

# Glass Music World

SUMMER 2009

## Dean Shostak's Crystal Concerts



*Dean Playing the Glass Violin*

In the fall of 2007, GMI President, Carlton Davenport and his wife June spent a week in the historic communities of Williamsburg and Jamestown, Virginia and while there attended Dean Shostak's Crystal Concert at the Kimball Theater in Colonial Williamsburg. They enthusiastically recommend that anyone who has the opportunity to do so visit Colonial Williamsburg and take in Dean's concert. The 2007 schedule showed Dean's Crystal Concert twice daily on 86 days between March 8th and November 21st and Dean's Christmas Carols Concert twice daily on 21 days from November 23rd to December 30th.

This article tells about Dean's musical career, his concerts and the variety of glass instruments he performs on in them, and includes his discography. A listing of his past performances may be found on his website.

### Dean Shostak's Biography

Dean began his music career in Colonial Williamsburg, Virginia, at age 14 performing violin in the Music Teacher's Shop. Over the years, Dean's musical responsibilities expanded to performing in evening concerts throughout the historic area. Dean earned a B.A. in music from the University of Virginia while continuing to perform in Williamsburg during his summer and holiday breaks. After college, Dean began exploring some of the more unusual instruments that were popular in the 18th century. He began playing the pocket violin, which was a miniature fiddle gentlemen would keep on their person. Then he began performing with the hurdy-gurdy, a French instrument similar to the violin but uses a wheel to rub the strings instead of a bow.

see **SHOSTAK**, page 4

## *Letter from Gerhard's Three Sons*

*Note from the President of GMI: I wish to thank Diane Hession for passing this letter on to me. I'm sure that it will be of great interest to all GMI members and friends.*

To Family, Friends and Colleagues of Gerhard,

May 6th, 2009 commemorates the 10th anniversary of Gerhard's disappearance. Not a day goes by that we don't think about Gerhard and the lasting impact he had on our lives. Unfortunately, we are no closer to understanding what happened to Gerhard today than we were on May 6th of 1999.

Over the past 10 years, exhaustive searches have taken place over land and under water for any clues. We are truly thankful to those of you that poured countless hours exploring all possibilities. Although no closure has come from the searches, there is tremendous value in knowing that every lead has been followed and no stones left unturned.

Although Gerhard has not been with us for the last 10 years, his love of glassblowing, music, flying and life in general was infectious and lives on in each of the individuals whose life he touched. We feel that he'd be proud of all of the efforts and successes in keeping his dreams alive.

The community of Glass Armonica musicians are always so thoughtful to include mentions and remembrances of Gerhard in their performances. Your thoughtfulness has been overwhelming and it is easy to see that Gerhard was as much an inspiration as a partner. GFI continues to fulfill Gerhard's aspirations under the leadership of Tom and Diane Hession. Gerhard was fortunate to find a team as dedicated and capable as them to share the unique skills and knowledge required to run the business.

see **GERHARD**, page 3

## PRESIDENTIAL NOTES



The feature article in this issue is on Dean Shostak's Crystal Concerts. Dean has been giving these concerts several times per week over the past three seasons and now presents glass music on several glass instruments including the glass armonica, glass violin, cristal Baschet, grand harmonicon, and crystal handbells. June and I attended his concert in the fall of 2007 and recommend it highly.

We had another opportunity to hear a GMI glass musician in concert recently when Thomas Bloch performed with the Boston Arts Ensemble at the Peabody Essex Museum in Salem, Massachusetts (see GMI Happenings). Again, we felt very fortunate to be able to be present for an outstanding glass music performance.

My thanks to all those members who have sent in their annual dues using the form included in the last issue and we would appreciate it if anyone who hasn't had a chance to do so yet would complete the form, include it with their dues payment, and mail them to Dean Shostak at the address shown.

We welcome new member Gregory Temmer whose email address is [gtemmer@yahoo.com](mailto:gtemmer@yahoo.com) and website is <http://www.temmerengineering.com>.

I have some changes in physical addresses of some of our members. Clemens Hofinger is now at Friedenstrasse 1, D97299 Zell, Germany; Sascha Reckert is now at Venloerstrasse 516, 50259 Pulheim, Germany; Brien Engel is at 1888 Alderbrook Road NE, Atlanta, GA 30345; and Dennis James' is now P.O. Box 2072, Tacoma, WA 98401.

Some changes to email and website addresses are Thomas Bloch is [thomas@thomasbloch.net](mailto:thomas@thomasbloch.net) and <http://www.thomasbloch.net>; Frederic Bousquet is [frederic@bousquet.as](mailto:frederic@bousquet.as); Dennis James is [Muscur@gmail.com](mailto:Muscur@gmail.com); Ingeborg Stein is [crystal@niseema.de](mailto:crystal@niseema.de); Sally Prash is [praschsally@yahoo.com](mailto:praschsally@yahoo.com); and Lynn Drye is [tldrye@q.com](mailto:tldrye@q.com). Please note that Lynn's website is <http://www.glassvirtuoso.us> not ".com".

I am in desperate need for articles (or suggestions for articles) for future issues of GMW. Please send them to me at [gmipres@verizon.net](mailto:gmipres@verizon.net).



***“Tony couldn't understand why he couldn't get any sound from his new glass harmonica, no matter how much chocolate he put on his fingers!”***

***This cartoon provided by GMI co-founder Vera Meyer.***

# GMI Happenings

– By Liz Mears –

Even in this time of economic downturn, our members have been engaged in glass music presentations to the public, who continue to enjoy the unique experience that is glass music.

**Thomas Bloch** joined the Boston Arts Ensemble for the U.S. premiere of Carl Philipp Emmanuel Bach's Sonatina for glass Harmonica and strings at the Peabody Essex Museum in Salem, Massachusetts on April 24th. The program continued with Mozart's Adagio and Rondo for glass Harmonica and strings, as well as, Franck's string quartet... Jason Horowitz, Elita Kang, violins; Edward Gazouleas, viola; and Jonathan Miller, cello.

**Carlton Davenport** informs us that he received the following nice note from Marie-France Brush, "Thank you for sending me the Summer 2008 Edition. It is always with emotion that I follow the achievements of Gerhard, the father of my sons, and it makes me happy to know that his legacy lives on thru all of you and also lives on thru his sons and their families."

I had a fun gig last weekend, playing the opening of my company's (Meditech) annual children's art show, writes **Vera Meyer**. I allow any child who is interested to try playing my lowest note, and I get a big kick out of seeing how much joy they have when they get a sound out. (ed. note: That sounds like a great way of getting the next generation interested in glass music!).

In March we learned news from the Baschet Workshop from **Frederic Bousquet**. He informs us that Cliff Martinez has produced an original motion picture of "Espions" by Nicolas Saada, which was performed with the Cristal Baschet, while Dean Shostak has acquired a new cristal (3 1/2 chromatic range based on G1)...very practical for traveling presentations. We also have a new cristalist, according to Frederic, Bryan Lowe who is a friend of Thomas. He will acquire a 3 1/2 range instrument based on C1, which will be the first such

instrument in the GMI group.

**Frederic** reports also that through utilizing the support of engineering schools and an acoustic laboratory, he is working with titanium to produce an instrument with much more power and definition on high frequencies, using synthetic crystal bars which will weigh 23 kilograms.

**Cecilia Brauer** performed with the Armonica in Lucia di Lammermoor at the Met (seven times in October and four in February---one was broadcast on live radio, and she and the Armonica were one of the intermission features). The opera was also broadcast in 600 theatres all over the world. It was rebroadcast on PBS in April...[anyone see it?]. Performances also took place in libraries, historical houses and for the third time, at Patriots Week in Trenton, NJ, as well as, Rutgers University. In addition to the Armonica, she played the celeste in the operas: Salome, La Rondine, and Adriana Lecouvreur.

In March from Japan **Mikio Kozuka** shared the news of a new Armonica player, **Hidekatsu Onishi** who produced "Christmas Carillon and Armonica Concert" at the Luther church hall on Dec. 15th in the center of Tokyo. He also conducted several rare instruments: Armonica, tubular bells, carillon, celeste, Chinese gongs, and glockenspiel, along with the church pipe organ and piano...all with his own arrangements. One leading musical magazine "Ongakuno Tomo" included an article with photos and headlined it as a superb Christmas concert. In March in Tokyo Onishi performed Armonica and piano with Mikio giving a lecture.

**Dennis James** will perform in May at the Empress Theatre, Fort Macleod, Alberta, Canada, with the Smith Quartet from England and the Festival Ensemble, at the Windy Mountain Chamber Music Festival. In June he is off to Corning, New York, where he will present an Armonica program with Venetian glass artist, William Gundenrath, in a synchronized glass-blowing performance for the Glass Art Society (ed. note...I'll be in the front row!). And June will bring him to Seattle, Washington, where he will perform Musica Curiosa Duo theatre...organ plus unusual instruments (including seraphim and glass Armonica).

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## – GERHARD from page 1 –

On this 10th anniversary, please take an extra moment to reflect upon the special way in which Gerhard touched your life in his own special way.

I'm certain that many email addresses have changed over time and that our list is far from complete. Please pass this along to anyone that was moved by Gerhard.

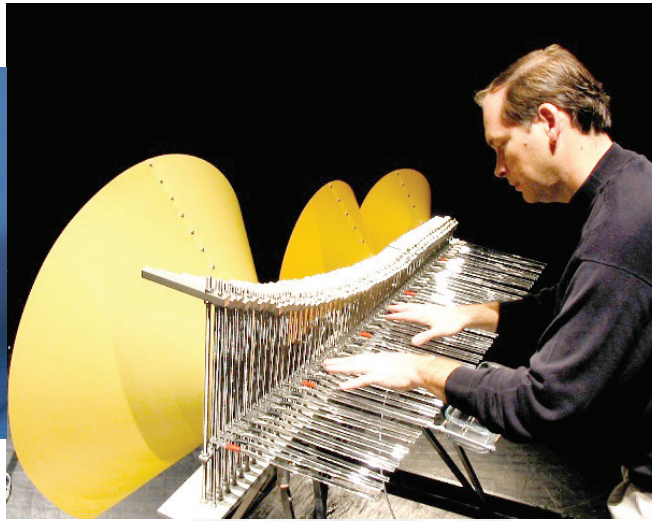
Warmest Regards

Pascal, Stephane and Bertrand

— **SHOSTAK** from page 1 —



*Dean's glass armonica (above)*



*Dean performs on his crystal Baschet (above) and armonica (right)*



In 1991, Dean became involved in the revival of the rare and beautiful glass armonica, invented by Benjamin Franklin in 1762. Dean is credited with bringing the lost art of playing the glass armonica back to Williamsburg, where it was performed on many occasions over 200 years ago. Instead of using an electric motor to spin the glasses, Dean is the only glass armonica player since the 18th century to use a flywheel and foot treadle as Franklin originally designed. He has now incorporated spectacular new and antique glass instruments into his show that include the glass violin and crystal handbells.

Dean has emerged as a nationally acclaimed touring artist performing in theaters, schools, universities and festivals throughout the country and the world. His music has been featured on Voice of America, The Weather Channel, The Discovery Channel and at the Arena Stage in Washington DC. Dean and his music have been featured on All Things Considered, BBC's Good Morning Television, on Haven with Joy Philbin, Home and Garden Television's Christmas of Yesteryear, NBC's Nightside, PBS's The Victory Garden, and Mister Roger's Neighborhood. See Dean's website for recent live performances. Dean has written numerous original music scores for award winning films for The National Park Service, City of Chattanooga, State of Tennessee, and The Norfolk Botanical Gardens.

Dean's solo recordings Crystal Carols, Crystal Christmas, Revolutions, and Celtic Crystal have received critical acclaim in such publications as American Music Teacher, The Washington Post and Audio Magazine. His children's recording, Colonial Fair has been named "Notable Children's Recording of the Year" by the American Library Association. "18<sup>TH</sup> Century Mother Goose Songs" was released soon after, following the success of the first children's CD. Recently Dean traveled to Texas to make a recording entitled Davy Crockett's Fiddle using the actual fiddle owned and played by Davy Crockett. His CD/DVD, The Glass Armonica, features classical works for the glass armonica by composers such as Mozart, Beethoven, Saint Saens, Schultz, and others. Some of these

works have never been recorded. His latest CD, World Glass, is his most ambitious effort yet. The music and instruments come from all over the world with ensembles ranging from the Raleigh Ringers to traditional Japanese musicians on authentic instruments.

Dean makes his home in Williamsburg, Virginia with his wife, Valerie, and their three daughters Abby, Josie, and Patricia.

### Dean Shostak's Crystal Concert

Dean Shostak's Crystal Concert is a multi-media concert that introduces audiences to amazing glass instruments from Benjamin Franklin's Glass Armonica in 1761 to brand new musical instruments being created for Dean by glass artists all around the world. The Crystal Concert is an ever changing showcase of glass music, art, history, and science. The music ranges from Mozart and Beethoven to modern day favorites. The concert is a unique performance created to entertain and inspire audiences of all ages. It was created by Dean after years of performing in Colonial Williamsburg and touring the U.S.

Starting with Benjamin Franklin's invention, the **glass armonica**, the concert spans 4 centuries of discoveries in glass music. The Crystal Concert showcases a variety of instruments and musical styles from early American music on the antique 1824 **Grand Harmonicon** to hymns on solo **crystal handbells** to classics on new instruments such as the **glass violin** and **crystal Baschet**. Dean's stories about the discovery of these instruments and their inventors are as captivating as the music itself. To add another dimension to the concert there are the video images of the instruments projected on a large screen during the show. While Dean is describing how the instruments are made there is video of the creation to watch at the same time. Dean keeps the shows informal, even taking questions from the audience. From time to time Dean has special guests perform with him in his Crystal Concerts.

*continued on the next page*

# There is a Wealth of Glass Music on YouTube

– By Carlton Davenport –

As many GMI members have undoubtedly already discovered, a person can view and listen to a seemingly endless supply of wonderful glass music performances through YouTube. All one needs to do is to search on YouTube and the name of a glass musician and chances are you will see a listing of, quite often, multiple YouTube sights. Most of these sights have related sights that you can click on as well. By searching in this manner, I have found more than fifty YouTube sights featuring GMI members as well as numerous sights featuring non-member glass musicians. I may have missed some, but those I found (and in many cases several sights for a member were Ralph Archbold, Bernard Baschet, Francois Baschet, Thomas Bloch, Frederic Bousquet, Catherine Brisset, Jean-Claude Chapuis, Michel Deneuve, Brien Engel, Evelyn Glenie, Tom Hession, Doug Lee, Alexander Lemeshev, Vera Meyer, Dean Shostak, Anna and Arkadiusz Szafraniec, and Jamie Turner.



**Jamie Turner on YouTube**

While perusing “related” YouTube sites, I found one with the caption “Can This Guy Play Glass or What?” It was a performance by a young glass harp player playing in St. Marks Square in Venice. It was very impressive. By continuing to peruse YouTube, I believe I discovered who the young man is. I found a website of a

Robert Tiso of Bologna, Italy and found other outstanding classical pieces, i.e. Beethoven, Tchaikovsky). If anyone has any information about him, please let me know (gmipres@verizon.net). Perhaps we can see if he would like to join GMI.

I’d like to mention another sight which should be interesting to GMI members. There is a sight “Philadelphia’s Ben Franklin and Betsy Ross Wedding”. In reality, Ralph Archbold, the city’s nationally recognized Ben Franklin Reenactor, fell in love with Linda Wilde, who often portrays Betsy Ross. On July 3, 2008, at 8PM, they got married. Decked in colonial garb, the couple exchanged vows in a public ceremony at Independence Hall. This is a wonderful film of their wedding.

I encourage those GMI glass musicians who have not put any performances on You Tube to do so. It is a wonderful way of sharing your music.

## A typical 2009 Crystal Concert consists of:

**Glass Armonica** Adagio for Glass Armonica/ Mozart  
Commodetto and Andante for Glass  
Armonica by Rollig  
Largo for Glass Armonica by Shulz  
Danny Boy and Irish Jig  
Carols of the Bells  
Aquarium by Saint-Saens

**1824 Grand Harmonicon**  
Mozart’s Waltz

**Crystal Handbells**  
Amazing Grace  
Holy, Holy, Holy

**Glass Violin**  
Traditional Japanese Music  
“Sparkling Violin” by Shostak

**Cristal Baschet**  
Fanfare for the Common Man  
by Copeland

Dean’s Crystal Carols Concert is the Christmas version of his Crystal Concert. It is the most popular program featuring music from his two Christmas recordings. His whole family participates in this concert and, from time to time, special guests perform with him including GMI member, Ralph Archbold (Ben Franklin). Some of the selections from a previous Crystal Carols Concert are: O Holy Night; I Wonder As I Wander; Carol of the Bells; Ding Dong Merrily on High; Jingle Bells; Jesu, Joy of Man’s Desiring; Coventry Carol; What Child is This; and Mozart’s Waltz.

The following paragraphs give more thorough information on the different instruments that Dean performs on in his concerts:

Dean first heard about the Hario **glass violin** in 2003 and was thrilled that there were some glass artists who were able to do it. He traveled to Tokyo in March of 2004 and met with the Hario Company and performed a concert with Ikuko Kawai, who has the other Hario glass violin. Along with original music he has composed, he has traditional Japanese music on his new CD, World Glass to honor his new friends in Japan. A Hario Company Press Release on December 9, 2003 stated, “The Hario Company has applied the highest degree of glass technology to make the Hario glass violin, from conception to completion it took approximately half year, and 14 of our staff from start to completion. At production stage, it began where the wooden violin is disassembled in order to verify the structure of the violin. The material quality of heat resistance glass and the individual hand blowing technology by the skilled craftsmen freely using, it succeeded in the formation which makes the glass thin and the Hario violin was born.” The decoration on the side and top of the violin is actually etched into the glass. Dean’s wooden violin weighs only 12 ounces. His Hario Glass violin weighs 56 ounces, over 3 pounds. The body of the violin is all one piece of glass about ¼ inch thick. It is hollow inside and has soundholes on top. Dean is working with some glass artists in the United States to try and create a glass violin experimenting with different types of glass, construction techniques, and even body style. Dean says, “We’ll see where all this may lead.”

*continued on page 7*



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The **Cristal Baschet** was invented by sound sculptors, Francois and Bernard Baschet, in Paris, France. The first Cristal Baschet was constructed over 30 years ago. The Baschet brothers were inspired by the inventive process of Benjamin Franklin and others over the centuries to create their truly remarkable new musical invention. The Cristal musician strokes a keyboard made of glass rods that are connected to tuned steel threaded rods. The sound is projected out the front of the instrument using acoustic cones of various sizes and materials (fiberglass, steel, mylar, etc.). The Cristal Baschet in Dean's concert is one of only two in the United States.

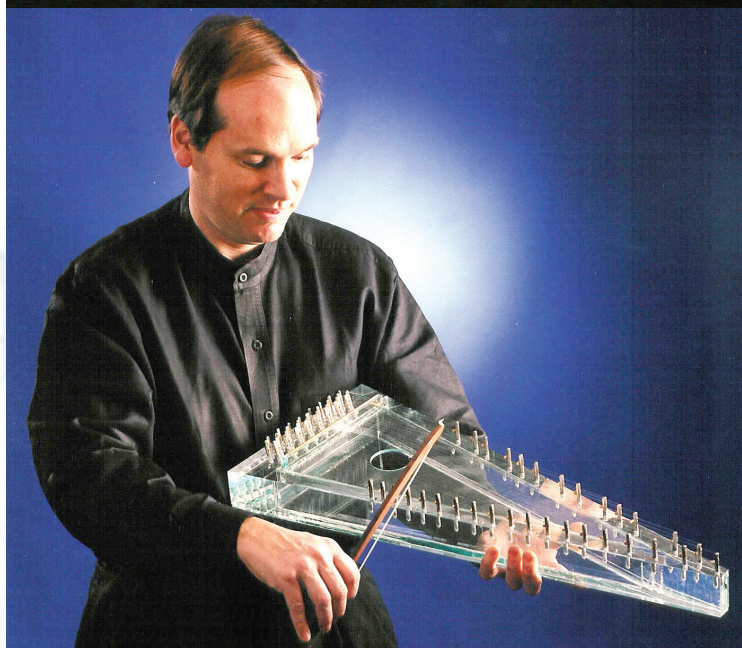
A message from the inventor, Francois Baschet:

"I discovered in my research leading to the Cristal Baschet that in the 18th and 19th centuries scientists were so busy with electricity and steam that they totally forgot to work for music, except Franklin. So I said to my brother Bernard, with all these ideas to make sound, why don't we make a kind of a musical instrument that is 50% sculpture and 50% acoustical improvements. The muscles in the fingers create the sound directly on the Cristal rods. This is similar to how the vocal muscles produce the singing voice. The aim in my life is to make people happy. I have noticed that people who play the Cristal Baschet are in general very happy. When we make a concert, after the concert is over the audience cannot stand up because they are enchanted by the sound. I think that it is a kind of magical effect on the soul." Francois Baschet (1920- ), co-inventor with brother Bernard of the Cristal Baschet.

In 2003, Dean asked Tom Hession if it would be possible to make a set of English handbells using glass. Tom said that he and Gerhard Finkenbeiner had experimented with glass bells over the years and thought that it would be worth the effort. Dean then approached Maimark Handbell Company in Pennsylvania. They are the company who made the set of bronze bells that Dean was already using for solo handbell ringing. They agreed to provide him with the necessary handles and clappers. Tom did a lot of experimenting over the months and came up with an amazing sounding two octave set of quartz **glass English handbells** that are played like the traditional bronze bells. Dean hopes that more bell ringers will want to try quartz glass English handbells for a new sound.

From Tom Hession: "In 1982, I was just a young man of 18 when the prototype glass armonica was being produced. Little did I know then what life had in store for me. Now, 25 years later, I continue to carry on Gerhard's legacy as well as make my own. Everyday I get to go to work and do what I love, blow glass. Some days are better than others, but then again, the fusion of Art and Science will never be simple. I still get chills when I hear a glass armonica being played, knowing that I had something to do with that. Recently, I've expanded my talents in glass blowing to include the fabrication of quartz hand bells. We will see where this new venture takes me." - Tom Hession, President, G. Finkenbeiner Inc., November 2007.

Dean's first experience with the **Grand Harmonicon** came from years of performing in the Hennage Auditorium in the DeWitt Wallace Gallery of Colonial Williamsburg where there was one on display for many years and he had occasional access to play it. The music he chose for his World Glass CD came from the 1829 and 1831 editions of "Instructions For The Grand Harmonicon" by Francis H. Smith. He acquired his Grand Harmonicon at an auction in 1994 where he was the



**Dean's glass violin, glass bowed psaltery, and glass English handbells**

only bidder on the instrument. Remarkably it survived since the 1820's with all its original glasses in perfect condition.

In the words of Francis H. Smith: "The Harmonicon, although not new in its principles, is yet different in its construction from all those musical glasses which have heretofore been exhibited; and competent judges have pronounced it decidedly superior. It combines great power with extraordinary sweetness and richness in tone; and is susceptible at

*continued on the next page*

the same time of the utmost variety in its combinations. So soft are its tones, that some have called it 'the Aeolian Harp harmonized', while others on hearing its rich and powerful tones have been deceived by supposing it a well toned organ. Though capable of executing the most rapid passages, it is to soft and plaintive music that it is best adapted; affording a rich treat to lovers of Scotch and Irish music." – Francis Hopkinson Smith. Inventor and maker of the Grand Harmonicon, 1831.

Francis Hopkinson Smith (1797-1872) of Eastville, Virginia obtained a patent for the version of musical glasses that he called the "Grand Harmonicon" on April 7, 1825. Smith's glasses (resembling modern brandy snifters without feet) were blown to pitch in highly resonant lead glass and then mounted in rows on a sounding board. Smith sought to make his instrument a fixture in the American parlor, giving numerous concert demonstrations and advertising that only "a few weeks practice will make a pleasing performer." Grand Harmonicons were accompanied by instruction books containing Smith's transcriptions of the music that was popular in America in the 1820's - primarily Scottish, Irish, and English secular folk tunes and hymns. They also included a few works by famous composers such as Wolfgang Amadeus Mozart and Carl Maria von Webber. Chords consisted of only two notes - one note being played by each hand.

"Dean Shostak's performance on a well preserved Smith harmonicon of three works transcribed by Smith treats us to a rare note-for-note vignette of the music that Americans enjoyed in their homes in the 1820's and 30's, as they heard it." - Gary E. Baker, Specialist in American Glass and Decorative Arts, November 2007.

The traditional **Glass Bowed Psaltery** is a triangular string instrument played with one or two bows. It occurred to Dean that it might be possible to make one using common plate glass since it has a flat top and bottom. He contacted GMI member Jim Doble in Union, Maine who has created incredible glass percussion instruments using plate glass. Jim was very gracious to give it a try and the result was beyond Dean's expectations.

In Jim's words: "I find glass a remarkable sound source. The sound can be remarkably soft, clear, and resonant. There is often an unusual water-like quality to the tone

which is very relaxing and meditative, a wonderful stress melter. Strings aren't in my regular line of instruments, as I usually make mallet percussion. But I was quite happy to apply glass in a new way (for me). It was a bit challenging to come up with a glass design which would take the tension of the strings, be able to hold pins, and have good sound quality." - Jim Doble, Elemental Design LLC.

In January 2008, Dean drove up to Plattsburg, NY (North of Lake Placid) where he purchased an **1860's Glass Instrument** made of very old glass in a gorgeous custom case. The instrument has been dated to have been made between 1840 and 1870. Dean will have pictures of it on his website soon.

#### Dean with GMI

Dean has performed in the last three GMI festivals. In Boston, in 1997, he performed with Brien Engel and Bill Hayes at the Museum of Fine Arts. In Philadelphia, in 2000, he performed with Yatri (Kathleen Taussig) and Paul Meisser at the American Philosophical Society. In Paris, in 2005, he performed alone at the Cite de la Musique where his program consisted of Ave Maria / Schubert, Minuet for Musical Glasses / Ford, Aquarium / Saint-Saens, Fantasia / Mozart, Largo / Schulz, and Such Merry As We Two Have Been / Traditional. Dean is an officer of GMI having served since the 2005 festival as Membership Chair. His website is <http://www.crystalconcert.com/>.

#### Discography

Crystal Carols	Revolutions
Celtic Crystal	Colonial Fair
Davy Crockett's Fiddle	
18th Century Mother Goose Songs	
The Glass Armonica	
includes DVD with delivery of his armonica by Gerhard Finkenbeiner, making of bowls at G. Finkenbeiner, Inc., appearance on the last Mr. Rogers TV program, etc.	
Crystal Christmas	
World Glass	
Dean's latest CD which has all the instruments featured in his Crystal Concert	

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