

Glass Music World

FALL 2001

GERHARD FINKENBEINER

by Tim Nickerson

It is difficult to put into the words the talents of Master Glassblower and American Scientific Glassblowers Society member Gerhard Finkenbeiner. So spritful and creative was his personality, that many considered him their best friend.

Gerhard was born on April 11th, 1930 in Konstanz, Germany. Only a teenager during World War II, he was chosen for his abilities in electronics and was involved in the development of guidance systems (and the fabrication of the necessary glass components!) for the V1 rockets. At the end of the war he was snatched up at age 16 by the French Navy to help with the development of infrared technology. He later completed his apprenticeship under Hugo May in Konstanz Germany, and obtained his Master Certificate from Wertheim in 1953. He also graduated from the Arts and Metier Electronics School in Paris, and worked as a designer of photoelectric components for the Paris Observatory. In 1961 he came to work in the U.S. at Itek as glassblower. In 1963 he worked at Brandies University and founded G. Finkenbeiner Inc. in Waltham, MA., and the company is still going strong! Gerhard was also a father, a mountain climber, a highly certified pilot of 35 years, and an organist and composer.



Gerhard's inventions combined his glassblowing skills with his knowledge and lifelong love of music. In 1950 he invented his "Infrared Organ" (recorded on a "78" phonograph record entitled "L'orge Photoelectrique"). He also invented the Finkenbeiner Glass Bells. These consist of a hand drawn Quartz thread supported inside an outer glass housing coated with gold, and connected to a special circuit that

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Thomas Bloch Plays in New Version of the Movie *Amadeus*

The famous movie *Amadeus* by Milos Forman is being re-released in a longer version. The new version will include all the parts cut out of the original and will be 3 hours long while the original was 2 hours and 40 minutes. It includes a recording of *Adagio K.617* played by Thomas Bloch on glass armonica with a quintet. Until now, a Bruno Hoffman version of the piece on the Vox Allegretto label was used in the unpublished part of the movie. Thomas was asked to record for the re-release since the producers prefer the sound of the glass armonica to the glasharfe (glass harp). A CD and a DVD on which they will publish the *Adagio* will also be released.

Thomas was in Finland during the beginning of June when he received a fax from Robert Randles, a sound engineer who works for Saul Zaentz Productions in California. Saul Zaentz is also the producer of *One Flew Over the Cuckoo's Nest*. Robert asked Thomas if he would record a short part of the Mozart *Adagio K.617* (the quintet) for a new version of *Amadeus* which was originally made in 1984. Thomas sent his CD on the Naxos label, but since the production company had worked with the version made by Bruno Hoffman, who played very slowly, they asked him to record it in the same mood and with the

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I hope that all members and their loved ones are safe and finding a way to cope with the horrific events of September 11th.

Liz Brunelli has resigned her positions as GMI Vice President and Associate Editor of GMW. Liz served on the Board of Directors of GMI from 1993 to the present. She was Membership Chair from 1993 to 2000 and Vice President from 1997 to the present. She was editor of GMW from 1993 to 1997 and Associate Editor from 1997 to the present. She wrote the GMI Happenings column from 1993 on. Liz also coordinated both the 1997 Boston and 2000 Philadelphia festivals in a very thorough and professional manner. While involved with GMI, Liz applied the capabilities she acquired from her life's experiences in the business and music fields. These included experience as an executive secretary in administrative education, extensive music education over 25 years, and being assistant to the Director of the MIT International Conference Center. I wish to sincerely thank Liz for the great amount of hard work, the numerous contributions, and the very high level of professionalism she provided for GMI and the Glass Music movement.

Liz and I agreed that Elizabeth Mears of Fairfax Station, Virginia would be an excellent replacement for her and Elizabeth accepted enthusiastically. Information for the GMI Happenings column should now be sent to Elizabeth at 10160 Hampton Road, Fairfax Station, VA, 22039-2722, or elizwndhil@aol.com. Those who attended the Philadelphia festival will recall that Elizabeth gave a very interesting presentation on "The Visual Art of Glass Blowing" and was an active participant in our business meeting. Her biographical sketch appears on the facing page.

As you all know, Thomas Bloch has been working very closely with Cité de la Musique in Paris on the planning of the next festival. Due to the programming schedule of the Cité de la Musique and the fact that the President of the Cité is changing, the festival has now been moved to the March/April 2004 time frame. Thomas has done a lot of good work on this so far and the festival should be a very exciting one. By having it in the March/April time frame when there will also be a large music fair taking place, GMI should have excellent media coverage. There will also be a glass exhibition at the Cité at the same time and that will include all aspects of glass: science, architecture, music, optic, instruments, glass sculptures which activate musical elements when you walk near them, and so on.

Respectfully Submitted,
Carlton

Updates at G. Finkenbeiner, Inc.

Of special interest to those owning a Finkenbeiner Glass Harmonica: G. Finkenbeiner Inc. has informed us of recent personnel changes in Waltham. Tim Nickerson has terminated his employment with the firm and will therefore no longer be building or repairing instruments. We have been assured that in his stead, others at others at G. Finkenbeiner, Inc. are still available and committed to expertly handling any and all instrument repair needs.

Tim Nickerson will maintain his membership with GMI and looks forward to remaining an active member of the glass music community.

Dues are Due

Everyone should have received their requests for dues for the coming year. Your payment is needed to help meet GMI expenses such as GMW printing and mailing costs. Your prompt dues remittance will be greatly appreciated.

New Website

<http://homepage.mac.com/glassmusicintl/>

Members: If you do not receive login information via email, contact Jonathan (jstuartm@middlebury.edu).

Glass Music World

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Elizabeth Mears

*New GMI Vice President &
Associate Editor of GMW*

Elizabeth Ryland Mears (Liz) has been working with glass artistically since the early 1970's, but it wasn't until she began flameworking (sculpting/blowing glass at the bench torch) full time in 1996 that she actually considered herself an artist. She has received commissions to design, fabricate, and install stained glass windows in the entire sanctuaries of two Episcopal churches and the chapel of a Presbyterian church since that time. She has taught both techniques at local art schools, the Smithsonian Institution, Penland Craft School, and at Pilchuck Glass School. Her sculpture, *Judaica*, and limited production flameworked creations have been exhibited in galleries throughout the United States, in Canada, and recently in the Hsinchu Museum in Taiwan.

She became interested in glass music when she saw/heard a Glass Harmonica being played at a Glass Art Society Conference in Boston several years ago. Not only the wonderful sound but the visual, sculptural aspect of the instrument fascinated her. She has been an ardent supporter of glass music since. She is a member of GAS, is a past president of the National Capital Art Glass Guild, and is a board member of the Renwick Alliance and in that position arranges Artist Series presentations in crafts for the Renwick Gallery. Liz's husband, Mike, is actually the musician in the family mastering all the stringed instruments of a Bluegrass band, making guitars, and repairing all varieties of stringed instruments.

GMI HAPPENINGS

by Elizabeth Mears

The new writer of this column would first like to personally thank **Liz Brunelli** for the many years of dedicated service she has given to Glass Music International, for her untiring efforts in organizing our wonderful Philadelphia Festival and for her informative and entertaining column. I thank you, Liz.

The news which each of you sent is much appreciated by this neophyte journalist. It is wonderful to learn that in the interim between our festivals glass music is being tirelessly and enthusiastically promoted here in the United States and around the world. In order to prevent confusion with one Liz immediately following another Liz as the author of this column, I will be known by given name, Elizabeth (for awhile at least).

Tim and Cathy Nickerson, Waltham, MA, announce the arrival of Luke McElroy Nickerson born Tuesday, September 25th at 4:22 am. Congratulations to the proud parents.

Clemens Hofinger, Zoest, Germany had a CD released last fall (glass & lute/guitar) and played some gigs all around Germany. He paused from these activities for a while, however, after the birth of his 3rd and 4th children (twins) in April. He has several upcoming concerts which feature the CD program, solo performances, chamber music, etc. He is an MD in addition to his jobs as father and glass musician.

From **Lynn Drye**, Prescott Valley, AZ, we learn that she now has her own web page up and running. It can be found at www.glassvirtuoso.com. Lynn performed a new composition written by Mike Van Blaricom titled "Arirang" for glass harmonica, flute and harp. The premier performance was given on April 5th in Prescott, AZ. The composition can be obtained from Thomas Bloch in

the GMI Library.

Peter Bennett, New Orleans, LA, traveled far from his home base to Alaska this summer. One of the places he performed was in Anchorage. It was there that he was heard by a local reporter who wrote a nice article for the "Opinion" page of the *Anchorage Daily News* for Monday, August 13, 2001, "...a walker passing Northway Mall's outdoor market was drawn to the warbly sounds of the Alaska Flag Song. Peter Bennett, an aging hippie type with a bushy gray beard and a gray ponytail, was in front of the market's tiny music stage, coaxing a tableful of water glasses into producing a respectable rendition of the state song...." The full text of the article can be downloaded from the newspaper's website at www.adn.com/vault/

Folks in Corning, NY were blessed by two days of music making at the Corning Museum of Glass in June. One of the performers for the Second Annual Glass and Wine Weekend was **Kathryn Taussig (Yatri)**, Lenox, MA. She also had a return engagement at the Jacob's Pillow Dance Festival with choreographer Caryn Heilman from the Paul Taylor Dance Company. At concerts in the Berkshires she played with a variety of artists including several performances with world musician Nana Simopoulos. These were CD release concerts for Nana's new CD, *Daughters of the Sun*. Sample cuts should be available by October from Yatri's website at www.crystallmusic.com. During the intense heat in late July the drive belt of her armonica snapped just prior to a performance.

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GMI Receives \$2,000 Grant for Library

Norm Rehme has reported some exciting news. About a year ago he approached a foundation asking them to help us financially with our library goals. He has now received a check for \$2,000 for the following expressed purposes.

The money is to be used to accomplish these specific goals:

- fund the collecting of rare and contemporary compositions
- gather copies of glass music related works, music and other related items (recordings, photographs, scores, literature, historical records, etc.)
- house the collection in one location with a backup site
- ownership of the collection by Glass Music International
- make the collection accessible to anyone in the world.

All of these goals fit within the structure that Thomas Bloch proposed and GMI adopted except for one...having a backup site.

Norm proposed that this money be used for two purposes: 1) to help pay for the cost to copy and store and catalog what Thomas does, and 2) to make a backup copy of all items and store them at a second facility.

We are currently looking for a facility which would be willing to be the backup site. Anyone who thinks they can help in this search should contact Carlton Davenport, GMI President, at GMIpres@earthlink.net. Any assistance would be greatly appreciated.

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same tempo, but with the glass armonica instead of the glasharfe.

In a very short time (two days), Thomas had to find musicians and a studio. He contacted his Belgian friends who were used to playing the piece with him. The other musicians on the recording date would be Marc Grauwels (flute), Joris van der Hauwe (oboe), Anne Leonardo (viola), and Luc Dewez (cello). Marc Grauwels has recorded on CD with Dennis James in the past. Marc and Joris found a large studio, Galaxy, near Antwerpen, Belgium and the recording date was set for June 16.

During the recording session, the music being recorded had to be sent via internet to California to test if it would work with the movie. The producers wanted to use only the first six bars for the movie and each bar had to be recorded separately because they needed to have them timed for very precise moments in the movie. They also asked the quintet to record the complete *Adagio* (without the *Rondo*) in order to put it on a new CD with the complete music of the movie. Saul Zaentz requested a CD that would be identical to the initially released CD with the addition of Thomas' piece and one other. They wanted to have the same



mood on the screen and on the CD and, therefore, it had to be recorded at the same tempo Bruno Hoffman used. That tempo is about 1/3 slower than a "normal" version. The contract called for a tempo of "60" for an eighth note.

According to Saul Zaentz and Robert Randles, the movie and the DVD are scheduled for release in theaters in the U.S. by Warner Brothers in 2002. The timing of the CD release in the U.S. has not been established as yet and, normally, release in Europe requires an additional six months. Saul Zaentz has his own recording labels, one of which is Fantasy.

Spreading The "Word" With Music

from Messages from Mikio Kozuka and Cecilia Brauer

Cecilia Brauer recently returned from a four-week tour of Japan with the Metropolitan Opera Company. This was her seventh tour with the Company, the second to Japan. She has been an associate member of the orchestra for almost thirty years, for which she plays the celeste and when on tour, the piano.

While Cecilia was in Japan, a Piano/Armonica Concert was arranged for her by fellow GMI member Mikio Kozuka. The concert was held at the Yokohama Marine Tower Museum on June 1st and promoted a small music school in Yokohama where Mikio will be teaching those wishing to master his glass armonica. In addition to the 70 friends who attended the concert, Japan's major television station, NHK-TV, sent a crew of 5 to record segments of the concert. A 90-second segment was aired on the following day's news broadcasts all over Japan and Asia. This was a great exposure for the glass music that we all love. Mikio asked NHK-TV not to announce his name to the public since, in his words, "I do not like to get busy as a famous person. I still want to enjoy the calm throughout my life, at least for a while." Therefore, they edited the news to refer to him as an amateur musician and left out both names.



However, they did show a nice up profile of Cecilia in the segment. When Cecilia returned home, she had a videotaped recording given to her by NHK-TV. During the concert, Cecilia first played five popular etudes by Chopin with, as Mikio puts it, "her powerful, brilliant and correct key touch. The audience was very much impressed by her performance." Cecilia and Mikio played his two glass armonicas...a

32 cup one and a 37 cup one (which he had recently rebuilt from 44 cups to get easier playing). They played a wide variety of songs; Cecilia focused on classical pieces and Mikio on Japanese songs as he did at the GMI festival in Philadelphia. The audience enjoyed seeing such rare instruments and hearing the exquisite playing and sounds of the concert.

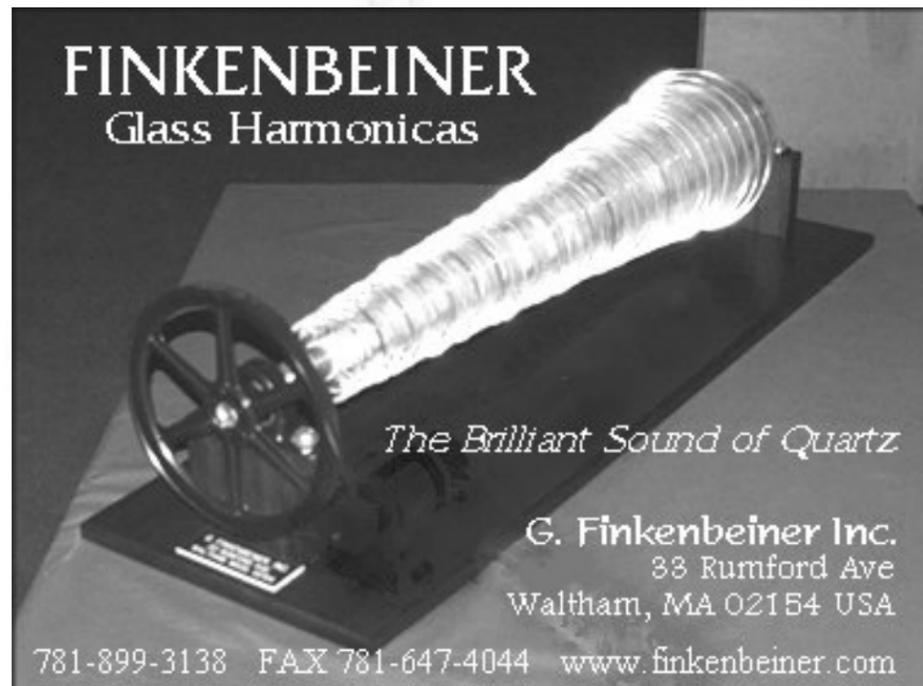


Upon her return to the U.S., Cecilia traveled to Philadelphia to demonstrate the armonica at the National PBS-TV Convention held there. It was sponsored by Twin Cities Public Television

and Middlemarch Productions, the producers of the Liberty Series. They were promoting their mini-series on "Benjamin Franklin" to be aired in the fall of 2002.

Mikio has been busy giving glass armonica performances every month this year. In early August he played in the gallery at the 13th International Music Festival in the forest that contains the water source for Yokohama. As with the concert at the Marine Tower Museum, the audience enjoyed his playing and the sound of the glass armonica very much. Earlier this year he visited a care hospital for elderly people and soothed about 40 patients and nurses with his glass armonica music. Two local newspapers covered the performance and included a picture of Mikio with their article. They also sent him a polite letter of thanks after that. He "found new pleasure from people's happiness and enjoyment of his glass armonica music."





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amplifies the sound of the thread being struck by a small hammer. Hundreds of units were installed and sold to churches all over Europe and in the U.S. In 1982 Gerhard produced his first prototype of his Quartz Glass Harmonica (or Glass Armonica). This beautiful instrument was originally invented by Benjamin Franklin in 1761. G. Finkenbeiner, Inc. has since produced over 140 armonicas, more or less true to Gerhard's original design. An enthusiastic member of Glass Music International, Gerhard was an invaluable contributor at many GMI festivals over the years.

Gerhard was a Master of what is known as European Flameworking. Often he could rotate and repair large, awkward apparatus on the bench without the aid of rollers, a stand, or even a blowhose! He was able to produce clean seals, precision tolerances, large sweeping bends and lifelike medical models with crude equipment and excellent speed.

Over the span of his 36 years as President and Master Glassblower at G. Finkenbeiner Inc., Gerhard designed and fabricated complex borosilicate and quartz apparatus for virtually every university chemistry, physics, and semiconductor lab in the Boston area. His knowledge of application was extraordinary. He was one of the first to employ torches made of quartz to solve contamination problems.

The unresolved final chapter of Gerhard's life unfolded with his disappearance on May 6th, 1999. That day he told his workers he was going "home for a oment" around lunchtime, but at sometime shortly afterwards he went to Norwood Airport. Gerhard made an impulse flight that day, his presumed direction being towards New Hampshire where he had a small dwelling and glass shop. He went south instead, and radar contact was lost over Carver, MA. Still unaware of his flight, his concerned co-workers reported Gerhard missing the next day. Poor weather and misinformation hindered the air and ground search that followed for nearly two weeks with no results. A \$10,000 reward is being offered for the whereabouts of Gerhard Finkenbeiner and his plane, a Piper Arrow N8235Z.

Gerhard is survived by three sons--Bertrand, Stephan and Pascal--and many grandchildren. He is also mourned and dearly missed by his "work family" comprised of Thomas & Diane Hession and Tim Nickerson, as well as former co-workers Lisa Allen, Julie Malchow and Don Sellar.

As is so often the case, we appreciate those who are truly extraordinary only after they are gone. Gerhard was one

This article first appeared in Fusion magazine.

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An audience member came to her rescue and turned the spindle for her (She then realized how much she depends on a steady speed of rotation).

Brien Engel, Decatur, GA, currently has two projects in process. One is a very atmospheric CD using glass and other voices and contains all original material; the other is a mix of original and non-original material with a somewhat "world music" focus. He is gearing up for more local school shows and tours and plans to return to Texas, New York and South Carolina where he will perform.

Alisa Nakashian-Holsberg, Westford, MA, played before some 400 people at the Arlington Street Church in Boston during the service on the morning of September 23rd and then again at the Concert for Peace that was presented at the church during that afternoon.

Cecilia Brauer, Merrick, NY, reported that she and **Dean Shostak**, Williamsburg, VA, were featured on a History Channel episode "On that note" on *The Most*. Also, Cecilia's CD *The Angelic Sounds of Christmas* is now under contract with The Musical Heritage Society.

Thomas Bloch, Neuilly Plaisance, France, reported that "Thomas Bloch ondes Martenot Quintet" played live with the English band, Radiohead, on Canal Plus TV program, on the 5th of June.

Yours truly has not been performing glass music but tries to promote it whenever I have the opportunity. During my slide presentation at Pilchuck Glass School in August, I included a segment about glass music--some of you may have had your ears burning as I showed slides of you and talked about your music. My glass creations are currently on display in galleries around the country and at the Hsinchu Museum in Hsinchu City, Taiwan, as part of the International Glass Festival there. My work was included in an exhibit mounted by the Kentucky Arts and Crafts Association entitled, "Southern Women of Influence", and will be included in an exhibit of flameworked glass at the Philabaum Gallery in Tucson, Arizona, in November. If some of you want to check out what I do, my website is www.windyhillglasworks.com.

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