

Nyckel Notes

THE NEWSLETTER OF THE AMERICAN NYCKELHARPA ASSOCIATION

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Henry and Ceylon

A letter from Birgitta Wallin
(translated by Bart Brashers)

Dear Folkmusic Friends in the American Nyckelharpa Association,

We wish you luck and success with your new association for nyckelharpa lovers. As maybe some of you know, Ceylon and Henry Wallin had the honor of visiting the US in 1976, as a part of the bicentennial celebration. After a week in Washington D.C., they visited several states all over the continent, ending up in Seattle. An unforgettable experience that shines brightly in our memories.



Henry and Ceylon Wallin in 1972

It has now been 11 years since Ceylon Wallin left his earthly existence in 1984. He was about to turn 62 and retire. His plans for the future included continuing to play his father Albin's tunes full time and to develop the art of building nyckelharpas. He hadn't had time to make more than five....

Within the Wallin family, there has existed for almost 200 years a strong central force - folkmusic. Ceylon and Henry's father, Albin Wallin (1891-1982) had seven syblings. There were many instruments in the home - fiddle, nyckelharpa, *magdeburgerspel* and harmonica. Ablin's father's mother Christina

Fredrika was born 1818. The tune *Käringen på Svängelgrind* (#13 in the book *Roslagslåtar* and #11 on CD 2) is after her. The tune *Polska från Mariebol* (#14 in the book and #35 on CD 2) is after Albin's mother's father, Mats Bergström, born 1823. The blacksmith Albin was a strong-willed, obstinate and loving father who lived for the family and the music. Right up

Spela Bättre!

(The Only Way to Improve Your Playing)

by Matt Fichtenbaum

My first article emphasized the left hand's role in playing nyckelharpa, so it seems only fair for this article to discuss the right hand and the bow.

Although the bow is only a simple object - a mere stick with some horsehair attached - there are many dimensions to its use and many ways it affects the music you make. In fact, exploring the possibilities of the bow can be a lifetime pursuit, but there are some good places to start.

Preparing the bow

The bow hair should be neither very loose nor absurdly tight. Halfway between these scientifically specified extremes is a good way to start. You can experiment with different bow tension and its effect on feel and sound.

Bows need rosin, in moderation. A bow with too little rosin skids across the string without grabbing. The rosin on the bow eventually transfers to the strings and the surface of the instrument. Strings don't need rosin: accumulated rosin on a string changes its tone in a not pleasing way. Clean the rosin from the string with a cloth, and, for the continued congeniality of those around you, lightly rest a finger on the string when you clean it, to damp out the screeching that would otherwise occur.

The feel of it all

Bowing a nyckelharpa is a physical activity. It uses "motor skills" - muscles acting in a coordinated fashion, doing the right things at the right times in several dimensions. Walking, for example, is another physical activity. I'll wager that few of you learned to walk by reading a set of directions. Instead, you tried, and stumbled, and learned what the movements feel like, and eventually became able to do a truly good job of walking, even without conscious attention to every movement. Bowing is like that, too, which means

1. The more you practice, the more natural, easier, and less conscious it becomes.
2. In order to learn it, your relevant parts - your arm, wrist, hand, and fingers - need to learn what it feels like when done right. There's no way you'll learn how it feels from reading this

article; at best, you might get some guidelines with which to experiment.

Then, when something goes right, you can say "Aha! That's how feels!" and try to recreate that feeling.

Holding the bow

The shortcut to holding the bow is to have someone show you whose playing you admire. Lacking the near presence of such a person, you can read the following, which describes what I think I do when I hold the bow.

1. Make a circle with the thumb and middle finger, so that the thumb's tip touches the middle finger at the first (outermost) knuckle. Both thumb and finger should be relaxed, which means naturally bent (yes, it's difficult to make a circle without bending your fingers).
2. Separate the thumb and finger just enough to fit the bow stick between them. The tip of the thumb should touch both the bow stick and the end of the frog, and the bow hair should rest lightly against the top of your thumb.
3. Let the other fingers drape over the stick, relaxed and natural. Their function, when you play, is to control the bow's angle and thus its pressure on the string, so their position will adjust to do this.

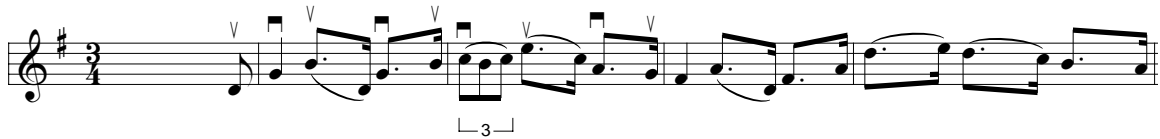
Most treatises on bowing, usually in violin books, tell you that the bow is always pulled, never pushed. For me, that didn't mean much until I could translate it into what it felt like; what it feels like for me is that I hold the bow so lightly that I can feel when it pushes back, that I apply bow pressure not by gripping the bow tightly, but with my index finger on the stick. It is important that the fingers be no tenser than necessary. Make sure the thumb is gently bent.

Moving the bow

You're standing (or sitting) there with your nyckelharpa. Your right upper arm is leaning on the tailpiece holding the instrument and, incidentally, fixing your elbow in position. If you move your arm, your hand naturally traces a circular path.

But the bow should move up and down in a straight line, at a right angle to the string. You can't do that if your wrist is rigid, for it's the wrist's job to keep the bow straight (i.e., approximately vertical) despite the arm's motion. The combination of movements that do this doesn't always come naturally. It's a basic element of playing, though, and it's worth practice.

Tierpspolskan (excerpt)



Gärdebylåten (excerpt)



Byggnan (excerpt)



The bow should touch the string you're playing about halfway between the bridge and the end of the keybox. An excellent way to practice moving the bow in a straight line and keeping it at the proper place on the string is to play in front of a mirror. Find a comfortable playing position, then watch your bow as you play. Play open strings as a start: without worrying about what the left hand is doing, you'll have more concentration available to watch the bow.

Most people play with the bow leaning (rotated along its axis) away from the bridge. This gives you better control of the hair's force against the string, and helps keep the bow from bouncing.

Moving from string to string

Of the nyckelharpa's four strings, you play one at a time or, occasionally, two. To move from one string to another, your arm changes its position and your wrist and hand change the angle of the bow. This is easier than it sounds, and becomes one uniform set of motions rather than individual conscious actions. You can practice this while you're making the bow go straight, too. Move from string to string and learn where the bow should be to play only that string and not its neighbors.

Articulating notes with the bow

Many Swedish fiddlers and nyckelharpa players play with very light bow force but apply extra force (from the right hand's fingers) at the beginning of each note. This gives a light, singing tone and accents the rhythm; it also helps with string crossings - notes on different strings played with the same bow stroke.

The muscle skills to do this are subtle and take some development. If you're relatively new to bowed instruments, they'll take some time. Don't worry too much about it, but experiment with bow force, how it affects the sound you make, and how you can use extra force to mark the start of each note.

Bowing patterns

It is with the bow that you play the rhythm of a tune, thereby lifting up the dancers and moving them around the floor. Playing fluidly and rhythmically makes the difference between a tune and a random bunch of notes. Slurring - playing multiple notes on the same bow stroke - is a powerful tool for rhythmic expression, based on when the slurs occur and which notes are slurred.

There are some basic bowing patterns in Swedish music. We'll look here at two of the most common. The polska bowing turns up in eighth-note polskas: hambo, Uppland (Viksta) bondpolska, Boda polska, to name a few. The bow "dances" in time to the

music: down-stroke on beat 1, up-stroke on beat 2, down and then up on beat 3. The fragment of the common tune Tierpspolska illustrates this. Of course, some measures of some eighth-note polska tunes don't fit this pattern - maybe there are too few distinct notes for all those bow strokes - so you won't use it 100% consistently. Still, you should be able to play it without thinking about it, to use it as the base pattern that you'll vary as the notes of the tune warrant.

(On the musical examples, a curved line extending over two or more notes is a slur, indicating that those notes are played with the same bow stroke. The square symbol above a note denotes the bow frog and indicates the note should be played with a stroke that starts at the frog, i.e., a down bow; the "V" symbol above a note denotes the bow tip and means an up bow. And the funny dots and lines are musical notation describing the tune.)

The second common bow figure applies to a group of four sixteenth notes, a pattern common to sixteenth-note polskas (southern slängpolska, some Hälsingland polskas), schottisches, walking tunes, but found in other tune types as well. This bowing slurs the first two notes, then plays the last two with individual strokes. The example phrases, of the common walking tune Gärdebylåten and the sixteenth-note polska Byggnan, show this.

Other bowing patterns exist and are used. There are even other common ways to play the example phrases. But the two discussed here are worth knowing, to the extent that you can automatically play an eighth-note polska with the polska bowing, or automatically play a group of four sixteenths as two slurred, two separate. Then you can apply your concentration to higher-level issues.

Hints for practicing

Every aspect of nyckelharpa technique is suitable for practice: bowing, bow patterns, scales, arpeggios, string changes, double stops, and so on. If you're like me, exercises wear thin after a while. But all of these are used in making music, so it's only logical that you can practice technique by choosing some tunes that exercise the relevant skills. If you're practicing polska bowing, play every eighth-note polska you know with consistent bowing.

For string crossings, take applicable phrases and slow them down and play them over and over (the second and third parts of Spelmansglädje, for example).

For left-hand position shifts, choose a tune that gives you trouble and spend a half hour with the intent of learning it rather than just playing it.

In future columns

There's a lot more left to cover. Trills and other ornaments. Choosing, playing, and articulating double stops. Left-hand technique for position changes. Tunes that sound difficult but aren't so bad. Tunes that sound simple but are difficult. We shall see where this all leads.

Odds and Ends

(A column devoted to cooperative self-help among geographically isolated nyckelharpa players.)

by Mel Meer

For this quarterly feature 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

Mel Meer
2510 Oak Circle
Bryan TX 77802

scandia@tam2000.tamu.edu

If you're tuning impaired, as I am, you probably are using a tuning machine to get the nyckelharpa into shape for playing. I use a Korg DT1 chromatic tuner which I've had around for many years. You'll know how many when I tell you that I paid about \$40 for it. It's always worked flawlessly, but now it costs just under \$100 if you shop around. It's *exactly* the size of a music cassette box, and works with LED's (LED = light emitting diode = tiny red light). A pair of LED's surrounds the center position when you're tuned exactly to the note, the name of which is lit up by another LED.

Why all this LED talk you ask? Well, when Bart Brashers first suggested the Eric Sahlström tuning method (which worked wonders for my harpa) remember the suggestions of a "tad" high and a "bit" low? Now Bart tells us that a "tad" is 2 cents. A "bit" is 4 cents. Perhaps 6 cents is a "smidgen"?

Most tuning machines can't resolve these small variations with any accuracy. But the Korg can. It has a long row of LED's. Only the center pair lights when you're exactly "well-tempered" tuned. The next pair of LED's gives the exact 2 cents mark either up or down, the next 4 cents, and the next 6 cents. The LED's are very small but the arrangement seems quite accurate and the tuning impaired (have you

ever been accused by a fiddler of having a pianist's ear?) can tune all the tangents and strings accurately.

One more problem. The machine is so sensitive that it picks up a great many sounds from the instrument and its sympathetic strings, and is a bit unstable. Enter the Matrix MPU-2 Universal Tuner Pickup terminating in a standard 1/4" phone plug. A magical device, a plastic clip-on tuning mic, it clips lightly to the bridge doing it no harm whatever. Calms the whole process down and speeds it up. Also ideal for tuning in a noisy space. I tune all the strings with it. Can't say enough about this little gem, available for the princely sum of \$7.95 (+s&h) from the Discount String Center.

If you don't know of the Discount String Center yet, you should. It's one of the best bowed string instrument mail-order houses; great prices on those expensive cello strings we crave. They sell tuners too. Also great for fiddlers. Call for their free catalog:

1-800-348-5003.

P.S. Has anyone discovered a "perfect" pair of plyers to adjust the tangents?

Till Eric, A Tribute

From the CD "Till Eric"

by Olle Paulsson

As instrument maker, composer, master musician, and charismatic personality, Eric Sahlström (1912 - 1986) did more than anyone else this century to

revive the nyckelharpa and spread its music far beyond Sweden's borders.

Even as recently as the 1960s the nyckelharpa was regarded as an obscure mediaeval instrument played by a mere dozen or so folk musicians in northern Uppland, about 100 km north of Stockholm. Thanks to Sahlström, the instrument has been restored to its rightful place of honor within Swedish folk music and is also widely accepted in the more general sphere of music in Sweden.

Consequently, there has been more interest in both traditional nyckelharpa music and newer Swedish popular music based on the nyckelharpa.

Sahlström first played the accordion... if it hadn't been for a clumsy farmhand who destroyed Sahlström's accordion at a dance one Saturday night in the Twenties, the world might have been one musical phenomenon poorer! Instead Sahlström took up the nyckelharpa, which had

been played in the family for generations. During his youth Sahlström devoted himself to the repertoire of old nyckelharpa tunes played by those from whom he learned, among them his father, Anders Sahlström.

At this time, folkmusic was considered inappropriate for the rapidly developing modern industrial Sweden, and the nyckelharpa was often treated with contempt. For example, Eric got a "C", the lowest possible grade, in music class at school.

Sahlström carried on regardless, however, by not only perpetuating the nyckelharpa tradition but also by breathing new life into it through technical improvements to the instrument and new innovative compositions.



Eric Sahlström Photos: Olle Paulsson

Sahlström's official recognition as a musician and composer was brought about by a series of events such as radio broadcasts, receiving a medal from the Royal Swedish Musical Academy and being awarded an arts grant by the Government.

In 1970 the Russian composer Igor Stravinski was visiting Stockholm and interrupted rehearsals for the Rite of Spring in order to meet and listen to Sahlström.

Sahlström worked as a farmhand, and later as a small holder and industrial worker. This made it almost impossible to go on any long tours. Even so, he managed to do tours of Russia, Italy and Japan besides many venues in Sweden.

During the Seventies interest in the nyckelharpa grew enormously and Sahlström freely imparted his knowledge to a large number of musicians and instrument makers.

Today this increased accessibility to instruments, music, courses and recordings goes a long way toward assuring the survival of the nyckelharpa.



Nyckelharpa Care

by Bart Brashers

One of the first few questions I usually get after someone has just gotten a new nyckelharpa is "what kind of strings should I use?" They see a complicated-looking instrument with a seeming excessive number of strings, and think it must be hard to get the "right" strings for it. In truth, it's not that hard.

The Playing (Big) Strings

There is one maker of strings specifically for the nyckelharpa: "Jerker Special" made by Ingvar Jörpeland in Sollentuna, Sweden. You can order them from Leif Alpsjö (see his ad in the last Nyckel Notes). However, many of the Swedish players who's playing I admire don't use those, preferring "Prim" brand cello strings for the lower three strings. As an added bonus, Prim strings are readily available in this country, and quite cheap! Here's what I recommend, the result of many conversations with many nyckelharpa players:

- **A-String:** Any brand plain (not wound) guitar string that's .018 to .022 inches in diameter
- **C-String:** Prim brand cello D-string.
- **G-String:** Prim brand cello G-string.
- **Low C-String:** Prim brand cello C-string.

There's still the question of light/medium/heavy gauge, but that's more of a personal style. On my fiddle, I use the heavy (brown) Prim's, and have used both the medium (green) and heavy gauge Prim's on my nyckelharpa. I think I prefer the browns, but most people prefer the greens. For the A-string, I found that the .022 was too heavy, so I use a .020. I can't tell any difference between the different brands of A-strings.

I can however tell the difference between various brands of cello strings, and some of them are absolutely horrible! For example, I tried Pirastro Chromcor, with *bad* results. My nyckelharpa lacked the brilliance and zing, and sounded like it was being played under a big fluffy down comforter. I had to take them off after only one day. Stick with Prim. They're the cheapest anyway. You should be able to get cello strings at your local violin shop or music store, or you can get them from mail order catalogs like the one

mentioned in Mel's article (this issue) and save a few bucks.

Note #1: Don't let the colored thread wrapping on the ball-end of the string pass the bridge (so some of the vibrating portion of the string has the thread on it). It will dampen your string, and do bad things to its sound. Simply make a knot in the string about 2 inches from the ball end, and use that knot as if it were a ball end (as you tighten the strings, the tension against the fine-tuner will tighten the knot). If the ball vibrates and makes a noise, you can cut it off with wire cutters.

Note #2: Most cello strings are way too long for a nyckelharpa, and you may be tempted to cut off the end. *This is bad.* If you cut past where the colored thread stops, the string's outer layer will start to unwind, and will ruin the string. Easiest is to leave the excess string attached. Since you can't wind up all the excess on the tuning peg, you should leave enough for 5 or 6 winds, and pull the rest through the hole in the peg. Then wind it up in a little loop. Alternatively, you can get out your own thread and hot wax and make your own windings in the right place, and then cut off the excess. Or use super-glue on all sides of about 2 inches of string then cut off the excess. But really, it's easiest to wind up the excess in a little loop.

Just as we go to press, I heard that Prim has started making strings specifically for the nyckelharpa, including a wound A-string. I think the other 3 strings are essentially cello strings that have been manufactured shorter, to fit the nyckelharpa. I'll look into it during my upcoming trip to Sweden (for my Mormor's 90th birthday party!) and get back to you.

The Resonance (Small) Strings

These are guitar strings too, in two or three gauges. Some people prefer to have the lowest three notes be slightly thicker, others prefer all 6 of the lowest notes be the same gauge.

- **The highest 6 strings (D up to G):** Any brand plain guitar strings that's .014 inches in diameter.
- **The middle three strings (B, C, C#):** Any brand wound guitar strings that's .021 inches in diameter.
- **The lowest three strings (G#, A, Bb):** Either use the same as B, C, C#, or use any brand wound guitar strings that's .024 inches in diameter.

Guitar strings shouldn't cost you more than a dollar or two each, and can be found at almost any music store. Or try the catalogs for even cheaper strings.

How Often to Change Strings

How long should you go between changing strings? It depends on how much you play and how often you can afford it. On my fiddle, I change strings three or four times a year. On my nyckelharpa, I change the playing strings about once a year, except for the A-string which is cheap enough to change three or four times a year. But then again, I play a lot.

Strings wear out because the rosin is hard enough to slowly wear away metal. Microscopically, the top of the string gets flat, and the bow can't grab that as well as a round string and tends to just slide over it without exciting it to vibration. Also, on wound strings rosin dust gets down in between the windings and starts to cut at the windings and the core.

Plus, old strings sound bad.

If you're reasonably careful about wiping away excess rosin dust from all your strings, your resonance strings should last several years. Strings do sound brighter when they're brand new, so you can brighten your sound a little by replacing them.

String Report

If you've found a particularly good (or bad) brand of strings for use on the nyckelharpa, drop me or Mel a line so we can recommend (or warn against) them. My address is in the "American Nyckelharpa Association Information" section near the end.

A Note to the Editor

from Birgitta Wallin

(translated by Bart Brashers)

Dear Editor,

When I read the editor's note to Mel Meer's article in the last issue of Nyckel Notes (No. 1), I became very surprised. Hogmark's claim that there was some negative tension between Eric Sahlström and Ceylon Wallin is completely untrue. Just the opposite, there existed a great respect and confidence between Eric and Ceylon. Eric's daughter, my good friend Sonia Sahlström, has confirmed this. Sonia added that of course Eric was happy to make another nyckelharpa for Ceylon, but there were so many "in line" who were without a harpa altogether, and "he who nagged the most got

a harpa first." Ceylon was not an inconsiderate and demanding person that elbowed his way forward. He was happy when Eric generously gave Hasse Gille permission to copy his harpa, and all parties saw that it was a solution (the copy for Ceylon was made in the end of the 1970s).

Many myths get spread about personalities like Eric and Ceylon. I wonder what these inspiring folk musicians think in their heaven.

Stockholm, 11 November 1995

Birgitta Wallin

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.

Send Ads to the editor (see last page for address).

Åke Ahlstrand Nyckelharpas for Sale

Åke makes nyckelharpas in two models: One is the traditional style developed by Eric Sahlström, the other has a second "nut" on the underside of the string holder 20 cm from the bridge, creating a "turbo harpa" with 24 resonance strings. He also makes cases and bows, and even weaves straps.

Åke has asked me to become his American distributor, thinking it would be easier than dealing

ENGLISH TRANSLATION OF SPELA NYCKELHARPA VOL 1

Leif Alpsjö's "Spela Nyckelharpa, Vol. 1" is available in an "authorized" (by Leif) English translation. The translation 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 Alpsjö; the English translation of Vol. 1 is available from

Matt Fichtenbaum
46 Sleigh Road
Chelmsford MA 01824

Cost is \$5, which is approximately the cost of copying and mailing.

ORDERING ROSLAGSLÅTAR

In response to the article about Henry Wallin in the last issue of Nyckel Notes, Birgitta Wallin has sent the following information about ordering the book and CDs from them.

The book with music for 62 tunes, Swedish text, photos, drawings, etc. is \$35 + \$12 postage = \$47.

The Double CD Set is \$38 + \$4 postage = \$42.

The book and Double CD set together are \$70 + \$12 postage = \$82.

She can accept a US\$ check but bank charges are high so you would have to include an additional \$12.

It is also possible to send cash. (*I suggest International Registered Mail -Ed.*) Send to

Ateljé Birgitta Wallin
Köpmangatan 7
11131 Stockholm
Sweden

Telephone: +46 8 102500

WANTED: USED NYCKELHARPA

Or should that be "under-used"? We have one more player here than 'harpas, and the custody arrangements are getting tricky. So if you know of any lonely 'harpas being used as wall decorations, please contact:

Sheila P. Morris
900 E 8th Ave #4
Denver CO 80218



Leif Alpsjö

Upcoming Events

EVENTS IN NORTH AMERICA

16-21 Feb 1996: Leif Alpsjö in Denver

Ski Nyckelharpa! Strap your skis to your 'harpa case and join *Riksspelman* (and ski instructor!) Leif Alpsjö in Colorado between Feb. 16th and the 21st, 1996. The exact schedule will depend how many of each instrument we get, but currently looks like:

- Friday evening get-together/allspel
- Saturday 'harpa and fiddle workshops followed by concert/dance
- Sunday "Winter Sports Day" -- skiing skating, tubing, whatever
- Monday workshops and lessons followed by dance class

Leif will still be in town Thursday, so you can set your own schedule -- more lessons? more skiing?

For more details, contact:

Sheila P. Morris
900 E 8th Ave #4
Denver CO 80218
(303) 832-6503

23-25 Feb 1996: Leif Alpsjö in Dallas

The popular Uppland fiddle and nyckelharpa player and teacher, Leif Alpsjö, will appear on a workshop program together with dance teachers Mel Meer and Becky States sponsored by the Dallas Folk Dance Co-op.

Leif is expected to concentrate on teaching Swedish-style fiddling but will also be happy to teach nyckelharpa, if there is sufficient interest. Nyckelharpa players interested in attending should contact Mel Meer as soon as possible. Leif will also be available for private lessons.

Mel Meer and Becky States were active teachers of Scandinavian gammal and bygde dance for many years in the New York City area. They will teach dances from throughout Sweden in two series, one for those less experienced, and another for those familiar with basic polska.

For further information about the weekend and to receive a flyer, contact:

Ginny Powers
4124 Rockingham Way
Plano, TX 75093
(214) 867-5858
vpowers@aol.com

Mel Meer
2510 Oak Circle
Bryan, TX 77802
(409) 776-1492
scandia@tam2000.tamu.edu

29 Feb-3 Mar 1996: Leif Alpsjö in Seattle

Riksspelman Leif Alpsjö will visit Seattle the first week of March, 1996. Scheduled events include workshops on Thu evening and all day Sat and Sun, dances on Fri and Sat, and a concert on Sun.

In addition, Leif will be available for private lessons. For more information, and to receive a flyer, contact

Bart Brashers
533 N 73 Street
Seattle WA 98103

(206) 783-5103
brash@atmos.washington.edu

Jun (?) 1996: The Nyckelharpa Stämman

Next summer's Nyckelharpa Stämman will be held in Seattle again, probably in the end of June.

We're *still* talking with Väsen's agent about getting Olov Johansson and Väsen to come, but have not finalized plans yet.

Stay tuned for more details, or contact Bart.

30 Jun - 7 Jul 1996: Camp Ramblewood

Dance teachers Bo Peterzon Ing-Britt Dahlström and will do at least some material from Uppland. Music will be provided by Väsen in its full trio version of Olov Johansson on nyckelharpa, Roger Tallroth on guitar and fiddle, and Mikael Marin on viola and fiddle. We hope to be able to set up some sessions with Roger for guitar and Irish bouzouki players. Bruce Sagan will teach beginning nyckelharpa, Loretta Kelley beginning hardingfele, and Andrea Hoag level-one Swedish fiddle. Roo Lester and Larry Harding will be back with their famous Dance Basics class.

Teaching dance from Hallingdal will be Olav Stave and May Jorun Leksengard, with Hilde Kirkeboen teaching hardingfele. There is a chance that Håkon Tveito will come to teach dance as well. Both Olav and Håkon also play 2-row accordian, which is also traditional in that area, and we hope to be able to have some classes in that.

The current venue for the week is Camp Ramblewood. It is in Maryland near the Pennsylvania border, convenient to both BWI and Philadelphia airports. All cabins have beds with bedboards, toilets, showers and places for storage. The dance hall is quite spacious and has a sprung wooden floor with a hardwood surface. There is also a large dining hall and kitchen, extra activity rooms, two swimming pools, etc.

This will be a special year for us, as it is our tenth anniversary camp. We expect it to fill up fast, so people are advised to register promptly. We do not give preference to couples, which doesn't mean we discriminate against couples, it just means we give everyone an equal chance to get applications in.

For more information, to be sure you're on the mailing list, etc, contact

Judy Barlas
MFAC
PO BOX 15085
Lansing, MI 48901-5085

(517) 484-3619
jbarlas@pilot.msu.edu

Editor's Note

We now have 67 members, 48 of whom play nyckelharpa. There are 70 nyckelharpa players that I know of in the US, but only 42 of them are members. If you play and are not yet a member, please join soon. We could really use your support, and \$10 is not *that* much money.

The American Nyckelharpa Association has come a long way toward becoming a bona fide organization in the eyes of the various branches of the government since last issue. We are now officially registered as a non-profit corporation with the State of Washington. We have a tax ID number and a bank account. The paperwork applying for 501(c)3 tax-exempt status has been sent to the IRS. By-laws have been worked out. The first Board of Directors has been elected. In short, things are looking good for the ANA.

We're also working out the details about importing nyckelharpa CDs. I've made contact with some Swedish labels (including Drone, on which the first two Väsen CDs came out, and on which a new Live Väsen CD will be out next month) and they are interested in the project. By next issue I hope to have a listing of all the CDs you can order through the American Nyckelharpa Association.

Since I put a page on our Web site of pictures of Swedish nyckelharpa players, I thought it might be nice to have soon pictures of American nyckelharpa players too. Send me pictures of yourself playing your nyckelharpa (or just holding it) and I'll put it on the World Wide Web.

On a related note, I got e-mail from a man named Per-Ulf Allmo whom many of you may recognize as the name under most of the photographs of nyckelharpa players (especially in the book *Nyckelharpan nu och då*) and the producer of many CDs on the *Tongång* label. He's started on a project to gather old and new photographs of nyckelharpa players and folk musicians in general, and wonders if there are any out there in America. If you have photographs of Swedish music related activities either past or present, contact me and I'll put you in touch with Per-Ulf.

Varma Hälsningar,

-Bart