

Glass Music World

SPRING 2005

Paris Festival: A Huge Success in Every Way

The Eighth International Glass Music Festival was held in Paris at the Cite 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 Francois 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 Cite 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 Cite 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.

see *FESTIVAL*, page 4-10



Thomas Bloch and Ensemble Stradivaria During Opening Concert



Silvie Sissakian on Cristal, Sophie Descombes on GlassHarmonica, Jean-Claude Chapuis on Seraphim, Nicolas le Roy on Cristalophon

PRESIDENTIAL NOTES



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 Cite de la Musique), Frederic 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 Cite de la Musique Amphitheatre for providing a wonderful atmosphere and being so helpful to us. I also thank Michel Deneuve and the others at the Workshop in Paris for their gracious hospitality, as well as Francois 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 and the next issue of Glass Music World are 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 Frederic Bousquet of France; Ingeborg

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Dues are annual and benevolent contributions are welcomed.

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. 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 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 Cite 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.

This issue of GMW covers the festival events of Thursday, 3 February, and Friday, 4 February. Those of Saturday, 5 February, and Sunday, 6 February, will be covered in the next issue. I thank those who have contributed photographs, programs, and other information for these articles.

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Vice President – Elizabeth Mears
Secretary – Peter Bennett
Treasurer – Alisa Nakashian-Holsberg
Member-at-Large – Thomas Bloch
Membership – Dean Shostak

GMI Happenings

– By Carlton Davenport –

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

Tom Degnan recently arrived safe and sound in Philadelphia after a swing to the south of France and back to London following the Glass Music Festival. In the next few weeks he will be editing all the video he took on the trip for a tape about the Festival. Once it is done, he will make it available for a cost that will cover the expense of buying a videotape cassette (VHS) and mailing it out. He will send each one out following an email (mejiam@earthlink.net) request and will leave it up to the recipient to send back the compensation when they are ready (about 3 dollars). He says he can't guarantee Oscar quality, but he will do his best.

Thomas Bloch, had three more concerts in the Amphitheatre at the Cite de la Musique on the 9th and 10th of February, in the morning and the afternoon. They were dedicated to children from 7 to 13 years old. These were half theatrical 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 com-

posed 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 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."...."

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) **Frederic Bousquet** at Bernard Baschet's where he both plays and manufactures Cristal Baschets. 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.

From **Lynn Drye**, "Please note that we have changed internet providers and our new e-mail address is now tldrye@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.

Glass Music World

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— FESTIVAL from page 1 —

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 had had limited exposure in the past were very appreciative of others showing a great interest in their work.

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 Cite 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

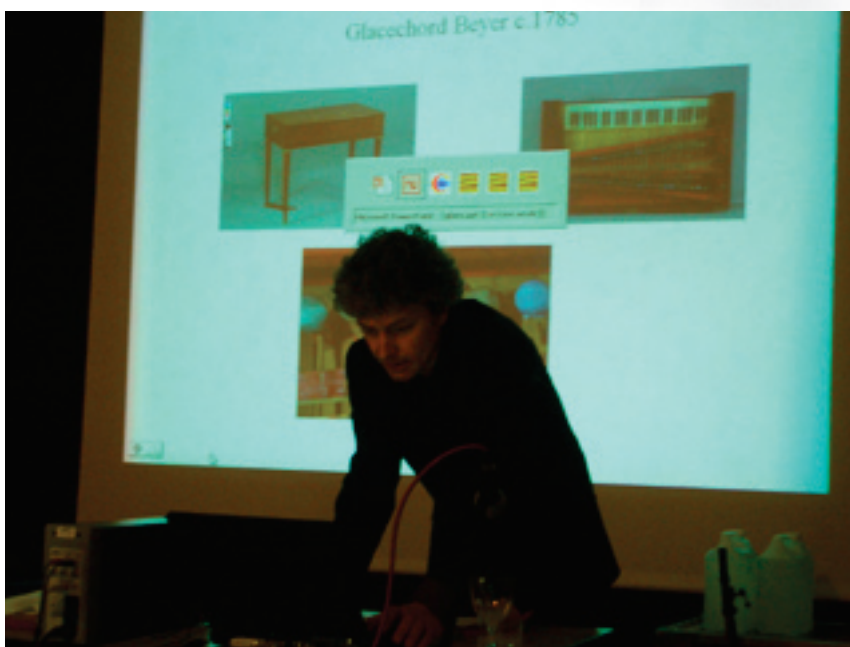


Clemens Hofinger and Ensemble Stradivaria During Opening Concert

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 Cite 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 with a microphone 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 would continue to videotape all festival events with the exception of the Thursday night concert in the Amphitheatre. (See GMI Happenings).

That evening, Festival attendees joined many from the general public to just about 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



Thierry Maniguet Presenting on Music Museum Instruments

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 CITE DE LA MUSIQUE

20.00: Opening concert offered by GMI / Ensemble Stradivaria - conductor and 1st violin: Daniel Cuiller / Amphitheatre - Cite 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

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 contin-



Jody, Sascha, and Doug Lee with Jean-Claude and His Instruments



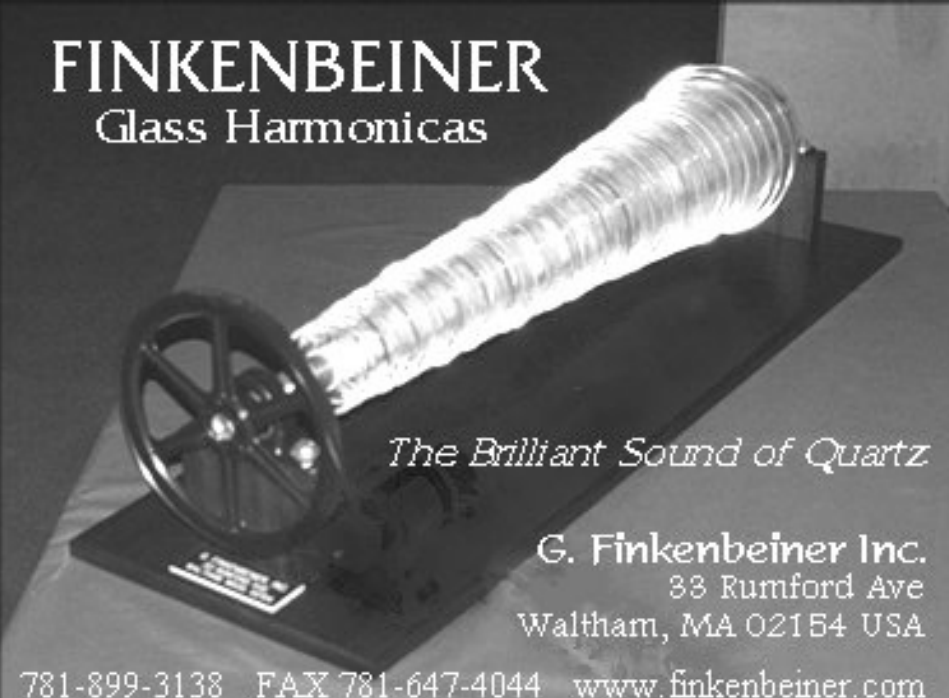
Jody Rosen Presenting on Book He's Writing

ued 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 will be covered in a separate article in the next issue.

Next, Thierry Maniguet, 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, Cristal Baschet, 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 the Finkenbeiner Company in Waltham, Massachusetts as well



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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. 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 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 a CD entitled *Transparences - MusiVerre*. Several of the pieces played during their concert are on the CD. The program for their concert was as follows:

CONCERT IN THE MUSIC MUSEUM /
CITE 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, cristal Baschet, glass harmonica, cristalophon, and glass percussions.

- * 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)



| **Dean Shostak Playing in Music Museum**

- * Children song n. 7 / Chick Corea
- * Attente (Waiting) / J.C. Chapuis

The Festival next moved to the 19th century space of the Music Museum where Dean Shostak performed on a Finkenbeiner Glass Harmonica lent by Thomas. Dean was originally scheduled to also play his glass violin at this time. However, the violin had to be returned temporarily to the manufacturer in order to get a new coating that will make it more durable. On Saturday, when Dean showed films, he showed one of himself playing the glass violin. (The next issue of GMW will cover Dean's presentation and will also include a picture of him playing the glass violin). During his playing of the Glass Harmonica, 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. His complete program was as follows:

CONCERT IN THE MUSIC MUSEUM /
CITE DE LA MUSIQUE

15:30 - 16:10 / 19th century space /

Dean Shostak (Williamsburg, VA, USA) - 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 continued the concert in the 19th century space of the Music Museum with a wonderful collection of



| **Peter Bennett Entertaining in Music Museum**

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, folk singer, plays many instruments, and was a first place winner in Classical Music Whistling. His program follows:

CONCERT IN THE MUSIC MUSEUM /
CITE DE LA MUSIQUE

16:20 - 17:00 / 19th century space /

Peter Bennett (New Orleans, LA, USA) - 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—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 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, presented Festival organizer, producer, etc., etc. Thomas Bloch with a hand blown glass dish “To Thomas Bloch in appreciation of your 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.

The Next Issue of GMW

The next issue of Glass Music World will cover the Festival events of Saturday and Sunday, 5 and 6 February. This will include lectures on *A Street Musician in the 21ST Century* and *Water Problems with Musical Glasses* by Peter Bennett, glass harpist; *A Glass Concert, Musical, and Technical Realization* by Florian Lechner, glass designer and musician; *Underwater Glass Music and Subaquatic Concerts* by Michel Redolfi, composer; and several interesting films shown by Dean Shostak, glass armonica and glass violin musician. Concerts by Sascha Reckert and Sinfonia di Vetro; Thomas Bloch, glass harmonica and Jacques Dupriez, violin baritone; and Clemens Hofinger, glass harp will also be included. In addition, the next newsletter will include the special events of Sunday at the Baschet locations with Michel Deneuve and others in Paris, and Bernard and Marguerite Baschet, Catherine Brisset and her trio, Cathy Tardieu, and Ingeborg Stein at the La Grange in Saint Michel Sur Orge. Numerous very good photos will also be included in the issue.



| **Presentation of Blown Glass Dish to Thomas Bloch at Flam's**



| **Dean Shostak, Peter Bennett, Carlton and June Davenport and Liselotte Behrendt at Flam's**

FESTIVAL continued from page 5



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

Glass Music International, Inc.

11277 N. Garfield Ave.

Loveland, CO 80537

