

CRIS FORSTER

play two (or more) glasses, but the dynamic range of these sounds could also be greatly developed. The Glassdance consists of a teak veneered case holding eight columns of six glasses for a total of 48 glasses. Each glass is mounted through a rubber encased ball bearing. A variable speed motor, coupled to a modular drive transmission, rotates the glasses. The performer wears chamois finger covers which are lightly dipped in denatured alcohol that gives just the right amount of friction to make the glass ring. The glasses themselves are high quality uncut crystal glass, and the sounds they make are not amplified electronically in any way! Mounting and tuning the glasses involved an elaborate sequence of diamond saws and diamond cutting tools, a carborundum lapping machine, and many hours of hand sanding and polishing. This instrument has a remarkable sensitivity to touch, and its varieties of tone and timbre have filled me with awe.

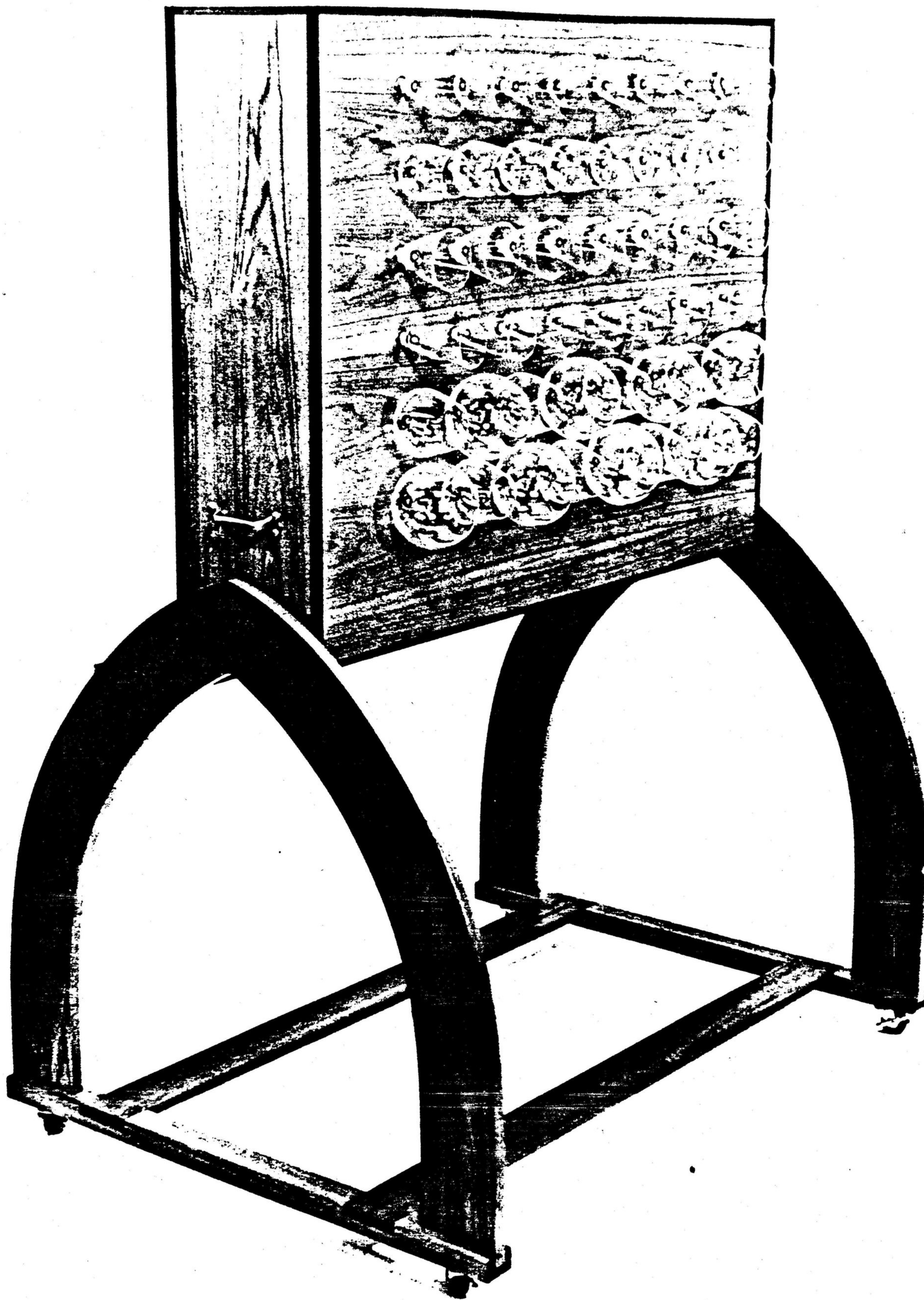
BASS MARIMBA (1986)

The previous four instruments (and those on the drawing board) would not be complete as an ensemble without a bass instrument. The Bass Marimba was especially designed for a rich and powerful tone. To accommodate 24 extra long and wide Honduras rosewood bars, it was necessary to suspend the instrument from two 12 feet long aluminum runners. Each rosewood bar has three pitches that have been carefully tuned to double and triple octave relationships. Two different kinds of resonators are also a part of the instrument's design: 19 traditional tube wave-length resonators and 5 rectangular volume resonators give the bars an unmistakable aural presence. The Bass Marimba will be the heart of many future compositions.

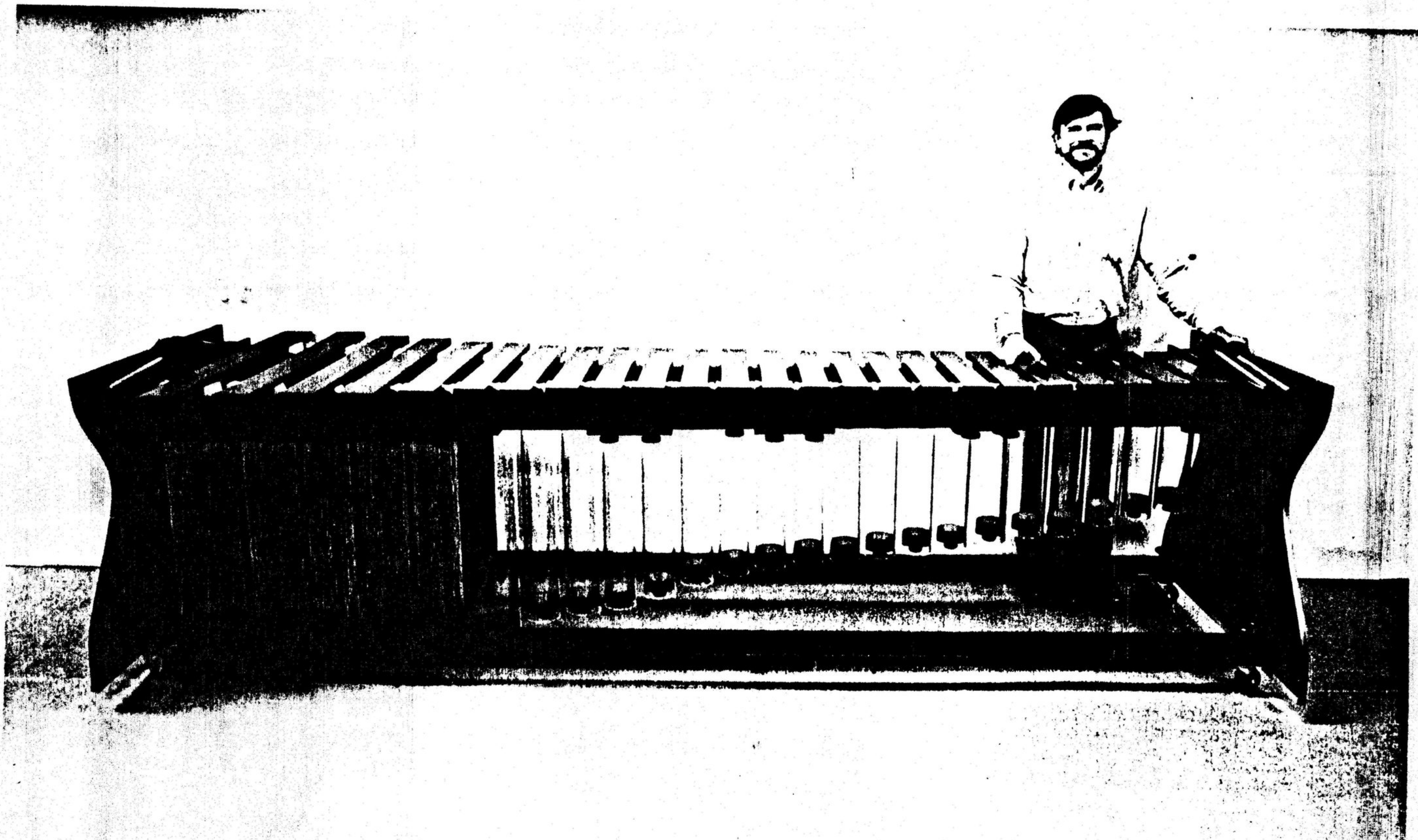
THE CHRYSALIS FOUNDATION (1982)

Since 1981-1982, my work as composer/instrument builder has become a group effort. The Chrysalis Foundation has kept the dream alive. Over 50 companies have supplied the Foundation with critical materials, tools, and machinery. I would like to publicly thank Torrington-Fafnir Bearing Company, New Britain, Connecticut; Sasaki Crystal of Tokyo, Japan; and MacBeath Hardwood Company, San Francisco and Berkeley, California. Many individuals and friends have also contributed their precious time and modest resources. The instruments and the music represent a succession of small miracles from the active supporters of the Chrysalis Foundation.

Photo Credits to: Kevin Hogan



Cris Forster, GLASSDANCE (1983)



Cris Forster and his BASS MARIMBA (1986)