

Glass Music World

Special Festival Edition

FALL 2011

Williamsburg Festival Called a “Smash Hit”



Above: Dean Shostak Demonstrating the Armonica at the Visitor Center; Left: Vera Meyer Playing Steven Lash’s Armonica

— By Carlton Davenport —

The Ninth International Glass Music Festival was held in Williamsburg, Virginia, USA, from the 24th to the 27th of March 2011. It was held in Colonial Williamsburg, one of the most historically significant locations in the U.S. Festival attendees had the opportunity to visit and sightsee in the historic areas of Williamsburg, Jamestown and Yorktown. GMI’s Dean Shostak has been giving concerts in Colonial Williamsburg for many years and has established a very close relationship with people in the Colonial Williamsburg Foundation.

As a result of this relationship, Colonial Williamsburg donated the space for our Festival and we were able to hold events in the Visitor’s Center, Hennage Auditorium and the Education Studio in the DeWitt Wallace Museum, the famous Bruton Parish Church, the historic Kings Arms Tavern and the Williamsburg Lodge.

Members who attended the Festival said they considered this Festival to be a “smash hit”. All members there were very enthusiastic about our organization, its future and its long-term sustainability. The sense of community,

sharing, and great friendship were never greater than they were at this Festival.

All performers played wonderfully. They were Dean Shostak, Carolinn Skyler, Brien Engel, Vera Meyer, Lynn Drye, Doug Lee—performing at a festival for the first time, Réal Berthiaume from Quebec City, Canada—also performing for the first time at a festival, and Alexander Lemeshev, from St. Petersburg, Russia - attending and performing at his first festival.

Important decisions which came out of our business meeting were:

1. Our website will become completely

see **FESTIVAL**, page 6

Presidential Notes



Those of us who attended the Williamsburg Festival are still on a high left over from the wonderful experience and the great sense of community and optimism about the future of our organization that existed there. With a look to the future we made important decisions to make our website completely open, have future GMW newsletters available only on the website, and to establish a PayPal account to facilitate dues collection. Since the receipt of a hard copy newsletter and access to the website are no longer incentives for a person to pay their dues and remain a member, we need to consider what the incentive is for doing that now. I believe that the article on “Why GMI” by June Davenport which appears on page 4 of this newsletter addresses this very well. Please keep in mind that if we do not pay our dues each year, we will no longer have the funds to continue to exist as an organization and sponsor wonderful festivals like we have in the past.

We made some significant changes to our executive board at this last festival. Our new officers are Vera Meyer as Treasurer (she served in this capacity in the past), Doug Smith as Secretary (see his minutes of the business meeting on page 15), and Carolinn Skyler as Membership Chair. Thank you to these members for stepping forward to serve our organization. Ruth Borsuk had offered to co-chair membership with Carolinn, but has had to resign from the position due to family obligations. I want to thank Alisa Nakashian-Holsberg, Dean Shostak and Peter Bennett for their efforts as board members in the past. I am continuing as President, Liz Mears as Vice-President and Thomas Bloch as Member-at-Large. Also, Jonathan Stuart-Moore is continuing as our Webmaster.

I decided to distribute this issue of GMW as our last hard copy issue so that all members will know about the important change to the way our organization will operate.

An article on our PayPal dues payment process appears on page 4. Since we are instituting this new process for membership dues payment, it is important that we all ensure that Carolinn, as our Membership Chair, always has up-to-date information on all members for her records. Each member should send her an email at

cskyler@verizon.net with a *.doc Word document attachment containing the following information: name (or names in the case of dual membership), address, phone number, FAX number, email address, website address (if they have one), and glass instruments played (if they play one or more).

During the Festival, we were very saddened to hear of the death of Liz Brunelli who gave so much to our organization. Liz called me in January to tell me how pleased she was that we were having a glass music festival in Colonial Williamsburg and to say that she could not attend due to her health. My tribute to her and her obituary appear on page 5 of this newsletter.

Liselotte Behrendt’s wonderful talk on all the previous festivals, which she gave at the Festival, is included as an insert with this newsletter so that all members can enjoy reading it.

It was clear that those members who attended this festival are anxious to get together for another festival in the not-too-distant future. I have also heard from others who say they are looking forward to attending, and in some cases playing, at our next festival. Anyone with ideas about where the next festival could be held should let me know.

Here’s to the future of GMI !!!

– Carlton Davenport



Carlton and June Davenport at the Festival Dinner

Glass Music International, Inc.

President – Carlton Davenport
Vice President – Elizabeth Mears
Secretary – Doug Smith
Treasurer – Vera Meyer
Member-at-Large – Thomas Bloch
Membership – Carolinn Skyler

Glass Music World

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GMI Happenings

— By Liz Mears —

As we are well into fall with winter fast approaching, we hope that glass music is a key ingredient in your lives...

Cecilia Bauer has had a full schedule with rehearsals with the MET Orchestra for a concert at Carnegie Hall in October. She returned in June from a very successful three-week tour of Japan with the Metropolitan Opera where they performed *La Boheme*, *Don Carlo* and *Lucia de Lammermoor*. She made history in Japan by playing the Armonica for the first time in the “mad scene” of *Lucia*. At the Metropolitan Opera this season she will be involved in *Tosca*, *Khovanchia*, and *The Makropolis Case*.

Speaking of Japan, we hear from **Mikio Kozuka** that Armonica player Kidekatsu Onishi performed Mozart K617 at Yokohama Minatomirai concert hall where the players received an ovation from the concert goers who filled the 440 seat hall. The performer plans to write some new music for his instrument to which he added five cups.

Carlton Davenport submitted an article from *Country Roads Magazine* written about New Orleans member, **Peter Bennett**. Perhaps there is some information about Peter of which you were unaware. In the article Peter states that there are about forty serious glass harpists in the world at present and only ten live in the USA. He is one of only three here who earns a living playing a glass harp. His father taught him how to play the glasses when he was a young child. Then, by the time he was in high school he had mastered playing the clarinet, trombone, cello and guitar. Peter’s life took a rather normal course until he was fifty-six when he discovered

the French Quarter and chucked the life of an employee to become a street musician in America’s famous city of New Orleans. He performs three hours a day, seven days a week. “It’s a great profession and my audience is an ever changing sea of faces who usually marvel that I can make such sweet music with a couple dozen glasses filled with various amounts of water.”

From Prescott Valley, Arizona, **Lynn Drye** states that the Williamsburg Festival inspired her, so she has been working hard on a lot of new arrangements for her glass instruments. Toby and she have begun their own audio recording at their home. **Jim Doble** is building a 2 ½ octave glass xylophone for her in which the extended range will go down to A and the upper end will be E or F. “The extra ½ octave will open up a whole new world of possibilities”, she writes.

Professor **Dennis James** has accepted an appointment as Lecturer in the Music Department, Mason Gross School of the Arts, Rutgers, The State University of New Jersey. He is introducing a newly developing glass music program initially offering graduate studies instruction in glass armonica performance. Dennis also maintains an active performance schedule. Touring under representation by the Crystal City Music organization based in Corning, NY, Dennis performs with Benjamin Franklin’s famed glass Armonica which is considered to be the first truly American Music instrument, as well as with other glass instruments in his ever expanding collection. He has been to New York’s Lincoln Center twice this year, also performing at the Caramoor Festival earlier this summer, and will be performing with the Atlanta Opera in November. He has frequently participated in national broadcasts by NBC, ABC, CBS television plus NPR and APR radio, as well as, many broadcasts abroad. ■

Important: 2012 Membership Dues Payment!

— By Carlton Davenport —

Please read the article on PayPal and also the article on Why GMI in this issue. We will be establishing a GMI PayPal business account accessible through our website (<http://www.glassmusicintl.org>) in the near future to facilitate dues payment. I will send out an email to all members to notify everyone when it is in place. With that account in place, members will be able to go into the GMI website and pay their dues either by entering certain information including their credit card information (this will be a secure process) or by entering their username (email address) and a password from a PayPal account that they have set up (that can be done

easily). We encourage all members to use the PayPal process, but if, for some reason, you want to send your dues payment to Vera Meyer directly, her address is 521 Fellsway E., Malden, MA 02148. It will help if each member could pay their dues during the first quarter of the calendar year (by March 31st).

Please make sure that you also send an email to Carolinn Skyler (cskyler@verizon.net), our new Membership Chair, with a Word (*.doc) attachment (so that she can best access it) containing the member’s name(s), address, phone number, FAX number (if any), email address, website (if any), and glass instrument(s) played (if any). Thank you! ■

Why GMI?

— By June Davenport —

It's not easy to quantify the enormous rewards of having an organization like Glass Music International. There are so many dimensions and GMI touches many people in many different ways.

Festival 2011 in Colonial Williamsburg, where we celebrated the 25th anniversary of the founding of the organization, was an especially good opportunity to step back and look at the many ways GMI has touched members' lives over the years. Stories abounded about how various musicians were introduced to glass music and were mentored by other glass musicians. Vera Meyer first heard Jamie Turner. Dean Shostak first heard Vera Meyer. Doug Lee first heard Peter Bennett, etc. While we are not glass musicians, we heard Vera play and were permanently captivated to the extent that Carlton has

served as President for some eleven years now. There are a limited number of glass musicians in the world. We are a small community. It is clear that in so many cases each musician benefits from listening to, learning from, and knowing other glass musicians. Past festivals have included workshops on technique and Glass Music World articles have broadened our understanding of the history of GMI, allowed us to feature member musicians, and provided various pointers on hand-washing and the like.

So few of us had heard or seen the crystal Baschet before the Paris Festival. What a unique and exceptional opportunity it was for us to experience this musical instrument first hand and to even touch it ourselves. As a result of that encounter, Dean Shostak purchased a crystal Baschet and has expanded his repertoire to include music on this phenomenal instrument. He was thrilled to be able to introduce Vera Meyer and Alexander Lemeshev to the instrument at his home during Festival 2011 and to experience their excitement which mirrored his own at the Paris Festival. *(continues on next page)*

GMI PayPal Account Being Established To Facilitate Dues Payment

— By Carlton Davenport —

At the GMI business meeting in Colonial Williamsburg, the members voted to establish a PayPal business account for a more effective manner of handling dues payments and to facilitate the means of payment for members who reside outside the United States. I reviewed the information available on the PayPal website (<https://www.paypal.com>) and spoke with PayPal representatives over the phone, and then passed the information by the other GMI officers and Jonathan, our webmaster.

The following is a description of the PayPal account that we will be setting up and how members will be able to use it to pay their dues:

The GMI PayPal account will be a PayPal business account and will be a link from our GMI website. When accessing our website, a member will find a "donate" or "dues payment" button. After clicking on this button, the member can select their dues level (Single Member, Dual Member, Sustaining, etc.). Then they will have two options for paying. If they set up a PayPal account for themselves - very secure, very simple, and free - they can submit their dues by entering their email address and their PayPal password. The second option would be to enter their personal information including their credit card number.

Using their individual PayPal account to pay their

dues eliminates the need to enter their personal information and credit card number. This approach probably makes sense for people outside the U.S. and would also be a very good option for those in the U.S.

The only GMI cost involved for U.S.-based members is 2.9% + \$.30 (30 cents) per transaction and it will be deducted from the payment at the time of the transaction. So, for example, a dues payment of \$100 would cost \$3.20. For members outside of the U.S. there is a currency conversion fee plus a minimal PayPal fee which is specific to the country of origin. However, it would greatly simplify the methods used today (often sending cash through the mail).

Vera will be able to transfer the amount of the dues payment less the transaction cost from our PayPal business account to her GMI corporate checking account. The PayPal website information and the representatives I spoke with stressed the security of their system. They have a very high volume of users. June and I have been using PayPal for two years to pay for online purchases and memberships such as museum memberships. Vera as Treasurer and Jonathan as webmaster will have access to the PayPal business account.

The membership information Carolinn needs as our Membership Chair must be handled separately - by having each member send her an email at cskyler@verizon.net. The email should include a *.doc Word document attachment containing the following information: name (or names in the case of dual membership), address, phone number, FAX number, email address, website address (if they have one), and glass instruments played (if they play one or more).

Vera will be able to let Carolinn know who has paid their dues. ■

We all know how much special friendships mean to us, and it was never more apparent than at Dean Shostak's home for the in-gathering as people joyously greeted each other and caught up on each other's lives. For a number of us it has been wonderful to know of other GMI members when traveling – to reconnect, to have that special love of glass music in common. GMI provides the possibility for collaboration, for playing duets, for sharing a musical program both at festivals, but also through visiting each other. When Cecilia Brauer traveled to Japan a couple of times with the Metropolitan Opera she was able to get together with Mikio Kozuka. Carlton and I have precious memories of a trip to North Carolina where we visited Ann Stuart, John Moore, and Jonathan Stuart-Moore and of our trip to Europe where we visited Liselotte and Peter Behrendt, Ingeborg Emge, and Clemens Hofinger. Liselotte played her uncle, Hans Graf's, glasses for us, and Ingeborg played Bruno Hoffman's glasses.

All these rewards are looking inward at what we gain from our membership and affiliations with other glass musicians, but there are outward rewards as well. Our festivals provide a wonderful opportunity to share our love of glass music with others. The Festival in Colonial Williamsburg provided a unique opportunity to invite the public into our circle and to engage them in a way that no recorded music can possibly achieve. Thomas Bloch ensured the same experience at Cité de la Musique at the Paris Festival where numerous concerts were open to the public. Glass music is not widely experienced and spreading the word and the music to more and more people is a wonderful way to enlarge the circle of glass musicians and glass music enthusiasts.

Having the GMI organization provides a rare opportunity for new glass musicians around the world to find us and connect with other glass musicians. There are so many cases where a city has only one glass musician. A country may have only one or two glass musicians. In addition, GMI is a focal point for organizations that are interested in seeking a musician and we have been able to provide references giving members an opportunity to perform beyond their personal contacts.

Lastly, a word about creating music in the presence of people, and listening to music in the presence of musicians. While we all enjoy listening to CD's or watching a performer on YouTube, there is no personal connection of the listener to the musician. There is an enormous level of exhilaration when listening to music in person and there is no comparison to the personal dynamic that is formed between musician and audience in a live performance.

Let's keep in mind that Glass Music International is dependent on membership dues and membership interest to continue to exist as an organization, to be able to offer more successful festivals in the future, and to continue to provide the many rewards so many of us have experienced. ■

Tribute to Liz Brunelli

— By Carlton Davenport —

We were saddened to hear of the death of Liz Brunelli when we were at the GMI Festival in Colonial Williamsburg earlier this year.

Liz played a very important role in the success of GMI for many years from 1993 through the time of the Festival in Philadelphia in the 2000. Even after she no longer served in any official capacity in our organization, she supported it in any way she could and did this right up until the time of her death. She always contributed generously at dues time and called me every time she received a newsletter or became aware of anything that concerned GMI.

She was a very close friend of Gerhard Finkenbeiner and first joined GMI in 1993 as Membership Chair and also guest editor of our Glass Music World newsletter. She continued to serve as membership Chair for seven years and also served as Vice President for awhile. She initiated the very popular GMI Happenings column which she wrote through 2000.

Her greatest contribution to GMI was in organizing and directing the very successful Glass Music Festivals in Boston in 1997 and Philadelphia in 2000. She put in a tremendous amount of hard and effective work to arrange these Festivals and, in the process, established important connections with many prestigious organization including museums and music organizations.

My intention at the Colonial Williamsburg Glass Music Festival was to ask for a letter of tribute to Liz, which I was then going to send to Liz upon returning to Massachusetts. However, just before the Festival began we learned of her passing. We will all miss her and are grateful for all that she contributed to GMI.

Elizabeth C. (Glancy) Brunelli

BRUNELLI, Elizabeth C. (Glancy) 91 of Dorchester, formerly of Franklin, March 3, 2011. Wife of the late Bruno C. Brunelli. Mother of John P. of Norwood, William J. and Robert E. of FL. Sister of Mary Glancy-Tomasionis of Norwood. Also surviving are 8 grandchildren, 4 great grandchildren, and her dear friend Sr. Joyce McMullen SND of Dorchester. Relatives and friends are invited to attend her funeral Tuesday at 9:45 am from the Charles F. Oteri & Son Franklin Funeral Home, 33 Cottage St., FRANKLIN, with a funeral Mass in St. Mary's Church at 10 a.m. Interment is private. Friends may call on Tuesday morning from 8:45 to 9:45 a.m. Donations in her memory sent to Project Care & Concern at Pilgrim Church, 540 Columbia Ave., Boston, MA 02125 would be appreciated. Charles F. Oteri & Sons. ■

FESTIVAL from page 1

GMI President, Carlton Davenport, Giving Opening Remarks in Hennage Auditorium



Carolinn Skyler Playing Dean Shostak's Armonica at the Visitor Center

- open to everyone – no more password protected, members only section – in order to best advertise our organization and draw in new members.
2. We will move to on-line only newsletters to eliminate printing and mailing costs. (This GMW Festival 2011 Issue announces this change and will be our last hard copy issue.)
 3. We will implement the use of "Paypal" for a more effective manner of handling dues payments and facilitating the means of payment for members all over the world.

The Festival was very well attended by members of the general public who, as well as being able to attend wonderful concerts and lectures, had the opportunity to watch demonstrations of the different glass music instruments and try out the instruments themselves.

Thursday, March 24, 2011

The Festival began with an open house at the home of Dean and Valerie Shostak. Dean and Valerie provided a delicious and plentiful buffet and a variety of drinks, and their three daughters, Abby, Josie and Patricia, as well as their friend, Pooh, acted as assistant hostesses. It was great to be able to renew friendships with members who had played at or attended previous festivals – Carolinn Skyler, Brien Engel, Vera Meyer, Liselotte and Peter Behrendt, Lynn Drye, Tom Degnan, Steven Lash, Réal Berthiaume and Rachel Viau, Doug Lee, and Doug Smith. It was also wonderful for me to meet Sherwin and Ruth Borsuk who have been contributors to our GMW newsletter, new members Lee Nason and Robert Germain, and Alexander Lemeshev and his cousin, Anna Andrusova, who had come all the way from Russia. In addition, it was very special to have Norm and Carol Rehme there. They had attended and performed at the early GMI festivals, but had not attended a festival since the early nineties. The entire evening hosted by Dean and Valerie and their family was very special.

Dean passed on the following regarding his musical memories of things that went on at his house during the time of the Festival:

"I was so glad to have Vera, Carolinn and Brien here all at the same time. It made it almost a Glass Music village where we could sit around and tell stories and share ideas. I remember one afternoon, Carolinn and I were practicing in adjacent rooms for our performances and we would stop and listen to each other's works, asking about choice of fingerings, techniques, etc. I could almost imagine some day if the armonica was taught at a music school with real earnest that there would be a com-



Steven Lash With His Replica of the Ben Franklin Glass Armonica

munity of glass musicians.”

“It was a real honor to introduce Vera and Alexander to the cristal Baschet at my home and give them the chance to spend some time with it. I recognized the excitement I first felt when I saw and heard it in Paris. It was a true turning point in my career to dedicate myself to the cristal and help others understand what it is.”

Friday, March 25, 2011

The full Festival open to the public began at 9:00 A.M. at the Colonial Williamsburg Visitor Center. As well as welcoming Festival attendees and providing information about the glass music events for the weekend, Dean, Brien and Carolinn conducted a glass music demonstration of the Glass Armonica and Glass Harp and answered questions about their instruments. As June and I browsed in the Colonial Williamsburg shops later that weekend, we met people who had attended the demonstration and were greatly impressed by it.

The Festival continued later in the morning in the Hennage Auditorium in the



Doug Lee and Vera Meyer Performing a Duet of the Japanese Traditional Song, “Sakura”



Festival Performers Lynn Drye, Vera Meyer, Brien Engel, Doug Lee, Carolinn Skyler, Dean Shostak and Charm Peterman with Liselotte Behrendt

DeWitt Wallace Museum. We were very fortunate to have the use of this auditorium for our performances at this Festival. It is a special place named after a very special person. Joseph Hennage was a major supporter of the Colonial Williamsburg Foundation who had just died in December 2010. Dean was fortunate in having met him in the past.

We continued with a welcome to everyone from Dean Shostak and a welcoming talk given by Carlton Davenport, GMI President. Dean presented a series of very interesting films that began with a showing of Ralph Archbold, as Benjamin Franklin, welcoming everyone to the Festival. Carlton reviewed what would be happening at



Alexander Lemeshev, from Russia, with His Cousin and Interpreter, Anna Andrusova



Brien Engel Playing His Glass Harp at the Visitor Center

the Festival. Then he pointed out that GMI is celebrating its 25th anniversary this year and we were fortunate to have both founders, Vera Meyer and Norm Rehme, with us. He also talked briefly about the history of three glass instruments - the Glass Armonica, the Glass Harp and the cristal Baschet - to familiarize members of the general public who were in the audience with those instruments. Next, we were treated to a beautiful opening concert featuring Dean on Glass Armonica and cristal Baschet and Kelly Kennedy on guitar and voice. Kelly has been playing and singing with Dean as well as on her own at Colonial Williamsburg for many years. The audience was really captivated by her beautiful voice.

After lunch, we were joined by John Watson, Curator of Musical Instruments, who discussed the musical instrument collection at Colonial Williamsburg. Next was a Glass Music Forum with a very interesting panel discussion on the future of glass music with Vera Meyer, Carolinn Skyler, Brien Engel and Alexander Lemeshev. The panel discussion was followed by a wonderful concert by Dean Shostak on Grand Harmonicon and Lynn Drye on Glass Xylophone and Glass Marimba. The afternoon session in Hennage Auditorium closed with a very imaginative, entertaining and humorous concert put on by the 'bottle band' with Colonial Williamsburg musicians Dean, Kelly Kennedy and Stephen Cristoff. This was thoroughly enjoyed by everyone in the audience.

We then moved to the Education Studio, also in the DeWitt Wallace Museum, where we witnessed a concert of truly remarkable and moving Glass Harp music featuring Réal Berthiaume from Quebec City, Canada, followed by Alexander Lemeshev from St. Petersburg, Russia. This was our first opportunity to hear these two outstanding musicians and everyone was very impressed.

The final event of the afternoon was an informal opportunity for anyone, including members of the general public, to try their hand at glass music and ask questions of the GMI musicians assembled there. Instruments included the Glass Armonica, Glass Harp and cristal Baschet.

As I did with the GMW issue covering the Paris Festival in 2005, I asked those GMI musicians who performed during the Festival for the programs of what they played.

Réal Berthiaume's program consisted of:

- La Dernière Neige (Berthiaume)
- Au Crépuscule (Berthiaume)
- Le Retour (Berthiaume)
- Histoire Sans Paroles (Harmonium)
- Tears in Heaven (Eric Clapton)
- You've Got a Friend (James Taylor)



Norm and Vera Recognized for Founding GMI 25 Years Ago



Dean Playing His cristal Baschet



Dean Shostak Performing with Soloist Kelly Kennedy



Lynn Drye Playing Steven Lash's Armonica



***Liselotte Behrendt Speaking of Her Experiences
at All 8 Previous Glass Music Festivals***



Dean Playing His Glass Violin

- Here, There and Everywhere (Beatles)
- Because (Beatles)
- I Need You To Turn To (Elton John)
- 7th Symphony (Beethoven)
- Moldo (Smetana)

Alexander Lemeshev's program consisted of selections from his CD which he handed out at the Festival and included:

- Yesterday
- Be Mine Tonight
- Avé Maria
- Love Blue
- The Clock Ticks On
- Mozart Adagio and Rondo in C Major, K.617,
- And various Russian selections which have titles shown only in Russian on his CD

The pieces Lynn Drye performed at the Festival were:

On the Glass Armonica:

- Hymn to the Sea (James Horner)
- Sonate II Adagio and Allegretto (J.G. Naumann)

On the Glass Xylophone:

- The Celebrated Parisian Waltz, unknown composer, from David Ironmonger's Instructions for the Double and Single Harmonicon Glasses (1840)
- Traditions (Chip Davis)
- Colors of the Wind (Alan Menken)
- Don't Cry for Me Argentina (Andrew Lloyd Webber)

On Friday evening we had a Candlelight Concert in the famous Bruton Parish Church with a delightful program provided by GMI musicians. Carolinn Skyler on Glass Armonica and Brien Engel on Glass Harp took turns entertaining us to the enjoyment of GMI attendees and the general public. Members of the audience were also able to ask questions of the performers which enhanced everyone's experience.

In addition to the selections listed below, Brien and Carolinn played a duet of St. Anthony's Chorale.

Carolinn Skyler's program for the Festival included:

- Flight of the Bumblebee
- Schubert's Avé Maria
- A Bach Partita

Brien Engel played the following pieces:

- Autumn Leaves
- Take 5
- Wave
- La Luz del la Estrella
- La Vie en Rose
- Ice Cream Jingles
- An improvised Jamaican sounding version of the Dradle Song
- Tristeza by Haroldo Lobo

And three of Brien's own pieces:

- Hypnotic for Glass
- Shiftless
- Night Crawlers

Saturday, March 26, 2011

The opening event on Saturday morning was a talk by Liselotte Behrendt from Rorschacherberg, Switzerland, about all eight of the previous glass music festivals. She had attended every one, including two which were held prior to the founding of Glass Music International. While Liselotte gave her talk, Peter, her husband, displayed pictures from the various festivals on an overhead projector. Liselotte's personal experiences and perspective gave a special dimension to this wonderful presentation and it was clear how much the festivals have meant to her. This retrospective was a very spe-

cial labor of love to GMI for Liselotte and I cannot thank her enough for the time and thought she put into her presentation. With Liselotte's permission her talk is included as an insert to this newsletter so that all members of GMI will be able to enjoy reading it.

After lunch we reconvened in the Hennage Auditorium for a wonderful concert by Doug Lee on Glass Harp and Vera Meyer on Glass Armonica. Doug and Vera also performed a duet of the Japanese traditional song Sakura, Sakura.

In addition, Doug's program included:

- Iron Man (Black Sabbath)

- Medley of Stairway to Heaven, Heartbreaker, and Black Dog (Led Zeppelin)
- Stardust (Hoagy Carmichael)
- Goodbye Pork Pie Hat (Charles Mingus)
- Caravan (Duke Ellington)
- Sonata Number 15 (Mozart)
- Hungarian Dance Number 5 (V) (Brahms)
- Istanbul, Not Constantinople (Kennedy/Simon)

Vera has compiled an extensive photographic library of numerous Glass Armonicas throughout the world. While Vera played, photographs of these Glass



Alexander Lemeshev Playing His Glasses



Réal Berthiaume, of Canada, Playing His Glass Harp



The Bottle Band - Dean, Kelly Kennedy, and Stephen Cristoff

Armonicass were projected for the audience. Vera often plays her Glass Armonica in Harvard Square in Cambridge, Massachusetts, and explained that she is able to play the national anthems of just about any country you can name. During her performance she played the Russian National Anthem for Alexander. June and I were sitting near the front of the auditorium and could hear Alexander proudly singing along somewhere behind us while she was playing.

Vera's other selections included:

- Some of the Largo from *Xerxes* (Opera) by Handel
- Some of the Mozart Adagio
- Beethoven's Leonora Prohaska
- Edelweiss
- Shenandoah

- Over the Rainbow, and
- Some Japanese and Irish Songs

Dean played at several times during the Festival and the selections he played included:

Armonica with Kelly Kennedy, soprano:

- Arne's Water Parted from the Sea
- The Parting Glass
- Such Merry as We Two Have Been

cristal Baschet:

- Copeland's Fanfare for the Common Man
- Bach's Prelude in G for Cello

Crystal Handbells with Charm Peterman:

- Holy, Holy, Holy

Bottle Band with Kelly Kennedy and Stephen Cristoff:

- Can Can
- Pop Goes the Weasel



Réal Berthiaume and Rachel Viau at the Festival Dinner



Liselotte Presenting GMI Lifetime Membership Award to Carlton Davenport



Liselotte Playing Her Swiss Button Accordion at the Dinner with Carol Rehme, Liselotte's Husband Peter, and Steven Lash



Carlton Presenting a Gift to Dean for his Work in Organizing the Festival



**Lynn Drye Playing the Glass Xylophone
Built by GMI Member, Jim Doble**

After the concert in Hennage Auditorium, we moved back to the Education Studio where we held the GMI Business Meeting. Doug Smith, in the absence of our GMI Secretary, Peter Bennett, took the minutes of the meeting and they appear on page 15 of this newsletter.

Back in the Hennage Auditorium, we held a Glass Music final jam during which different GMI musicians played some of their favorite pieces on a large array of instruments. Next, was a presentation by Norm Rehme, one of our founders and our first President, who is also a professional photographer. He gave us a very interesting slide presentation and talk covering three early festivals: Corning, New York; Munich, Germany; and Sarrebourg, France. The activities in the Hennage Auditorium were wrapped up with a showing of a Bruno Hoffman DVD by Liselotte Behrendt that she had made from a videotape she happily discovered when sorting through past Glass Music material that she had in preparation for her talk at the Festival.

We concluded the afternoon festivities back in the Education Studio where all Festival attendees as well as members of the general public were able to try their hand at Glass Music and ask questions of the GMI musicians. Also, at this time, Alexander gave another outstanding performance on Glass Harp since Dean had not had a chance to see and hear his earlier performance.

We had a special GMI Festival dinner together on Saturday evening at the historic Kings Arms Tavern. This tavern opened in 1772 and is known for its wonderful traditional food and entertainment. Here we were joined by our very newest members, Jim and Jackie Bruckbauer, who had joined GMI during the Festival. Liselotte Behrendt entertained everyone by playing her new instrument, the Schwyzerörgeli, which is similar to an accordion. She takes this instrument with her and plays it wherever she goes including high in the Alps of Switzerland.



Norm Rehme Showing Photos of Prior Festivals

Several awards were presented at the dinner. First, Liselotte Behrendt presented Carlton Davenport with a GMI Lifetime Membership plaque which shows a picture of the Lifetime Membership award presented to her uncle, Hans Graf. The plaque reads, "For his contribution of glass music to the world". Liselotte also presented June Davenport with a beautiful traditional Swiss embroidered cloth in appreciation of her work in support of the Festival and GMI.

Next, Carlton presented Vera Meyer and Norm Rehme with engraved glass recognition awards made at Colonial Williamsburg to honor their work as the founders of Glass Music International upon the occasion of the organization's 25th anniversary. Carlton pointed out that Vera purchased a Finkenbeiner glass armonica in 1983 and, after founding GMI with Norm, served as its Treasurer and was its librarian. She has collected valuable information on old glass instruments, helped organize the Sarrebourg Festival and played at several early festivals. She is a computer systems analyst and, as mentioned earlier, plays regularly

at Harvard Square in Cambridge, Massachusetts. Norm's background is as an investment broker and advisor and he is a master photographer. After founding GMI with Vera, he served as its President for 11 years and then as its Treasurer for 3 years. He was instrumental in the organization and direction of the early festivals at Corning, New York; Frauenau, Germany; and Sarrebourg, France, at which he played the Glass Harp – at times with his wife, Carol. As President he was also editor of the Glass Music World newsletter, which he initiated after the founding of GMI.

Lastly, Carlton presented Dean Shostak with an award to honor his work in organizing and directing this Festival. Dean's award was made by a famous glass blower named Josh Simpson from Western Massachusetts, who makes one-of-a-kind round globes called "planets". It was presented with an engraved stand commemorating GMI Festival 2011. This award had special significance since our organization is an international one. Carlton explained how Dean began his music career in Colonial Williamsburg at the age of 14 performing on the violin in the Music Teacher's Shop. Over the years his musical responsibilities expanded to performing in evening concerts throughout the historic area. He played numerous instruments and became involved with the revival of the Glass Armonica. He has emerged as a nationally acclaimed touring artist performing in theaters, schools and universities, and has been featured on many radio and television programs. He has performed his Crystal Concerts and Christmas Concerts in Colonial Williamsburg for many years performing on a wide range of glass instruments – the Glass Armonica, cristal Baschet, Glass Violin, Grand Harmonicon, Crystal English Handbells, and Glass-based Psaltery. Dean's special relationship with the Colonial Williamsburg staff led to our being able to have our Festival here.

Everyone enjoyed the wonderful food and camaraderie and left the Kings Arms Tavern looking forward to our final get together the next morning.

Sunday, March 27, 2011

We gathered at the Williamsburg Lodge on Sunday morning for a scrumptious buffet and eventually to say good-bye for now to our old and new friends. In addition to the thank you's expressed during the dinner at Kings Arms Tavern, I want to thank Norm Rehme and Lynn Drye for providing the photographs of the Festival for this issue of GMW, Tom Degnan for videotaping the Festival, Brien Engel for providing the blog on the Festival immediately after its conclusion, and Steven Lash for

providing his Glass Armonica for use by GMI musicians at the Festival. I want to also thank Vera Meyer, Doug Smith and Carolinn Skyler for their willingness to take on their new positions as GMI Officers. I thank all the musicians and lecturers as well as all those who attended this wonderful Festival and helped make it such an outstanding success. I welcome new members Lee Nason and Robert Germain and Jim and Jackie Bruckbauer. My special appreciation goes to those who traveled to our Festival from outside the United States: Liselotte Behrendt, who has not missed a single festival, and her husband, Peter, from Switzerland; Réal Berthiaume and Rachel Viau from Canada; and Anna Andrusova and Alexander Lemeshev for making such an extraordinary effort to come all the way from Russia. They made it a truly international festival. ■



*Liselotte Presenting
Appreciation Gift to Dean*



Dean and Charm Peterman Playing the Glass English Handbells

Glass Music International Membership Business Meeting Williamsburg, VA, USA March 26, 2011

By Doug Smith, Secretary

Approximately 20 members of GMI met at 1:17 pm. The Meeting was called to order by Carlton Davenport, current President.

President's Report

Carlton thanked Dean Shostak for working with Colonial Williamsburg Foundation to organize the Festival. These thanks were shared by all, to hearty applause.

We are celebrating the 25th anniversary of the GMI's founding. The two founders, Vera Meyer and Norm Rehme, were with us today.

Carlton welcomed members who traveled to America for the Festival: Alexander Lemeshev and Anna Andrusova from Russia, Liselotte and Peter Behrendt from Germany/Switzerland, and Real Berthiaume and Rachel Viau from Canada. He also welcomed GMI's newest members, Jacqueline and Jim Bruckbauer, from Madison, Wisconsin, who joined at the Festival. Carlton mentioned other new members Lee Mason and Robert Germaine. Finally, Carlton welcomed all glass musicians and appreciators of glass music who were present at the Festival.

Carlton thanked GMI board members who were ending their service: Alisa Nakashian Holsberg, who had served as both Membership Chair and current Treasurer, and Dean Shostak, who served as current Membership Chair. Carlton also thanked Liz Mears, our Vice President, who publishes the GMI Happenings, and Jonathan Stuart-Moore, who serves as our webmaster.

While planning for the Festival was underway, Carlton said he had received messages of regret from 15 members - Thomas Bloch, Anna and Arkadiusz Szafraniac, Clemens Hofinger, Cecilia Brauer, Ingeborg Emge, Alisa Nakashian Holsberg, Ralph Archbold, Greg Temmer, Mikio Kozuka, Frederic Bousquet, Liz Mears, Paul Meisser, Bob Bray and Jim Doble.

With great sorrow, we remember members who passed away in recent years. In particular, Carlton spoke about Liz Brunelli, who passed away in her mid-90s within the last couple of weeks. Liz played a major role in organizing both the Boston and Philadelphia Festivals. Liz retired from formal service to GMI after the Philadelphia Festival, but continued as an active supporter of the organization. Her skills and dedication will be missed.

In closing, Carlton noted that 26 GMI members are active performers of glass music.



**Dean Playing His Armonica with
Image of Ben Franklin (Ralph Archbold) Welcoming
Festival Attendees**



Hennage Auditorium

continues on next page

Treasurer's Report

Carlton presented information provided by Alisa Nakashian Holsberg, who was not able to join us at the Festival. Our checking account balance at the beginning of 2010 was \$6,840. Membership dues during the year brought in an additional \$1,095. 2010-11 expenses prior to the Williamsburg festival were approximately \$779. Festival expenses are approximately \$2,700. The best estimate of our post-festival account balance is \$4,338. GMI is in good financial shape.

A motion was made and seconded to accept the Treasurer's report. This was APPROVED.

Membership Report

Dean Shostak, current Membership Chair, provided a report. We currently have approximately 30 active, dues-paying members. Some member's dues have lapsed and some new members have joined.

Election of Officers

Carlton Davenport read a slate of the current officers:

Carlton Davenport, President (continuing)
Liz Mears, Vice President (continuing)
Peter Bennett, Secretary (retiring)
Alisa Nakashian Holsberg, Treasurer (retiring)
Dean Shostak, Membership (retiring)
Thomas Bloch, Member-at-Large (continuing)

The following slate of new Officer nominations was presented:

Carolinn Skyler, Membership Chair
Vera Meyer, Treasurer
Doug Smith, Secretary

Carlton asked if there were other nominations and volunteers requested from the floor. Although there were promises of future service, none were forthcoming right now.

The new officers were APPROVED.

The Future of GMI

Several ideas were presented and discussed to streamline the administration of GMI and to increase our visibility.

A proposal was made to establish a PayPal account for membership dues. This would help our international members pay their dues more easily, plus streamline the current membership accounting and dues payments. A suggestion was made to establish a separate bank account to receive payment from PayPal, (to protect our main treasury account from PayPal fraud). A motion was made to approve this proposal, and was seconded. The proposal was APPROVED.

There was much interest in opening up the GMI website to make it more public and thus build more enthusiasm for glass music. Jonathan Stuart-Moore, our webmaster, had written an e-mail with several sugges-

tions, such as not requiring a sign-in to access the site, and adding pictures to the home page. Jonathan also suggested that we create a shared calendar for events, using Google Calendar, where members could add their performances. Jonathan is requesting feedback on a draft of the revised website; Carlton will send out the address by e-mail. A suggestion was made that we could still restrict some areas of the site, if desirable, by having URLs that were known only by members. A motion was made and seconded to open up the website to outside visitors. This was APPROVED unanimously.

We next considered whether to change the distribution of GMI's newsletter to primarily electronic means. This would save expense, and get the newsletter into members' hands faster. There was a general feeling that most members would be able to access the newsletter through e-mail, and those who wanted could print a copy locally. A motion was made and seconded to change to electronic distribution. This was APPROVED.

A question was raised about planning for our next festival, but nothing was decided.

Adjournment

As we were late for the next festival concert, a motion to adjourn the business meeting was made, seconded, and APPROVED. The meeting ended at approximately 2:05 pm. ■



**Vera Meyer Modeling Her GMI
T-shirt and Hat**

**Presented by Liselotte Behrendt at the Glass Music
International Festival in Colonial Williamsburg, VA, USA
On 26 March 2011**

**First Glass Music Festival, November 1984
Columbus, Ohio**

“American impressions”

I am sitting in our car with my family, Peter driving and our three children in front. I help our daughter with her homework for school, English vocabulary. But when we arrived at the airport, I had to say good bye to my people, because it is my first visit to the USA and alone. Sitting in my window place and looking down to the clouds going by I remember the whole story why I am now here in this plane.

Some years ago I had lively contact to *Hans Graf* because he had the idea to put glasses together, so that he could play some melodies he himself composed by striking their rims. That was in 1968, when he was already 60 years old.

First he tuned the glass with water, but later he thought it very annoying all this splashing with water. He told me later, that he tried more than 50,000 glasses in china shops and glass blowing factories to find the pure, sweet and agreeable tone for his instrument. As he had no notes for such an exotic sort of instrument he composed themselves pieces especially for his glass harp. These works possess a delicate harmony so eminently suited to this instrument that the glasses and their sound seem to blend in a perfect unity.

By this time he was sure he was the inventor of such an instrument and only several years later he got to know *Bruno Hoffmann* who visited him in Switzerland and told him more about the long history of glass music.

He gave many concerts until one day he had a stroke and was no more able to play his instrument.

That was the moment he entrusted the glasses to me. I was of course very enthusiastic and learnt to play first his melodies all by myself without outside help.

But one day I remembered that there must somewhere exist compositions composed in past centuries, when glass instruments were popular.

In spring (April 18) 1983 I got the address from *Kenneth Piotrowski* USA from the music company, B. Schott, Mainz, Germany, which has branches in London, New York, Tokyo. I contacted Piotrowski and he at once sent me the compositions by Mozart and Naumann and others and we got in lively contact by mail telling each other about our musical training and experiences. Ken is a composer too and one day he dedicated to me his “Ballade” a composition for Glassharp.

One day he mentioned that a *Dennis James* is going to organize a Glass Music Festival in Columbus, Ohio. I wrote him back: “*I am coming!*” He answered in his next letter: “I was delighted when your last letter arrived; I was eating and nearly choked in surprise at reading of your intention to attend the Glass Festival.”

Now I sat in the plane, excited of the coming adventure. In New York I had to change planes and in the bus I told the passengers that I am coming from Germany and that I intended to visit a Glass Music Festival. All these people attentively listened, talked to me and smiled.

That was my first impression of America ... a friendly smile...

In Columbus I took a taxi and, as I knew that the Festival was going to take place at the University, I told the taxi driver to bring me to a pension or hotel near the University. He was confused: “You really want a B & B near the University???” “Yes I would like to!” and I explained him a bit troubled now myself, why I would prefer to have a lodging near to the happenings. Again he seemed troubled, but then he said: “OK, I will bring you to a place!”

Then we arrived and looking at the house suddenly I really hesitated to get out of the car... why!? Have you seen in the cinema, the thriller: “Psycho?” with Antony Perkins? It was absolutely the same sort of house I was standing now before.

An East Indian couple opened the door and welcomed me politely. The room they offered... I knew already... it was the same as was it in the film. Left alone, I looked behind the shower curtain ... no dead body laying there in its blood,... then I looked under the bed... nobody lying comfortably under it ... I said to myself: “Do not be stupid, go to bed and sleep!” So I did, and the other morning, you won’t believe it..., I was luckily still alive.

When you want to make a telephone call and have no telephone, then in Europe you go to the post office. Now I had trouble, because when turning the numbers a lady began to talk like a spit fire...I did not understand a word, but luckily after some time of Chinese discussion I suddenly heard my son Claas (13 years old) speaking and I quickly told him that I arrived safely, then we were interrupted again.

That was my second impression of America.

Then I rang up *Dennis James* to tell him, where I am. He seemed to have the same troubles as the taxi driver had and opening his spiritual wings he was very quickly standing in front of the door to fetch me. Again I observed that the Indian couple had no smile for me and Dennis behaved very reserved to them.

That was my third impression of America.

Dennis brought me to the home of a very friendly lady, where I got a lovely and cosy room. As she was out the whole day I was touched about the hospitality and having trust in a person she did not know.

That was my fourth impression of America, the hospitality.

The only trouble I had, I could not open the window and I hate air-conditioning and she had even two of them...

That was my fifth impression of America.

In his house in German Village, a part of Columbus, Dennis showed me his glass harmonica (I remember, he had even two of them).

Soon I met *Kenneth and Susan Piotrowski* and then I was awfully excited to hear, that they could go with me to the radio station, where a *Jay Brown* and *Bruno Hoffmann* would play glass harp. I was so happy and nervous to think that I will soon see glass instruments being played. Later I remembered that *Bruno Hoffmann*, it was now many years ago, gave a concert in our school in Bern, Switzerland, but we were not able to see his glasses I remembered only their unforgettable sound.

I had a wonderful time in Columbus with many new friends, excited about their instruments as I was. Once I walked alone through German Village, a lovely part of the town of Columbus. But then, strolling a bit further and crossing a bigger road, I wondered about absolutely the same sort of houses, but so much run down that I felt very troubled. Then (excuse me) a big black lady came shuffling in her slippers along the street... no smile, no greetings... disturbed I turned back to the lovely and neat houses.

That was my sixth impression of America.

I had a wonderful time in Columbus especially with Ken, Susan and Dennis and met other musicians like *Ingeborg Emge* (Switzerland), *Jay Brown*, *Jim Turner* (USA) and the glassblower *Dominick Labino* with his wife. I described everything in a letter to *Hans Graf* and showed him later, when Peter and I went to Switzerland, all the pictures I made. He was extremely interested in everything so much he decided, in spite of his tremor due to a sort of paralysis of his left hand, to participate in the

Second International Glass Music Festival in Oxford, Ohio at the Miami University and Art Museum in May 31 – June 2 1985

Organized by *Ms. Nelly Bly Cogan*

This time I brought my glasssharp with me and *Hans Graf* his *Glasspiel* (glasses tuned with water and played one handed with a wooden stick).

My large newly-made wooden instrument case I packed into another protective wooden case and the 55 glasses I put into two metallic suitcases which Peter and I could take into the plane. This “luggage” was so big, that we were told that if it had been a mere one centimetre longer I could not have taken it on the plane. At the airport we drove Hans in a wheelchair and packed a lot of our luggage on his lap practically all the way up to his nose.

In addition to my solo concert Hans and I played together the melody from the opera “The Magic Flute” by Mozart, Hans with a stick he could handle with his right healthy hand and I with the glasssharp. *Hans Graf's* solo playing was done in such a charming way in spite of his handicap, that he got standing ovation.

The artists, musicians and scientists I can still remember were:

Jay Brown, Richard Harned, Dennis James, Dominick Labino, Ardis Leyman, Marvin Lipofsky, Vera Meyer, Kenneth Piotrowski, Howard Quick (as Benjamin Franklin), Greg Sorcsek, Jim Turner, Gerhard Finkenbeiner, and from Europe Hans Graf and my humble self.

I was so pleased to meet some friends again, that had been present at Columbus. One of the highlights has been that Peter and I got to know *Gerhard Finkenbeiner*. He showed us his manufacture in Waltham, Massachusetts, and how he tries to build a glasssharp with quartz glass. Here in Oxford Hans and Gerhard, who had grown up in Konstanz, Germany (this town is situated at the frontier to Switzerland), had good conversations in German. They became such good friends that Hans called him sometimes with the pet name “*Fincki*”.

International Glass Music Festival III in Corning, New York October 12 – 16, 1988

This Festival was sponsored by the Corning Museum of Glass and Glass Music International, Inc.

Glass Music International grows; we got new members and got organized. Thanks to *Vera Meyer* and *Norman Rehme* Glass Music International is now a non-profit corporation dedicated to the promotion, education, and enhancement of glass music throughout the world.

Editor and President of GMI is *Norman Rehme*.

Members I remember playing a glass instrument at this Festival were:

Alisa Nakashian, Vera Meyer, Gerhard Finkenbeiner, Jay Brown, Alain Pacquier, Lionel Lissot (proposing next festival for Sarrebourg, France in 1990), *Sascha Reckert (Germany), Ardis Leyman, Prof. Walter Meier (Switzerland), Clem Fortuna, Dennis James, and Julie Kabat.*

Sascha, who was afraid of missing his appointed time, whizzed around on his roller skates he brought from Germany.

The last time a group of glass musicians tried to perform together was in the 19th century. Everything came to a crashing halt when several of the instruments were dropped. Under the inspiration and organization of *Vera Meyer*, ten of the festival participants washed their hands and performed by glass harmonica and glasssharp Beethoven's "Joyful, Joyful We Adore Thee". The musicians were: *Clem Fortuna, Norman Rehme, Sascha Reckert, Jay Brown, Vera Meyer, Walter Meier, Gerhard Finkenbeiner, Alisa Nakashian, Liselotte Behrendt and Ardis Leyman.* Carrying the baton and keeping everyone on beat was *Dennis James*. At the first rehearsal Dennis was absent, so my husband Peter, not a musician, took the baton and it was an unforgettable joyous experience for him to conduct the musicians that attentively followed his direction.

Another little and amusing story: One of my glasses with a high tone had a stem support in order to be of equal height with the other glasses. As Corning belongs to the centre of glass blowing, I asked a glass blower whether using heat he could weld together the stem. I was told: "It is the best glass blower in the world!" The other day I did not hear anything about my glass, so Gerhard, Ken, Peter and I went to the glass blower to ask for the glass. - The glass was broken, he let it drop...

The next action was to rush to a glass shop and all of us began to rub glass rims of many glasses to find the tone I needed. I think the shop assistant thought we were a bit crazy. All's well that ends well; we found a glass that produced the right tone if we added a small amount of water.

One day, during one of the concerts, among the audience I recognized Amish People. I had heard at home of this likable group of people who had come from Europe once, especially from Switzerland, and who still speak some German. I had an interesting conversation with them.

At this America visit our son Niels, 16 years old, was with us, because after the Festival we wanted to take a vacation and travel with a camper. We visited the Amish people at the end of our American holidays and, having my glasssharp with me, I gave a concert for an entire very large Amish family in the light of petroleum lamps. Ten years later, having still

their address, we found them again and they recognized us, were very delighted to see us and were friendly hosts.

Glass Music World October 1, 1989:

July 17th 1989 *Hans Graf* received the honour of being the first Lifetime Member of GMI. To mark that occasion, his niece, Liselotte Behrendt, designed the trophy and had it built by artist Josef Krichel of Eschweiler, West Germany. She presented it to Hans with his wife Rosi looking on at their home in Herrliberg, Switzerland. The plaque read:

For his contribution of glass music to the world, Hans Graf is presented this 17th day of March 1989, Lifetime Membership in Glass Music International, Inc. by the Board of Directors.

Liselotte said that Hans promptly showed his trophy to all his friends and neighbours. GMI received a thank you from Hans. In his letter he stated that he was quite surprised and very honoured by the nice gift. He sent his many thanks and gratefulness to his friends at GMI.

Hans's health now at the age of 80 did not allow him to play glass anymore.

Hans Graf died in January 1996 in his age of 86.

IVth International Glass Music Festival in Sarrebourg, France from April 28 to May 1, 1990

It brought again glass musicians from all over the world.

Under the direction of *Alain Pacquier* and *Lionel Lissot* amid the menagerie of incredibly beautiful choral and string music were intertwined (verschlingen, verknüpfen) glass concerts and presentations.

A highlight for some of the musicians was the compact disc recording by six glass performers. *Thomas Bloch* composed a score for the event and the piece was recorded in the famous St. Quirin church in St. Quirin with the beautiful glass windows of Marc Chagall.

The performers were: *Vera Meyer*, *India Dennis* as conductor, *Michel Deneuve*, *Dennis James*, *Norman Rehme*, *Thomas Bloch*, *Gerhard Finkenbeiner*, *Sascha Reckert* and *Carol Rehme*.

GMI discussions were held in the morning and early afternoon hours. On April 29 *Gerhard Finkenbeiner* and *Bernard Baschet* conducted a forum on history and construction of the glass harmonica. Baschet is the inventor of a glass rod instrument and has been a focal point of glass music in Paris and Europe for twenty years.

Michel Deneuve introduced the Baschet instrument in the Chapelle des Cordeliers.

Let me now tell you a funny story. A member of the concert audience seemed greatly fascinated by the sound of Glass Music and he asked *Norman Rehme*, as our President, if some of us could drive to Paris and give a concert there. *Norman* and *Carol Rehme*, *Vera Meyer* and I were interested and after the Festival we started 500 km northwards to Paris. *Norman* and *Carol* in the French Car, *Vera* came with me in my car.

The trouble began in the rush hour in Paris... horrible. We moved cm after cm in an incredible crowd of cars. The French car was in front and it took all my concentration not to lose him. I learnt very quickly that our “music manager” was a sort of scatterbrain. Very often he suddenly changed the spur without giving sign with his flashing light and I had to follow quickly to filter into an endless stream of traffic. The dramatic situation was, Vera and I had no notion of the address of his so-called, “concert hall” where we should play.

But every situation will come to an end and at last we reached the place. The man led us to a sort of messy backyard and then we entered the “auditorium”. The room gave the same impression as the outside. The walls showed their desolated state with muddy and dark stains and all sorts of rubbish lying about. The small seating area was ancient and of dark red velvet.

My first impression and thoughts were: “Am I here in special establishment named brothel...?” I was thankful that Norman was with us and after the first shock the situation began to amuse me. I noticed that Norman did not feel happy to be in this establishment with three ladies, but it was absolutely not his fault and responsibility.

The audience then, corresponding to the funny situation, was very small. We waited a long time, hoping that some persons were lost in this “noble establishment”, and then we began to make music. Vera tuned her glass harmonica; Norman and I tried to wake up our glassharps. But... what is that?!... In the middle of my performance suddenly one of the important glasses sounded in a absolutely different tone. It was a glass which had had to be supported at the bottom because of its shortened glass stem. That had never happen before! I tried it again and again, it squeaked in its own new tone. So I had to try to play some pieces without this glass and that was not easy. I think my glasssharp refused to play in such a desolate establishment.

The other morning there was no money present to pay us and Norman had a long discussion until we got it. Thank you, Norman, you have been our knight.

Starting home there was no rush hour any more. Norman and Carol wished to stay for a while in Paris to get to know the town better. After Paris they wanted to meet *Sascha Reckert* in Germany and give with him another concert. I think it was planned near Frankfurt. But I invited them to come to our house in Switzerland before they would have to fly home and gave them our address.

It was the time when our house in Switzerland was not yet finished restored and we usually still lived in our house in Germany. But now we spent some days in the house to supervise the works. Suddenly somebody was knocking at the window, it was Norman and Carol. What a wonderful surprise but earlier than planned. What had happened?

They had a terrible journey on the railway, standing most of the time in a crowded train from Paris. Then they met Sascha, travelled by car with all instruments in direction Frankfurt, got stuck again in an awful traffic jam and arrived one hour too late in the concert room..... The audience had gone home because of missing the artists.

- Come to Europe and you will have your adventure! -

Tired as they were they came into an unfinished house. Their bedroom was at the first floor, but without stairs; they had to climb up a ladder to get in their bed. In such a situation it shows what kind of person you have as a friend. Norman and Carol took even this situation with humour and we had a lovely and friendly time together. Both of them are absolutely great!!!

Bruno Hoffmann, born in 1913, travelled the world and introduced glass music to countless numbers of people. He died 1991.

On his place I performed at the Margrave Opera House during the “30th Musica Bayreuth” festival where I also played Mozart’s “Quintet” accompanied by musicians from the Bamberg Symphony Orchestra.

The Vth International Glass Music Festival in Munich and Frauenau September 25 – 29, 1991

Directed by *Sascha Reckert* and packed with plenty of activity.

The local point for the festival was the Stadt Museum in Munich. In cooperation with Dr. Gunther Jopping, the Museum Director, the festival opened with a concert in the museum amid the antique musical instruments on display.

President *Norman Rehme* welcomed the public and members who attended. It was also the debut of the glass harmonica built by *Sascha Reckert*. Sascha demonstrated to the audience the process of blowing glass bowls and showed the molds for the cups. Both Dennis and Sascha played on instruments Sascha built.

A number of glass performers played their instruments at the Staatliche Hochschule für Musik in Munich. The focus of the performance was to hear contemporary works for glass. The audience was able to compare the sounds of Mozart and James Smith to Harald Genzmer (1909) Fred Schnaubelt (1910) Mathias Kaul (1956) Jörg Peter Mittmann (1986) *Kenneth Piotrowski*, Markus Höring (1969) and works by *Hans Graf*.

From the Music Academy all the equipment was again loaded up and taken to the Freies Musikzentrum in Munich for another concert the next night. To conclude the evening, *Liselotte Behrendt*, *Norman Rehme*, *Sascha Reckert*, *Gerhard Finkenbeiner* and *Piotr Wiench* created an impromptu work. The improvisation included the sounds of broken glass and soft whispering tones.

Saturday the 29th was spent in Frauenau (Bavaria) at the Eisch Glass Factory and Museum. Musicians set up instruments in front of the glass furnaces of the factory and played music for the television cameras. Everyone played the Mozart “Adagio” together while artisans blew bowls in the area. Featured instruments at the museum that evening were musical glasses and the Tubular Verrophon. *Ingeborg Emge* from Switzerland highlighted the evening with pieces by *Bruno Hoffmann* on his instrument.

One of the curiosities of the festival in Munich was to “load and unload” several times heavy instruments from one place to the other.

Election of officers was held:

President: *Norman Rehme*,

Vice president: *Sascha Reckert*,

Secretary: *Ardis Leyman*

Treasurer: *Vera Meyer*,

Board Member at-large: *Liselotte Behrendt*

The further friends of glass music I remember to have met:

Carol Rehme, *Dennis James*, *Ingeborg Emge*, *Gerhard Finkenbeiner*.

VIth Glass Music Festival, 10th Anniversary Celebration of Glass Music International in Historic Boston, MA April 24 – 27, 1997

What was the most popular musical instrument around the time of the American Revolution? It was the **glass harmonica** – created by Boston’s own Benjamin Franklin. Franklin was a busy and talented man, printer, philosopher, author, scientist, rebel and diplomat and surely had scarcely a moment to spare. But he still found time to invent this musical instrument. After having heard the sound of the musical glasses, an instrument built by Richard Pockridge in London, England, he had the idea to make this instrument more practical in handling and so he created the glass harmonica.

This Festival happened at the time I was a very “mature” return-to-college student in Biology at the Technical Academy in Aachen, Germany and at that time I was in midst four weeks of practical training. In this time I was not allowed to be absent longer than 2 days, but to be absent at a Glass Music Festival...never! Luckily, it took place on a weekend and so I managed it quickly to fly to Boston, attend (without my glasssharp) the Festival and be back in time. Nobody noticed that I have been quickly in America.

But it was really worth, this “little trip”. When I arrived in the charming Lenox Hotel a fantastic room was booked for me. Noble furniture decorated the room and an outside view over the town was just fascinating. But I was very tired, went to bed, slept for about two hours and then was fit for the first concert that was given by *Thomas Bloch* at the French Library & Cultural Center.

Evening program, Champagne Party hosted by *Gerhard Finkenbeiner* and *Bill Meikle* as Boston’s Dr. Ben Franklin in his brilliant ‘red’ outfit greeted us all, while *Liz Brunelli* appeared in full American Indian headdress.

Glass Music World July 1, 1989:

Gerhard Finkenbeiner, living in Waltham, MA is one of the most influential people in the world of glass music. He is the only known modern day manufacturer of glass harmonicas (that was in 1989, today we know about Sascha Reckert who builds glass instruments). Gerhard was born in Konstanz, Germany in 1930. He has been a gracious supporter of Glass Music International, Inc.

In the King’s Chapel I handed over to Gerhard

The trophy of being Lifetime member of GMI

which Hans Graf had received before.

Brien Engel as new President took over the leadership of GMI promising to try to ‘fill’ the outgoing president *Norman Rehme*’s shoes.

Vice president and coordinator of the Boston Festival: *Liz Brunelli*,
Secretary: *Lynn Drye*,
Treasurer: *Norman Rehme*,
Member-at-large: *Thomas Bloch*.

I was overjoyed to meet *Alisa Nakashian* again. New performers were *Carolinn White Skyler*, *Cecilia Brauer*, *Darcy Kuronen*, *Dean Shostak*, the charming *Peter Bennett with his glass harp*, *Ann Stuart* and *Jonathan Stuart-Moore*, *Bill Meikle* as Dr. Ben Franklin.

Walking/Touring tour of Boston with “Bill Meikle as Ben Franklin, I really fell in love with that old charming town. I remember the moments sitting in the evening in a familiar restaurant together with the members of GMI or I sat at the water front and looking out to the endless water... moments I will never forget.

VIIth International Glass Music Festival in Philadelphia, Pennsylvania April 28 – 30, 2000

Our new President is: *Carlton Davenport*.

New secretary: *Roy E. Goodman*

Performers I remember: *Brien Engel*, *Alisa Nakashian-Holsberg*, *Tim Nickerson*, *Jim Turner*, *Ralph Archbold* as Dr. Ben Franklin, *Mikio Kozuka*, *Liselotte Behrendt*, *Kathryn Yatri Taussig*, *Paul Meisser*, *Dean Shostak*, *Bob and Mary Bray*, *Carolinn Skyler*, *Ann Stuart & Jonathan Stuart-Moore*, *William Zeitler*, *Cecilia Brauer*, *Peter Bennett*, *Thomas Bloch*.

Clemens Hofinger, an exceptional glass harpist from Germany, fascinated with his “new” glassharp. Shortly before he started for the Festival, the glasses of his glass harp were broken in an accident and together with Sascha Reckert he had to blow new glasses in order to put together a new instrument. His concert was brilliant and unforgettable.

There are two ways to reach the USA. In earlier times only by ship, later by airplane. This time Peter and I booked the Queen Elisabeth and had a 6 days trip back with my rather big instrument. Leaving America at the harbour of New York our ocean steamer slowly slipped along the Great Lady, Miss Liberty and the World Trade Center and made a great noise by letting sound its foghorn. This situation I filmed with my camera. Good bye America!

VIIIth International Glass Music Festival held in Paris at the Cité de la Musique and the adjacent Paris Music Museum February 3 – 6, 2005

Organized by Thomas Bloch

It was a wonderful opportunity to renew old friendships and make new ones. On the 2nd of February we arrived in Paris at noon and the first of our glass music friends we met was *Peter Bennett*. What a lovely surprise! For dinner in the Restaurant “Napoleon” we had been sitting and talking together with *Carlton*, *Dean*, *Clemens* and *Peter*.

The other day we did of course not miss to go to the famous “Louvre” and in the afternoon it was organized a bus tour in Paris with our tour director *Christine Bloch*.

In the evening, Festival attendees joined many from the general public to just about fill all the seats (250 in all) in the Amphitheatre – Cité de la Musique – for what would be an outstanding concert given by *Thomas Bloch*, glass harmonica, *Clemens Hofinger*, glass harp and Jean-Pierre van Hees, baroque musette, which played beautifully.

Events of Friday, 4 February:

We had discussions and a special note brought the TransparenceS (previously known as MusiVerre) of *Jean-Claude Chapuis*, who is a musician, composer, researcher, historian, author, and a manufacturer of a wide variety of glass instruments.

Then we moved to the 19th century space of the Music Museum where *Dean Shostak* performed on a Finkenbeiner glass harmonica. His performance of Schubert's "Ave Maria" so moved the audience that there was a request for a repeat.

Events of Saturday, 5 February

Our charming friend *Peter Bennett* from New Orleans, a street musician in the 21st century, talked about water problems with musical glasses. He also 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.

Absolutely the same happened to *Hans Graf* in his age of 60, working in a glass shop and he also thought being the inventor of the musical glasses or glasssharp. Then he heard of Bruno Hoffmann and got in contact with him.

Peter has a wonderful way of carrying on a very entertaining monologue (and often dialogue) with his audience as he plays his glasses.

Fascinating was the voyage of discovery through the Musical Museum in the Cité de la Musique.

Next on the program was a film and talk by composer *Michel Redolfi* of Nice, France, entitled "Underwater Glass Music and Subaquatic Concerts".

The 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, GMI Vice-President, is a leading manufacturer of glass instruments as well as a musician and director of Sinfonia di Vetro. They played and demonstrated the glass harmonica, glass harp and the verrophone – an instrument invented many years ago by Sascha.

Glass with its variety of use gives inspiration to people, so a film about glass violins and under water glass music was presented to an astonished public.

Events of Sunday, 6 February

On Sunday morning we visited the Baschet Atelier in Paris and *Michel Deneuve* played and demonstrated his technique on the cristal Baschet.

In the afternoon we had a long journey to Saint Michel sur Orge, where we visited the Baschet Factory. We had presentation of its instruments and especially of the new 5 octaves cristal Baschet. It was really a special afternoon with *Bernhard Baschet*, musicians and composers. With a good-bye and thank-you party offered by Glass Music International to Bernard and Marguerite Baschet and the factory staff.

Our VIIIth Glass Music Festival came to an end, a festival engraving itself in our hearts by showing its great possibilities of making the glass to sound.

It was wonderful to see all the musicians and others showing great support to each other. This is in sharp contrast to the competition that so often exists between other artists.

Let us do our very best for GMI and never forget, that music demands our modesty and humility against "the great Lady Musica", who brings Heaven to the Earth.