

Nyckel Notes

THE NEWSLETTER OF THE AMERICAN NYCKELHARPA PLHA.

INSIDE THIS ISSUE

A Successful 1996 Nyckelharpa Stämman 1	Nyckelharpa Care 9
The ANA's effort to reprint <i>Nyckelharpan</i> 2	Recordings for Sale from the ANA 10
Sture Hogmark's Concert Remarks 3	Classifieds and Advertisements 12
Spela Bättre! 5	Upcoming Nyckelharpa Events 13
Odds and Ends 7	Editor's Note 13
Seen, Heard 8	ANA Information 14

A Successful 1996 Nyckelharpa Stämman

Text and photos by Bart Brashers

Our second annual event, the Nyckelharpa Stämman, got underway just after 10:00 am on Saturday 22 June, at the Nordic Heritage Museum in the Ballard district (where all the Scandinavians settled) of Seattle.

Eighteen nyckelharpa players, 7 fiddle players, and 2 guitar players came to Stämman this year. Not enough to break the record for the most

nyckelharpas in one room (outside of Sweden), which stands at 21 from last year. We had a grand time, greeting old friends and meeting players from as far away as Tennessee and New Jersey. And of course, the locals were there, along with the West-coasters from California and Oregon and British Columbia.

The three tall guys in the back row of the picture are Väsen (left to right, Olov Johansson, Roger Tallroth, and Mikael Marin). It's quite a thing to have a band whose shortest member is 6 foot 4 inches!

We had two 2-hour teaching sessions, with time in between set aside for jamming. Olov taught the advanced nyckelharpa class, Bart taught beginning nyckelharpa, Mikael taught fiddle, and of course, the guitar players got two sessions with Roger.



1996 Nyckelharpa Stämman Participants

After the lunch (provided by of ANA members Lucky and Lani Eames) Väsen gave a short concert/lecture in which they showed and explained how they put together their arrangements of a tune. They went over one tune in detail (Madam Flods Död), pointing out to us what they did during each part to build or lessen the intensity. It was fascinating.

Then they picked a tune (Martin i Jordan) they had never played before as a group, and played through it to show what one could do with it. After we broke back into groups, each section learned that tune and accompaniment parts. For the final half-hour of the last session, we all gathered together and played it, putting in the funky chords and all. It was great.

That evening, after the official Stämman was over, Väsen played a sold-out concert at Madison's Cafe and Music House in West Seattle. Väsen was hot, and the audience loved them and roared with applause after each tune. They played for an hour and a half, plus an encore.

Then on Sunday, Väsen played two sets at Skandia's Midsommarfest, one for listening and one for dancing (along with a bit of jamming with the nyckelharpa players who came). During the first set especially, they drove away the rain with their great music! It was drizzling when they went on stage, but before they finished there were sunbreaks and people were taking off their jackets. Olov says this has happened too many times to just be a coincidence....

All in all, it was a great weekend, and it recharged the nyckelharpa players that came (and super-charged some of us!).

Come to next year's Nyckelharpa Stämman, (hopefully) to be held near the collection of MI/MN/WI players!

The ANA's effort to reprint *Nyckelharpan* by Jan Ling

by Mel Meer

The American Nyckelharpa Association (ANA) has taken on a project of encouraging a reprint of the classic book, *Nyckelharpan* ("The Nyckelharpa") by Swedish Professor Jan Ling, now at the University of Gothenburg. In order to accomplish that we need to see how many copies we might sell in North America and pass that information on to Sweden which, of course, will need to have the major interest. We are inquiring about interest there. We have already corresponded with Ling. He expressed pleasure at our project and offered his assistance.

"*Nyckelharpan*" is a large volume of text and pictures that developed out of Ling's doctoral dissertation in the late 60s. It is clearly the definitive work on the nyckelharpa written to that time and has never been superseded. It is referenced in virtually every succeeding book and other work on the harpa. Each of its many pictures has a generous description in English as well as Swedish. Also, although the book is in Swedish, it contains a very extensive English summary of its contents.

The book covers every aspect of the harpa: history, development, cultural environment, players, builders and building technique, and music. There are many musical examples in it, and the original book was accompanied by a recording which we can expect would be in cassette form for the reprint.

Of course "*Nyckelharpan*" belongs on the shelf of every harpa player. But it should also be of interest to fiddlers, Swedish or Scandinavian clubs, Swedish church libraries, Svea Lodges, dance groups, the libraries of Scandinavian-sponsored colleges, and especially to public libraries in cities with active Scandinavian-American communities. Or just to persons with an interest in the development of the Swedish folk musical and instrumental heritage.

The purpose of this article is to try to measure the interest on this side of the Atlantic. While we do not expect the book will be inexpensive (It's Swedish



Väsen at the Concert at Madison's Cafe

after all!), obviously the more copies that are sold, the lower can be the cost.

You will put yourself under no obligation to purchase, but will be notified of the details for purchase if the project is successful. Any information regarding possible sales of "Nyckelharpan" in your area that you might be able to collect would be especially appreciated.

You can assist this project by contacting:

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(409) 776-1492.
scandia@tam2000.tamu.edu

If you want to examine the book, see if a friend who has played the harpa for many years has one. It also may be available in a library near you specializing in music or in Scandinavian cultures. There is a copy in the NY Public Library Music Research Collection at Lincoln Center. If you know of a copy in a library open to the public, please let everyone know.

Sture Hogmark's Concert Remarks

by Gail Halverson

The 1995 Nyckelharpa Stämman in Seattle was followed by a concert by Sture Hogmark. Besides playing for us, he also told stories about two major players, Eric Sahlström and Ceylon Wallin. The following is based on a transcript of his comments during the concert and conversations with him afterwards.

Ceylon Wallin learned most of the tunes that he played from his father, Albin Wallin, who died in 1982. He was more than 90 years old at that time. He couldn't play so well at that age, but he could sing. In the end he could still come up with old tunes that Ceylon would pick up. Ceylon often used the fiddle to learn the tunes and then transformed them to nyckelharpa. One of them, "Polska from Västerbotten" or "Norrmandrillen" is a tune that Albin learned from a railroad worker who came from the northern part of Sweden (Norrland) sometime around 1930 to help in making a railroad from some small Uppland villages to Hargs Hamn at the Uppland coast. Ceylon said that nobody knew where this guy came from and nobody knew where he went, and he knew nothing about the tune, "but it's a good tune" as Ceylon used to say.

I was born in Österbybruk in 1943 and grew up there. Ceylon was living close to Österby, I think from the end of the 40's, with his brother. They were known to be very good ice hockey players. They played on the Österby ice hockey team and we watched them. Those who have seen Ceylon know that he was a quite big guy so he was a defender. Henry was smaller and he was an excellent forward. Henry actually played in the top league in Sweden for some time. He was very good. He must have been close to the national team level. He was extremely quick with the puck so he was very fun to watch.

It was also known in Österby that Henry was a little bit of an artist. He never called himself an artist. He said 'I am a painter'. Henry probably doesn't know it, but when my brother and I were about 7 years we once met him at the Österby Herrgård where there were some kind of art class going on. He showed us drawings of naked ladies. We couldn't figure out how anyone could be interested in such crazy things. Now we know!

At that time not very many people were interested in playing nyckelharpa. As a matter of fact, I didn't know of Albin, Henry and Ceylon as folk musicians during my years in Österby (1943 - 61). My own interest for Nyckelharpa actually came through Eric Sahlström, and we can say that it was mostly due to Eric Sahlström, an extremely skillful harpa player and maker, that we are sitting here today, that we have formed this association, that I am playing this instrument.

Most of the Swedes today that play harpa can trace everything back to that one man. Long before Eric, nyckelharpa playing had been widespread, all over Scandinavia, but it was dying out in the 50's and 60's. If Eric Sahlström had not been around, it might be extinct.

Ceylon had a quite different character to his polskas, compared to Eric. He played polskas from various little villages in the northern part of Uppland. You might not think that they would differ so much, but it is probably due to the fact that transportation was not so easy in those days (a hundred years back, at the time of the ancestors of Eric and Ceylon). From Österby to Lövstabruk was like from Chicago to Minneapolis. There were different ways of playing the same tune in various villages. You could easily distinguish between the different "dialects" (as we say in Swedish).

As far as we know, Ceylon didn't make any tunes himself. But we can also say that he did all of his tunes himself because he didn't play them exactly the way his father did. He played them the way of most nyckelharpa players: he played them with his own personal character of performing. It was related

to the way he was. He had confidence in himself. You could see that from the way he performed.

Eric played everything very fast. He was extremely good at performing on the instrument. Ceylon regarded himself as not very good technically. They had very different characters. I have lots of very very nice memories of both of them. Maybe I can return something when I play the tunes.

I first found out that Ceylon was a nyckelharpa player when I was at my first nyckelharpa course in Österby, organized by Leif Alpsjö (1976). Ceylon came to entertain. Those were the days when we were spoiled to have the very very best players. We had Ceylon Wallin the first evening, Eric Sahlström the second evening, Kurt Tallroth and Sture Sahlström the third. We had the very best in the very first course.

That was the first time I saw and listened to Ceylon Wallin. He performed by himself that time without his brother. So after that course, I had two favorite tapes, one of Eric Sahlström and one of Ceylon Wallin. I played them I mean regularly, every time I had free, at work, in the car. I'd play Sahlström a couple of times, then Ceylon. I switched between them, no preference.

Later on I discovered Ceylon was living on my street. At that course in Österby in '76 people told me "he is a neighbor of yours. Haven't you noticed?" "No, I haven't." I had only been living in the house for a couple of months. We moved there in '76. But of course I started to recognize him when he passed every day, and after that I visited him many times.

It usually took some time before he started playing. The music had to come from inside. We used to drink coffee and talk before he got the right feeling. Every time I took my nyckelharpa and went to knock on his door, he opened and said "oh, come in, fine."

With Eric Sahlström I had to make appointments because he lived a little bit further away (in Göksby, 60 km from Uppsala), so it wasn't as easy just to knock on the door. When I phoned he answered by "hal-lo". That was his way of answering the phone. In Sweden you usually answer with your name, either with your first name or with the whole name. In the States, you always say "hello." But Eric said "hal-lo". And then when we asked if we could come and play, he said "oh yes, I will just check in my calendar." He was quite busy with engagements, festivals and so on, but if it was okay with his calendar, it was okay with him.

Eric Sahlström made a number of tunes, about 20, you can find them in all the books. He made a lot more, but they have been forgotten because they weren't taped. He didn't write anything down. He

didn't even have names for many of them. He could instantly make up a new tune. He played about 300 other tunes which he had from his father and his grandfather, other fiddlers and friends.

I know several Swedish people who used to say that they became very interested in nyckelharpa music after having heard Eric Sahlström play "Trollrike polska". I don't remember exactly which tunes he caught my interest with. Certainly "Spelmansglädje". I tried that on the fiddle which I had played at school in Österby, but I couldn't do it. That's part of the reason I switched instruments.

When I was learning the fiddle in school, there were four of us, my brother and me and two other guys from Österby. One of them inherited a nyckelharpa and we were impressed by that. We went home with him and we saw this instrument and he demonstrated. We envied him a lot because of that. But those days, you couldn't just decide to play nyckelharpa. There weren't any around to buy. And since Eric Sahlström was a god from our point of view, we wouldn't even think of going to him and ask him to make one. Later on we discovered that he was also a human being behind the instrument. He was a very decent man, very easy to get along with. We had a great fun every time we visited him, great fun. Oh, I could tell you numerous stories from those days.

We tried to give him something in return. Of course we couldn't pay him money, but suddenly we came up with the idea, why don't we try to help him maintain his farm. He had been doing so much fiddling that he hadn't maintained his barn for about twenty years. There was a big hole in the roof, for instance, where the rain came in. So as a 70th birthday present we promised to repair the barn. Of course we had to keep that promise.

We went there many times to do this maintenance. A funny thing was that when we climbed the roof, there was this big hole and we asked him "what shall we use to cover this hole?" "Oh", he said, "I don't have anything. I'll look around." So he walked around his barn. There was a little extra building beside the barn. "Oh, this might be good," he said, and tore down this extra building! We put material from it on the roof, but some of the wooden pieces were so rotten that they fell apart just by touching them.

His brother Sture went out in the forest with a chain saw and cut down a tree, a huge log actually, which we needed for support. Since this was a fresh piece of wood, it was very heavy, and we had problems getting it into the right position. I remember Eric, he said "oh, I can do that" and he bent down and he moved the whole thing all by himself. He was very

strong. We were afraid he would hurt his back, but we couldn't stop him. When we came to play with him, he had a certain place in his house where he always sat and played. It was a little room between the kitchen and the living room where he had his instruments and a chair he would sit on. We used to take chairs from the kitchen to sit on. The first couple of times we went there his wife Anna was typically walking around in the kitchen. But we could see that she listened. Later on she always came in to this little room and sat down on the couch and listened. She often fell asleep while we were playing.

What nice memories!

Spela Bättre!

The Only Way to Improve Your Playing

by Matt Fichtenbaum

This column has two topics, one general and one specific. We discuss some ways of becoming more musically comfortable with your nyckelharpa, so that the music you hear in your mind can find its way out through your instrument unimpeded. And then we look at left hand positions - how to reach those notes above the fourth finger's usual reach, how to move the hand around and play those phrases that seem to require eight or nine fingers.

Developing your playing fluency

When you speak, you speak in phrases and sentences and you express thoughts and ideas. The phrases and sentences consist of individual words, but chances are you don't consciously worry about each word as you speak. Playing a tune can be similar: the fluent musician thinks and plays phrases rather than individual notes, devoting her conscious mind to what she's expressing, to the shape of the tune and its phrases, to being ready for technically challenging passages as they come. When the small details - the notes and what it takes to play them - happen "automatically," there's more mental capacity free for the "big picture:" rhythm, flow, expression. So an important aspect of learning to play any instrument is getting the details - the individual notes, the individual bow m notes m the

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you toward playing a whole tune by imposing it upon

and try always to use that move at that point in the tune. Running out of fingers and suddenly thinking, "Oops, what do I do now?" is not conducive to smooth playing.

2. When you jump, jump to an appropriate finger. Jumping to the first finger makes sense if you're beginning an upward run, to the second finger if you're going down one note and then upwards, etc. This minimizes the number of shifts you need. It helps to practice jumping with each finger, especially the fourth which can probably use the workout most.
3. In a long sequence of fast notes, I like to jump, if possible, starting on the note just before a beat. For example, in a series of sixteenth notes, I will cut short the last sixteenth-note of a beat and jump to the first note of the next beat. This lets me hit the next beat definitely and solidly and, to my ear, makes the least possible break in the flow of the phrase. But some other players like to jump whenever they are about to run out of fingers. As I said, this is a very subjective topic.
4. Believe in yourself when you shift position - don't play the next note quietly and weakly, "just in case it's wrong." Instead, practice your shifts until you can do them well. You'll make better music.

The examples

The second part of "Gånglåt från Äppelbo" goes up to G on the A string. Here are two alternative ways to do this. The first example, in its last measure, jumps from the second finger on E to the third finger on D, leaving enough fingers to finish the phrase. The second example jumps twice with the second finger. Either works, and there are many other solutions that also work.

The third example is the third part of "Polska No. 30" from the book 57 Låtar efter Byss-Kalle, recorded on Ditte Andersson's album Uplandsgitarr (I believe both are now out of print). Measure 3 has the left hand "crawling" down as it plays the descending figures; measure 4 shows a fourth-finger jump and a first-finger "stretch" jump, both to adjacent keys and both starting on the last note before a beat. Measures 5-8 are played in normal position with normal fingering, while measure 9 has a jump from third to second finger to finish the run.

Looking ahead...

I had planned to make this the last article of the series, at least for a while. But in the course of writing it I thought of a few more topics that don't fit into this article. In the next issue we'll talk more

about bowing, and discuss playing a tune as a coherent whole rather than a series of independent, disconnected notes. In the meantime, if you have a topic or question that you'd like to see discussed here, let me know in care of the ANA or at mattf@ultranet.com.

Look for Matt's article on the nyckelharpa, its history, and music in the Spring '96 issue of "Fiddler Magazine" (vol. 3, #1).

Odds and Ends

An occasional column devoted to cooperative self-help among geographically isolated nyckelharpa players.

by Mel Meer

We invite nyckelharpa players to share their solutions to the inevitable problems of tuning, fixing, sources for supplies, etc. Some of what works for other bowed instruments works for us; some does not. Send your ideas for sharing what has worked for you to

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Tool tip from Matt Fichtenbaum

I recently changed the sympathetic strings on my Harry Hedbom harpa. My harpa's tailpiece is such that the ball ends of the sympathetic strings are under the surface of the tailpiece, so they must be threaded through from underneath. This is not a directly easy task.

I solved the problem with a four-inch piece of electrical wire, 20 gauge, with solid conductor and plastic insulation. I slid the insulation down the wire about an inch (2.54 cm), leaving, at one end, an inch of insulation with nothing in the center. I was then able to push the wire, that end first, through the tailpiece hole from the accessible end, then insert the ends of three sympathetic strings into the overhanging insulation and pull the wire back out to thread the strings through.

String Source

A mail order house known as "Musician's Friend" sells guitar strings cheaply in bulk, \$3.25/doz. for .014 plain and \$6.15/doz. for .022-.026 wound in Phosphor Bronze. They have other windings too at

comparable prices. A couple of nyckelharpa players could share and make the price per set quite

Nyckelharpa Care

by Bart Brashers

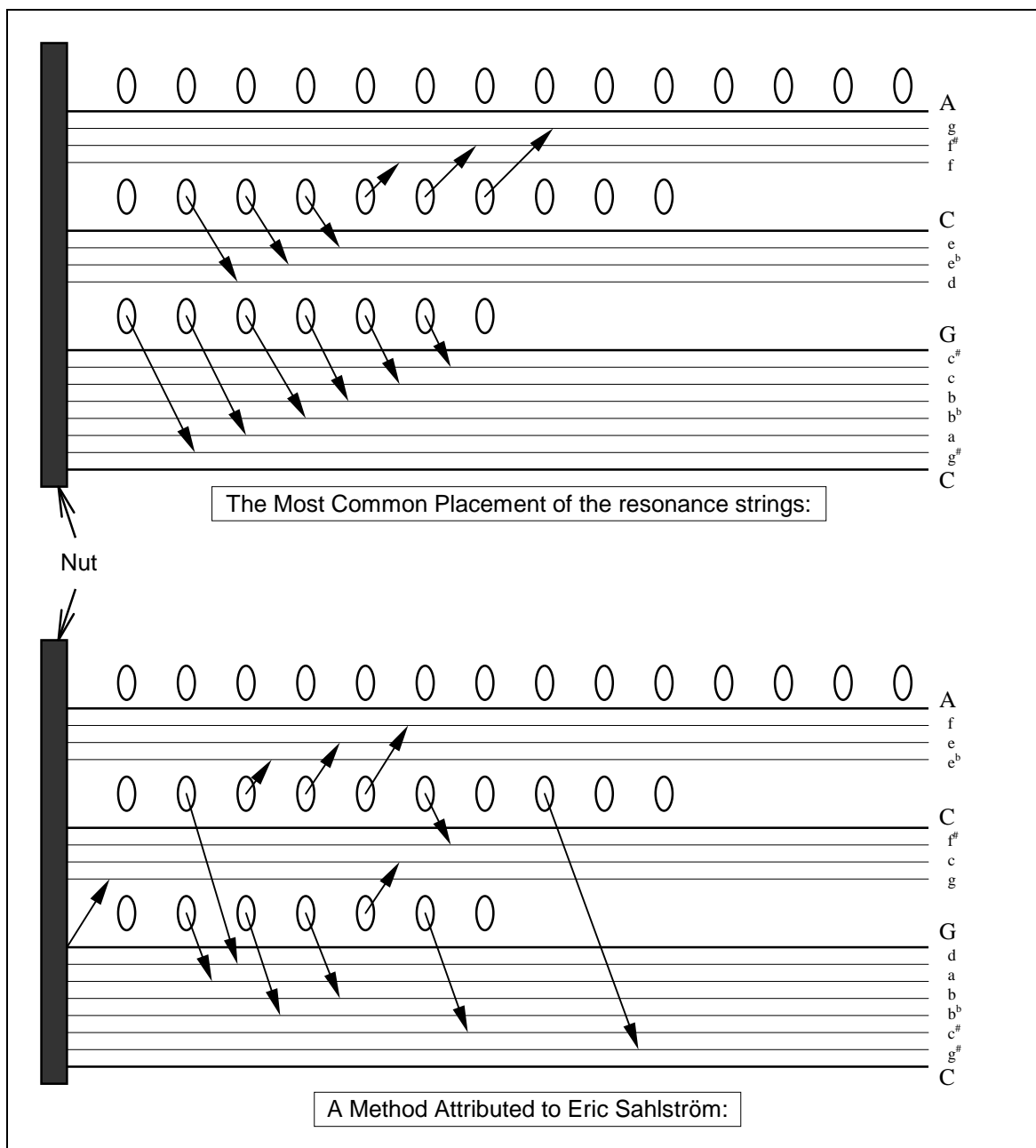
String Report

The new nyckelharpa string made by Prim are indeed available in the United States. The owner of the fiddle shop I patronize here in Seattle (Armin Barnett, 206-632-2819) has successfully ordered a set from his normal supplier of strings. They're about the same price as Prim's cello strings, too.

Placement of the Resonance Strings

There are at least two common methods nyckelharpa players use to assign which note each resonance string get tuned to. The most common is to start with G# (the lowest string) and proceed up the chromatic scale to G (the highest string). This is schematically indicated in the top portion of the figure. By far, most nyckelharpa players use this method.

In Jan Ling's book *Nyckelharpan* there are references to another common scheme. I've heard that Eric Sahlström either used or developed it, but that may just be folklore. The idea is to place the



strings that are tuned to the most commonly played notes near the center of the bridge. That is, the C, G, D and A strings surround the third playing string (the G) and the G# and C# are placed further from the center of the bridge.

When I was in Sweden last February, I asked Esbjörn Hogmark (an extremely sought-after maker) what method he used, and why. I was surprised when he told me he uses the most common method, not Eric's method. He didn't think there was much to be gained from Eric's relatively complicated method.

I've always felt a bit odd tuning the lowest resonance string to a low G#, since I've yet to learn a tune that uses that note (and I've been playing for 20 years now, [though only 9 years very seriously]). Lately, I've been playing a lot of tunes in the key of A (playing with fiddlers) so I decided to try yet another tuning scheme. It's just like the Most Common scheme, only it starts from low A instead of low G#. That is, every resonance string is tuned one half-step higher than normal. Although it's true it adds to the overall tension on the strings (more pushing down on the bridge might dampen the tone) I don't think it changes it be all that much, and I can really tell the difference when I play the G# that's one half-step below the first playing string.

If you feel your nyckelharpa has a weak 3rd string you can try another variation of the Most Common scheme: tune the lowest resonance string down a half-step to a G, and the highest resonance string up a half-step to a G#. The lowest two resonance strings will then be one whole step apart (G to A) as will the highest two (F# to G#). Doing so will make the low G resonance string resonate along with the low G a lot better than a G tuned an octave higher. My particular nyckelharpa has a strong low G (playing) string, and so doesn't need the added push of a low G resonance string. If you use amplification a lot when you play gigs, you might want to avoid this scheme, since most amplification systems tend to "boom" that note. Olov Johansson (of Väsen) always makes the sound person cut the response at about 200 Hertz by using the equalizer, to avoid the "booming" of the G playing string.

So how should *you* tune *your* understrings? I hereby give you free license to experiment, with the understanding you'll have proper respect for tradition, and realize there's probably a reason why most harpa players do things the way they do: because it works. It's part of the tradition that nyckelharpa design has been constantly (but slowly) changing in response to the changing demands of the players. Modern violins are very similar to those made 200 years ago, but the nyckelharpa has undergone two major design changes in that time. So feel free to innovate!

Recordings for Sale from the ANA

We are very pleased to announce the availability of the following recordings, directly imported from Sweden. Cost is \$15 per CD for ANA members, \$17 for non-members (price includes shipping). To order, fill out the form below and enclose a check for the appropriate amount made out to the American Nyckelharpa Association.

Nyckelharpa Recordings

DROCD001 - **Väsen**, a milepost in Swedish music history! Väsen's first recording, featuring Olov Johansson, Mikael Marin and Roger Tallroth. Olov won both categories (modern and old harpa) at the first world championships in 1990. A good album of mostly traditional tunes treated with a touch of modern flair (Roger's guitar playing).

DROCD004 - **Vilda Väsen** (Wild Väsen), Väsen's second recording. Very high energy, very wild. Mostly traditional tunes with a few composed by the band members. One of my personal favorite albums, it finds attitudes present in the music and amplifies them.

DROCD009 - **Levande Väsen** (Väsen Live). Sweden's best live band? From a radio broadcast, it includes talking (in Swedish) on separate tracks from the tunes. A very nice presentation of both traditional and newly-composed tunes with Väsen's special style and energy.

DROCD006 - **Till Eric** (A Tribute to Eric Sahlström), Six young nyckelharpa virtuosi, including three world champions, play 19 of Eric's compositions. A very listenable album, with a mix of solo tunes and smooth ensembles. Very professional and polished.

AWCD1 - **Silverbasharpa Anno 1992**, Lena and Ingvar Jörpeland play the older style on turn-of-the-century instruments. Silverbasharpa was the dominant form of the nyckelharpa in the hundred years preceding about 1930, replaced by the modern (3-row chromatic) harpa. It has a older sound, some say tinnier, but with a lot more overtones. This album really shows the roots of modern playing, with rhythm as important as melody.

AWCD2 - **Puma**, Peter "Puma" Hedlund plays modern nyckelharpa. World champion, 1993.

Excellent playing in the tradition following Eric Sahlström. Very crisp and elegant, with a strong sense of Uppland style.

AWCD4 - **Hogmarkarna**, Esbjörn, Göran and Sture Hogmark. Very traditional playing by the twins and Esbjörn's son. Mostly tunes from Uppland on nyckelharpa (either solo or duet) with some fiddle tunes by Göran. A good album for dance music.

AWCD7 - **Hulling**, Dan Sjöberg, Jens Engelbrecht and Ola Hertzberg. Hot young group plays traditional tunes and a few of their own. They have a nice attitude toward the music, and a lot of zest. The ensemble gives a big, full sound that you will love.

AWCD8 - **Välsmidet** (Well Forged), a collection of the best Uppland Spelmän play tunes from the Jernberg tradition in Österby. Includes Per Gustaf Jernberg, Sture Sahlström, Curt Tallroth, Hasse Gille, Esbjörn and Sture Hogmark, etc.

AWCD9 - **Ur-Uppländskt** (totally Uppland), Nils

Nordström and Ann-Christine Granfors on modern- and gammel- (old) harpa. They've been playing together for decades, and have a very traditional style and approach to the music.

AWCD-10 **L'agréable**, music from the 1700's on nyckelharpa, with Kersti Macklin and the Midgård ensemble. Full text in both Swedish and English.

Other Recordings

DROCD002 - **Änglarnas Språk** (The Angels' Language), Magnus Gustafsson, Marie Persson, and Toste Länne play and sing tunes and songs from Southern Sweden. The tunes are well-researched, and the fiddles have two (extra) drone strings.

DROCD003 - **Högtryck** (High Intensity), Erik Pekkari, Riksspelman on durspel (two-row accordion). A very good album of accordion music (not a contradiction in this case).

DROCD005 - **Skärvor**, Sågskära's best songs. A compilation disc with many gifted singers singing their favorite tunes.

DROCD007 - **HÖÖK!** Folk- and Baroque-music with indistinct boundaries. Music from hand-written notebooks from the 17th and 18th centuries, arranged by Väsen's Mikael Marin. Magnus Gustafsson was the driving force behind this CD, featuring music from a time before the split between classical and folk musics.

DROCD008 - **Härjedalspipan**. Unique flute music. Ale Möller with others. Music on the traditional wooden fipple flute from Härjedalen in Sweden, which has a long and rich history.

AWCD3 - **Å Längtat Haver Jag**, singer Eva Tjörnebo. Eva is from Skåne, but has collected tunes from all over Sweden. Some songs are presented solo, most are with accompaniment on instruments including nyckelharpa, guitar, fiddle, accordion, etc.

AWCD6 - **Svarta Jordens Sång** (Black Earth's Song), Styrbjörn Bergelt. CD and 116-page book (including a full translation to English featuring Viking-age music on instruments designed following archeological grave-sight discoveries. Background noises such as water and birds establish a rich and mythical feel to the album.

Please note that Väsen's 3rd CD, *Essence*, is available in many record stores, including Tower.

The ANA will be looking into other sources of recordings, including sources for cassettes. Contact Gail at the address above with any suggestions.

**The American Nyckelharpa Association
MUSIC ORDER FORM**

Name _____
Street _____
City _____ State ____ ZIP _____

Please send me the following recordings (write the number from the left-column, e.g. DROCD001)

_____	_____
_____	_____
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Cost is

- \$15 per CD for ANA members
- \$17 per CD for non-members

Mail this form and a check made out to the American Nyckelharpa Association to:

Gail Halverson
American Nyckelharpa Association
PO Box 1394
Venice CA 90294-1394

Classifieds and Advertisements

Intended to help our members buy and sell nyckelharpas, bows, cases, strings, music, etc.

Personal Ads: FREE.

Commercial Ads: \$5 per column-inch, \$15 per quarter page, \$25 per half-page, \$40 per full page.

SPELSTUNDARNA

Scandinavian Fiddle Music, Andrea Hoag & Bruce Sagan, with Larry Robinson

What the press is saying:

"... a recording for those who like their fiddling pure, both traditionally and instrumentally. Backed only by Larry Robinson's bouzouki, these two masters of Scandinavian fiddling give us twenty tunes of spare but haunting beauty." -- Fiddler Magazine

"On two of my favorite cuts Sagan showcases the nyckelharpa... [Here] the bouzouki, played without plectrum, gives a harp-like effect and makes a lovely open space for the eerie, gentle yet edgy sweetness of the nyckelharpa." -- Sing Out!

SPELSTUNDARNA is available from Bruce and Andrea wherever they appear (including Scandinavian Week) or by mail order. Send \$15 per CD and \$10 per cassette, plus \$2 each for shipping and handling, to Spelstundarna, Judy Barlas, 425 Everett Drive, Lansing MI 48915 USA. (Checks in US funds only, made out to Bruce Sagan.)

LEIF ALPSJÖ SELLS

Nyckelharpas Only very good ones. Before delivery I play and adjust them carefully. My experience as a professional fiddler and my responsibility as a registered enterpriser is your guarantee.

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Matt Fichtenbaum supplies the translation for part one

ENGLISH TRANSLATION OF SPELA NYCKELHARPA VOL. 1

Leif Alpsjö's "Spela Nyckelharpa, Vol. 1" is available in an "authorized" (by Leif) English translation, for \$5, which is approximately the cost of copying and mailing. It covers the text only and makes reference to the figures in the Swedish original, so you'll need that too. "Spela Nyckelharpa" is available directly from Leif; the English translation of Vol. 1 from

Matt Fichtenbaum
46 Sleigh Road
Chelmsford MA 01824

Upcoming Events

EVENTS IN NORTH AMERICA

Leif Alpsjö in the US Oct. - Nov. 1996

Last spring Left Alpsjö made his 11th tour to the US to Denver CO, Dallas and Bryan TX and ended up in Seattle. This fall Leif strikes the US again. As earlier, Leif will give performances and workshops in playing the nyckelharpa & fiddle, dancing, singing and folkmusic theory and history. On request he might also play some cow horn, flute and fiddle with mittens.

Leif's itinerary, and contact persons:

17 - 22 Oct 96 Washington DC

Kerstin Hendrickson (301) 474-2583

22 - 25 Oct 96 Twin Cities, MN

Paul Dahlin (612) 935-4056

25 - 27 Oct 96 Folklore Village, WI

(608) 924-4000

28-31 Oct 96 New York

Elizabeth Freedman (212) 533-3544

~1-5 Nov (date not fixed yet), Boston, MA

Matt Fichtenbaum (508) 256-8546

As always, Leif will bring nyckelharpas, bows and other stuff to sell. Please contact him if there is something special you want to order.

For March-April 1997 Leif has loose plans to visit Denver, CO, and California, and possibly other places. Anyone interested in inviting Leif please contact

Leif Alpsjö
Rångsta, VIKSTA
S-740 30 BJÖRKLINGE
Phone & fax (46) 18 37 23 00

Editor's Note

It has almost been a whole year now since our inaugural event, the first-ever-outside-of-Sweden Nyckelharpa Stämman. We've come a long way in

that time! We now have 104 members (93 in the U.S.) of which 59 play nyckelharpa. I know of 74 nyckelharpa players in the U.S., and 3 in Canada, but there may be more out there, hiding in the woodwork. For instance, I recently found out that a guy named Eric Bazilian (of the band "The Hooters" and author of the Joan Osborne hit song "One Of Us", for which won a Grammy) plays the nyckelharpa.

The number of nyckelharpa players has grown by about 10% in the last year. I know of new players in VT, NJ, and several in NoCal. Olle Paulsson (of Drone Records) told me we should have as our goal to have 1000 American nyckelharpa players by the year 2006! I'm not sure we'll have that many, no matter how active the ANA is, but we can shoot for it.

Looking back over the year, we've accomplished a lot. We've had two Stämmas, complete with visiting Swedes, including the sought-after group *Väsen*. We've put on concerts for the general public, to spread awareness of nyckelharpas. We sponsored or co-sponsored workshops in Denver, Dallas and Seattle with Leif Alpsjö last spring. We've made an awesome collection of nyckelharpa recordings available to our members and the general public (and made some money along the way). We've initiated a project to reprint Jan Ling's book *Nyckelharpan* (which has been out of print for quite some time) in cooperation with Musik Museét and Föreningen Nyckelharpan, and anyone else who is interested.

All this, without losing our shirts!

Starting this issue, I'm going to include written music for Allspel tunes. Allspel means literally "all play", and are tunes common to many musicians, so they can have something they can all play when they get together. I'm going to try to pick tunes that are well suited to both the fiddle and the nyckelharpa, to promote cooperation between the species of Scandinavian musicians. Feel free to redistribute them. If you have suggestions for tunes that fit this category, and/or tunes that are common in your local area, drop me a line! My address is on the last page of this newsletter.

What can the ANA do to promote the nyckelharpa in your area? I'd like to get some interaction/events going in the MI/MN/WI area. **Any** suggestions you have would be greatly appreciated. You don't have to be on the ANA Board to put on an event. It can be as simple as putting on a concert or a lecture about the nyckelharpa, or playing on a local radio show.

Varma Hälsningar,

- Bart

Rullande Gubben

Slängpolska

Trad.



Musical notation for 'Rullande Gubben' in 3/4 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is characterized by eighth and sixteenth notes, often beamed together. The second staff ends with a double bar line and repeat dots. The third staff begins with a repeat sign. The fourth staff ends with a double bar line and repeat dots.

Elins Vals

Waltz

av Elizabeth Foster



Musical notation for 'Elins Vals' in 3/4 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody is characterized by eighth and sixteenth notes, often beamed together. The second staff ends with a double bar line and repeat dots. The third staff begins with a repeat sign. The fourth staff ends with a double bar line and repeat dots.

Stures Schottis

Schottis

Trad.

The musical score for "Stures Schottis" is presented in a single system with eight staves. The music is written in treble clef, one flat (B-flat major or D minor), and common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

Trans. Bart Brashers, July 1996