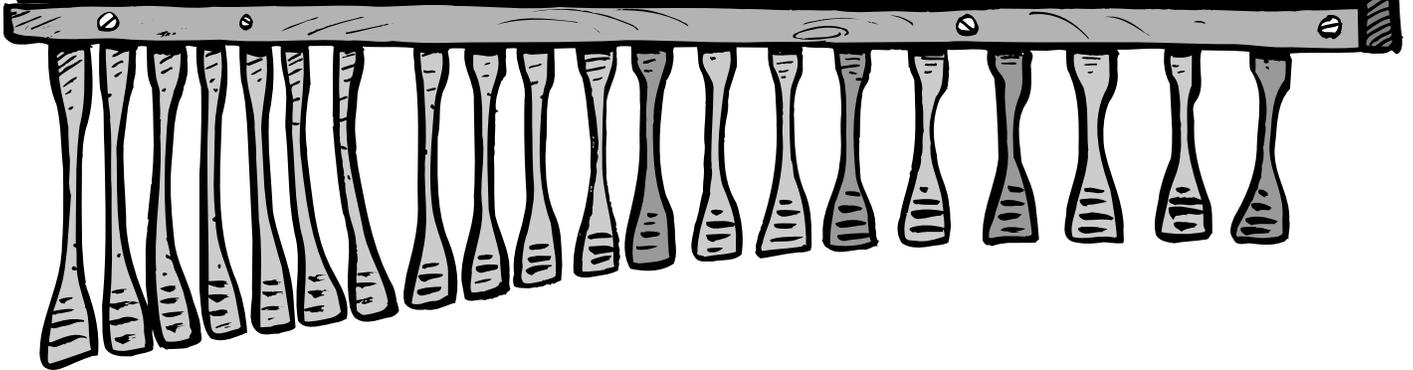


THE NEWSLETTER OF THE AMERICAN NYCKELHARPA ASSOCIATION

# NYCKEL NOTES



## ANA Business

### Dues are Due

Once again, it's time to renew your membership in the ANA. Check the mailing label on this issue to see when your subscription expires. If it says "Dues paid until 1998", then it's time to renew! Of the 117 known nyckelharpa players in North America, only 59 are up to date on their memberships.

It's embarrassing, having so few of those we aim to serve be paid up. It's not like it's a waste of money, since you'll be supporting the ANA and its goals, to foster and support the nyckelharpa on this continent.

Your \$10/year includes a subscription to this newsletter, with its articles and pictures and written music. Send in your dues today!

### Call for Nominations

Two of the current board members terms are up at the end of the year: Bart Brashers and Becky Weis Nord. Please nominate at least two people to serve a two-year term starting January 1999. A voting slip will appear in the next issue of Nyckel Notes.

Send nominations to:

American Nyckelharpa Association  
PO Box 2291  
Chapel Hill NC 27515

Feel free to enclose your \$10/year dues in the same envelope! You can pay for as many years as you'd like.

## New Stuff for Sale from the ANA

CD Prices are \$15 for ANA members, \$17 for non-members, except where noted.

### NSD6017 Olov Johansson: Storsvarten

Väsen's nyckelharpa player steps out on his own for a "solo" CD. Eleven of the 22 tunes are solo, the rest duos with one other player: Claudia Müller (recorder), Anders Bromander (piano), Mats Olofsson (cello), Roger Tallroth (guitar and bouzouki), and Mikael Marin (viola). Olov plays modern nyckelharpa on seven tracks, kontrabasharpa on 14



tracks, and fiddle (didn't know he could play fiddle, did you?) on one track. Fifteen of the tunes are traditional, the rest are Olov compositions, including "Fullträffen" ("direct hit") written for his teacher Curt Tallroth's 75th birthday. A few nights before his birthday, with a blind punch, Curt had knocked out a robber who had broken into his house. (Olav's transcription of the tune is reprinted on page 13.) A great CD for the fan of the nyckelharpa, and proof that Olov still plays as traditionally as ever.

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**SPELA BÄTTRE!***The Only Way to Improve Your Playing*

# Bowing from the Wrist Down

*by Matt Fichtenbaum*

**W**hen you write on a whiteboard or a poster you're likely to form the letters and shapes with your whole arm, using your wrist and fingers only to keep the marker in touch with the board. But when you write with a pen, your hand, wrist, and fingers do most of the work, and your arm functions only to put your hand where you want it.

So it is, ideally, with bowing: your arm provides the motion for the long notes, while your wrist, hand, and fingers give the fine detail - the short notes, the articulation or "shape" of each note, the accents and emphases and "snaps" that bring forth a tune's rhythm and make it sparkle. It's natural to learn and practice long bow strokes, done with the entire arm, and these are a fundamental part of playing. But the whole arm is too massive for short, quick notes and accents, and developing the hand and fingers gives you tools to add life, shape, and energy to your music.

Bowing is a physical activity. To learn a particular bowing skill or technique you need to learn what it feels like, and that's hard to get from a printed page. But maybe this discussion can help you (1) understand what we're talking about here, (2) get into a situation that encourages your fine-muscle bowing, and (3) be sensitive to what might happen so that, if it does happen, you'll notice it and be able to repeat it.

**Loosen up the hand**

Start with some simple exercises to reinforce the idea that the arm, wrist, and hand need not be rigid. Hold your bowing arm with the forearm horizontal, or angling slightly upward from elbow to hand, and the palm of the hand toward you. This is an approximation to normal bowing position. Shake your hand so that the fingers move up and down; the wrist should be fairly loose and the forearm will rotate slightly as you do this but your forearm and upper arm should be fairly motionless. Try not to shake so hard that your hand detaches from your wrist.

**Add the bow**

Take your bow in your hand, loosely. Your fingers should curve loosely and flexibly around the stick, and your thumb should also be curved - if it's straight and rigid, you'll have tension that will interfere with your bowing.

Holding the bow, shake your hand up and down again. It's different, as the presence of the bow keeps the fingers together and constrains how the hand can move. If you're

suitably relaxed, the mass of the bow will resist your fingers' motion and you'll feel that resistance. It's not unheard of to drop the bow during this exercise, it just indicates that you're perhaps a little too relaxed.

**Add the nyckelharpa**

Pick up your instrument. The goal is to play some short notes using only the wrist, hand, and fingers, with the rest of the arm motionless. Start on the open C string and try to play short strokes, up and down, without moving your arm. You can try sitting on a sofa or bench and leaning your arm on a stack of books next to you. Adjust the height of the stack to match your arm's normal playing position; then you have no choice but to hold your arm still. While you're marveling at how awkward this exercise feels, try to refine your wrist/hand strokes so they feel controlled and sound good.

**Don't overdo it**

These are good exercises to do a few minutes at a time, as a warm-up or between tunes. The skills involved develop and deepen gradually, so it's not productive to do too much at once. Instead, make this a part of your normal practice, and keep these ideas in mind when you are playing tunes, too.

**Add the left hand**

Play short runs or scales, with or without arm support, and extend them over more than one string. In particular, play the C major scale, starting on the open C string and going up to the D on the A string (Exercise 1). Now do it again, but, on the down-bows, put some extra energy into the bow - a little snap of your wrist, to accent those notes (Exercise 2). Some people have described the feeling of "throwing the bow at the string," so that the bow, once set in motion, moves on its own and the hand just follows.

Next, mix long and short strokes. The familiar long-short-short pattern, or two-slurred, two-separate "shuffle" pattern is ideal for this. Play it first on the open C string (Exercise 3a). Try to play the short strokes with only the wrist and hand; you'll see your arm move up and down for the quarter-notes while your hand plays the sixteenths. It's really quite amazing.

The same energy that you put into those emphasized short bows can play the beginning of a long stroke. In this case, the wrist and hand play the beginning of the note, and

the arm movement keeps it going (Exercise 3b, with accents). If your sympathetic strings are in tune, the energy at the start of each beat should set them to vibrating.

Add the left hand. You can practice long-short-short (Exercise 4a) or two slurred-two separate (Exercise 4b). Exercise 5 is the same pattern on the A string with arpeggio figures; the 16th-note polska rhythm with each beat "marked" gives a very typical nyckelharpa sound.

### And another exercise...

A lot of Swedish players achieve a light, singing tone by using relatively light bow pressure for the length ("the vowel sound") of a note and applying more pressure with the fingers to shape and articulate the start of a note ("the consonants"). This exercise can help develop the skills to do this.

With the right hand relaxed, hold the bow very loosely and play smooth strokes, up and down, on the open C string. Let the bow rest on its own weight, only touching the strings rather than digging in. You'll most likely produce a thin, unsatisfying tone. Now apply a little pressure with the index finger at the start of each stroke, and let it up once the tone starts. With some practice you can produce a good tone, with each note clearly defined but still light. Play some scale fragments or other melodic phrases. When this begins to feel more natural, you can experiment with:

- Finding workable pressure and timing for each of the strings
- Playing multiple notes on one bow stroke (slurred), with the start of each clearly articulated
- Slurring notes on different strings, with each note clear and articulated. This is key to tunes like Spelmansglädje.

A variant of this is, with the hand still relaxed, to think of playing each note by "throwing" the bow at the string. Since the bow remains in continuous contact with the string, the motion is subtle. Approaching it this way may help you discover the way it feels to play relaxedly but energetically.

Again, these are exercises to do a few minutes at a time.

Exercise 1. Play this with the wrist and fingers



Exercise 2. Accent the down-bows



Exercise 3a. Long - short - short bowing

Exercise 3b. Accent the first note of the beat



Exercise 4a. Accent the first note of each beat

Exercise 4b.



Exercise 5. Accent the first note of each beat



### A tune, as a reward for all those exercises

Boda-Mattes Polska is a traditional Uppland bondpolska ("bondpolska from Viksta") and a common allspel tune. (Boda, in this case, refers to a village in Uppland and not the similarly named but more well-known town in Dalarna; Matte is no relation to me.) Its notes are easily reached with the left hand in normal position, and it offers good practice in polska bowing. It is also a good tune on which to try some of the techniques discussed above.

The sixteenth-note "pickup" notes at the end of beat 3 in many of the measures, and the sixteenth notes at the end of beat 1 in measures 2, 4, 6, are short. Try playing them with the wrist and fingers rather than the whole arm. And try accenting the beat with a little bow pressure from the fingers or a little tug on the bow as it moves. Experiment with the character of the tune by marking the first beat of each measure, or all three beats, and explore what you and your instrument can do.

*The Winter 1998/99 issue of Fiddler Magazine features an article on Väsen's Olov Johansson, written by ANA member Matt Fichtenbaum. Look for it at your local news stand, or visit [www.fiddler.com](http://www.fiddler.com) for subscription information.*

## Boda-Mattes Polska (Bondpolska)

*traditional, Uppland*

### NYCKELHARPA CARE

## Nyckelharpa Bows

*by Bart Brashers*

**R**e-hairing your nyckelharpa bow can be quite an experience. The hair gets worn out eventually, and ceases to hold onto the rosin dust that does the actual work of making the string vibrate. It's a heat-induced change in shear stress of the rosin that does the trick. As you pull the bow across the string, the frictional heat causes the rosin crystals to shear apart at a reasonable amount of force. That amount of force is just enough to pull the string a little from its resting position. When the rosin shears apart, the string is freed and its tension tries to return it to its resting position. Of course, it overshoots and the vibration is started. Since heat plays a factor in this process, we shouldn't be surprised when we think our nyckelharpas sound or play differently on cold days.

As the hair on your bow wears out, it can't hold on to the rosin as well. This also happens when the bow hair is dirty. Your hands have a certain amount of oil on them, and it eventually gets on the bow hair, and that collects dirt. You should wash your bow hair at least once a year, using warm water and dishwashing detergent. Loosen the bow, and gently rub detergent into the hair, working it in deeply. Rinse very well, and wipe dry the wood of the bow. Loosen the bow greatly and let it air dry, and reapply rosin. You'll

be amazed at how much better it sounds, and how much less rosin you have to use.

Eventually though, you'll have to replace the hair on your bow. I used to replace it every year, but on the advice of Esbjörn Hogmark, I just started washing my bow hair more often. When you do need a re-hair, go to your local violin shop and tell them you have a special project for them. Bring along your harpa and play them a tune, so they get to know what kind of sound it produces (and get a little free entertainment). Many bows have wooden frogs, which most Swedish nyckelharpa makers prefer because they are so easy to make. If you can't convince them to make a new wooden frog, dissecting the old one if necessary, you can use a violin frog instead. They are usually made of black plastic or vinyl, and usually fit pretty well. You might have to have them shave down the part of the bow where the frog slides, but that's a reasonably easy job. Then, next time you need a re-hair, you can re-use the same frog. A re-hair should cost around \$30, a bit more if you have to buy a new frog.

Playing with new bow hair is like walking down the sunny side of the street and suddenly finding you can sing after all. It takes less work to get the same amount of sound out of your harpa, and you'll find you have a lot more control of dynamics and attacks. Give it a try!

# A Tale of Two Airports

by Rita Leydon

I set my alarm for five a.m. to get myself to Stockholm's international airport, Arlanda, and meet Chris who was arriving on the early-bird flight from Newark. The man was a sight for sore eyes as he swaggered into my field of vision. No doubt about which continent spawned this one. As American as they get. Sharp boots, blue jeans, a fine western hat, trimmed with silver conchas, a rumpled Time magazine under the arm and a nyckelharpa in the backpack. Ready for action, he was.

I had arrived in Sweden two weeks earlier and immersed myself in the nyckelharpa course at Ekebyholm, and Chris was now joining me for some serious Swedish dancing, including the Hålsinge Hambo competition. We covered our two weeks apart over coffee, me listening with rapt attention and adoring gaze as Chris narrated his musical debut at Newark Airport just twelve hours earlier. Chris is not a musician who should debut anywhere. He's a play-at-home-or-strictly-among-friends musician. We both are.

It happened to be the Fourth of July in America and the airport management had engaged professional musicians to liven up the place in honor of the occasion. The huge terminal was infused with rhythms and sounds which pulled Chris like a magnet. After checking his bags he migrated front and center and simply allowed himself to be sudsed up and rinsed clean by the music. At the end of the set he thanked the band in his characteristically enthusiastic manner. Musicians can sniff instruments through lead walls, and these were no different.

"What's that you've got there on your back?"

"It's my nyckelharpa."

"Say again."

"Nyckelharpa. Here, I'll show you." The towering Chris swung down his case, unzipped the bag and let in the light. A harpa is an exotic assemblage of knobs and knockers, strings, keys, tangents, and deep, dark f-holes. It resonates rich chocolate pudding tones just laying there peeking out at you from its case.

"Wow! Can you play it?"

"Sure."

"Ladies and Gentlemen," proclaimed the band leader into the still live microphone, "we have an unexpected special treat

for you," and she proceeded to introduce Chris as a fellow traveller who plays this totally bizarre stringed instrument from Sweden. Chris had no time to get nervous and he was awfully curious about how the acoustics of the terminal might respond to a nyckelharpa. Powered by adrenaline and audacity, Chris gets right into that musical Uppland frame of mind with pluck and mettle.

Four tunes later Chris bids adieu and catches his flight to Stockholm. The impromptu concert caused a hundred or so harried travelers to pause. Chris was able to tell a bit about his beloved instrument and share some of his joy and exuberance. If he'd had five minutes to think about it beforehand, it probably wouldn't have happened.

Twenty four hours after the debut we are settled around Leif Alpsjö's kitchen table in Viksta, slurping coffee and crunching kn-ckebröd. We are among Leif's numerous American "babies," meaning our nyckelharpa point-of-origin is Leif. We both love him very much.

After hearing Chris' tale, Leif announced somewhat studiously that he had his own airport story to share. It should be borne in mind that Leif is an esteemed master and Chris is an eager wanna-be. Glasses perched high on his smooth noggin, Leif began his tale: Once upon a time a fiddler was waiting for a flight at Arlanda. The flight was delayed. The hour was late. The fiddler was bored. "Ah," thought the fiddler, "why not pass the time with some tunes?" Instantly rejuvenated at the thought, he started whistling some tunes as he got out his fiddle. In short order, Arlanda was alive with pulsing rhythms and the fiddler was happy. It wasn't long before an ill-humored and tone deaf member of the airport silence patrol came by and dutifully pulled the plug on the happy fiddler. Doused the flame. Nipped the bud. Killed the light. "You are disturbing the peace. Put that thing away." And so the fiddler did. Then the fiddler flew away.

Newark and Arlanda. Two airports an ocean apart.

Newark and Arlanda. Two airports an ocean apart.



Leif Alpsjö, wearing hat, with Chris and Rita Leydon.

# Examining the Limits of Written Nyckelharpa Music

by Matt Fichtenbaum

Nyckelharpa music occurs naturally in the Swedish musical environment, and players find lots of support in developing their repertoires. There are courses, *spelmansstämmor* (musicians' gatherings), organized groups, friends who play together, well-known players who carry tradition further, players who make new tunes and extend the tradition, recordings, and tune books. And the Swedish musical tradition has historically been one of passing tunes along by aural means.

We nyckelharpa players in North America have fewer resources. For those who don't live near other players, attend the ANA *Stämman* or other workshops, or keep regular contact with the Swedish "mother country," recordings and written music are the two most available resources.

Judging from the recent ANA Members' Questionnaire, many members read music fluently and favor written music as a source of tunes, and the ANA's own collection of published tunes continues to grow. It seems like a good time to raise the question of "To what extent does a transcription capture a tune?"

To my mind, written music misses being a complete description of a tune in these ways:

- It tells you very little about the tune's "style" or "feel"
- It's an approximation to the rhythm, timing, and phrasing
- It leaves out articulation, ornaments, and other personal touches
- It's usually a "snapshot" that doesn't capture variations

## What's this about "style?"

A Boda polska, with its "take a breath" before a sharply struck second beat, feels different from an Uppland bondpolska and both feel different from a hambo, yet they look similar on paper. A 16th-note polska may have the formal, straight-up-and-down feel of an *...stergötland* polska, or the drive of an Uppland tune, or the gentle, inexorable urging of a Småland slängpolska. Two different players may play the same tune, from the same area, with proper "style" but individual interpretation. Or one fiddler may play the tune differently on different occasions, depending on his mood, the dancers' mood, etc. It's not clear that the language has the terms to identify and describe the subtle issues involved, and it's rare to find a transcription that attempts to present style.

## And "rhythm?"

By convention, polskas are notated in 3/4 time with "the details left to the reader." But don't expect, for example, a regular beat. It's been said that "playing a Boda pols-

ka is like rolling an egg," reflecting Boda rhythm's slightly short first beat (see Example 1). Some Rättvik polskas accommodate the "float" in the dance by hesitating, changing the spacing of the first two beats (see Example 2). And some western Dalarna styles have two-measure phrases with the first beat shorter in every other measure. Orsa music can take this to an extreme, with long, elastic phrases that distribute the correct number of notes over the right number of measures but seem to ignore the bar lines along the way.

Dotted notes are often recommendations rather than commandments. The first sixteenth of a group of four, played slightly longer, may be written straight or dotted but is probably somewhere in between (Example 3). A figure written as a dotted eighth followed by a sixteenth may be played more like a triplet (Example 4).

Incidentally, I've discovered an inexhaustible source of hambos. If I give a standard transcription of just about any eighth-note polska to my music transcription software and ask it to play it aloud, it comes out as a hambo. And if I transcribe it as it sounds, players of Swedish music laugh at it. Life is complex.

## "Ornamentation..."

Swedish music is rich with double stops, trills, and grace notes that are sometimes just before the beat, sometimes on the beat. Some transcriptions include these and some don't, but ornamentation is often considered to be the player's individual expression, done appropriately to the style. Articulation - whether phrases are played "squarely" or in a flowing, even slinky manner; whether notes begin and end sharply or swell and fade - is another dimension that is seldom notated.

## And "variation..."

A transcription records a tune once; even repeated parts usually appear once with an indication that they are to be played twice. Listen to a traditional player and you'll hear the tune evolve - growing in expression or energy, changing phrasing, gaining double-stops, substituting one figure for another.

Sometimes recordings' liner notes mention where transcriptions of the tunes may be found. I have pursued some of these, and there were often differences between what was played on the recording and what was printed on the paper. Tunes reach people by varied and wandering paths, and it's not surprising if recorded and notated versions of a tune disagree.

**“Enough, already! Say something positive!”**

I like to hear a tune before I try to play it. Having the “sound/feel/mood” of the tune in my mind gives me a structure on which to hang the individual notes as I learn them. Besides, I’m an aural person, and I’m much more likely to find excitement in a tune that I’ve heard than one that I see on paper. (And hearing, for example, Olov Johansson play a tune is undoubtedly more interesting than seeing a transcription of his tune).

If I get the chance, I’ll listen to a tune over a week or two before I try to learn the details. I might transcribe a new tune while learning it; for me, the act of transcribing it helps fix it in my mind. If someone else’s transcription is available, I’ll use that. Then I’ll learn it in detail, working from the transcription for the fine points, and from the recording for the “music,” until I really know it.

If I hear a tune played by two or more different players, so much the better. I think that (1) sorts out “the tune” from “the fiddler’s style,” and (2) brings out the range of possibilities in the tune. Even a similar tune played by a different musician can help put the tune you’re learning into perspective.

**If you have only the transcription**

It’s important to know the style in depth. If it’s an Uppland bondpolska, know what those sound like and feel like; if it’s a schottis, know whether you want the feel to be smooth or bouncy, dotted or even. Think about similar tunes that you already know, and find things in them that you can apply to the new tune. After all, you’ve played all those notes before, just not in this order! And as you get familiar with a new tune, you have more concentration and energy to work on its expression.

Dancers can be a valuable resource for refining your playing. Try out your tunes on them, and don’t be reluctant to ask how to play more danceably. Listen to others

play for dancing, and try to find, in their playing, the secrets that you can apply.

Experiment with the music you play. Bend the rhythm a little, change the phrasing, exaggerate the second beat. When you find something that seems to work, make a mental note of it and try it again. Eventually it becomes part of your arsenal of tricks to be used without conscious thought.

**Learning by ear**

The aural-tradition model suggests that one learns a tune by hearing a role-model fiddler play it, and thus learns not just the notes but the whole sound/feel/image. If you’re not comfortable learning the notes by ear, you still have something to gain. First, there’s a lot of style and feel to learn by listening to others. Second, you can sing the tune - at least to yourself, in the privacy of your home or car - even if you don’t play it. Then, when you play it from the transcription, you’ll already be acquainted with it.

**For further reading**

John Olsson is a musicologist and collector in Björklinge, Uppland. He has written a paper, *Hur mycket kan man lita på noter*, (“How much can one rely on written music?”) that is reprinted in Volume 2 of Leif Alpsjö’s *Spela Nyckelharpa*. If you read Swedish or know someone who does, you can see what he has to say.

**A last word**

Here’s a quote from legendary Cape Breton fiddler Winston “Scotty” Fitzgerald, as quoted in a collection of his tunes published by Paul Cranford and reviewed in *Fiddler Magazine*, Summer 1998. I am still comprehending the depth of its implications.

“If you learn a tune out of a book without putting anything into it, then it’s like washing your feet with your socks on.”

# America’s Mystery Spelman

by Sheila P. Morris

**B**ack in September, I got an e-mail from Per-Ulf Allmo, who is in the process of writing a new history of the nyckelharpa. Per-Ulf had discovered an article published in the forties, which described a man, Andrew or Anders Andersson, who had built nyckelharpas as a young man, travelled widely throughout Europe and the US, and eventually ended up in Denver in 1870. By this time he had graduated to building and playing violins, so I think my claim to be Colorado’s first nyckelharpa player still holds, but it did catch my interest. Per-Ulf was trying to trace Mr.

Andersson’s birthplace, and found the concept of searching the records of every parish in Uppland for “A. Andersson” to be a bit daunting, so he thought perhaps I could help.

I did some digging, somewhat hampered by the fact that Colorado didn’t become a state until 1876, and the record-keeping was therefore pretty sporadic. Try explaining this to someone from a culture that dates back to the Vikings! I finally requested the full text of the article, and this is what I got....

continued on page 8

## An Upplandsspelman in America

By *Sven E. Svensson* (translated by *Sheila P. Morris*)

My father Andrew Anderson, who has now been dead more than 30 years, was for many years, along with his real trade as master carpenter, busy as a musician, first as a violinist but during his later years as an organist. He was born in Sweden, apparently not far from Uppsala, and came to America as a young man some time at the end of the 1850s. In his belongings there are many notebooks containing compositions and perhaps also records of Swedish melodies, arranged for two violins. I am now an old man without relatives. I myself am no musician, and the books therefore have only sentimental value for me. Before I

leave them to some music library, I would like to ask you, if you believe that the Swedish dances my father has notated would be of any interest to a Swedish audience (for example for radio)."

These lines are included in a letter which I received a number of years ago from a Mr. Martin Anderson in Chicago. I answered that of course I was very interested, and that I would be grateful if he could write out some of these Swedish dances and at the same time write down what he knew of his father. After about half a year I got six dances; four polskas and two marches, arranged for two violins. The copies were obviously made by himself, or in any case by a very untrained notater and partly full of mistakes. He had, for example, not known the difference between a sharp and a repeat sign, furthermore, the rhythmic notation was often incorrect, yes, even the notes were sometimes in

### INFORMATION SOUGHT

#### Anders (or Andrew) Andersson (or Anderson)

Born: \_\_\_\_\_, 18\_\_ in the village of \_\_\_\_\_, \_\_\_\_\_ Parish, Uppland, Sweden.

Enlisted in the Union Army as bugler or musician: \_\_\_\_\_, 186\_\_

Promoted to Lieutenant after Chattanooga: Nov. 1863

Member of Grant's Staff at Richmond: April, 1865

Married: \_\_\_\_\_, \_\_\_\_\_, 1871—Denver, CO (wife died: 1897)

Son: Martin, born November \_\_, 1872, Denver, CO

Died: \_\_\_\_\_, 1909, Chicago, IL

Occupations: carpenter, casket maker, instrument builder, violin teacher and performer, organist and possibly choir director of "the Baptist congregation" in Denver, composer, gold miner.

*One possibility, based on the presence of an Andrew Anderson in the 33rd Massachusetts:*

Born: \_\_\_\_\_, 1820 in the village of Norrvissjö, Björklinge parish, Uppland, Sweden.

1829—age 9—Built his first harpa

1835—age 15—Went to Uppsala as a carpenter's apprentice, working across the Fyris from Domkyrkan, where he "tramped" the organ, learned to build and play violins and play the organ, and played in the student orchestra.

1837—age 17—Left Uppsala, traveling southward.

1838—age 18—Arrived Copenhagen, studied with a violinist in the Royal Orchestra.

1840—age 20—left Copenhagen headed for Leipzig.

1841—age 21—Arrived Leipzig. Worked for a chair-maker, studied with David and Hauptmann.

1843—age 23—Left Leipzig (pursued by....)

1845—age 25—England?

1847—age 27—Baltimore?

1849—age 29—Boston, tries to get concert-tour.

Hears of California gold-rush and heads West.

1850—age 30—Sacramento? "Gold-digger's Waltz", "Gold-digger's Galopp", "Gold-digger's Polka" etc. Colorado? Gold rush in 1859. Dakota Territory? Gold strike

1876/Battle of Little Bighorn same year

1861—April—American Civil War begins with the attack on Fort Sumter. Lincoln calls for volunteers.

1862—age 42—An Andrew Anderson enlists July 25th, musters August 5th with the 33rd Massachusetts Regiment, Company B. He claims to be a shoemaker from North Bridgewater, MA. (or not)

1863—age 43—November—Battle of Chattanooga, promoted Lieutenant. "General Grant's Favorite Tune".

1865—age 45—April—Richmond—War ends—musters out June 11.

1867—age 4?—Sets up carpenter's shop in Denver.

Plays organ and leads Baptist choir. Teaches violin.

1871—age 51—Marries \_\_\_\_\_, they begin playing concerts together.

1872—age 52—Son Martin is born in Denver.

????—Concert tours, writes dance-music and classical compositions.

189?—Martin assumes control of carpenter's shop.

1897—age 77—Wife dies. Andrew gives up the violin and plays only organ. Writes church music.

1907—age 87—Has a stroke. Goes to live with Martin in Chicago.

1909—age 89—Dies.

the wrong place on the staff. Truly, it was only the fact that the parts were written in an excellent counterpoint that enabled me to return the text to the manner in which Andrew Anderson had written them down.

None of these melodies is to be found in Reuben Liljefors' collection of Uppland melodies, nor have I been able to discover any of them in the LandsMAl's archives collection. Rhythmically they are very similar to the tunes of Byss-Calle and other Uppland tunes from the first half of the 1800s; melodically, they also have an intonation that reminds one of these melodies. However, they also have such a strong classical feel in the phrasing, that one can take it for granted that their composer had an obvious intimate knowledge of older classical and romantic violin music, Tartini and other Italians from the late Baroque, Viotti, Leclair, Kreutzer, Rode and Spohr. The two-part arrangement was, as I said, remarkable and speaks of an education in counterpoint. The clear technical model seems to have been Spohr's and Bériot's duos for two violins. By all I can see, there is no question of records but more likely original compositions for two violins. The wellspring of inspiration was obviously Sweden and more particularly Uppland.

With the music came 21 closely-written pages of memories of the father. They were certainly rhapsodic in form. Both the ink and the handwriting show that they were written down on different occasions, as Mr. Anderson had recalled new details. Besides this, they are very long-winded and sometimes dwell upon inessential things [boy, I wish we had these "inessential things"!], as well as repeating the same episode in different places throughout the narration. Because of this, I cannot translate them here in the form which they have in the son's writing. I will therefore in the following article partly quote him word for word, partly condense his narration into shorter accounts, and partly annotate him, where this is necessary.

I wrote continually to Mr. Anderson and requested more transcriptions. I never received any answer to these letters, and later letters came back as undeliverable. Either he has moved from his old home town without leaving a forwarding address, or he too has passed on. If he still lives he would now be 77 years old. [So, this article must be from 1949.]

"My father was born some time around the middle of the 1830s in the country near Uppsala," writes Martin Anderson. "His father was a farmer, carpenter, and casket builder, and while Andrew was still in school he began to learn carpentry through taking measurements of bodies, stirring glue, and rough planing. He was no more than nine when he built his first harpa. This was no ordinary American harp, but rather a Swedish one, which was played with a bow. If he taught himself to play on his harpa or got some instruction from some older harp player, I don't know. In all events, he got orders for more harpas even before he left his parents' home, and building instruments continued to be his hobby as long as he could handle the tools. Aside from this, he seldom spoke of his early youth. I had the impression that his childhood was not happy. He had no communication

with his parents or siblings (if he had any), as far back as I can remember — at least from the beginning of the 1880s. Possibly his parents were already dead. At the age of 15 [1850 +/-] he left his home village forever and wandered to Uppsala, the first city he got to know...."

The information that Andrew — or Anders, as he was probably called as long as he lived in his native country — at the age of 15 visited Uppsala for the first time, indicates that he was not raised in the city's immediate neighborhood. [Does it?? At the time, a distance of only 12 miles, or twenty kilometers, would have taken most of a day to go and return. When would an unhappy farm boy get a day to go to Uppsala?] The description Martin Anderson gives elsewhere of his father ("...six feet and two thumbs tall, dark complexion, lively brown eyes, boldly bowed nose, and hair which in his youth must have been pure black...") suggests Walloon blood, I would guess on his mother's or paternal grandmother's side, because he didn't bear a Walloon name. [Per-Ulf says "maybe not so."] The Swedish harpa was of course a nyckelharpa, for which he naturally enough did not know any American name. Of the time in Uppsala, Martin Anderson relates the following.

"In Uppsala my father got a place in a carpentry shop, but he was also engaged often as a musician at dances. This gained him a much-needed addition to the little pay he received at the carpentry shop. In this way, he succeeded in collecting the means to buy more city-appropriate clothing. That which he had brought with him from home had caused much derision and ridicule among his companions, due to their countrified cut. His interest in everything musical caused him to offer to "tramp" the organ in the church. The friendly organist took to him, taught him to read and write music and also instructed him in organ-playing. He interested him in building a violin and obtained him a teacher for this instrument, a student. After a fairly short time he was playing with the student orchestra, which was conducted by his fatherly friend, the church organist. When, after a couple of years, Andrew left Uppsala [age 17-18, 1852 +/-] to embark upon the wandering which at that time all craftsmen must undertake in order to gain experience in their work, he carried with him a letter of recommendation from his teacher to the court conductor in Copenhagen."

The friendly organist was most likely J. A. Josephson, who certainly at the time was not the cathedral organist, but a couple of years earlier had become Director of Music at Uppsala University. If Martin Anderson remembers correctly as concerns the organist, who also ought to have been the leader of the Academy Orchestra, one can assume [can one really?] that Josephson for some time had performed duties for Gustaf Adolf Haeffner — the great Haeffner's son — who at this time was the cathedral organist.

"Andrew directed his course to the south, took conditions (???) in different places in the country, but also played for weddings and dances. In Copenhagen he handed over his letter of introduction to the court conductor, who took to him himself, instructed him in composition and procured him

*continued on page 10*

one of the violinists in the Royal Orchestra as a teacher of violin. He thrived excellently in this environment and made great strides with his teacher, but had to work hard in order to support himself as a carpenter together with his music studies. When he left Copenhagen after one or two years [now 18-20? 1853-55 +/-] the court conductor advised him to steer his course towards Leipzig, where he had the possibility of improving himself further under the direction of the famed violin teacher David and the composer Hauptmann."

The court conductor in Copenhagen must have been Gade, who was a close friend to Josephson and who, besides this, from his many years of working in Leipzig naturally had good connections with Ferdinand David and Moritz Hauptmann.

"Even in Leipzig things went well for him. He seems to have stayed here at least two years [20-22 1855-57 +/-], had a good place with a chair maker and at the same time developed his musical talents. It is not impossible that he might have settled down here for all time, if something had not occurred which suddenly forced him to leave the city. The chair maker's daughter, you see, fell in love with the handsome Swede and began more often to bring marriage into the conversation. This didn't agree with him, so he packed his belongings, continued his travels through western Germany and Holland and across to England, where he moved from place to place. In Hull he hired on as ship's carpenter on a boat bound for Baltimore. Here he went ashore, taking with him his violin and abandoning all his other possessions."

And so came some uneasy years of a roving lifestyle. [! And what would we call it up to now????] Andrew Anderson travelled from place to place, played classical works in churches and dance music in saloons. His dream was apparently to get to make a tour of the United States, — a concert tour which would bring him money and fame, just as it did a few years earlier for Jenny Lind. He took himself up to Boston, where he made a connection with one of America's respected impresarios. [Who??? This should be possible to find.] This man had nothing against arranging a tour, but he required as security \$5,000, a sum which Anderson had, of course, no way of obtaining.

At this time, the rumors of the enormous gold rush in California began to spread throughout the states [this is just plain wrong — that would have been 1849 — we're ten years off, here — the Colorado gold rush might be a possibility, though — 1858], and adventurers by the thousands streamed toward the West. Here was a possibility, thought Anderson, to in a short time collect the guaranty money. He took himself off, sought gold in California and Colorado, actually found some, but not enough to speak of as treasure. As a matter of fact, he seems to have played more than he dug, and apparently became highly valued by his comrades. He also composed a number of pieces which won great popularity among the gold miners, a "Gold-digger's Waltz", a "Gold-digger's Galopp", a "Gold-digger's Polka", wrote happy and sentimental songs and much more. However, the dance tunes he had brought with him from his Uppland vil-

lage were in a class by themselves. It was actually such a Swedish melody which gave him the money he was still lacking of the \$5,000.

We let Martin Anderson relate the story.

"One evening, when my father played one of these Swedish melodies for his friends in a saloon, he noticed that a gigantic, coarse Swede sat and cried at his table. Later in the evening the Swede came up to my father and gave him all his tools and the deed to a completely new claim. He had gotten a sudden homesickness and planned to leave early the next morning for the East, and there take ship for the old country, with which he had had no connection for at least twenty years. My father sold the Swede's belongings and the deed the next day for exactly the amount that he needed to make up the \$5,000 as security for the impresario. On the way to Boston, however, he met the news of the threatening Civil War, and just when he reached there came the outbreak of war. A tour was now out of the question. My father went instead directly to the nearest recruiting station to do his duty for his new Fatherland. He was enlisted as a bugler and quickly acquired a great skill on his instrument. Even since he grew old he used to show off his unusual embouchure by blowing calls on a trumpet laid on a polished table top and without touching or moving the instrument. After the Union's victory at Chattanooga he was promoted to lieutenant [????] and was a member of General Grant's staff at the capture of Richmond. Through his music he won the General's favor. One of the pieces he composed during this time became known by the name "General Grant's Favorite Tune" throughout the Union Army.

"When the war was over there was nothing left of the \$5,000, and my father returned to his old rover's life. In Denver, CO he set up a little carpentry shop and led the choir in the local Baptist congregation. Here he met my mother, who was a native of Scotland and played violin. She became my father's student, and they soon began appearing together in churches and other venues. They married in 1871 and in November of the next year I was born.

"During my childhood I only saw my parents for short periods, when they were resting up between their long concert tours. My father used to work in the shop at these times, which also moved from place to place — Denver, Chicago, Boston and a list of other places. The work consisted of, for the most part, his applying himself to his hobby of making violins and other instruments. The shop was tended by an old Scotsman, up until the time when I could take over, at the beginning of the 1890s. My parents had good incomes from their journeys, and the shop, which had 4 to 6 workers, managed fairly well. During this time came — mostly during the trips — the pieces my father composed. How many of those which are reworking of older work — Swedish dances and classical violin compositions — I do not know, but I assume that all the pieces which are not noted with the names Tartini, Veracini, Locatelli, Viotti, Spohr or David, are my father's own compositions. Some of them are perhaps melodies which he recognized from his Swedish childhood. However, he told me on occasion that these

were in actual fact but a few. When he noticed what happiness these melodies gave in the districts where Scandinavians were to be found, he composed new dances in the same style as the Swedish originals.

"When my mother died in 1897, my father gave up playing the violin. He had no more partner, and the violin-playing which earlier had been all his joy, now lost its interest for him. However, he did not stay at home long in his shop but returned to his travels, this time as an organist. He had earlier, through my mother's influence, become a member of the Baptist church. As long as my mother lived, his religiousness was not particularly dogmatic, and he had nothing against playing for other church associations, yes, he willingly appeared even in plainly profane company and at worldly concerts. Now he played solely in churches and — as far as I know — only for Baptist congregations. He wrote at this time only prayerful music; organ pieces and many solo and choral songs, which were often sung in the churches.

"In 1907 he became very ill, and I had to take him home with me to Chicago. This time of being together with my father during his last two years was a great joy for me. I was alone. My wife had died a short time previously, and we had had no children. I had never before had a chance to really get to know my father. During the short times he was at home between concert tours, he practiced several hours a day on his instruments, composed music and built violins. He had also previously been very reserved as regarded his fortunes — maybe in deference to my mother, who apparently never liked to hear talk of his life and the way he spent his younger days. During the time between my mother's death and his own illness he became very uncommunicative and never spoke about himself. The last two years therefore we grew much closer. He spoke often of the old country, of his time in Uppsala, Copenhagen and Leipzig, but mostly of his adventures among the gold miners and during the war. I now got to hear, from his own mouth, that he had not always belonged to the Baptist Church, and that his earlier life had been extraordinarily happy.

"After the first stroke he had in 1907 he fantasized, sometimes fairly considerably. What I have written down, however, are all the stories which he repeated many times and without being guilty of contradicting himself. His manner of presentation was very lively — he was of course accustomed to be a lay preacher and understood how to set words together well. I have therefore quite easily been able to distinguish between fact and fiction in his stories and have naturally taken out all which did not seem to me to be believable."

Despite Martin Anderson's care, a number of the episodes he has written down from memory so many years after his father's death seem to be more Fiction than Truth. I have therefore omitted them from this presentation, but will set forth one of the memories which may be the result of Andrew Anderson's fantasies.

At one point — maybe during the gold mining period or earlier — Andrew Anderson was for quite a spell a guest in an Indian camp in Dakota. Here someone became so

enchanted with his violin that he wished to buy it. The method of payment would be hides, so many hides that he would be able to open his own store for leather goods. When this man realized that it was only Andrew who could "make the voice in the box speak", the offer was changed. He could choose the prettiest of the chief's daughters, if he would only stay with the tribe "as the chief's royal music director". He dared not decline the honor offered him, but quietly disappeared instead. "This was the second time my father deserted the field because of a woman", writes Martin Anderson.

In Andrew Anderson, Swedish folk music has perhaps not lost a great master, but he was an exceedingly clever counterpoint writer — and how many such had we in Sweden during the 1880s? — and if the demands made by his compositions are any way to judge their maker, a well-trained violinist with a fairly well-developed technique. In his pieces for two violins, one easily sees the imprint of the classical and romantic violin masters' style, but he does not therefore lack the national accent and a certain amount of personal individuality. In one view, his folk dance imitations have, if nothing else, a value as music history. They can, for instance, not be played in an altogether too fast tempo without losing their rhythmic balance. One might therefore draw the conclusion, that the polska in Uppland and the middle of the 1800s was played considerably slower than the tempo our time's technically adept musicians use. For Anderson, the polska was apparently a fairly lively yet solemn dance, in rhythm and tempo nearly related to the polonaise, as shaped by the romantic master such as Chopin, Liszt, and Wieniawski.

## EVENTS IN NORTH AMERICA

### Väsen's upcoming North American activities:

24-28 Feb 1999: Folk Alliance conference, Albuquerque, New Mexico: Väsen is part of the opening concert on the 23rd and will be showcased with other Swedish artists (Frifot, Björn Ståbi and Kalle Almlöf) during the conference. They will also have a separate gig in Albuquerque at the South Broadway Cultural Center on the 27th.

27 Mar 1999: Symphony Space, New York, presented by the World Music Institute, with JPP from Finland and the Annbjørg Lien Band from Norway.

28 Mar 1999: Boston. Venue to be announced. With JPP.

29 Mar 1999: Chicago Cultural Center, with JPP.

30 Mar 1999: John Waldron Arts Center, Bloomington Indiana, with JPP.

*continued on page 12*

31 Mar 1999: Reynolds Industries Theater, Bryan University Center, Duke University West Campus, Durham North Carolina, with JPP.

2 Apr 1999: Cedar Cultural Centre, Minneapolis Minnesota, with JPP (Part of the Nordic Roots Festival, April 1-4; also includes Hedningarna and Wimme).

### EVENTS IN SWEDEN

**12-14 June 1999: Junior Championships in Nyckelharpa.** The first Junior Championships in Nyckelharpa will be held during the 25th anniversary Spelmansstämma at Österbybruk, Uppland in June of 1999. The goal of the competition, organized by Österby folkdanslag in conjunction with the Eric Sahlström VM (World Championship) Committee, is to give young people the opportunity to perform in exciting circumstances in front of the public and to encourage traditional playing. Participants are divided into classes by age, and play two tunes of their choice from the traditional repertoire before the public and a jury. Each participant should be

able to discuss their playing with the jury after the competition. There will be one winner per age group, but no overall "winner." Additional honorary diplomas may be awarded. The Jury will be comprised of past World Champions. For more information, contact:

Gunnar Ahlbäck, +46-295-430 78  
Gunnar Fredelius, gunner.f@earthling.net  
or +46-70-665 29 67.

**Last week of July 1999: Zornmärkeuppspelning** (Play for the Zornmärke) Each year, musicians can play for a jury and seek the Zorn medal, named after Anders Zorn, organizer of the first spelmansstämma in 1906. About a third of those who play are awarded one of the following grades: Bronze Diploma, Bronze Medal, Silver Diploma, and Silver Medal. Silver Medalists have the honor of calling themselves Riksspelman. A Zorn medal in gold is occasionally given to a spelman for lifelong achievement and commitment to Swedish traditional music. 1999's event will be held in Arvika, Värmland during the last week of July, with award ceremonies to be held on 31 July.



*REPORT FROM THE FIELD: ANA member Elizabeth Foster was spotted at last summer's Vendel Stämman with Sture and Esbjörn Hogmark. Photo: Sue Thompson.*

### Curt's 75 årspsåka "Fullträffen"

av Olav Johansson

Musical score for "Curt's 75 årspsåka 'Fullträffen'" by Olav Johansson. The score is written in 3/4 time and features a melodic line with numerous triplet markings (indicated by a '3' below the notes). The piece includes first and second endings, with the first ending leading to a double bar line and the second ending providing an alternative conclusion. The notation includes slurs, ties, and repeat signs.

### Lärken

Played by Anders Mattsson and transcribed by Becky Weis, November, 1996

Musical score for "Lärken". The score is written in 3/4 time and features a melodic line with several trill markings (indicated by 'tr' above the notes). The piece includes first and second endings, with the first ending leading to a double bar line and the second ending providing an alternative conclusion. The notation includes slurs, ties, and repeat signs.

# Nyckelharpa Strings for Sale

*The American Nyckelharpa Association is pleased to announce the availability of strings for the Nyckelharpa! ANA member Robert Krapfl has volunteered to handle string sales. We have five different products for you — two brands of playing strings and three versions of understring sets.*

## Playing Strings

The "Playing Strings" are the four largest strings, the ones that you actually touch with the bow. We have two brands to choose from, both manufactured in Sweden:

PRIM brand strings are made by an old Swedish string manufacturing company. Their fiddle strings are popular among folk musicians, and are available widely in the US. Their nyckelharpa strings are basically the same as their cello strings, except that they are the correct length for nyckelharpas instead of about a foot too long. All four strings are wound. The A-string is .020" (0.50 mm) in diameter.

JÖRPELAND brand strings are made by a gammalharpa player and artist named Ingvar Jörpeland. He makes strings for the gammalharpa too, but the ANA carries only strings for the modern 3-row nyckelharpa. The set is called "Jerker Special", which admittedly doesn't sound so good in English. The man who first taught Ingvar to spin strings (Nils Eriksson) was nick-named Jerker (YERKer), and the strings are named after him. The A-string is plain, and the rest are wound.

## Resonance Strings

We offer three versions of understrings, described more fully in the January 1998 edition of Nyckel Notes. Basically, the three sets can be called 6+6, 4+4+4, and 12-step. There's actually some logic here:

### 6+6 is

- 6 wound strings .021" (0.53 mm) in diameter
- 6 plain strings .014" (0.36 mm) in diameter

### 4+4+4 is

- 4 wound strings 0.24" (0.61 mm) in diameter
- 4 wound strings .021" (0.53 mm) in diameter
- 4 plain strings .014" (0.36 mm) in diameter

### 12-step is

- 12 strings, varying from .025" (0.64 mm) to .014" (0.36 mm), by steps of .001". The lower 6 are wound, the higher 6 are plain.

## Order Form

Prices are listed for ANA members/non-members. Price includes shipping in the US. Add an appropriate extra amount for international orders.

String Set	Qty	Price	Cost
Prim Playing Strings	_____	\$53/\$60	\$_____
Jörpeland Playing Strings	_____	\$43/\$50	\$_____
6+6 Resonance Strings	_____	\$20/\$25	\$_____
4+4+4 Resonance Strings	_____	\$20/\$25	\$_____
12-step Resonance Strings	_____	\$20/\$25	\$_____
<i>(Make checks out to "ANA")</i>		<b>Total:</b>	<b>\$_____</b>

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_

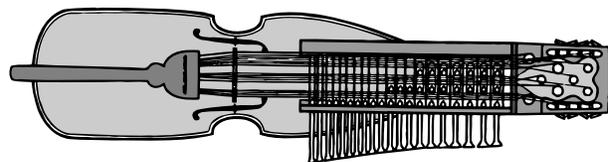
State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_

E-mail \_\_\_\_\_

*Send this form, with a check made out to the American Nyckelharpa Association, to:*

Robert Krapfl  
4651 N Wolcott, Apt. 1, Chicago IL 60640  
rpk@signalinteractive.com



**CDs For Sale***continued from page 1***SANCD981 Det låter som sommar***(It Sounds Like Summer)*

Ann-Mari and Sven Nordin, from Haninge, Sweden. Music on nyckelharpa, with some harmonica, cittra, gammelharpa, two-row accordion, piano, etc. A musical memoir of the last 20 years as folk musicians.

**AWCD26 Bohlins Barbarn***(Bohlin's Grandchildren)*

August Bohlin (1877-1949) is credited with making one of the first fully chromatic 3-row nyckelharpas in 1925. His grandkid Janne formed this group in 1990, with Ulla Vinterbäck and Annika Lidin also on nyckelharpa, and Lars-Ove Lundberg on the zither. They are also joined by Curt Tallroth, who heard and played with August Bohlin. This recording features August's tunes, traditional tunes from Northern Uppland.

**DBPCD11 RoslagsAtar: Albin, Ceylon and Henry Wallin. \$30/\$34.**

Ceylon Wallin was one of the "grand old men" of the nyckelharpa until his death in 1986. He and his brother Henry carried on the traditional playing of their father Albin. The first disc of this double CD was recorded in 1994, with Diego Regodón and Henry Wallin, singing and fiddle. The second disc features recordings from 1969-1984, with Albin (singing), Ceylon (nyckelharpa) and Henry (fiddle). An accompanying book has all the tunes written out, lots of pictures and text, and is available from Birgitta Wallin.

**AMFCD2002 Pinnin Pojat**

In Ostrobothnia, the region of Finland just east of the Gulf of Bothnia, there are some traditional nyckelharpa players. Arto Järvelä, the fiddle player for the well-known and popular group JPP (Järvelän Pikkupelimannit) is the nyckelharpa player in this group.

**AMFCD2013 Pinnin Pojat: GOGO 4**

The second album from this Finish group, featuring Arto Järvelä on nyckelharpa.

**ATLCD Johan Hedin: Angel Archipelago**

Nyckelharpa player Johan Hedin plays his own compositions, with lots of accompaniment on modern instruments. It's not traditional folk music, but Johan has really worked with expression and pushing the limits of the nyckelharpa. The music is large and full, and very interesting. Johan is a Riksspelman (1992) on nyckelharpa, and a master musician.

**XOUCD122 Bazar Blå: Nordic City***(Blue Bazaar)*

Johan Hedin on nyckelharpa, Björn Meyer on electric bass and Fredrik Gille on percussion. Hot new group playing modern music with nyckelharpa as the lead instrument. All

original compositions, this album creates a diversely textured soundscape. Available Soon!

**ALCD009 Hedningarna**

Hedningarna (aka "The Heathens") were one of the first bands of the new Swedish folk/rock movement to garner worldwide attention. This is their debut album, much more like traditional folk music than their later albums. Anders Stake plays violin, bagpipe, moraharpa (medieval nyckelharpa) etc., Totte Hällbus Mattson plays lute, hurdy-gurdy, etc., and Björn Tollin plays percussion, hurdy-gurdy, etc. They look back to medieval music for inspiration, but play it with a modern flair.

**AWCD28 ...och liksom vinden fri***(...and like the wind)*

Eva Tjörnebo with the group Viskompaniet (Kjell Landström on nyckelharpa and vocals, Leif Åhlund on guitar, nyckelharpa, zither and vocals, and Inge Henricksson on accordion) plus guests. Eva's second album, with more ballads, love songs, humorous songs, and dance tunes.

**AWCD29 Stockholms Spelmanslag: Puls**

Stockholm Spelmanslag shows that you don't have to live in the country to play traditional folk music! They play mostly tunes from Dalarna, Uppland, Hälsingland and some from Norway. Mostly dance music on fiddles, accordion, nyckelharpa, recorder, and bass, with a little singing.

**AMCD737 Stinnerbom/Sandén-Warg: Harv**

Twenty years ago Mats Edén and Leif Stinnerbom released an album with tunes from their native Värmland. They later went on to found Groupa, one of the most important folk/roots bands in Sweden. These two young fiddlers (Magnus Stinnerbom and Daniel Sandén-Warg) continue that tradition, proving that the Värmlands polska is alive and kicking! Available soon!

**AMCD733 Mats Edén: Läckerbiten***(Small and Sweet)*

Second solo album by Mats Edén (of Groupa and the Nordan Project). Mats plays fiddle and accordion tunes from his native province of Värmland. Only one of the 30 tracks was composed by Mats; the rest are traditional. A 20-page booklet has English liner notes to all the tunes.

**PAD01 Nyckelharpa-print Writing Tablet \$2/\$3**

This pad, 4¼ by 11 inches with a background print of a kontrabasharpa made by Hasse Gille for Olov Johansson, features the text "The American Nyckelharpa Association" at the bottom. Perfect for quick notes to friends, grocery lists, board nominations, cover letters, and much much more. Impressive and beautiful, yet amazingly cost effective.

**Send orders to:**

Gail Halverson

American Nyckelharpa Association  
P.O. Box 1394, Venice CA 90294-1394

## Editor's Note

There are now 117 nyckelharpa players in North America, eight of them in Canada. The ANA now has 89 members, 59 of whom play nyckelharpa. Three of our members live in Scandinavia, and three in Canada.

The number of nyckelharpa players who have never joined or have let their membership lapse (58 of them) is upsetting. The board puts in a lot of day-to-day work to run the ANA, as do the other individuals like Tim and Robert who organize events, put together the newsletter, and handle string sales. We hope we are doing the right thing, and supplying the American nyckelharpa players with what they want, but with only half being members we begin to question whether it's worth all the work. So scold your fellow non-member nyckelharpa players, and send in your \$10/year!

This is the first issue where I'm back as the "main" editor of Nyckel Notes. Tim Newcomb continues to help by doing the layout and arranging for the printing (don't they

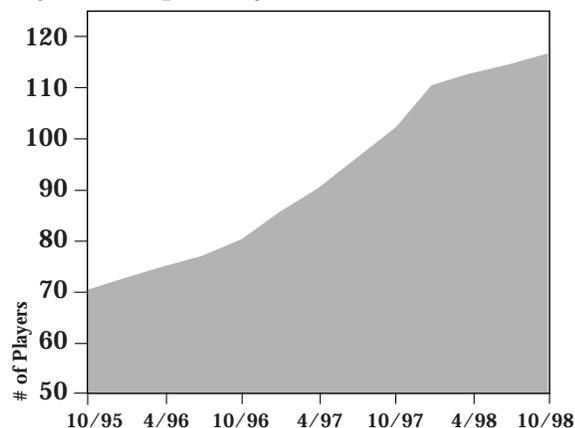
look nicer printed?) and Matt Fichtenbaum continues to help and do a lot of the writing. They did a beautiful job on the last two issues, and I thank them for their help.

I'm very glad that the ANA can now offer nyckelharpa strings for sale. When I first heard that PRIM had started making nyckelharpa strings, I thought it would be easy to get them through the normal channels (folksy music stores). But so many people had such problems getting their local music store to order them that we felt we had to find a source and offer them direct to our members. Thanks go to Sheila Morris for contacting Ingvar Jørpeland and arranging to buy strings directly from him. It's a lot easier (and cheaper) for us here in America to pool our orders and transfer money in one large chunk than to send it each individually, and I'm glad the ANA can act as the coordinator. Double thanks go to Robert Krapfl for volunteering to handle string sales.

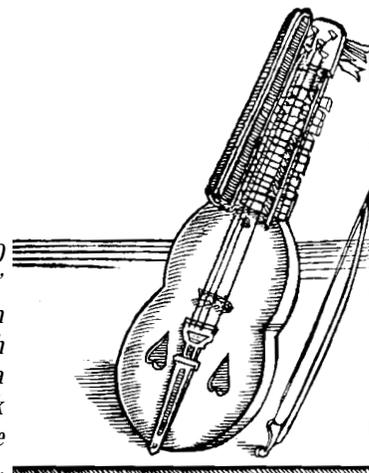
And don't forget to thank Gail Halverson the next time you see her for handling CD sales — She's done a great job!

Varma Hälsningar,  
Bart

### Nyckelharpa Players in North America



An engraving from 1620  
of a "Schlüsselfiddel."  
Taken from  
"Nyckelharpan nu och  
då" (The Nyckelharpa  
Present and Past); a book  
and cassette set available  
from the ANA.



### The American Nyckelharpa Association

The ANA is a non-profit organization dedicated to fostering the nyckelharpa, its music and its dance in North America. We sponsor and produce music and dance workshops across the country featuring the traditions of the nyckelharpa.

#### ANA Web Page

Source of information about the nyckelharpa, nyckelharpa players, a history of the instrument, nyckelharpa events and more! The URL is:  
<http://www.nyckelharpa.org>

#### Nyckel Notes

Published quarterly, edited by Bart Brashers and Matt Fichtenbaum. Send submissions to Nyckel Notes at the address at right, or to:  
[bart@hpcc.epa.gov](mailto:bart@hpcc.epa.gov)

### The American Nyckelharpa Association

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