

Glass Music World

Special Festival Edition

FALL 2005

Paris Festival: A Huge Success in Every Way

The Eighth International Glass Music Festival was held in Paris at the Cité de la Musique and the adjacent Paris Music Museum from the 3rd through the 6th of February, 2005. The last day, Sunday the 6th was spent at the Baschet factories in Paris and in Saint Michel Sur Orge. Everyone involved, Festival attendees and those from the general public, had nothing but praise for the Festival. Audiences were enthusiastic throughout all events.

The setting was ideal for a Festival such as this one from the 250 seat Amphitheatre, to the concert spaces on the 18th and 19th century floors of the Music Museum, to François Baschet's workshop in downtown Paris, to Bernard Baschet's home and factory outside of Paris. Attendees could take the time to view the fascinating instrument collections at the museum and browse through the music library in the Cité de la Musique.

It was a wonderful opportunity to renew old friendships and make new ones. There were opportunities to get together over meals and to visit many of the interesting and important sites of Paris.

The appreciation of others and warmth shared by all performers, lecturers and listeners did much toward making this Festival an exceptional one.

Those at the Cité de la Musique were very interested and enthusiastic about glass music and our organization. They expressed to Thomas Bloch that they were very happy to be able to host the GMI Festival and they spoke about "the incredible, friendly kind of family we all are with so many different characters." It was a discovery for them.

Many of us had the opportunity to see and hear many unusual instruments that were new to us as well as fascinating ensembles featuring these instruments. There were also opportunities for GMI members and those from the general public to try out some of the glass instruments.

Glass musicians from the Paris area who have not had the opportunity to see and hear other glass musicians told me that they have looked forward to seeing and hearing other glass musicians for a long time. Those whose work has had limited exposure in the past were very appreciative of others showing a great interest in their work.

see *FESTIVAL*, pages 4-14



Presentation and Toast to Bernard Baschet - June Davenport, Bernard, Carlton Davenport, Marguerite Baschet



Thomas Bloch and Ensemble Stradivaria During Opening Concert

PRESIDENTIAL NOTES



As you are aware, the Spring GMW issue, which covered the first half of the Paris Festival, had pictures which were very dark, without detail and in many cases with people and instruments not showing up at all. All GMI officers agreed that it is most important that, as a professional organization, all our members and the primary organizations that we are associated with receive high quality, good looking, detailed copies of the GMW issues which cover our festivals. We, therefore, decided to print one large issue which would cover the entire Festival, be in color, and include all the Festival photos. It was most important that we produce a Paris Festival issue that we could all be proud of. Enjoy!

First, I want to thank Thomas Bloch for producing a festival which was outstanding in all aspects. Thomas and I have had nothing but very positive feedback both at and since the Festival.

I thank Laurent Bayle (the General Director of the Cité de la Musique), Frédéric Dassas (the Director of the Music Museum), Emmanuel Hondre, Thierry Maniguet, Stephane Vaiedalich, Delphine Delaby, Julie Benet, Emmanuelle Audouard, Chantal Berthoud, Sylvie Vaudier, Maryse Franck, the caretakers and the staff of the Paris Music Museum and the technical staff of the Cité de la Musique Amphitheatre for providing a wonderful atmosphere and being so helpful to us. I also thank Michel Deneuve, Mary Lyons, and Thérèse Braunstein at the "Atelier" in Paris for their gracious hospitality, as well as François Baschet who had to be away, but was certainly there in spirit; and Bernard and Marguerite Baschet for their hospitality and making the final event of the Festival a very special one that we will always remember.

I especially thank all those who spoke and played so wonderfully making this such a successful Festival. This issue is dedicated to covering the details of all these contributions.

I welcome the new friends we met at the Festival who decided to join GMI before, during, or after the Festival: Stephane Leach, Nevine Sabet d'Acre, Catherine Brisset, Cathy Tardieu, and Frédéric Bousquet of France; Ingeborg Stein and Professor Werner Warmbier of Germany; Jody Rosen of Brooklyn, New York, and Shereen Kahn of Hollywood, California. They have helped GMI in its continued growth.

I thank Peter Bennett and Dean Shostak for agreeing to join GMI's executive board as GMI Secretary and Membership Chair, respectively. Alisa Nakashian-Holsberg has done a great job of setting up the membership files on her computer and will now be transitioning her membership responsibilities over to Dean. We owe Alisa a big thank you for her time and effort over the past five years in support of GMI membership. She will continue on the board as GMI Treasurer. I thank Alisa and Norm Rehme for providing the necessary support for the Festival from back in the U.S. I thank those who contributed photographs, programs, and other information for this issue.

I thank all those who participated in the Festival for their part in making the event so successful, and last, but certainly not least, Christine Bloch for, as Peter Bennett so eloquently put it, "shepherding us about and making sure we were all comfortable and well taken care of!"

One thing that meant a great deal to me was to see all the musicians and others showing such wonderful support to each other. This is in sharp contrast to the competition that so often exists between other artists.

Thomas and I were able to achieve one of our major goals, which was to produce a high quality Festival that was affordable for all attendees. Thomas made it possible for Festival attendees to obtain a Cité de la Musique discounted hotel rate at the already reasonably priced Hotel Le Laumiere, where many of us stayed. Due to his taking many steps to hold expenses down and the fact that we had not had a Festival in five years, GMI was able to subsidize festival expenses such as concert tickets, the dinner in Paris, and the champagne party, and leave the GMI treasury in very good shape without charging a registration fee. This will not always be possible for future festivals.

I have included references to websites in the text of the Festival article for those who performed or led workshops. The next issue of GMW will provide a complete, up-to-date list of email addresses and websites for all GMI members.

Lastly, while Jonathan always does a wonderful job of laying out our GMW, I want to specifically thank him for doing such an outstanding job with this special Festival issue. I'm sure all of GMI is appreciative of his efforts.

Glass Music International, Inc.

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Glass Music World

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GMI Happenings

– By Carlton Davenport –

I am writing this column for **Liz Mears**, since she has an incredibly busy schedule at this time. On 29 March, she drove to Richmond to give a flameworking demo at Virginia Commonwealth University with a slide presentation in the morning. In the afternoon, she installed her work in a six woman show in which she participated. On Wednesday, she gave a demo at the Washington Sculpture Center for a contingent from China. On Thursday, it was back to Richmond for participation in a seminar and a three hour gala opening of the show. On Friday, she went back to Richmond for a dinner and another opening. In whatever time she eked out of the rest of the week, she sandblasted pieces for a May exhibit. Her daughter arrived on Saturday morning to work all weekend on the project. Then, on Monday she drove to Philadelphia to install her work at the Liberty Museum and then went back on Wednesday for the opening at which she gave a slide or power point presentation. WOW!!!

Thomas Bloch, had three more concerts in the Amphitheatre at the Cité de la Musique on the 9th and 10th of February, in the morning and the afternoon. They were directed toward children from 7 to 13 years old. These were half theater and half concert. He has done this in the past during 4 years on tour. It is called: “glass instrument - crystal voice”. He played the glass harmonica and the piano with Patrick Husson, the male soprano who sang in one of his first compositions, *Christ Hall*, composed for the end of the GMI Festival in Sarrebourg (France) in 1990 or 1991 - (male soprano, 6 glass instruments, ondes Martenot and tape) and was recorded and published by the label K.617. In this show, he is called Marcel Mozart and his colleague is Alfred Farinelli. Since the Festival, he has also recorded music composed by Philippe Sarde in London Abbey Road Studios for a new movie (*Le parfum des la dame en noir*). Additionally, he has given two private concerts for societies in a duet with Patrick Husson and has been in Glasgow, Scotland to record a scientific TV program for kids made by the BBC called “How 2”, which will be broadcast in England, Australia, and New Zealand.

The following is taken from a message that Thomas received from **Peter Bennett**. “I am just now beginning to get over a case of the flu (or whatever) that hit me hard on the ten hour plane ride back to New Orleans.....I think I’m ready to go back out on the street to attempt to recoup some of the cost of the trip. And I would do it again in a minute! I had a WONDERFUL time at our Festival and wandering around Paris during breaks and the last day I stayed.....Every one of the programs you (Thomas) arranged for the Festival was fascinating and educational, but I must say a highlight for me was the opportunity to tell Bernard Baschet how much I have admired his and his brother’s work since I saw an exhibition of their sound sculptures at New York’s Museum of Modern Art forty years ago. Thank goodness I didn’t have fourteen thousand dollars burning a hole in my pocket on the trip to his atelier, or I surely would have come home with one of their “Crystals.”....”

Peter also wrote, in August, that he is on tour in central New York. He did a summer school residency in western Maine earlier this summer. There he helped 8 to 13 year olds build a

goblet style instrument. He says, “Twelve of us did a ‘handbell’ style concert at the end of the week attended by all 150 members of the community. It was a great experience.”

New member, **Catherine Brisset**, who played with her group at Bernard Baschet’s home and factory outside of Paris on the last day of the Festival, sent me information on her “Happenings”. She is presently preparing for a concert at the Paris Music Museum and will also be giving concerts with composer Michel Bertier and pianist Pascal Pistone, one with Pierre-Yves Berenguer at the Music House in Nanterre, and Cristal Trio concerts this summer. She says they want to ask composers to write new pieces for them to increase their repertoire. Catherine says that Glass Music is always an adventure.

Also, we met (new member) **Frédéric Bousquet** at Bernard Baschet’s where he both plays and manufactures Baschet Crystals. He wrote that he is setting up a new workshop in Millau, in the south of France, which takes a lot of energy and means.

I received a note from **Liz Brunelli**, former GMI Board Member and GMW Editor. She enclosed a card that shows her as a member of the Board of Directors of Boston Bel Canto Opera. She said that she was sorry that her age prevented her from being with us at the Festival.

Cecilia Brauer writes that she has organized a “Ben Franklin Tribute” at the Curtis Institute of Music in Philadelphia where she studied the piano many years ago. The date is January 15, 2006. She will have more details later on. She is very, very excited about this. In mid June, she again performed the Armonica with the New York City Ballet in their *Carnival of the Animals*. The Met season finished a couple of weeks ago and she is happy to have some free time now as she was so busy there this past season. She can now catch up on her piano practicing and learning some new compositions. She does, however, have a couple of weeks of Park concerts in June with the Met. She is sorry that she was unable to be in Paris for the Festival, but has heard great reports from Jody Rosen, whom she will be seeing next month at his home in Brooklyn. He will fill her in on the details.

During the month of June, **Ralph Archbold**, our Ben Franklin, sent out an urgent request. The Discovery Channel was running a “Greatest American” contest where people could vote up to six times for their choice (by following the process Ralph provided). At the time, Ben was in sixth place, but was close to being in the magic first five. With the help of many GMI members, Ben finished fifth!!!

From **Lynn Drye**, “Please note that we have changed internet providers and our new e-mail address is now lldrye@netscape.com.”

And, from **Sascha Reckert**, “I’m not anymore in Heidelberg. I’m living now in the castle of Massenbach.”: Sascha Reckert, Schloss Massenbach, 74193 Massenbach, Germany.

Alisa Nakashian-Holsberg says that she FINALLY has a website. It is www.crystalisa.com. Also, **Vera Meyer** has a new website which is www.geocities.com/vmeyerz/glassmusic.

— **FESTIVAL** from page 1 —

The lectures and films shown were excellent and the involvement of several composers of Glass Music added another special dimension to the Festival.

In all, I counted 45 who attended the Festival as performers, lecturers, or listeners (not counting members of the Ensemble Stradivaria and those from the general public). 23 were from France, 12 from the United States, 6 from Germany, 2 from Switzerland, and one each from Belgium and Canada.

**Events of Thursday,
3 February**

Festival attendees who had arrived by noon on Thursday, and had signed up for the bus tour, gathered in the reception area of Cité de la Musique at that time. All attendees received the excellent folders prepared by our host, Thomas Bloch. These folders contained all the documentation needed for the Festival including programs, lists of participants by major event, maps showing how to get to various locations, etc. Also in the folders were attractive yellow identification badges with an armonica shown on each. These badges allowed us free admission to the Cité de la Musique for the duration of the Festival.

We were met in the reception area by Christine Bloch, Thomas' wife, who would be our tour director on the bus. We had a thorough tour of all the most significant sites in Paris and this was especially useful for those participants who were not familiar with the city, but wished to do sightseeing on their own later. When we pulled up opposite the Eiffel Tower, everyone got off the bus and enjoyed a session of picture taking. One of our members, Tom Degnan, our representative from Franklin Court Museum in Philadelphia, videotaped the tour and continued to videotape all Festival events with the exception of the Thursday night concert in the Amphitheatre.

That evening, Festival attendees joined many from the general public to almost fill all the seats (250 in all) in the Amphitheatre for what would be an outstanding concert. The

audience was very enthusiastic in their applause throughout the wonderful event. Thomas and Clemens Hofinger played beautifully and a third part of the concert featured Jean-Pierre van Hees on baroque musette (a facsimile from the Museum collection). The Ensemble Stradivaria led by Daniel Cuiller, conductor and first violinist, provided excellent support for the soloists. The Ensemble Stradivaria used various combinations of baroque flute and oboe, violins, altos (violas), cellos, and 18th century harpsichord facsimile during the program. I heard many comments about how beautiful the sound of glass instruments in concert with other instruments consistent with the period of early glass music was. Thomas told me later that the concert was broadcast on Sunday, 20 February, on France-Musiques, the national classical music channel in France. The program for this concert was as follows:

OPENING CONCERT

in Cité de la Musique

20.00: Opening concert offered by GMI / Ensemble Stradivaria - conductor and 1st violin: Daniel Cuiller / Amphitheatre - Cité de la Musique

Works played by Thomas Bloch, glass harmonica:

- * Sonata H. 643 - for glass harmonica and cello/ C.P.E. Bach
- * Sonatina H. 491 - for glass harmonica, 2 violins and cello / C.P.E. Bach
- * Premiere Suite (Fantaisie, Allemande) - for glass harmonica / J.J.S. von Holt Sombach
- * Adagio and Rondo KV 617 - for glass harmonica, flute, oboe, viola and cello / W.A. Mozart

Works played by Clemens Hofinger, glass harp:

- * Sonata n°2 - for glass harp / Johann Gottlieb Naumann
- * Concerto in C Major - for glass harp and orchestra / Karl Leopold Roellig

Works played by Jean-Pierre van Hees, baroque musette:

- * Three Concertos / Michel Corrette



**Left: Clemens Hofinger and Ensemble Stradivaria During Opening Concert;
Right: Clemens Hofinger at Eiffel Tower During Bus Tour**



Events of Friday, 4 February

The Festival continued Friday morning in the conference room (Salle Des Colloques). The session started at 9:00 AM with the GMI Business Meeting, which had to be continued at 12:00 Noon due to the amount of interest in some of the subjects covered. Peter Bennett, new GMI Secretary, took the minutes and his report on the meeting is covered in a separate article in this issue.

Next, Thierry Maniguet of Paris, France, Curator of the Paris Music Museum, spoke about the *Acoustics of Rubbed, Stroked, and Blown Glass Instruments*. He told of the experiments they had performed at the Museum laboratory on the analysis of glass instruments. He presented slides showing several instruments from their collection and, using a computer, recreated the sounds of those instruments and at the same time showed images of the sound waves being produced. He also showed a real time analysis of the sound of a glass cup and the glass harmonica spectrum, played live during the conference thanks to a sound analyzer. Instruments covered included the Laurent Flute (c. 1820), Glacechord Beyer (c. 1785), glass harmonicon, Baschet Cristal, glasschord, harmonicon and glass harmonica. Thierry and others at the Museum showed a great interest in GMI and will be receiving complimentary copies of our newsletters from now on.

The next speaker was Jody Rosen of Brooklyn, New York, journalist and music critic for the New York Times. His topic was *Benjamin Franklin, the Glass Armonica, and the Musical Inventions Craze in mid-Eighteenth Century London*, which is the genesis of a new book on the glass armonica that he is currently writing. He expects that the book will be published at the end of 2006 or early 2007. He has been conducting in-depth research on the history of the glass armonica and has visited G. Finkenbeiner, Inc. in Waltham, Massachusetts as well as several GMI members. As part of his research he has been investigating many of the stories which have developed around glass music. Jody has picked up his Finkenbeiner glass harmonica in Waltham, and became a member of GMI at the Festival. We will be following the development of his very interesting book in future issues of Glass Music World.

The Friday afternoon session of the Festival began in the 18th century space of the Music Museum with a concert performed by *TransparenceS* (previously known as *MusiVerre*) under the direction of GMI member Jean-Claude Chapuis of Paris, France. Jean-Claude is a musician, composer, researcher, historian, author and a manufacturer of a wide variety of glass instruments. For this concert, his orchestra was set up with

**Left: Jody Rosen Presenting on Book He's Writing;
Right: Dean Shostak Playing in Music Museum**

numerous glass instruments and each musician played different instruments at different times. All their instruments were made by Jean-Claude in his workshop. They play both classical pieces and original compositions. Jean-Claude's email address is glassmus@club-internet.fr or jc.chapuis@glassmusic.org and his website is <http://www.glassmusic.org>. His group has an excellent CD entitled *TransparenceS - MusiVerre*. Several of the pieces played during their concert are on the CD. Following the concert, the audience was invited to touch and play the instruments and the small stage filled with interested listeners. The program for their concert was as follows:

CONCERT IN THE MUSIC MUSEUM

Cité de la Musique / 14.00 - 15.15 / 18th century space /

Jean-Claude Chapuis and TransparenceS:

Sophie Descombes, Sylvie Sissakian, Nicolas le Roy (Paris, France) - seraphim, glass harmonica, Baschet Cristal, cristalophon (vibraphone with glass keys), cristal bells, gamelan (with glass tubes), tympanon with glass keys, musical saw

* *Le Dit du Bourguignon (The Tale of the Man from Burgundy) 1567 / France, anonymous*

* *La Boite a Musique (The Musical Box) / Jean-Claude Chapuis*

* *Wedding Ring / Traditionnel Irlandais (Traditional Irish Song)*

* *3 Pieces pour Horloge Mecanique (Three Pieces for Mechanical Clock) : Menuet, Marche, Caquetage de Café (Menuet, March, The Hen-Party) / J. Haydn*

* *Continuum / J.C. Chapuis*

* *Musique d'inspiration Balinaise (Music from Bali) / France, anonymous*

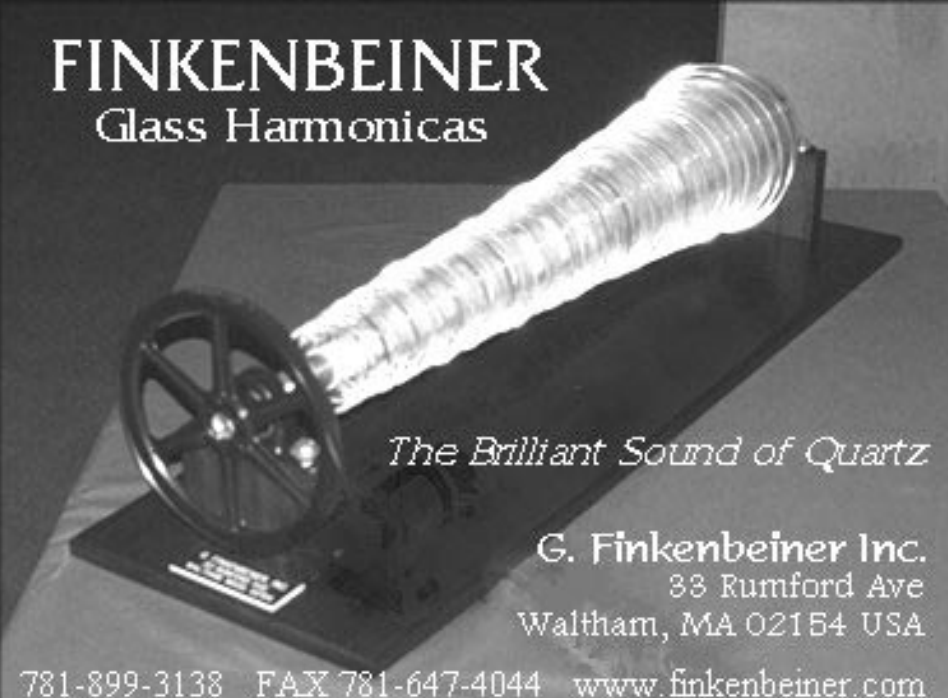
* *Rompeltier 1567 / France, anonymous*

* *Luminescence / J.C. Chapuis*

* *Astradin Valse (Astradin Waltz) / Traditionnel Suedois (Swedish Traditional)*

* *Children's Song n. 7 / Chick Corea*

* *Attente (Waiting) / J.C. Chapuis*



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The Festival next moved to the 19th century space of the Music Museum where Dean Shostak of Williamsburg, Virginia performed on a Finkenbeiner Glass Harmonica lent by Thomas. Dean began his music career in Colonial Williamsburg at age 14 performing violin in the Music Teacher's Shop. Over the years, his musical responsibilities expanded to performing in evening concerts throughout the historic area. After obtaining his B.A. in Music from the University of Virginia, he began exploring some of the more unusual instruments that were popular in the 18th century. He became involved with the glass armonica in 1991. He has emerged as a nationally acclaimed touring artist performing in theaters, schools, universities and festivals. His solo recordings of *Crystal Carols*, *Glass Angels*, *Revolutions* and *Celtic Crystal* have received widespread critical acclaim. His beautiful playing was very well received at the Festival and his performance of Schubert's Ave Maria so moved the audience that there was a request for a repeat performance for the benefit of those who had arrived late. Dean's website is <http://www.glassmusic.com>. His complete program was as follows:

CONCERT IN THE MUSIC MUSEUM

Cité de la Musique / 15:30 - 16:10 / 19th century space / Dean Shostak - glass harmonica

- * Ave Maria / F. Schubert
- * Minuet for Musical Glasses / A. Ford
- * Aquarium / C. Saint-Saens
- * Fantasia / W.A. Mozart
- * Largo / J. Schulz
- * Such Merry As We Two Have Been / Traditional

Peter Bennett of New Orleans, Louisiana continued the concert in the 19th century space of the Music Museum with a wonderful collection of pieces that he plays in Jackson Square in New Orleans and many other locations in the U.S. each year. Peter has a wonderful way of carrying on a very entertaining monologue (and often dialogue) with his audience as he plays his glasses. For those who do not know Peter, he worked as a Micro Computer Consultant, worked in industrial sales and management, and was a City Clerk before, fortunately for us, turning to a career in music. He is now a singer/songwriter, busker (a person who entertains by playing music in public places), folk singer, plays many instruments, and was a first place winner in Classical Music Whistling. Peter's website is <http://www.glassharper.com>. Peter has a wonderful CD, which is titled *Touch of Glass*. His program follows:

CONCERT IN THE MUSIC MUSEUM

Cité de la Musique / 16:20 - 17:00 / 19th century space / Peter Bennett - glass harp

- * Over the Rainbow / Harold Arlen
- * Londonderry Aire / anonymous
- * Jesu, Joy of Man's / J.S. Bach
- * Amazing Grace / anonymous
- * Selections from Sound of Music / Rodgers and Hammerstein

That evening we all took the metro downtown to Flam's, a wonderful French restaurant in Old Marais Quarter where you, of course, follow the stairs down from the street level into a cave-like room. The metro trip was easy for all of us non-Parisians - we just waited for Christine to show up and then made sure we followed her everywhere. Various kinds of flamekueche (which can be translated as blaze pie, a kind of



Above: Silvie Sissakian on Cristal, Sophie Descombes on Glass Harmonica, Jean-Claude Chapuis on Seraphim, Nicolas le Roy on Cristallophon; Left: Thierry Maniquet Presenting on Music Museum Instruments

East of France pizza with sour cream, bacon, cheese, onions and mushrooms) and Alsatian white wine kept coming to each table all evening long until we begged for mercy and told them we had had more than enough. We even had chocolate chip dessert pizza. The dinner was a wonderful chance for everyone to enjoy socializing with both old and new friends. A highlight of the evening was when GMI President, Carlton Davenport of Princeton, Massachusetts presented Festival organizer, producer, etc., etc. Thomas Bloch with a hand blown glass dish inscribed "GMI Paris 2005" in appreciation of his work in planning and organizing this Festival. Everyone joined in thanking Thomas for his great efforts and asked him to be sure to share the dish with Christine, our outstanding tour guide. Somehow, we all managed to make it back to our hotels that night without her help.



| **Peter Bennett Entertaining in Music Museum**

Events of Saturday, 5 February

The Festival continued Saturday morning in the Salle Des Colloques with a talk by Peter Bennett. Peter's talk covered two subjects which were entitled *Water Problems with Musical Glasses* and *A Street Musician in the 21st Century*. He first discussed the problem which everyone who has played a glass instrument has had to deal with – how to clean one's hands to get the most out of the playing of your instrument. Peter stressed that different things work for different people. As an example, while lava soap works very well for glass harpist Brien Engel, former GMI President, and others, it does not work for Peter due to the lanolin it contains. He has found that very dilute Clorox works very nicely for him. He discovered this accidentally and uses a delicate balance of the Clorox in the water - there has to be enough, but not too much.

He next talked about how he started playing glass music. One day while standing in a shop that had a line up of glasses,

he started "pinging" the glasses and played a tune. He decided to build an instrument using glasses and thought he was inventing something, since he hadn't heard of others who played such an instrument. He figured out a way of mounting the glasses then put together his first glass instrument completing it at three o'clock on a Saturday morning. That very day he took his new instrument to the Ithaca (New York) farmer's market and learned how to play it in front of an audience! He went to the Rakow Library in Corning, New York, and gathered three piles of books, tapes, etc. dealing with the subject of glass music. It took him three days to work his way through all the material. It was there that he first learned of the playing of Jamey Turner, a glass harpist who had performed at the first Glass Music Festival in 1983. Peter has now entertained thousands in New Orleans; Cambridge, Massachusetts; Key West, Florida; Anchorage, Alaska and Paris, France.

After Peter's talk we enjoyed a fascinating film presentation on the subject *A Glass Concert, Musical and Technical Realisation* by Florian Lechner of Nussdorf, Germany. This presentation was a wonderful combination of glass, light, sound, music and photography. Florian told us how he became interested in glass and glass music. His parents were musicians and composers. He explained that his favourite idea is to combine elements which, at first view, do not belong to music - elements like glass, colour, and light. He is fascinated by the different aspects of the glass: the mysterious transparency, the lightfulness, the fragility, the colour, the sound. He pointed out that in the sound of glass all these attributes are enclosed. Making glass sounds is like listening to the soul of glass. Therefore, in glass music, an intimate feeling can be created in a unique way.

Next, Dean Shostak showed several very interesting videos. Hario Glass in Japan has made two glass violins and Dean has one of them. He showed a video of him playing this



beautiful instrument. Another video showed the score of *Fantasia* as it was being played on the glass armonica and other instruments. The other three video clips are from Dean's new CD/DVD, *The Glass Armonica*. In the first we saw Dean demonstrating his glass armonica on an episode of the very popular *Mr. Rogers' Neighborhood* PBS television program. This was the final episode of the program, which had been on the air for many years. At the end of the program, while he was continuing to play, Fred Rogers went around saying goodbye to everyone. The second of these three film clips was entitled *The Angelic Organ* and was an animated film from Rocket Animation in Dublin, Ireland. The last film clip had special meaning for all GMI members as it was focused on Gerhard Finkenbeiner and the G. Finkenbeiner, Inc. in Waltham, Massachusetts. The segments filmed in Waltham included one showing Gerhard making the bowls for a glass armonica and one where a strobe light is used to show the motion of a glass bowl being stroked. There was also a segment showing Gerhard leaving on his plane to deliver an armonica to Dean and then arriving in Virginia with the armonica.

Next on the program was a film and talk by composer Michel Redolfi of Nice, France (French Riviera), entitled *Underwater Glass Music and Subaquatic Concerts*. Michel is known worldwide as an electronic music composer and a music designer (he has invented special sounds for Michael Jackson and Jean-Michel Jarre, among others). He gives concerts where the listeners are floating on or under the water in either a pool or the sea. He invented this concept and special underwater loudspeakers when he was a researcher at San Diego University in California. The swimmers can hear the sounds through the bones of their heads. He sometimes uses glass music including glass harmonica and Baschet Cristal played by Thomas Bloch, live or recorded. He combines his skills as a composer with his engineering skills, lighting design, floating structures and



**Clemens Hofinger, Peter Bennett, and Christine Bloch
Enjoying a Break**

the glass music to enhance the listeners' weightless subaquatic experience. There are some amazing pictures on his nice animated website <http://www.redolfi-music.com/>. Both Michel and Florian participated in all the events throughout the four-day Festival.

The Saturday afternoon session began in the 18th century space of the Music Museum with a concert performed by Sascha Reckert and his group, Sinfonia di Vetro, from Germany. Sascha, a former GMI Vice-President, is, as most GMI members know, a leading manufacturer of glass instruments as well as a musician, and director of Sinfonia di Vetro. He also has done a considerable amount of research into the history of glass music and many glass instruments. Sinfonia di Vetro, on this occasion, consisted of himself and Philipp Marguerre. They played and demonstrated the glass harmonica, glass harp, and the verrophone - an instrument invented many years ago by Sascha. The third member of Sinfonia di Vetro, pianist Friedrich Kern, could not make the trip to Paris due to illness. After the concert, Sascha explained that he normally discourages their listeners from touching the instruments, but for this concert he was inviting all members of the audience to try out his instruments. Many members of the general public, including many school children, as well as GMI members, thoroughly enjoyed this opportunity. Sinfonia di Vetro has an excellent CD entitled *Glaserne Serenade* and their website is <http://www.sinfonia-di-vetro.de>. The program for this concert was as follows:

CONCERT IN THE MUSIC MUSEUM

Cité de la Musique / 14.00 - 15.15 / 18th century space / Sinfonia di Vetro - Sascha Reckert, Philipp Marguerre (Germany) - verrophone, glass harp, glass harmonica

- * Tutor for the Musical Glasses "The March of Ruddlan": From night till morn I take my glass, My lodging is on the cold ground / A. Smith
- * Fantasia 1 and 2 (1565) / Thomas de Santa Maria
- * Sonata - arranged by Bruno Hoffman / J.G. Naumann
- * Bouree / Leopold Mozart
- * Petite Impression / Fred Schnaubelt
- * Wer nur den Lieben Gott Lasst Walten / J.S. Bach (the last piece Marianne Kirchgessner performed)



Far Left: Delphine Delaby Helping Florian Lechner Set Up for His Presentation; Middle Left: Presentation of Blown Glass Dish to Thomas Bloch at Flam's; Above: Dean Shostak, Peter Bennett, Carlton and June Davenport and Liselotte Behrendt at Flam's

The Festival once more moved to the 19th century space of the Music Museum for a concert featuring Thomas Bloch of Paris, France and Jacques Dupriez of Brussels, Belgium. Rick Sacks, a member of the Glass Orchestra from Toronto, Canada directed by Eric Cadesky, was in Paris at the time of our Festival and attended briefly to hear this concert. He generously offered free to the GMI audience many samples of their last excellent two CDs dedicated to archives of the orchestra. Thomas and Jacques opened their concert with Thomas Bloch's



Sancta Maria, which he had premiered at the 2000 Festival in Philadelphia, Pennsylvania. This performance of the experimental music selection included Thomas on glass harmonica, Jacques on baritone violin, and male soprano Fabrice di Falco on tape, and was particularly effective, mesmerizing the audience. The next selection showed the expertise of Jacques Dupriez on the baritone violin, the only one currently in existence in the world. Next was the world premiere of a piece for glass harmonica and viola by American / French composer Etienne Rolin followed by a selection for glass harmonica and tape composed by Michel Redolfi. Both Etienne Rolin and Michel Redolfi were present at this concert to hear their music performed. The final selection was a piece that featured the baritone violin and glass harmonica. Thomas has several outstanding CDs which are listed on his website <http://www.chez.com/thomasbloch>.

The full program for the concert was as follows:

CONCERT IN THE MUSIC MUSEUM

Cité de la Musique / 15:30 - 16:10 / 19th century space / Thomas Bloch - glass harmonica, Jacques Dupriez, baritone violin and viola, Fabrice di Falco, male soprano on tape.

- * Sancta Maria - for Male Soprano, glass harmonica, viola and tape / Thomas Bloch
- * Fantaisie Chromatic for baritone violin / J.S. Bach
- * Trois Lustres for viola and glass harmonica / Etienne Rolin (World Premiere)
- * Quelques Songes sur Pont Suspendu - for glass harmonica and tape / Michel Redolfi
- * Deux Pieces dans le Style Ancien - for baritone violin and glass harmonica / Cesar Espejo

The final concert Saturday was held in the 19th century space of the Music Museum and featured Clemens Hofinger, glass harpist from Zell, Germany. Clemens, a medical doctor, had entertained us at Franklin Court during the 2000 Festival in Philadelphia, Pennsylvania. He explained that his repertoire was strictly classical and then went on to amaze his audience with beautiful playing requiring astonishing speed and dexterity. For the third piece he played a selection which is his most ambitious project so far, the shortened Partita from Bach's last Violin Sonata. This is the most difficult part of the Sonata and when he started practicing it he says, "he felt close to madness." He knew it would sound great, but it took quite a

while to figure out how to play it. He played it as his encore at his Munich Philharmonic concert and recorded it, but, unfortunately, the tape ended before the piece did. The fragment "unpublished" can be found on his website <http://www.glasharfe.de>. He also included his own composition, Wedding Song in his Festival concert and for his final selection he stated that someone at each Festival had to play Mozart's Adagio K.617a, and he then played it beautifully. Details on Clemens' beautiful CD, *Reverie*, can be found on his website. The full program for his concert follows:

CONCERT IN THE MUSIC MUSEUM

Cité de la Musique / 16:20 - 17:00 / 19th century space / Clemens Hofinger (Germany) - glass harp

- * Largo / J.A.P. Schulz
- * Terzett "Hebe deine Augen" / F. Mendelssohn
- * Preludium - Gavotte en Rondeau - Menuet I/II - Gigue, from Partita E Major BWV 1006 / J.S. Bach
- * Wedding Song / Clemens Hofinger
- * Alla turca / W.A. Mozart
- * Adagio K.617a / W.A. Mozart

Events of Sunday, 6 February

On Sunday morning, Festival attendees walked through downtown Paris to 11 Rue Jean de Beauvais, the Baschet brothers' "Atelier" in the Latin Quarter, which, as well as being the first location for the design and construction of their instruments, also became (and remains) a famous meeting place for artists, musicians, and philosophers from all over the world. We were greeted warmly by Thérèse Braunstein, Mary Lyons and Michel Deneuve, who has been playing and composing for the Baschet Cristal since the 1970's. Unfortunately, François Baschet could not be present since he was in Spain at this time.

Michel's first exposure to the instrument came when he worked for six years with Bernard Baschet on his sound research. They gave many concerts together under the name of "Structure Sonores Baschet". He developed a special technique for the Baschet Cristal, revealing the unique sound of this exceptional instrument. Michel's biographical information and the history of the Baschet Cristal require much more space than can be devoted to them in this GMW issue in order to do them justice. Therefore, I will write an article dedicated to this

subject in a future issue.

Michel first showed us the inflatable guitar invented by François Baschet. Then he led us down to the lower level where, with the translating assistance of Mary Lyons, an American writer and long-time friend who lives in France, he played and demonstrated his technique on the Baschet Cristal. He played different tempos and then showed how much the sound could be varied while playing only one note. He also demonstrated how a mallet could be used on different parts of the instrument. Michel

Far Left: Michel Redolfi Showed a Fascinating Video on Underwater Glass Music and Subaquatic Concerts; Left: Peter Bennett Telling Us How He Started Playing Glass Music; Right: Sascha Reckert Playing the Verrophone He Invented; Below: Dean Shostak Showed Several Videos Including One of Him Playing His Glass Violin



stressed the importance of exploring an instrument's possibilities and going as far as you can with it. Those present were fascinated by the instrument, its sound, and Michel's amazing technique. His program consisted of excerpts of the selections listed below:

CONCERT AT THE BASCHET ATELIER IN PARIS

10:30 - 12:00 / Michel Deneuve (Paris, France) -
Baschet Cristal

* 1st and 3rd Gnossiennes (short excerpts) /
Eric Satie

* Adagio from Pastorale and 1st Prælude (short
excerpts) / J.S. Bach

* Adagio and Rondo KV617 (solo part for armonica
played on cristal, short excerpt) / W.A. Mozart

* Memoires de Jade, Dancing Drops, Danse de
Dunes, Souen, Agua Temple, Anantara (excerpts) /
Michel Deneuve

After the concert/demonstration we were encouraged to try out the instruments and everyone was eager to do so. Then we went back upstairs where a wonderful lunch had been prepared by Thérèse Braunstein for our enjoyment. Thérèse is a very special and dear friend. She was François Baschet's primary assistant for a very long time (including as a sculptor) and is in charge of the administration of Baschet's Atelier. Lunches at the Baschet Atelier are a tradition that was started by François in 1952 when the Atelier was opened. The open table was every day except Sunday (François Baschet said about this day: "on Sunday, Baschet eats with Baschet"). Five years ago, Michel Deneuve and François decided to have the open table only on Wednesday and Saturday when François is in Paris, and only on Saturday when he is in Barcelona (where he mainly lives now). The Glass Music Festival attendees were privileged and honored to be able to participate in this wonderful 53-year tradition.

Michel also shared his scrapbooks with us. I was able to purchase François Baschet's very interesting book, *Les Sculptures Sonores*, which details the story of the Baschet brothers and their large collection of original instruments. The book is about 300 pages with many wonderful

photos and includes anecdotes detailing meetings, working relationships and friendships with Jean Cocteau, Yehudi Menuhin, Edgard Varese, Ravi Shankar, John Cage, Edith Piaf, Jacques Brel and many other forces in the art world. Michel Deneuve's excellent CD, *Danse de Dunes*, was included with the book and his more recent beautiful CD, *Voyage autour du Cristal* was on sale as well. He also has an excellent website, www.micheldeneuve.com.

After lunch, Festival attendees thanked our hosts and made our way by Metro and RER to St. Michel Sur Orge, about 30 kms. south of Paris to the home of Bernard and Marguerite Baschet. Marguerite welcomed us warmly and led us into Bernard Baschet's factory - a building which had been a grange, or barn, in much earlier times. There we met Bernard and the musicians who would be playing for us.

Bernard gave a talk that included a very interesting slide presentation on his and his brother's work and the development of the Baschet Cristal which began in 1954. He also showed us the equipment used to build the cristals. He brought out several small cristals that are built for children and demonstrated how they are played using mallets.

The concert began with the playing of Cathy Tardieu of Terssac, which is in the south of France near the Spanish border. Cathy plays the Baschet Cristal and also performs with the Voice's Tole, a metal structure that provides a beautiful and powerful acoustic amplification when one sings into it. She has a solo concert program where she plays all styles of music: 14th century, Vivaldi, Bach, Mozart, Satie, Piazzolla, Ravel, Bartok, contemporary music, film music, and improvisations. She works with both classical and jazz musicians and often with performing dancers. Cathy teaches the cristal to young people and also teaches



improvisation with the Baschet instruments in a national music school. She has produced two CD's, including *Cristal-Flute-Contrabasse*, which is listed in the book, *Les Sculptures Sonores*. Her performance included a piece written for the cristal and a dancer by French composer and Festival attendee, Etienne Rolin. Cathy demonstrated her technical skill and emotional range with her cristal performance. Her program was as follows:

CONCERT AT BERNARD BASCHET'S IN ST. MICHEL SUR ORGE / Cathy Tardieu - Baschet Cristal
 * Il suono di marmot / Etienne Rolin
 * Triston / Astor Piazzolla

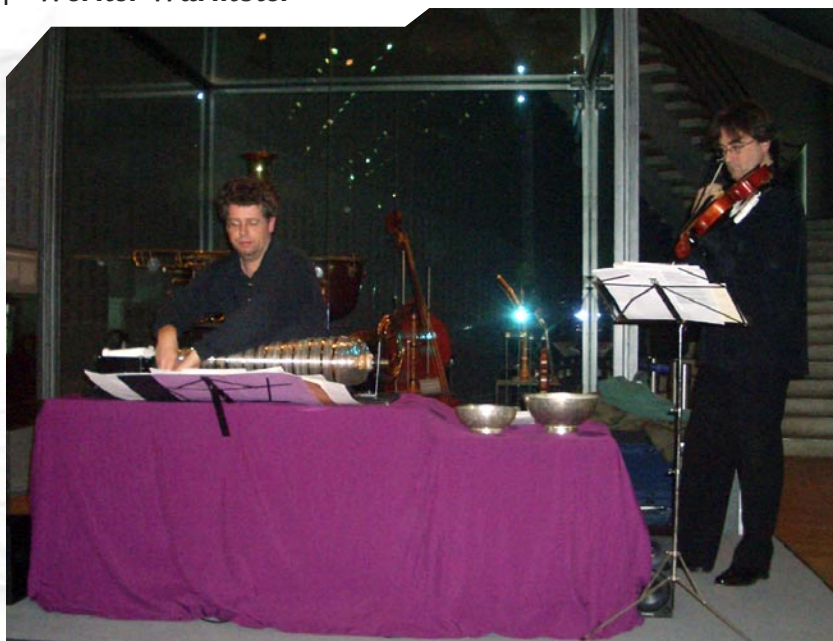
Next on the program was Catherine Brisset who played with a trio including violin and cello. The instrumentalists played extremely well together and are equally comfortable playing experimental music, classical or jazz. She often plays with the outstanding French pianist, Pascal Pistone and has produced a wonderful CD which contains a variety of musical styles. After performing the program listed below with her trio, Catherine welcomed two composers who she frequently collaborates with, Michel Bertier and Pierre-Yves Berenguer. She played a selection with Michel Bertier that was an experimental piece featuring two Baschet Cristals and added electronics. Frédéric Bousquet, who also works on the manufacture of Baschet Cristals, played the second cristal. Pickups from one cristal went to the electronics which were controlled manually, and mallets were used very effectively with the other. The Pierre-Yves Berenguer selection was also an experimental piece and was inspired by the Paris subway (Metro). The program played by Catherine's trio was as follows:

CONCERT AT BERNARD BASCHET'S IN ST. MICHEL SUR ORGE / Catherine Brisset - Baschet Cristal, Françoise Ruscher - violin (France), Arnaud Crozatier - cello (France)
 * Rocking Mirror Daybreak / Toru Takemitsu
 * Suite from Duets / Luciano Berio
 * Suite from Children's Songs / Chick Corea

The next artist to play for us was Ingeborg Stein of Wiesbaden, Germany. Ingeborg studied music, and especially the piano, at Frankfurt University. As a student she attended a cristal concert and was so impressed by the instrument's possibilities that she decided to learn more about it. This led to her writing a long work about it for her "Diplomwork" and to her getting to know the Baschet brothers. She persuaded Bernard Baschet to build a bigger

Baschet Cristal of five octaves for her. She mainly plays her own compositions which are positioned in the edge of the new classical music. This means she is composing in a traditional way, but does take some liberties. Her playing is marked by an exquisite sensitive expression and it demonstrates the versatility of the Baschet Cristal in a most beautiful and interesting way. She has been appearing on television, at exhibitions and in concerts for several years now as both a composer and interpreter. She has produced a CD and has an excellent website at www.ingeborgstein.de. She performed three of her own compositions for us. Ingeborg described the three pieces she played for us in the following manner. The first piece, *Treppen von Venedig* (stairs of Venice), describes a walk in Venice with all

Clockwise from top left: Peter Bennett, Sascha Reckert, Philipp Marguerre and Florian Lechner in the Music Museum; Thomas Bloch and Baritone/Alto Violinist Jacques Dupriez Presented a Very Memorable Concert; Bernard Baschet Showing His Small Educational Cristals to Peter Bennett, Clemens Hofinger and Werner Warmbier





Clockwise from top left: Audience Members Enjoying Trying Out Sascha's Instruments; Michel Deneuve Presented an Enthralling Demonstrating of the Baschet Cristal; American/French Composer Etienne Rolin and Jacques Dupriez; Festival Attendees Greeted Warmly by Marguerite Baschet Upon Arriving at the Baschet Home

its stairs and the atmosphere in this special city. The second, Kaya, is of a woman with long black hair who loves to dance. It is a very rhythmical composition. The third, Fruelingsfluss (the flow of Spring), green trees, a little river flowing - the pictures are changing with the flowing of the little river. For the third piece, Bernard turned the instrument around so that everyone had a good view of it as she played. Her program was as follows:

CONCERT AT BERNARD BASCHET'S IN ST. MICHEL SUR ORGE / Ingeborg Stein –Baschet Cristal

- * Treppen von Venedig / Ingeborg Stein
- * Kaya / Ingeborg Stein
- * Fruelingsfluss / Ingeborg Stein

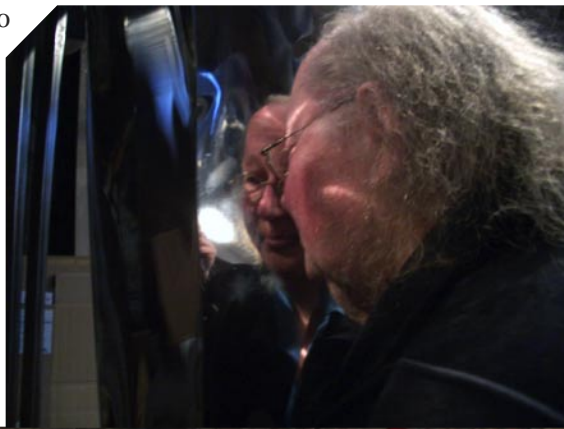
In talking about their continuing work, Bernard stressed the importance of the quality of the touch. He said he is striving for the performer to be able to give all their expression through

their touch. In a very special moment that we will never forget, he then said, "I'm an old man, 87. I'd like to tell you my last wishes. He then sang/chanted into the Voice's Tole as Ingeborg played an accompaniment. The sounds of his voice and the instrument together were very beautiful. The final piece of the concert and of the Festival was an improvisation with Cathy Tardieu, Catherine Brisset and Ingeborg Stein all playing their Baschet Cristals together.

After the concert the musicians instructed Festival attendees in the technique for playing the Baschet Cristal and some were able to practice for a considerable amount of time. Dean Shostak, Carolinn Skyler and Doug Lee were three GMI members who expressed a strong interest in purchasing the instrument. Both Thomas Bloch and Dennis James, who was not at the Festival, already own and play the instrument.

Lastly, we enjoyed a wonderful reception around a beautiful and bountiful buffet table presented by our hosts. During the reception GMI presented Marguerite Baschet with a bouquet of flowers. Then Carlton Davenport, GMI President,

presented a pair of hand blown wine goblets to Bernard Baschet and led a toast (in an attempt to speak French), "To Bernard Baschet, in recognition of your valuable contribution to the world of glass music over many years". ("A Bernard Baschet, en reconnaissance de tous ses travaux si bien executes pour le progres de la Musique en Verre".) The reception brought a very beautiful and memorable day and Festival to a close. GMI certainly owes a debt of gratitude to Thomas Bloch for this wonderful achievement.



Top left:
Ben (Ralph Archbold) in the Tole a Voix;
Top Right:
Michel Deneuve Showing François Baschet's Inflatable Guitar.



Middle Row: *Cathy Tardieu with Her Cristal; Marguerite Baschet and Ben Enjoying the Concert at Baschet's;*
Bottom Row: *Catherine Brisset, Ingeborg Stein, Bernard Baschet and Cathy Tardieu Taking Their Bow; Ingeborg Stein with her Five Octave Cristal and Bernard Baschet;*
Left: *Bountiful Table at the Bashet's Champagne Party*



Glass Music International (GMI) Membership Meeting Friday, February 4, 2005

The meeting was called to order at 9 a.m. at La Cité de la Musique in Paris by president Carlton Davenport, who delivered his welcoming address in French. Introducing festival organizer Thomas Bloch, Carlton praised Thomas for the incredible job he has done. Thomas announced that the fifty participants have free access to all of the exhibits at La Cité and discussed arrangements for several events that will take place outside of the museum. Carlton reviewed the progress of GMI during the years since the last festival, in Philadelphia.

On a motion by Peter Bennett, seconded by Dean Shostak, and passed unanimously, Carlton Davenport was reelected to the presidency of GMI for an indeterminate term ending at the next festival. On a motion by Thomas Bloch, seconded by Carolyn Skyler, and passed by acclamation, the following slate of officers was nominated for an indeterminate term ending at the next festival:

Elizabeth Mears, vice president
Alisa Nakashian-Holsberg, treasurer
Peter Bennett, secretary
Thomas Bloch, board member at large
Dean Shostak, membership chair

Carlton read the current financial statement by treasurer Alisa Nakashian-Holsberg, who had volunteered for the position after the resignation of co-founder and treasurer Norm Rehme. It was reported GMI is in good financial condition with all current obligations paid and a respectable balance in the bank account. It was announced that Norm has obtained an anonymous grant of \$2,000 to support the creation of a GMI library, currently under the purview of Thomas Bloch.

Former membership chair Alisa Nakashian-Holsberg sent a note reporting membership stands at about 100 prior to acceptance of several new memberships at the Paris meeting.

In an open discussion, it was the sense of the members present that the GMI website should be more accessible to the general public to encourage interest, distribute information and engender enthusiasm for glass music. Carolyn Skyler suggested that if glass music scores are to be made available on the GMI website they should be posted in both PDF and MIDI formats. To underscore the vast amount of information available on glass music, Sascha Reckert said that the library at the University of Heidelberg has devoted more than two meters of shelf space to the art.

Carlton shared a message from Vera Meyer, GMI co-founder, sent to Alisa Nakashian-Holsberg, in which Vera suggested that she would like to will her instruments, a Finkenbeiner GH and a Reckert Verrophon, to GMI, with them possibly going to the winner of an essay contest on why the writer believes he or she should be the recipient of the instruments. Those present were generally supportive and appreciative of Vera's offer, but concerned about legal issues and resources required.

Discussion of future festivals included volunteers Sascha Reckert for a festival in Germany and Liselotte Behrendt for a festival in Switzerland. Peter Bennett withdrew his suggestion for a festival in New Orleans because of the monumental amount of time and energy needed to make such a task successful. Dean Shostak stated that he is interested in having some concerts combined with workshops in Williamsburg, Virginia, USA, but not a full scale festival. Carlton suggested that we form two committees to look into (not plan) the next festivals in Europe and the U.S. Liselotte and Peter Behrendt, Sascha Reckert, with Thomas Bloch

continued on next page



Top: Jody, Sascha, and Doug Lee with Jean-Claude and His Instruments; Middle: Catherine Brisset Trio Including Violin and Cello; Bottom: Thomas Bloch with Composer Michel Redolfi.

continued from previous page

as advisor, will form the European committee. Dean Shostak, Carolinn Skyler, and Carlton Davenport will form the U.S. committee. After the festival, Alisa Nakashian-Holsberg agreed to join the U.S. committee.

On a motion by Doug Lee, seconded by Sascha Reckert and passed unanimously the meeting was adjourned "sine die."

Submitted by Peter Bennett, secretary.

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Wonderful Festival Video Available

June and Carlton Davenport have completed their viewing of Tom Degnan's video of the Paris Festival and found it to be wonderful. Tom did a great job and his remarks along with the video added quite a bit, too. He videotaped all concerts except the opening one in the amphitheater, as well as all receptions, and many scenes along the way. As a little bonus he also threw in at the end a short video of a vacation stop he made at one time in Prague where he caught Czech glass harpist, Alexander Zoltan playing in the main square.

The cost of the video to GMI members is only \$3.00 and it is an all-time bargain. Order it directly from Tom at:

Thomas Degnan
c/o Independence National
Historic Park
143 South 3rd St.
Philadelphia, PA 19106

His work phone is 215-597-7068. He is not in often, but leave a message on his voice mail. He says that it may take a week or two for him to get the video out to you, but that you will surely get it, please be patient.

Greatly recommended!

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