

# Nyckel Notes

THE NEWSLETTER OF THE AMERICAN NYCKELHARPA ASSOCIATION

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## ANA Business

### Time to Renew

Your first \$10 membership dues have lasted a long time, but now it's time to renew your membership. All memberships are for a calendar year (Jan to Dec). The very first year (1995) started in October, and the board decided to include that quarter in the first year's membership. So you really got 5 quarters of ANA membership for the price of 4, if you were one of the founding members.

Mail a check for \$10 made out the "The American Nyckelharpa Association" to the address below. Some of you have already paid dues for next year: thanks, no need to send more, unless you want to...

Don't delay! You'll only get one more warning before you stop receiving Nyckel Notes, and stop having that **great** feeling deep inside that you are helping to increase the popularity of the nyckelharpa in America and supporting American nyckelharpa players.

### Nominate 2 Board Members

The original ANA board members (Bart, Gail, Bruce, Matt and Mel) worked out a set of by-laws that include the rules for the terms of board members. We decided to stagger the board elections such that 2 are elected in even-numbered years, and 3 in odd-numbered years. That way we will never have an all-new inexperienced board, but you (the ANA

members) have to vote every year, even though board members serve two year terms.

We decided that all five of the initial board members' terms will expire at the end of this year. We can still serve again, so you can still nominate us again. The next issue of Nyckel Notes will contain a ballot, and the two candidates that get the highest number of votes will serve 2-year terms, while the next three highest vote-getters will serve 1-year terms.

Please contact Bart with nominations! You can send me a postcard, or a letter, or call, or send me e-mail.

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The by-laws are available for inspection from Bart.

### Roster of Nyckelharpa Players

The first-ever roster of known nyckelharpa players in North America is almost ready! You can ask for your copy when you renew. An extra donation of \$3 to help defray the costs of copying and mailing would be greatly appreciated, but the listing is **FREE**.

If it says "Not in Roster" above your name on your mailing label, you have not told us we can put you in the roster. Contact Bart ASAP if you want to be in it!

This roster will help you contact other nyckelharpa players in your area or when you travel. Use it, find each other, jam with each other, teach each other!

# Nyckelharpa Stories from Nova Scotia's Shores

by Julie Chandler

I heard some nyckelharpa played when I was 19 years old and was living in Minnesota. I had a dream that it would be nice to learn to play the nyckelharpa some day. A few years ago my children received an ABC book of musical instruments based on a collection at the Metropolitan Museum of Art. The instrument for "N" was, of course, the nyckelharpa! This got me thinking about learning to play again. When you have small children about all you can do is think about starting a new project, action is impossible. My husband recently decided he wanted to learn to play the string bass, and living in a small town (Yarmouth, Nova Scotia, Canada, pop. 8000) there was no one to teach him. Nevertheless he got his instrument and a good instruction book and diligently practiced. I play the violin and was able to give him some help, but he has done quite well with the self instruction. This got me thinking that maybe learning to play the nyckelharpa was really possible via self instruction (especially now that our children were getting a bit bigger.)

The next step was to figure out how to get a nyckelharpa. I was planning to visit relatives in Sweden, so I wrote to them. None of them had ever heard of the nyckelharpa. Then I wrote to the American Swedish Institute in Minneapolis and they gave me Leif Alpsjö's address. I also wrote to my aunt in LA and she put me in touch with a friend who had just learned to play the nyckelharpa. With this help I learned that it was not going to be possible to buy a nyckelharpa and lug it around on and off trains while I was traveling.

Fortunately Leif Alpsjö gave my address to Bart Brashers, so I found out about the ANA. With lots of help from Bart I was able to order a nyckelharpa from Åke Ahlstrand. I was very nervous to open up the package and case when it arrived. When I did, I was very glad to see how beautiful it looked. The major thought I had was, if I never am able to figure out how to play this thing at least it will look nice on the wall and be a major conversation piece.

So, if you are contemplating learning to play the nyckelharpa and there is no one close by to teach you, I hope I can convince you that it is possible to learn to play with the help of the ANA. It's essential to get the instruction books and tapes. Unless you know Swedish well, the English translation done by

Matt Fichtenbaum is a must. To avoid any bad playing habits (that are difficult to get rid of later), I think it is wise to follow the books closely. I found it helpful to get out simple tunes that I knew well and play those. This helped a lot with learning to find the correct notes. I think that being able to play the violin was an advantage in learning to play the nyckelharpa. If you are not a violinist, you could get help from someone who plays the violin in your area. I think it would be especially helpful in learning how to bow properly.

When I first started playing I found my hands and arms got tired and sore easily, so I would just play for a few minutes, then take a rest and play a little more. Initially I worried that I was holding the instrument wrong, but now I realize it was just a matter of getting certain muscles in shape. I still don't have much spare time and usually only get a chance to play for a half hour about 4 times a week. So if you are wondering about the time commitment for mastering the nyckelharpa, I can tell you that it is possible to make progress in learning to play even if you can only play a few hours a week. I am sure that I could progress faster though, if I had more time to practice. Also, I am sure that I could learn faster if I concentrated on doing more bowing and fingering exercises, but I'm playing for fun and I'm not very motivated to do exercises. So if you're of the same mind set, I can again tell you that it's possible have fun and to learn to play by mostly learning tunes, (but I'm sure you can make better progress by faithfully doing exercises!) I could tell that my playing was improving when my husband was willing to try playing guitar accompaniment. Now he's actually writing a string bass part for a few tunes, so I must be getting somewhere.

To get an idea of what the nyckelharpa should sound like when played well, I found it helpful and enjoyable to listen to recorded nyckelharpa music. Now the ANA can help with that too as they are selling CDs at reasonable prices.

Before I got my nyckelharpa I was intimidated by the thought of tuning so many strings. Thanks again to the ANA I was able to find out about getting the right kind of electronic tuner, which makes tuning pretty simple. I was also worried about getting strings, as such things are not easy to buy in our town. With the info in the ANA newsletter I was able to buy spare strings to have on hand. I had a problem with a ringing sound when I played F on my instrument. Fortunately I was able to have a lesson from Matt Fichtenbaum when I was visiting my sister-in-law in Mass. He readily correctly diagnosed the problem as the F sympathetic string hitting a tangent as it vibrated. I later moved the bridge over a couple of millimeters, which solved the problem. However, in

the process of loosening the strings to move the bridge, I broke one. This happened because I did not look carefully enough to see that some strings are wound clockwise and others counterclockwise and turned one the wrong way. Luckily I had extra strings and was able to replace it that day, rather than having to order one and wait for it to arrive in the mail.

Now you ask, why should I learn to play the nyckelharpa? Because it's fun! I have been playing now for 8 months and find that it's very relaxing to play at the end of the day. Concentrating on making music makes me quickly forget about any problems that have happened in the course of the day.

## Promoting the Nyckelharpa

by Karin Arneson

For you nyckelharpa players not living in the West Coast or in one of the larger Scandinavian communities across the U.S. where the harpa has been a tradition for a number of years, your instrument is probably rather unknown to many people in your area.

Here in Michigan, my experiences in promoting the nyckelharpa have been varied. I play it mainly with our Detroit area Spelmanslag for local Scandinavian events where I include an explanation of the harpa and its history during the program. Recently the group traveled to the Upper Peninsula to participate in FinnFest USA '96, which attracted over 10,000 visitors. Through our concerts and separate harpa performances, many more Finns and Finnish-Americans are now aware of the instrument.

You need not restrict yourself to Scandinavian activities or repertoire. The harpa also fits well into other groups. On occasion I bring my nyckelharpa to your hammered dulcimer club's concerts (mostly Celtic tunes) when we are playing for musically oriented organizations. International festivals provide a good venue to showcase the harpa and relate it to other stringed instruments of the world. Children as well as adults find the harpa fascinating. Performing familiar tunes to them in an interactive program where they contribute their musical experiences and knowledge is fun. They enjoy a handout harpa sketch to take home. Other folk musicians are particularly intrigued by this Swedish instrument as I discovered recently at a large jamboree where Country Western, Old Time, and

traditional Scandinavian tunes were played. An Early Music group is also in the future.

While stage performances reach a greater number of people, I find the roll of a strolling musician more rewarding with in-depth conversations in small group settings. The casual approach may lead to other opportunities. While wandering with my harpa during our VASA lodge's pre-dinner social hour, I was invited to take part in an upcoming Christmas program.

Whether you are the sole player in your state or have compatriots, take the initiative and make this unique instrument more widely known and appreciated. Volunteer to take part in events where you think the harpa would be of interest. You need not be an expert musician -- some folks are happy just to learn a little about the nyckelharpa, hear a few tunes and take photo. Let's help the ANA membership grow!

## Spela Bättre!

*The Only Way to Improve Your Playing*

by Matt Fichtenbaum

Väsen were the Swedish musical staff at Scandinavian Week this summer, and I had the opportunity to take Olov Johansson's nyckelharpa class and, also, to hang out around him, hearing and observing his playing. I think being around Olov had a strongly positive effect on my own playing, and I want to use the first part of this column to discuss some of what I learned. Then, for a change, we'll look at an entire tune, a Byss-Kalle 16th-note polska (*slängpolska*). 16th-note polskas are good music and deserve some attention to style.

### *Olov's playing*

Olov's playing is stunningly good in several dimensions. His combination of great strength and light, singing tone. The energy and drive in his music. His incredible dexterity with long sequences of notes played quickly and flawlessly. And, to this watcher, his ability to focus his energy on his playing while staying, in the big picture, calm and relaxed; to "work smarter, not harder."

### *Tone*

In a Väsen session the nyckelharpa holds its own. Each note is strong and assertive, yet light, not wimpy, not grinding. It's all in the bowing. Each note begins with a lot of bow pressure applied for a very short time, then continues extremely lightly. For me,

it's a technique of using only the bow's own weight, but applying real force for the beginning - "attack" - of each note. I hold the bow with my thumb and middle finger, with a little help from the ring finger. Then, with pressure from the index finger, I make the bow dig in at the start of each note but let up almost immediately.

It's important not to hold the bow too tightly and stiffly. Think of giving it motion and pressure at the start of a note but then letting it continue on its own for the rest of the note. Try playing with too much pressure, then lighten your playing except at the very beginning of a note. Practice playing multiple notes on a bow stroke, keeping the bow moving evenly and lightly while accenting each note by means of bow pressure. Play slowly and deliberately, aiming for clarity, precise timing, and a clean sound. Speed will come with time and practice.

### ***Playing phrases***

Watching Olov play, calm and relaxed and with a minimum of motion, you wouldn't think that the tune has very many notes. I think Olov doesn't play notes, he plays phrases. Approaching a tune as a sequence of phrases rather than a sequence of individual notes gives you two advantages. First, there are far fewer phrases than individual notes, so your mind doesn't have to work as hard and you have an easier time keeping up with what you're playing. Second, a tune's rhythm and expression are in the phrasing, not the individual notes, and when you play at that level you have an easier time bringing forth the true content of the tune.

Playing a tune as phrases rather than individual notes requires that you be able to play the notes of a phrase without (much) conscious thought. Like any other acquired skill, this takes practice. The more practice, the more automatic it becomes to play a beat of four sixteenth-notes, or an eighth and two sixteenths, or a measure in polska bowing, or the arpeggios of "Byggnan" or "Spelmansglädje." And it's far smoother to play the four sixteenths as one practiced unit than as four individual worry-about-each-one notes.

### ***Practicing***

In order to play a phrase without consciously thinking of its details, you need to develop the small stuff to happen by itself. The polska bowing for eighth-note polskas. The four sixteenths played as two slurred, two separate. Arpeggios, string crossings, double stops. The position shifts that you need in order to play a run of notes as a single smooth sequence.

If you're like me, you enjoy tunes more than exercises. It makes sense to practice by finding a tune that stresses something you want to work on. Play one of your favorite tunes, find a spot in it (a) that you'd like to play better, or (b) where you find yourself thinking too hard. Then take the tune, or the relevant phrase, slow it down as much as it needs, and play it right. Try to focus on the phrases -- whole measures, say -- and not the individual notes. And when you make a mistake, go back and play the whole phrase over, not just the offending note. You can always play any one note correctly, but what you're trying to develop is the ability to play the whole phrase, to play the notes in their context.

In previous articles I have written about bowing, fingering, position shifts, and other points of playing technique. These, and any others you find, are the tools you use to make music. The more comfortable and confident you become with these tools, and the more intuitively you use them, the easier it will be to make good music.

### ***Playing tunes***

So you can bow an eighth-note polska without thinking (and without being obsessive about getting every measure just right), and your sixteenth-notes are well articulated and consistently bowed without your awareness. Congratulations! You have mental power left over to shape the tune the way you want, to plan the start of each new phrase, to anticipate the difficult parts and be ready for them when they come. I think that's what Olov Johansson does that makes his playing look so effortless. He has his hand in position before it's needed, he's ready for the challenging moments, and he's delegated all the details to his subconscious. And with some practice, you can do similar things. Even if we can't all aspire to play as well as Olov, we can move our playing a long way forward.

### ***A 16th-note polska***

Sixteenth-note polskas are some of the earliest nyckelharpa music. They're thought to be descendants of the polonaise and other early dance music, and many polska tunes have an early-music or baroque feel. They also contain a lot of notes and can truly impress the listener. The 3/4-rhythm of a southern Swedish slängpolska is different from and more subtle than the rhythm of an eighth-note polska, and playing all the notes of a 16th-note polska while keeping the underlying 3/4 rhythm can be an art. To my ear, a well-played slängpolska articulates each beat lightly but firmly, marks the phrasing by accenting the first beat of each phrase,

## Slängpolska efter Byss-Calle

No. 25 in "57 Låtar efter Byss-Calle"

and flows naturally from one measure in the phrase to the next.

The music shows the second Byss-Kalle slängpolska I learned. This one, clearly phrased in six-beat (two-measure) phrases, is a good one to practice playing rhythmically. It lies comfortably on the harpa, going no higher than G on the A-string, and it has its share of string crossings and other technical stress points. Most importantly, it's a fine tune.

The groups of four sixteenth-notes should be bowed as shown, two slurred followed by two separate; the eighth-note followed by two sixteenths, played as three separate notes, uses the same bow motions. When you get to the point that you can play these figures without worrying about every note in them, you're making good progress.

I'm not dogmatic about the other notes' bowing, and you are free to experiment. I play the marked bowings pretty consistently, and I tend to vary the other measures' bowings depending on what I want

to express with the music.

In practicing, play whole phrases -- two measures, or at least one -- rather than fragments. Try to make each beat clear: play its note cleanly and accent it slightly. You can also mark the end of a phrase by getting a little quieter or ending its last note slightly early to leave a bit of space before the next phrase (but don't break the rhythm and flow when you do this). Again, start out slowly and aim for timing and feel; speed will come with practice.

**Simplifying the tune**

Approaching a new tune with its so many notes can be a challenge. I find it helpful to begin with the skeleton of the tune, playing only enough notes to achieve the right feel. Once the skeletal tune begins to sound plausible, for example, once it gets to sound fit for dancing, you can add the remaining notes and not fear that they'll break the feel or rhythm.

## Slängpolska efter Byss-Calle

Simplified to skeletal form

There is music for a simplified version of the slängpolska's "A" part, to illustrate this point. Think of it as an example, by no means the only way to simplify the tune, and feel free to experiment.

### ***Uppland, not Nashville***

Four sixteenth-notes in a row, or an eighth and two sixteenths, can be very tempting to play in a swingy, old-timey style with a little "backbeat," as if the notes were half of a schottis or hornpipe measure in 2/4 time. But the polska is phrased in three. Resist the temptation, try, instead, to express three beats to a measure, and keep the flow going from one measure to the next.

### ***Closing words***

I may take a bit of a vacation from this column; I think Bart has some other customers waiting for the space. I have enjoyed writing these articles, trying to impose some order and clarity on my nyckelharpa knowledge, imagining a "virtual student" to whom I am giving the lesson corresponding to the column. I expect to write more for *Nyckel Notes*, and I look forward to meeting more of you at gatherings and workshops.

## **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*

*Mel Meer  
2510 Oak Circle  
Bryan TX 77802*

*scandia@tam2000.tamu.edu*

***Please see the related article "Nyckelharpa Care" in this issue for more solutions! -Bart***

At one time or another each of us may have looked jealously at the way fiddles are carried in their secure cases. They are closely hugged by foam and velvet. They don't jostle around in their cases, and the fiddlers don't have to twist them uncomfortably to get the neck on the proper side when they are put in and

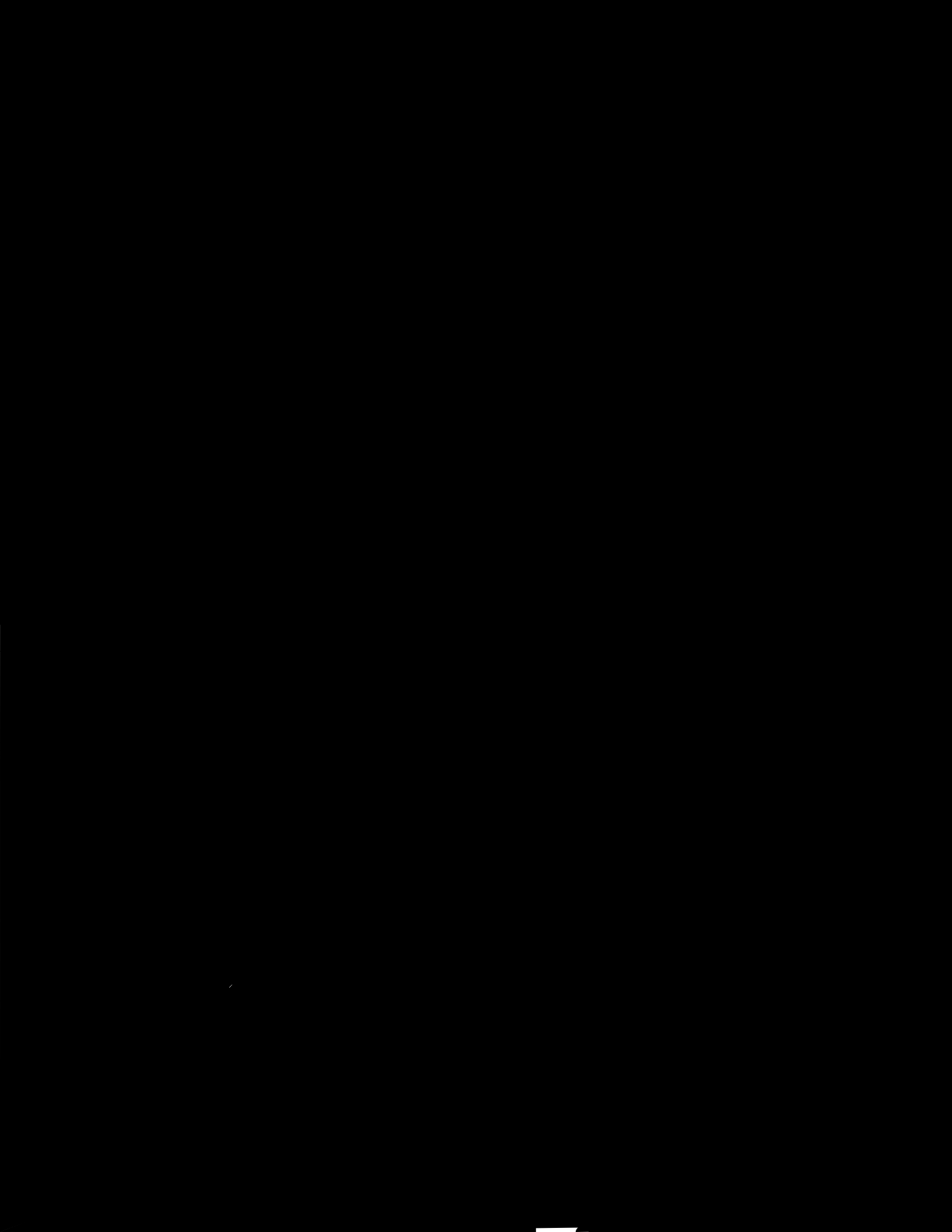
taken out of their case. Mostly, fiddles are well protected against bouncing around. I'd venture to say that the average nyckelharpa costs at least as much as the average fiddle played by folk musicians, and deserves as much consideration.

Now, you can't go into your friendly music store (even in Sweden) and ask to buy a fully outfitted nyckelharpa case that operates like a fiddle case. But, more easily than you may imagine, you can make your own. Or rather, you can convert your case into a more secure environment for your instrument. [A future column will discuss the availability of boxes or shells that are available for this kind of outfitting.] Assuming you have a suitable box, let me describe an internal modification that has worked for me and has received some words of praise.

I begin with the notion that we want the nyckelharpa to fit easily into the case with the neck on the left and the keys down. That way it goes in and out without twisting. Then the harpa has to be held very securely so that the instrument does not find itself supported by its keys when it is being carried. Starting with a case whose bottom is already padded and covered with fabric (if not, that's the first step), obtain a piece of foam that is 2" thick and just larger than the size of the harpa body. The best foam for this purpose and that used by instrument case manufacturers is dark gray in color. It is used for packaging of all sorts, and is inexpensive. Cut it into a rectangle that fits into the right side of your case, and is long enough to reach just past the joint of neck to body, to where the neck first achieves its final thickness (or really, thinness).

When the foam fits in the case snugly, place the harpa on it and position it a bit diagonally so that the neck is closer to you, and the keys farther from the far side, which will be the bottom when carried. The body should be completely surrounded by some thickness of foam. When the instrument seems well positioned, trace the outline of the harpa onto the foam and cut the center out. Taper the part where the neck joins the body according to the dimensions of your instrument. You will later have to adjust the cutout to be somewhat larger for the harpa to slide in comfortably.

Next, get some fabric that you will like. I suggest that crushed velvet is easy to get and works very well for this purpose. Test the outline of the foam by slipping the harpa into place letting it slide on the velvet. The fit should be snug. When it all seems to work, cover that part of the foam that is visible with the velvet. Folds will show, not to worry; they do on bought cases too. On the underside, it can be glued, stapled, pinned, or duct taped. It will not show. You



**The "Clamp"**

The other technique also involves the creative use of closed-cell foam, but requires more shaping of the foam. Basically, you want to hold the harpa still in the case, and up off the bottom. To do this, you want to form some sort of "clamp" that holds the harpa in place, and is in turn held in place by the walls of the case.

First, cut rectangular foam pieces that fit securely in the ends of your case (see figure). They should be wide enough to securely hold your harpa, and as tall as the tallest point on that end of your harpa, allowing a little extra room so that the back of the harpa is held up off the bottom of the case. For the string-holder end, make the foam "brick" a little taller than the distance from the back of the harpa to the top of the string holder. At the peg-head end, many cases have a small inner box to hold bows and the other junk we all seem to accumulate. If you have such a bow box, make the foam go from the "front" (bottom in the figures) to the edge of the bow box. It will stay in place if you make it a bit bigger than the space it's intended to fill, and force it in. Make it just a bit taller than your peg-head sits when you put your harpa on a table.

Now cut two more rectangular pieces that fit into the lid of the case, and fill up the rest of the inside height of the case. Make them long enough that they just fit (with some compression) into the case, about 0.5 cm longer than the inside width of your case. This has now formed upper and lower foam "bricks" that should just touch each other (or require only a little compression) when the case is closed. Think of it as the top and bottom of a clamp. You can put a piece of paper with some pencil rubbings in between the upper and lower "bricks" and close the case: the graphite should leave a mark on the upper brick.

Now that you've created the upper and lower halves of a "clamp", you need to cut away some of the foam from the lower brick, to match the shape of your harpa. The string-holder end is pretty easy: just cut out a notch where the string holder goes. If the brick is wider than the distance between the end-of-the-body of your harpa and the wall of the case, you'll have to either cut out some foam to fit the body or make the brick less wide.

The peg-head end is harder, as most nyckelharpas have more complicated shapes there. Work a little at a time, cutting away the foam to make a "hole" or "[complicated] notch" that just fits the shape of your peg-head. Make sure the top brick (the one in the lid of your case) fits snugly against the top of the peg-head when the case is closed to prevent the harpa from moving.

You've now created specially formed "clamps" made of relatively hard foam to hold your nyckelharpa in place when you close your case. The foam is soft enough to absorb any shocks or bumps the case might receive, but strong enough to keep the harpa in place. If you've worked extra hard at it, you've even arranged the "clamps" to hold the harpa away from both the bottom and the top of the case (the "sides" of the case when carried) which allows the case to absorb any shocks rather than transmit them to the harpa itself.

If you work extra hard, you can even cut out chambers in the foam to hold things like tuners, cassettes, etc. I have slots for my tape recorder, an extra cassette, and my Korg DT-2 tuner in my case.

**Advice for traveling**

When traveling in a car, make sure your nyckelharpa-in-case is not in direct sunlightur

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## Recordings for Sale from the ANA

We are very pleased to announce the availability of the following recordings, directly imported from Sweden.

Cost is (price includes shipping)

	ANA Members	Non-Members
CDs	\$15	\$17
Cassettes	\$8	\$10
AWCD6*	\$20	\$22

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.

DROMC004 - **Vilda Väsen**, on cassette.

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 an older sound, some say more tinny, 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. It's amazing how well the sound of the nyckelharpa blends in. This is destined to become one of my favorites for relaxation.

### 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 drone strings (like a Hardangefele).

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).

DROMC003 - **Högtryck**, on cassette.

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.  
\*Special price: \$20 members, \$22 non-members

AWCD11 - **Ingvar Fohlin** He plays a variety of button accordions of various sizes and keys. All have a rather old sound, and the music is lively and fun.

**Please note that Väsen's 3rd CD, *Essence* (AUVIDIS, Ethnic, B6787) is available in many record stores, including Tower Records.**

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

## Classifieds and Advertisements

*Intended to help our members buy and sell nyckelharpas, bows, cases, strings, music, etc., or otherwise communicate with each other.*

Personal Ads: **FREE**.

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

**The American Nyckelharpa Association  
MUSIC ORDER FORM**

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_ ZIP \_\_\_\_\_

Write the number of the recording in the left column, (e.g., DROCD001) and the cost in the right:

Number	Price
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
<b>Total</b>	_____

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

**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

**UPPLANDSLÅTAR UPPTECKNADE AV  
GÖSTA SANDSTRÖM**

New release of the booklet of Eric Sahlström's music, by his cohort and accompanist of many decades, Gösta Sandström. The original printing was in 1982, but quickly sold out. There are three new tunes in the new booklet: Hvilsta polskan, Namnlösen and Örebro polskan.

**Nyckelharpas and Accessories**

I have access to the following items, directly imported from my contacts in Sweden.

Nyckelharpa, with Case and Bow made by Åke Ahlstrand	\$1200
Hard shell Case	\$175
Soft Case (Gig bag) with back-pack straps made by Gunnar Jönsson	\$350
Nyckelharpa Bow	\$65
Hand-woven Nyckelharpa Strap	\$20
Nyckelharpa Kit, pre-cut keys and sides, etc.	\$700

Prices may fluctuate a little with the exchange rate, and do not include shipping within the US. If you have other needs, call me and I'll see what I can find.

Bart Brashers  
533 N 73 Street  
Seattle WA 98103-5132  
(206) 783-5103  
brash@atmos.washington.edu

**SPELMANSLÅTAR FRÅN UPPLAND**

A re-issue of the early 70's LP by Eric Sahlström and Gösta Sandström. The CD has 19 tunes on it, and is the only CD available of Eric and Gösta. It is considered a classic, and even won a "Grammis" (the Swedish Grammy) in 1971.

To order the booklet or the CD, contact:

Gunnel Lundkvist  
Hovgårdsberg  
748 95 Örbyhus

Tel: +46 18-337 258

Price for the booklet: 150 SEK + shipping

Price for the CD: 120 SEK + shipping

**ALBIN, CEYLON AND HENRY  
62 ROSLAGSLÅTAR**

*for nyckelharpa and fiddle, book and double CD*

Book with 62 tunes, Swedish text, photos, etc.:  
250 SEK + 120 SEK (shipping) = 370 SEK

Double CD with 2 hours of music:  
250 SEK + 40 SEK (shipping) = 290 SEK

Book plus CD plus shipping: = 620 SEK

You can send me \$-notes if you will take the risk. Checks are expensive to cash for me, so if you want to pay by check you must add 80 SEK.

You are welcome to send you order to

Ateljé Birgitta Wallin  
Köpmangatan 7  
111 31 Stockholm  
SWEDEN

Phone: +46-8-102500 or 6410095

-Birgitta Wallin

## Upcoming Events

**EVENTS IN NORTH AMERICA**

**Leif Alpsjö in the US Oct. - Nov. 1996**

**17 - 22 Oct 96 Washington DC**

Call Kerstin Hendrickson at (301) 474-2583

**22 - 25 Oct 96 Twin Cities, MN**

Call Paul Dahlin at (612) 935-4056

**25 - 27 Oct 96 Folklore Village, WI**

Swedish Music and Dance Weekend: Edwin's Spelmän with Paul Dahlin, Nancy Dahlin, Bruce Johnson and Mary Londborg. Roo Lester teaching Swedish polskas and Scandinavian dance basics.

Special guest **Leif Alpsjö** teaching Uppland music and dance.

Call (608) 924-4000 for more info.

**28-31 Oct 96 New York**

**Wed 30 Oct 96**, 1:30-2:15 PM. Leif will play a **CONCERT** at the MET, in the Musical Instrument Gallery. Info: Joe Peknik, Musical Instrument Dept., 212-879-5500

**Wed 30 Oct**, Fiddle Workshop And Dance Party, Town & Village Synagogue, 334 East 14th St., NYC. For further information, contact Judy Weiss (212) 866-9325

Contact for Leif: Elizabeth Freedman (212) 533-3544

**2-5 Nov 96 Boston, MA**

Sat 2 Nov, Leif plays for the regular dance. Info: Matt  
Sun 3 Nov, Fiddle workshops. Info: Matt

Mon 4 Nov, **CONCERT** in Newton, MA. Info: Heidi  
 Tue 5 Nov, Fiddle workshops. Info: Matt

Matt Fichtenbaum: (508) 256-8546  
 Heidi: (617) 862-5327

### Mar/Apr 1997

For March-April 1997 Leif has loose plans to visit Denver 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

### 28 Jun - 5 July 1997 Scandinavian Week

The week including the July 4th every year. In 1997 it will be once again held at Buffalo Gap Camp, Capon Bridge WV. And that's returning to a Saturday-Saturday schedule (we've been Sunday-Sunday at Ramblewood the last couple of years).

Nyckelharpa player **ANDERS MATTSON** will be on hand to teach advanced nyckelharpa, and **BRUCE SAGAN** will teach beginning nyckelharpa. Anders is a lyrical musician and excellent teacher, and carries the recommendation of Väsen's Olov Johansson. He won the VM (the nyckelharpa world championship) in 1994, and it was shortly thereafter that Bruce and Judy heard him play. They were blown away, and have been hankering to bring him over ever since.

For more information, contact

Judy Barlas  
 MFAC  
 PO BOX 15085  
 Lansing, MI 48901-5085  
 (517) 484-3619  
 jbarlas@pilot.msu.edu

This address and phone number are good until mid-December. Watch this space for updates.

## Editor's Note

The ANA now has 118 Members, of which 61 play nyckelharpa. 8 of our members live in Scandinavia, and 4 in Canada (all players). As far as I know, there are now 79 nyckelharpa players in North America.

I'm sorry Glenn, but you are no longer the only nyckelharpa player south of the Mason-Dixon line:

there are nyckelharpa players in Florida, North Carolina, Virginia, and Maryland (technically south of the Mason-Dixon line).

There are 21 nyckelharpa players in the Pacific Northwest, 17 in California, 11 in the Mid-west, 11 in the North-east, 6 in the Mountain states and 4 in the South-east.

I know all this because I've been working on compiling a listing of all the nyckelharpa players in North America. You too can share in this knowledge, for free. Your very own roster of players can be had for the asking, free of charge, though a \$3 donation will be happily accepted to defray the costs of copying and mailing.

Look on the mailing label on this issue of *Nyckel Notes*. If the first line says "Not in Roster", then you have not indicated that we can publish your name, so you are not in the roster. If you want to be in the roster (and who wouldn't?) call me or send me a postcard ASAP saying so!

We want to hold the ANA Nyckelharpa Stämman in the Midwest next year, close to the MN/WI/MI players. Anders Mattson, a hot young nyckelharpa player from Sweden (world champ '94) is going to be at Buffalo Gap next year, and could come to our Stämman the week before or the week after. Our rough idea of what would be involved is something like:

Fri evening: Nyckelharpa workshop (?)  
 Sat day: Nyckelharpa workshop  
 Sat evening: Dance  
 Sun day: Nyckelharpa workshop  
 Sun evening: Concert by Anders

Cost will be something like a \$50-\$75 package deal, or priced by the sub-event.

You can help us out by answering the following questions:

Which city would you prefer the Stämman to be in:

Minneapolis  
 Chicago  
 Other: \_\_\_\_\_

Would you come:

21-22 June 1997  
 12-13 July 1997

Your feedback would be greatly appreciated. We want to serve you, our members, after all.

Varma Hälsningar,

- Bart

# Masbo Polketten

Polkette

*Trad. efter Sahlströms*

tr

tr

Trans. Bart Brashers Oct 1996

3/4