.



LEASE CONDITION (excerpt from the lease)

The minimum rental period is one month. The return of the instrument is possible at any time. With its return before the end of the current month without a further lease agreement of a different instrument, the current month will be charged in full. During the entire term of the lease, the leaseholder is fully responsible for any damage and resulting repairs to the leased property, as well as for its loss.

VIOLONCELLI

From 1/4, 1/2, 3/4 (children's size) to 7/8 (special size) to 4/4 (full size). The lease price is computed on the basis of a complete cello set (instrument, bow and case). All cellos are made of solid wood.

Regardless of price, all instruments are optimally tuned and have the best possible tone for their level of quality. Each bow respectively matches the level of each instrument.

For information on availability and price, please contact me by telephone or email.



JUGEND MUSIZIERT – ON VIOLONCELLI MADE BY THORSTEN THEIS

Every year at the Federal Competition, Theis cellists deliver proof of the high quality in the violoncello solo competition!

There are already many third, second and first award winners in this category who play my instruments.

Sebastian Fritsch wins the **1ST PRIZE** and the **AUDIENCE PRIZE** with a **poplar Montagnana cello** by me in the best concert hall in Germany. The Elbphilharmonie.

NATIONAL REFERENCES

- Berlin Philharmonica, Rudolf Weinsheimer
- University of Music and Performing Arts Frankfurt am Main
- Philharmonie Südwestfalen – Landesorchester NRW
- Kronberg Cello Academy
- Cello Academy Rutesheim

Josephine Bastian
Ingmar Beck
Jörg Biedermann
Marco Bieker
Tim Binder-Fröhlich
Paul Böhme
Prof. Stephan Braun
Gudrun Bosch
Karen Ann Bode
Prof. Claudio Bohorquez
Ricarda Büchel
Dr. Beate Ceranski
Peter Chu
Michael Corsen
Nina Cromm
Kasten Dönneweg
Doerte Engelbach
Anna Eyberg
Cosima Gietzen
Rainer Großmann
Prof. Dr. Andreas Haus
Prof. Frans Helmerson
Friederike Herold
Vera Wiese-Herzhoff
Dr. Angelika Hörauf
Ulrich Feek
Prof. László Fenyő
Esther Fittko
Johannes Frenzel
Dr. Andreas de Forestier
Sebastian Fritsch
Edmund L. Fritz
Matthias Hofmann
Roland Horn

Mark Jäger
Prof. Xenia Jankovic
Vera Junker
Johannes Kaiser
Mirjam Klaassen
Prof. Maria Kliegel
Andreas Koch
Dr. Andrea Kosinski
Josepha Kühn
Alexander Lay
Dorothea Lehle
Melanie Lichtenberg
Anabel Lörcher
Sebastian Maier
Reinhart Marggraf-Stein
Angela Neumann
Lisa Neßling
Gaby Pas-Van-Riet
Johanna Peiler
Julia Pesavento
Katrin-Babette Pfeffer
Iduna Pfeifer-Nuzzo
Leonard Maximilian Rees
Valentin Reischert
Prof. Christoph Richter
Emil Riedel
Nicholas Riedel
Rebecca Roth
Prof. Emil Rovner
Christine Roeder
Prof. Michael Sanderling
Julia Sawodny
Laurentiu Sbarcea
Jochaim Schiefer

Dr. Jutta Schindewolf-Grams
Rosemarie Schneider
Tobias Schneider
Karl Schlecht
Philip Schreck
Regina Schoch-Jauch
Ruth Seidl
Simone Christa Senska
Johannes Severin
Robert Stewart
Markus Strenger
Niklas Tharan
Felix Thiedemann
Matthias Trück
Katrin Vester
Vera Wiese-Herzhoff
Ute Elsner-Wanner
Robert Wheatley
Dr. Hermann Peter Wohlleben
Frank Wolff
Giedrius Zukauskas
Yuting Yang

INTERNATIONAL REFERENCES

Spain
Olga Manescu
Angel Paunov
USA
Luisa Bustamante
Jan Hyer
Isabelle Sanderling Besancon

Portugal
Ana Neto Assis Gomes
Catarina Rodrigues
Vasile Stanescu

Czech Republic
Martin Havelik

Russia
Natalia Costiuc
Giedrius Zukauskas

Georgian
Lizzy Ramishvili

Vienna
Prof. Stefan Jess
SouthKorea
Prof. Myung Jong Jin
Hayoung Choi
Canada
Andrea Helen Lysach
Garwyn Linnell

Finland
Esa Laasanen
Netherlands
Justa de Jong
Kjetil Ree-Pedersen
Wynand Vissers

United Kingdom
Hannah Thomas
Simon Tate
Robert Wheatley

Iceland
Jon A. Thorisson
Greece
Rula Pikoula
Italy
Francesco Abis
Belgium
Prof. France Springuel
Jonathan Van de Velde
Nele Gilis
CEF BVBA
Serbia
Irena Josifoska
Croatia
Petra Kusans
Poland
Musikalischer Salon,
Henglewscy

A newly built Theis cello recently won the
> **Tonali 18** Cello Competition and also the
> **Audience Award** at the Elbe Philharmonic Hall

*„Please listen to the live recording
on YouTube ...“*

A newly built Theis cello wins the
> **Mendelssohn Conservatory Competition 2019**
and a Theis cello wins the
> **German Music Competition DMW 2019**

My recipe:

Very old wood produces a sweet, old, exquisite tone
with a very sensitive response and the power of a
brand new instrument!

It's a Theis





HOW TO FIND ME

My workshop is located in the beautiful county town of Gummersbach, about 30 km beeline east of Cologne in the Bergisches Land.

It's in this environment where I have the serenity to send my instruments on their way with beauty, character, and thoroughly developed tones.

Travelling by car:

A4 motorway (Cologne – Olpe)

Exit 25 Gummersbach/Wiehl

A45 motorway (Dortmund – Giessen – Frankfurt)

Exit 16 Meinerzhagen/Gummersbach

Travelling by train:

From Cologne Central Station it's about 40 km away.

The distance from Cologne/Bonn Airport is about 45 km.

CELLO-SHUTTLE

If it's difficult for you get up to get to my studio (for example: if you'd like to travel by train) you can use my shuttle service. I will then pick you up at the main station in Gummersbach and take you back again after the end of your visit.

If you want to be picked up from a different location, you can call me, send me an e-mail, or contact me on Facebook. This also applies if you'd like to meet me at a different place or at a special occasion outside of my workshop.

OVERNIGHT SERVICE

I'll be happy to recommend a hotel in the area of my workshop/studio. This allows you to try out instruments and bows at my studio in peace without the pressure of time, and we're also able to talk to each other extensively.

If you want to bring an instrument with you for adjustments, service, or repair, I'll be happy to put in extra hours so that you're able take it directly with you again when you leave (in most cases).

