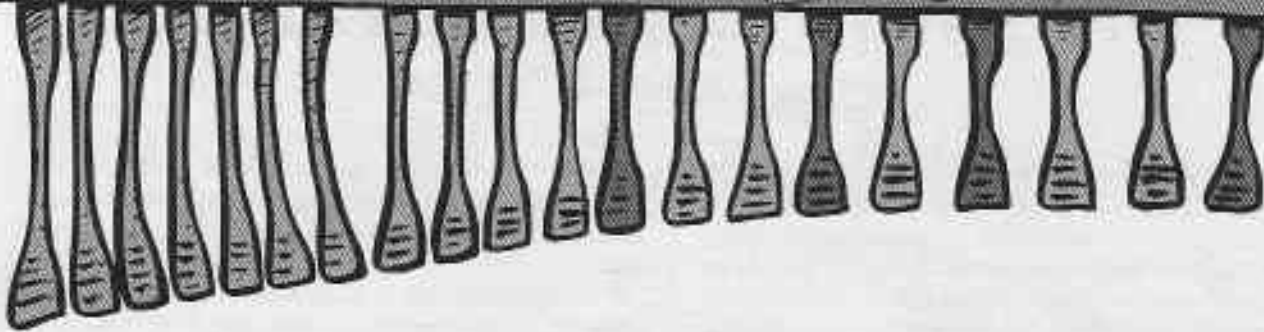


THE NEWSLETTER OF THE AMERICAN NYCKELHARPA ASSOCIATION

NYCKEL NOTES



Playing an Old Tune

Origins of the Swedish word 'nyckelharpa'

by William Layher

bet many of us have had the following experience when playing in public: you open your case, pull out your nyckelharpa, and immediately heads start to turn. Some curious onlooker – drawn like a moth to a flame – swoops in and asks The Question, “What is that?” Most North American players of the nyckelharpa are used to situations like this. After explaining that the instrument is called the nyckelharpa, demonstrating how it works and spelling the word a few times to make sure they’ve got it, we might clar-

ify things further by adding, “‘nyckel’ means ‘key’ in Swedish, and ‘harpa’ means ‘fiddle.’” True enough. But where does this word nyckelharpa come from? And is the word as old as the instrument itself?

In fact, the word nyckelharpa is not a medieval word, although the instrument – at least in its earliest forms – dates back to the 14th century, if not earlier. One of the stone pillars of Källunge church on the island of Gotland (finished ca. 1350) has a carving on it that shows two musicians bowing instruments that resemble the nyckelharpa. More evidence is found in some 15th-century and 16th-century church paintings in Sweden and

Denmark that show angels playing the nyckelharpa while floating next to God’s heavenly throne. But despite widespread evidence of medieval use, we do not know where the nyckelharpa came from or what this instrument was called in the Middle Ages. According to the standard Swedish reference dictionary SAOB (Svenska Akademiens Ordbok), the compound noun nyckelharpa is relatively young, dating back only to the close of the 18th century (the oldest usage is in a Bellman manuscript from 1771). A synonym for the same instrument, nyckelgiga (‘giga’ meaning ‘fiddle’), is somewhat older – attested in a manuscript written in 1605 –

continued on page 6

MESSAGE FROM THE EDITOR

As the new editor of *Nyckel Notes*, let me extend a warm welcome to all of our loyal readers and give a cheerful “hejssan!” to those of you who may be seeing this magazine for the first time. I am sure that all of you will find a great deal here that is informative, topical, interesting, and just plain odd enough that you will eagerly turn the pages until you reach the back cover.

That being said – I can hear your questions already:

Who is this guy? I am a 30-something guy living near Cambridge, Mass. who loves the nyckelharpa and wishes he could play it better. I first heard the nyckelharpa while on a research trip abroad in Sweden in 1997, and was immediately hooked. Contrary to

continued on page 13

Inside:

Spela Bättre	2
Yet Another Small World Story	7
Meet the ANA	7
Annual Report	14
Street Essay	14
VM2001	15
Upcoming Events	16

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

The Seven-Fingered Left Hand

by Matt Fichtenbaum

All too many glorious tunes feature long sequences of sixteenth notes that run up and down the A string, paying no heed whatsoever to the limited number of fingers available to the player. This month we discuss some of the ways players approach this problem, and some mental and physical exercises that can help you develop your abilities. But I want to begin with some words on style and inspiration.

In Sweden, they don't play "Swedish music"

A while back a musical colleague lent me a nyckelharpa CD from Sweden, with a solo player playing a bunch of tunes. At first hearing, the CD was only mildly interesting: a good collection of tunes, but not excitingly played. But then I listened more deeply. Beyond the missed notes and approximate articulation is genuine music. This player is giving us the music he's heard all his life, and it sounds unforced and natural because he just plays it, without worrying about it, without consciously crafting or assembling it.

When I was last at Ekebyholm, I would walk around the grounds in the morning, and there'd be music coming from all directions. Some people had clearly been playing for years, and some were less experienced. But even the novices sounded "right:" though their technique and their nuances and their tune repertoires had a ways to go, their music was centered where it should be. And I realized that *people in Sweden don't play "Swedish music."* They play *music.* The lift to the bondpolska, the inexorable "follow me" of the slängpolska, aren't there because someone has consciously decided to play that way. These good people, professionals and amateurs alike, are playing the music they know, music that comes from their very souls.

But what about us non-Swedes? What can we do to work on the "foreign accents" in our playing?

On the count of "three," be spontaneous

I don't have the one single magic answer, and I doubt that one exists. After all, we're attempting to acquire a second language - we're trying to do something consciously and logically that native players do because, well, just because that's the way it's done.

But I have some beliefs that I think lead in the right direction. First, I think you have to know the music as naturally and deeply as possible. Listen to Swedish music as played by Swedes. Go to workshops, listen to recordings.

Listen to a lot of it, and absorb it - don't just focus on the details, let its feel and flavor and energy and spirit soak in to you.

Second, your playing needs its role models. Find the player or players whose music excites and moves you. Listen to their recordings, and let these folks show you what they hear, what makes the music special for them.

I don't mean that you should listen only to Swedish players. Play with your fellow North Americans, exchange tunes and tips, partake of the wisdom of those who have gone before you. But leave an anchor in Swedish waters - let some of the folks you hear in your head be Olov, Puma, Ditte, Leif. Many fine recordings are available through the ANA, including *Till Eric* and *Nyckelharpa Orchestra* which feature younger folks well worthy of support.

Finally, I think you can't be fully natural about playing if you're worrying about "this finger" or "that bow stroke" or "uh-oh, I have to reposition my hand *now*." The more you can play figures and phrases as you hear them in your head without being aware of each note, the more you can bring forth a polska rhythm without being conscious of every bow movement, the freer and more articulate you'll be in expressing your music. Remember that "second language" analogy — you're a lot more fluent and expressive when you don't have to search consciously for each word, when your mental grammar checker isn't intruding on your every thought. The same is true as you acquire your fluency in nyckelharpa music.

And now it's time to pick up your instrument.

Iskällarbacken

The record jacket — *Sahlströms-stämman i Vendel*, with Eric Sahlström and several of his family — says, "At the midsummer celebrations at Löfstabruk, they brought the beer up from the ice cellar to the sound of this gånglåt."

I play it with an extra emphasis — accent — on the first and third beats of each measure. Those accents set the sympathetic strings to ringing and really bring out the rhythm. If you play octave double-stops, the first and third beats are good places for them. And I usually begin a measure with a down-bow. The pickup notes before the measure are a chance to recover from a bow that's going in an unfavorable direction: you can always slur them together, or take a single pickup note on an extra up-bow.

The "A" (first) part is straightforward. It helps if you

can reach from B (first finger) up to G (fourth finger), and if your middle finger falls naturally on D, so much the better. In the fourth full measure there's a slur from G to A, from one string to the next. You can (1) learn to play it that way, (2) take the A on the C string which requires a change of hand position, or (3) skip the slur and play the two notes separately. I see this as an opportunity: try all three and practice, if need be, until you can make them all sound good.

The third and fourth measure of the "B" part cry out for an extra ration of fingers. The music shows one fingering, a choice based on using the first finger for the C# that's the lowest note of the run. Then straight up the scale to a fourth-finger jump from F# to G. That fourth-finger jump is pretty common, so practice it and get it to where you can depend on it when you need it.

When I play octave double-stops on the first and third beats, I start that run with the *third* finger on D, which lets the first finger reach D on the C string. I still use the first finger for C#, and then proceed as shown up to the fourth finger on G and the second finger on G an octave below.

Octaves aren't always available for double-stops. Under the B's in measure 2 you can put a G; under the A's in measure 3 you can put a D. and in measure 2 of the second part, you can use the open C string. It's traditional to sound these double-stops only briefly, at the start of the note, by quickly dipping the bow down to the string below. In Swedish this is called *doppning*.

Exercises

On Väsen's first recording is *Polska efter Jan-Olof Olsson*, and Exercise 1 is a phrase, taken from this tune, that needs five fingers. It's shown with two possible fingerings. The first assigns the extra note to the second finger: halfway through beat 2, you can either move that finger from D to C# or, with some practice, *roll* your finger from the D onto the C#. The second fingering assigns the extra work to the fourth finger, which moves from F to E to begin the second beat.

Olov Johansson showed me the technique of rolling a finger from one key to the next. It's how he plays this phrase. And he plays the tune in D minor, as shown, but on the recording he has tuned his nyckelharpa down a full step, so it sounds as if he's playing in C minor. So it goes.

Exercise 2 is from *Byggnan*. If you have a good left-hand reach, you can play the run up without reusing fingers. If that's an uncomfortable stretch, the second alternative gets up to A, then jumps to C with the fourth finger.

The tune's second phrase alternates first and second fingers to "crawl" down the keyboard. When a run of notes intermixes up- and down-motions like this, crawling is a good approach that involves only small motions and keeps you in touch with your position on the keyboard.

What fingering, and when?

I've asked players whom I respect about left-hand techniques, and each has his or her words of wisdom on the

continued on next page

Iskällarbacken

"The hill up from the ice cellar"

Trad, from Sahlström family

2 2 3 2 1 2 3 4 4 3 2 1 2 1 0

3

3

Playing Harmony

continued from page 3

topic. And they don't always agree. Among the advice I've received is

- "Crawl whenever possible, because jumping is riskier and you might land where you don't intend to."
- "I don't like crawling. Better to keep your hand in one place as long as possible, so that you know where the notes are, and then jump."
- "When you jump, jump just before the beat, so you don't interrupt the flow of the phrase. Moreover, you can steal some time from that last note of the previous beat to make your jump, and nobody will notice."
- "That's nonsense. You can jump whenever you want to; it doesn't matter."

In making sense of the above, I conclude

- There are several possible approaches. Be aware of them and try them out, and choose one that works for you.
- Whatever approach you use in playing a tune or phrase, think it out beforehand so that you're secure in how you're going to play it. Don't arrive at the moment of truth and then wonder "Oops, what do I do now?"

With practice, you will become more and more comfortable and natural with fingering, and you'll be able to orient your thinking more towards playing phrases rather than individual notes.

Polska efter H. L. Erlandsson

I have this tune from Väsen's third recording, *Essence*. The liner notes say that Erlandsson "spent ten years in prison after committing a murder with a penknife," and so Väsen have named the tune "The penknife murderer." That notwithstanding, it's a fine tune, a 16th-note slängpolska, always in motion and leading you on. Olov plays it on kontrabasharpa; this transcription is how I play it on chromatic harpa.

This tune takes some work, and playing it fluidly can be a challenge. So it's a good long-term project, rich in exercise value and good music both.

I show the fingering I tend to use and, in a couple of places, an alternative fingering on the line above. In the first measure there's a second-finger jump on the second beat; the alternative crawls by using the first and fourth fingers on adjacent notes. In the third measure I jump from E to F# with my fourth finger, but you can equally well jump from C to D with the second finger as the alternative shows. Or even from B to C with the first finger, although there's less time for that.

The "B" part starts with a rolling-bow arpeggio that uses all three strings with a different finger on each. In effect, you're playing a chord. Two points worth remembering:

- You really are fingering a chord, so try to have the fingers find their keys all at once. There isn't time to place first one finger, then another... This ability will serve you well for tunes such as *Trolltrikespolska* and *Beethoven polska*, too.

Exercise 1

Shifting the second finger



Shifting the fourth finger

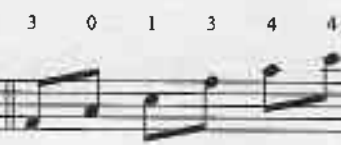
2 1 2 4 4 3 2 1 0

Exercise 2

Stretching the left hand



Jump with the fourth finger



Crawl



Playing an Old Tune

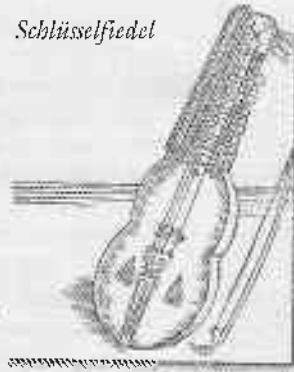
continued from page 1

but that is as far as the written sources can take us on nyckelharpa in the Swedish language. There is, however, an interesting reference in a German musical treatise from 1511, which has an illustration of a stringed instrument with a tangent mechanism on the neck that looks much like a nyckelharpa. That instrument is called a Schlüsselfiedel ('Schlüssel' meaning 'key'). While this illustration has been used by some as evidence that the nyckelharpa began as a German instrument (which was brought to Scandinavia through cultural contacts via the Hanseatic League in the 14th century), there is no way to prove or disprove that theory. All this 1511 book tells us is that the German name for this instrument was remarkably similar to the Swedish term for it, as attested in 1605 and 1711; whether the German name was patterned after the Swedish name (or vice versa) is impossible for us to determine at this late date.

If we take a different approach and focus on the base word harpa, however, new avenues open up. Harpa is very old indeed, and is attested in most of the older Germanic languages from as early as the 9th century (Anglo-Saxon *hearpe*, Middle Dutch *harpe*, Old High German *harpha*, Old Norse *harpa*). The similarities here suggest a common origin, although this is where the dictionaries start to disagree. The Oxford English Dictionary wants to trace harpa back to an unattested Germanic root word *harþon* (origin obscure) while the Swedish SAOB dictionary proposes an etymological link to a medieval Nordic tool called a *harv*, a fork-shaped or rake-like object used in agriculture that (in some reconstructions) looks something like what we would recognize as a lyre. We may never know which of these is the correct etymology for 'harp', but I want to close this discussion by focusing on the oldest use of the word 'harp' in any language. A medieval Latin source written in 610 AD uses the obscure word *harpa* to describe a musical instrument played by "barbarians" – a catch-all name for any one of the many Germanic tribes populating Europe at the time. So what's the bottom line? It seems reasonable to conclude that although the word harpa comes to us from Latin, the instrument itself has its origins among the Germanic peoples of pre-Carolingian Europe.

This early medieval harpa was not a bowed instrument, however. It was played by plucking the strings with the fingers or with a plectrum. We know this through one of the oldest references to 'harp' in Old Norse, which is found in 'Atlakvida', a mythological poem in the Old Icelandic Edda. This poem tells how king Gunnar – after being cast into a snake pit with his arms bound – played a harpa with his toes in a desperate and unsuccessful attempt to save his life by soothing the poisonous snakes. The death of Gunnar was a popular story in medieval Scandinavia, and this same scene appears in a woodcarving in a medieval Norwegian stave

Schlüsselfiedel



church and – carved in stone – on two baptismal fonts in Bohuslän and Jämtland that date from before 1100. It also appears on a Swedish runestone (Västerljunga stone in Södermanland) from the Viking Age. These visual sources do not agree on how Gunnar's harpa looked, however; the stave church, runestone and the Jämtland baptismal font show him playing a triangular instrument that resembles a miniature hand-held concert harp, while the Bohuslän font shows him strumming an elongated U-shaped wooden frame with strings attached to a short transverse bar.

Apparently, both types of harpa were common in medieval Scandinavia.

So how did we get from harpa (plucked instrument) to nyckelharpa (bowed instrument)? First of all, we should not confuse objects with their names. Language is an imprecise thing. In the foggy and undocumented days of pre-modern Swedish usage, the word harpa was used to describe many different kinds of stringed instruments played with the hands or with a bow, including the *vielle*, viol, fiddle, harmonium, and so on. It could even be used as a synonym for 'musical instrument' in general, as suggested by a strange entry in the Stockholm town records from 1482 and 1483 in which a man named Bengt was identified as a "harpare" and then a second time as a "trumppare." In this context, the word "harpare" is taken to mean 'musician' and appears to be synonymous with other medieval Swedish words like "lekare" ('performer') and "sångare" ('singer') which were often used interchangeably in the written records. By this reasoning, the word harpa does not necessarily mean 'harp' in modern Swedish, and it did not exclusively mean 'harp' in 1771 or in 1605, either. Rather, the Swedish word harpa meant 'instrument' or 'stringed instrument.' The interesting part in nyckelharpa, therefore, is the first element – nyckel ('key') – for the unique aspect of this instrument is the fact that the pitches are set by an elaborate mechanism of wooden keys, and the earliest words that describe this instrument all have that element in common: Schlüsselfiedel in 1511, nyckelgiga in 1605, nyckelharpa in 1771. Even the oldest visual evidence for the nyckelharpa, the stone figures carved on the pillars of Källunge church, shows this feature prominently. We do not know for certain what this instrument was called in 1350, but we can be sure that the churchgoers on the island of Gotland recognized it as some kind of harpa.

People are always going to ask us, "What is that?!" when we pull out our instruments and start to play. Armed with new knowledge of Old Swedish vocabulary and evidence drawn from runestones and Eddic poems, you can now, if you wish, give the Complete and Unabridged Story to anyone asking you to explain what nyckelharpa means in English. But words take us only so far. In the end, it is the thing (not the word) that is most fascinating.

(Some material in this article is based on information presented in Dans och lek och fagra ord: Tre uppsatser om fornsvenska. Ed. Patrick Åström. MINS 41. Stockholm 1995.)

Yet Another Small World Story

By Rita Leydon

My home is a little tourist town in Pennsylvania called Lahaska. A few years ago when Peter Hedlund first visited us here, we three sat on a bench in the village, coffee cups in hand, enjoying the moment. A woman whom I knew only as the daughter of Fru Sköld, who had had the Swedish shop in the village before she retired, happened to walk by and we exchanged greetings. I had known her mother casually for maybe twenty five years. In exchanging pleasantries we introduced her to Peter, the Swedish connection and all that, explaining who he was and about the nyckelharpa.

"Oh," she smiled (her name is Helene), "I know the nyckelharpa. When I was a young girl we lived next door to a man named Gösta Sandström and he played a little nyckelharpa. He gave me fiddle lessons for a while. Sometimes his friend, Eric Sahlström came over and they played together. That was so nice."

Whoooooa!!

Helene hadn't noticed that by then our jaws were in our laps. Peter perked right up and offered that he knew Gösta well and had played with him a lot over the years. They got downright chatty, Peter and Helene, talking about Gösta's daughters who had been Helene's playmates, and the house next door, and the lady across the street. Chris and I could only marvel. We had no idea that Fru Sköld had a nyckelharpa connection back home in Uppland. The subject never came up. After the discovery of this common thread, we always had a little more to talk about with Helene and Fru Sköld. They'd ask me to remember them to Peter. And how is the nyckelharpa playing going? And have you been back to Sweden again? And the like.

Gösta is a legendary nyckelharpa player just like Eric Sahlström. I'd seen scratchy old videos of the two of them playing together on the stage at Österbybruk a long time ago. (The sun shining and their eyes squinting.) But I hadn't actually met Gösta—that is until last summer. Last summer at Ekebyholm, I met Gösta.

I've been to the Ekebyholm nyckelharpa course in Rimbo, Sweden, several times now and feel like part of the family at this point. There are always wonderful new friends to meet and old ones to catch up with, and everyone makes such a lovely racket all week long. All those strings and keys and bows and new tunes!

One evening, Gösta Sandström came as a special guest, escorted by his daughter, Marianne. He was fussed over and loved by everyone. He's very old now. I waited patiently to introduce myself and deliver greetings from his friends in Lahaska. He knew instantly who I was talking about and had tears in his eyes as he spoke and remembered how close the whole Sköld family was to his own. (The Skölds who moved to America so long ago.) He called for Marianne to come over and join in the remembrance. We found someone (Sheila Morris) to take a photograph so I could present it to Fru Sköld from him. It was very special moment.

Fru Sköld is also very old now. I've given her the picture of Gösta, me and Marianne at Ekebyholm last summer. Her eyes welled up with emotion and sentiment as she thanked me over and over and remembered some more. I think I became a bridge between friends.



From left: Rita Leydon, Gösta, and Marianne Sandström

Meet the ANA

New Nyckel Notes editor Bill Layher thought it would be a good idea to introduce the current staff of the ANA. He drafted a number of questions which all of us answered. In addition, there are a few short biographical sketches which will continue in the next issue.

Bart Brashers

1. How long have you been playing the nyckelharpa?

Since the fall of 1976 (I was 11, and had just started 6th grade) so that's a tad more than 25 years.

2. Where / when did you see or hear a nyckelharpa for the first time?

In Sweden in 1976, just before my father finished building his.

3. How many nyckelharpas do you own? Who made the one you play the most?

I own 4 harpas: 1 chromatic made by my Dad, Charlie Brashear (né Brashers) in 1976; 1 baby 2-row 'toy' harpa made by Dad and me to start me on, in 1976; 1 chromatic made by Åke Ahlstrand in 2000; 1 kontrabasharpa made by Hasse Gille in 1996.

4. What is the first tune you learned how to play?

Polska efter Båtsman Däck, followed by Polkette #1 från Lövestabruk.

5. Are you a traditional player?

Yes, definitely. Though I do appreciate all kinds of good music, even modern music played on a nyckelharpa.

6. What is the one thing about nyckelharpa playing that gives you the most pleasure?

Playing Swedish folk music. Nyckelharpa and Swedish folk music are the best instrument and flavor of music in the world, [in my humble, yet correct, opinion ;-)]. I greatly enjoy playing for dancing, too.

7. What do you consider the most challenging aspect of playing nyckelharpa? Technique, style, left hand, right hand, playing for dancers?

Bowing (right hand) followed by jumping with the left hand.

8. Give one piece of useful advice (practical or theoretical) to novice or beginning players.

Play often, rather than lots. Play in front of a mirror, so you can see your own bad habits. Make your body movement look like the players whose music you admire.

9. [Zen question] How would you describe the sound of the nyckelharpa?

The nyckelharpa sounds like what a violin wishes it could sound like when played inside an ancient stone church.

Matt Fichtenbaum

I moved to Sweden in the 1970s to teach university-level electrical engineering, saw a nyckelharpa and immediately knew I wanted one ("That has to be easier than a violin - it's fretted!"). While in Sweden, I took a "build yourself a nyckelharpa" course, followed by a beginners' playing course and then a week at a course Leif Alpsjö ran at Österbybruk. The following year there was a shortage of teachers for the beginners' course, and that's how I became a nyckelharpa teacher. These days I play an instrument made in 1986 by Harry Hedbom.

I've been on the ANA Board since 1995 and I've written a lot about playing nyckelharpa and becoming a better player. I play regularly for Scandinavian dancing in the Boston, Massachusetts area, turn up at local music and dance festivals, and get back to Sweden now and then for courses and visits. Though I'd like to retire from the Board at the end of this term, I expect to continue writing for *Nyckel Notes*. I look forward to seeing some of you at ANA events, and I'm always glad to hear of nyckelharpa players who might be visiting Boston.

1. How long have you been playing the nyckelharpa?

Since 1977. I guess that makes it close to 25 years!

2. Where/when did you see or hear a nyckelharpa for the first time?

Shortly after moving to Sweden in 1976.

3. How many nyckelharpas do you own? Who made the one you play the most?

Three, or, more precisely, two plus one nyckelharpa-shaped object. My main instrument is by Harry Hedbom, quite likely the first of his to make it to the U.S. My backup/guest instrument is by... me.

4. What is the first tune you learned how to play?

That's hard. I think "Gubben Noa" was the first tune that my beginning nyckelharpa group worked on, but I know I had tried to find tunes on my own. "Hellstedts brudmarsch" comes to mind as one of the latter.

5. Are you a traditional player?

Yes. I believe that the instrument and its traditional

music go together. I try to be sensitive to "what gives traditional Swedish music its character," and to choose as role models those whose playing has roots in tradition. But I willingly go outside of Uppland tradition and play other Swedish music.

6. What is the one thing about nyckelharpa playing that gives you the most pleasure?

Hard to find just one thing. Solving a particularly challenging technical problem, playing something so that it really expresses what I'm feeling, playing for dancers so that they and I really communicate, sharing what I know with a good student.

7. What do you consider the most challenging aspect of playing nyckelharpa? Technique, style, left hand, right hand, playing for dancers?

Yes. And combining all the aspects and details to yield a seamless, flowing, expressive piece of music.

8. Give one piece of useful advice (practical or theoretical) to novice or beginning players.

Listen to the playing of those you admire, and try to comprehend what makes it that way. Then listen to your own playing and try to move it in that direction.

9. [Zen question] How would you describe the sound of the nyckelharpa?

It's like fine sherry that throws off sparks and draws you inexorably along with it. :-)

Gail Halvorsen

1. How long have you been playing the nyckelharpa?

About 10 years now. Actually it's been about 12 years since I started playing, but I had to take time off when I had tendonitis in my elbow.

2. Where/when did you see or hear a nyckelharpa for the first time?

I'm a Scandinavian dancer. I had heard the instrument, but was not very impressed. Then one day we had a visit from a very good nyckelharpa player (Erick Rynefors of Forsmark III). I fell in love with the sound. I said I've got to get one of those. The next summer I went to Sweden and did get one.

3. How many nyckelharpas do you own? Who made the one you play the most?

Just one, made by Anders Hellstrand.

4. What is the first tune you learned how to play?

Bysse-Kalle's slängpolska. I think it's a very good first tune. There's a lot to it, but it really isn't that hard if you keep it slow. It's good practice for keeping your hand in the home position (A part) and has a fairly easy change of posi-

tion in the B part.

5. Are you a traditional player?

In some ways yes. I like the traditional tunes the best. I don't care for a lot of the new stuff. But I also play a lot of fiddle tunes (it's mostly fiddle players that I get to play with), and most of them are not part of the traditional repertoire.

6. What is the one thing about nyckelharpa playing that gives you the most pleasure?

It's a great way to relax. I like playing for people, but I really like just sitting down and playing for myself.

7. What do you consider the most challenging aspect of playing nyckelharpa? Technique, style, left hand, right hand, playing for dancers?

Probably style. Making the tune sound like it *should* sound. I had to re-learn many of my early tunes, because I didn't have a good style for them.

8. Give one piece of useful advice (practical or theoretical) to novice or beginning players.

Listen to yourself play. Record your playing and listen to it. It's hard for a novice to do, but extremely important. Also listen to other recordings of the same tune. It's amazing what you can learn.

9. [Zen question] How would you describe the sound of the nyckelharpa?

No answer for this one.

Kimble Howard

I guess you can say I'm pretty much a fulltime professional musician although I do bookkeeping for 3 small businesses. I found years ago that working for myself suited me better than working for someone else! I started violin at the age of 9 and started playing harp at 14. Since that time I've almost never stopped playing even through an MA Honours degree in Archaeology from Edinburgh University. Friday and Saturdays instead of studying I was out playing music at pubs and ceilidhs. Now I primarily teach and perform on violin and harp, although since 1995 I've been also playing the Native American flute. Since 1999 I've been privileged to work with flute player R. Carlos Nakai, working as his advanced flute teacher at his workshop in Montana and this year in Hawaii. I also run two music publishing companies and do typesetting and layout for other clients.

I started playing the nyckelharpa a year ago and absolutely love it! In just a year it's taken me to performances in Williamsburg Virginia and a performance in December at the White House. I can't wait to see where else it will take me.

My newest venture is going back to school for a Masters in Traditional Chinese Medicine where I am researching the ancient role of music in medical qigong. I

Board Profiles

continued from page 9

figure the minute I stop learning will be the day I die! In my free time I weave and do macrophotography. (When there's free time...)

I am 1/2 English, 1/4 Scots/Irish, and 1/4 Cherokee — not an ounce of Swedish heritage; at least not in this lifetime. But I will certainly try to be an ambassador for this instrument with or without that bloodline.

1. How long have you been playing the nyckelharpa?

About a year.

2. Where/when did you see or hear a nyckelharpa for the first time?

I was on staff at Terpsichore Dance camp with Bruce Sagan and one morning while we were playing for English class together he pulled out a harpa. It was love at first sight - with the harpa of course!

3. How many nyckelharpas do you own? Who made the one you play the most?

I have one and it was made by Tage Larsson

4. What is the first tune you learned how to play?

I'm afraid it was a polska by Byss-Calle

5. Are you a traditional player?

I guess I'm traditional, but I like to play all sorts of music on the harpa, traditional Swedish, baroque, even music from other countries. I certainly don't wear leather, spike my hair and have fireworks going off in the background when I perform. I certainly don't intend to take the harpa to new heights. I'll leave that for the younger crowd.

6. What is the one thing about nyckelharpa playing that gives you the most pleasure?

All of it!

7. What do you consider the most challenging aspect of playing nyckelharpa? Technique, style, left hand, right hand, playing for dancers?

Hard for me to answer this — I've played violin for 35 years so the only real challenge for me has been to hold the thing around my neck for a long period of time. I haven't figured out how to wear it without getting very sore! Thank God for Tai Chi.

8. Give one piece of useful advice (practical or theoretical) to novice or beginning players.

I would get a few lessons with a violin teacher to really learn how to use the bow properly. Anyone can push the keys in the proper order but the real sound comes from good bow work. A good violin teacher would not balk at teaching bow techniques on such an instrument. They'd probably be thrilled to do something different!

9. [Zen question] How would you describe the sound of the nyckelharpa?

Rich, full. The resonance is just fabulous - not only make me feel good but also makes the three harps in my music room sing along when I play. If only I could tap into that sound on a normal basis. Should I write a haiku to answer this question?

Robert Krapfl

1. How long have you been playing the nyckelharpa?

I have been playing the nyckelharpa for 4 years.

2. Where / when did you see or hear a nyckelharpa for the first time?

Becky Weis and I became friends at the University of Illinois. I was fascinated by the sound of the instrument.

3. How many nyckelharpas do you own? Who made the one you play the most?

I have 1.5 nyckelharpor. My fiancée, Carol Bell, and I shared the cost of one so that we could rent it out and let more people in on the fun. The one we have for rental was made by Lars Hallengren. It is a very nice instrument for the money and has nice key action. Carol used it to learn on while she was waiting for her instrument from Sören Åhker. I also have one made by Sören. He makes fantastic quality nyckelharpor and certainly among the best that can be had.



Rob Krapfl and Carol Bell join forces with Eric Sahlstrom for a tune. Carol and Rob were in Sweden to attend Narstrandia Camp up in Hälsingland. Dancing and jamming all day and nyckelharpa lessons with Peter Hedlund made it all worth while.

4. What is the first tune you learned how to play?

I don't know what it is called in Swedish but in English "The lead cow has the biggest bell."

5. Are you a traditional player?

I am traditional at least in that I like to play Swedish tunes how I think the Swedes play them.

6. What is the one thing about nyckelharpa playing that gives you the most pleasure?

I love this music and the idea that I can play it is very exciting to me.

7. What do you consider the most challenging aspect of playing nyckelharpa? Technique, style, left hand, right hand, playing for dancers?

I still struggle with some of the fundamentals. Particularly, coordination between both hands. This makes it difficult for the timing to be just right. I think it is mostly a bowing issue but basically I am not as precise as I would like to be. I also think one of the greatest challenges is that we don't get the opportunity to play with other strong players who have well established styles.

8. Give one piece of useful advice (practical or theoretical) to novice or beginning players.

Take the time to tune your instrument carefully and frequently. Also, if you have old strings, replace them. You will be shocked how it wakes your instrument up. Making the instrument responsive and sound good makes playing much more rewarding.

9. [Zen question] How would you describe the sound of the nyckelharpa?

When I describe it to other people, sometimes I just say "It's like a violin with more tone color." I have also said that "...it's a fiddle with the sustain peddle always pushed." It has a very pleasant sound because the instrument will complete the chords. Almost as if it is accompanying itself. All this and it growls too.

Rita Leydon**1. How long have you been playing the nyckelharpa?**

Since the spring of 1997... so I'm sneaking up on five years.

2. Where / when did you see or hear a nyckelharpa for the first time?

Leif Alpsjö was a guest fiddler at our weekly Scandinavian dance.

3. How many nyckelharpas do you own? Who made the one you play the most?

I own two, my first harpa is now a loaner. Sören Åhker made the one I play. Chris (husband) plays a Tage Larsson harpa (his second) which he has loved, but recently he

ordered a Sören Åhker harpa too.

4. What is the first tune you learned how to play?

Lövstabrik polkett number one out of Leif's books

5. Are you a traditional player?

I can't be a traditional player because I didn't grow up with the tradition, it wasn't around me. I'm a wanna-be player. My biggest influence is Peter Hedlund both because I work with him and because I think he's positively brilliant, you'd never see that in my playing, but I know it is so.

6. What is the one thing about nyckelharpa playing that gives you the most pleasure?

Playing with others and pretending to be a musician. When I have a good jamming session it feels better and is more fun than almost anything else I can think of. The times I've been with homegrown Swedish players on their home turf (at a stämman or at Ekebyholm) and played along without revealing myself as the wanna-be I really am have been exhilarating and amazing. They always know, of course, but I'm able to experience the dream of really being a harpa player in short snippets here and there.

7. What do you consider the most challenging aspect of playing nyckelharpa? Technique, style, left hand, right hand, playing for dancers?

The hardest thing about playing harpa is letting go. Letting go and trusting my hands to make the music. Parking my brain. Stopping trying to steer. The playing always goes best if I'm borderline unconscious.

8. Give one piece of useful advice (practical or theoretical) to novice or beginning players.

Learn smart fingering the first time you learn a tune. It's harder to relearn a tune than to get it right the first time. By smartly, I mean intelligent and efficient movement of the fingers which is not necessarily the same for each player. I've got a whole slew of tunes with very embarrassing fingering.

9. [Zen question] How would you describe the sound of the nyckelharpa?

Depends entirely on who is playing the dang thing. My own playing is not particularly worth contemplating. On the other hand, the sounds coming from harpa when Peter Hedlund plays are worth closing your eyes for, going deep inside the music and spending serious time absorbing with every pore of your being. That's what keeps me going, knowing it CAN sound like that.

Sheila Morris

I first encountered the nyckelharpa through recordings played at the Monday Night Scandinavian Dancers in Boulder, Colorado. "What in the world is that!?" Though instantly captivated, it was a couple of years before I met a harpa 'in the wood', at the summer Scandi camp in

Mendocino, CA, in 1994. Bart Brashers was the nyckelharpa teacher there, and after I spent the whole week following him around and drooling on his harpa, he gave me a lesson, and that was pretty much that. I sent him a check about three days after camp, and six weeks later had an Åke Ahlstrand harpa.

Having started in college as a music major, I at least knew how to get started with a new instrument. I called Bart! He suggested I call Leif Alpsjö, which resulted in my buying his book, *Spela Nyckelharpa I*. After a few weeks, I was coerced into playing Båtsman Däck at the dance, and I've been playing there almost weekly ever since. I go over to take the course at Ekebyholm every summer I can manage it, and, while it's not strictly necessary to take the course, I have learned to speak Swedish as well. It comes in handy for those encounters with the "gamla gubbar"!

I love playing for dancers, and have been concentrating mostly on the Wallin tunes, as their slower tempo suits my dance group the best (though those extra beats can be problematic!)

1. How long have you been playing the nyckelharpa?

About 7 1/2 years--I started in the summer of 1996.

2. Where / when did you see or hear a nyckelharpa for the first time?

I heard recordings at the Monday Night Scandi group in Boulder, Colorado. I think I met one in person at my very first workshop, but I was so overwhelmed by a whole weekend of teaching that I didn't pay much attention. My first "real" encounter happened at Mendocino Scandia Camp in 1996, with Bart.

3. How many nyckelharpas do you own? Who made the one you play the most?

Two. Tage Larsson.

4. What is the first tune you learned how to play?

Gavells Ella — a hambo.

5. Are you a traditional player?

Absolutely! I love the old-style of playing exemplified by Ceylon Wallin and Hasse Gille.

6. What is the one thing about nyckelharpa playing that gives you the most pleasure?

Oj! I love playing for dancers, though I'm often content just playing for myself. I love the music, and the feel and sound of the instrument, and...

7. What do you consider the most challenging aspect of playing nyckelharpa? Technique, style, left hand, right hand, playing for dancers?

Bowing. The left hand stuff is a matter of training in muscle-memory, but the bow is what gives a tune its 'svung' and expressiveness. The amount of pressure, speed, attack, lift, separation--all of that affects the volume, tone, cleanness

(or muddiness...), and that's what determines how a tune sounds, if it's danceable or not and what the emotional content is.

8. Give one piece of useful advice (practical or theoretical) to novice or beginning players.

Play lots of scales and bowing exercises. It's the surest way to establish good hand positions and bow-technique early on, so you can rely on it when you start to get into the harder tunes.

9. [Zen question] How would you describe the sound of the nyckelharpa?

Like a fiddle with a sustain pedal.

Tim Newcomb

I have been on the ANA board since I believe 1998, and have laid out the newsletter for about the same amount of time. By profession I'm a graphic designer and editorial cartoonist, having arrived in Vermont by way of New York City where I was an art director for Forbes Magazine and freelance illustrator and photographer. I've played traditional fiddle and mandolin, mostly Irish, since 1970, though I spent ten years studying classical viola and playing in orchestras. Music has been an important aural escape from work-days of using my eyes at the drawing board and computer.

I've always had a love of traditional Swedish music, though for many, many years, I knew no one who played it. It wasn't until 1996 that I heard of Bruce Sagan's Scandinavian Week at Buffalo Gap, and once discovered, everything fell into place. Bruce introduced me to the nyckelharpa the year Väsen was in residence at the camp (actually at Ramblewood that year), and I don't remember my feet touching the ground all week. He had a loaner instrument by Harry Hedbom that I was able to obsessively practice (instruments always seem to be available to new players at camp), and I left with the single-minded objective of ordering an instrument as fast as possible.

Leif Alpsjö accommodated me in that regard, showing up in Boston with a new and robust Harry Hedbom harpa several months later. I've since purchased two harps from Hasse Gille; a kontrabasharpa and a chromatic instrument which I bought for its sweet and old sound.

There is very little in the way of Scandinavian music and dance at this point in Vermont, which I find odd, since traditional music and dance is so popular here. I continue to perform with local Irish musicians, though I am finding that what invariably draws the greatest interest and response from the crowd is when the group permits me my short solo set of traditional nyckelharpa tunes. The instrument and music, even in an mediocre American musician's hands, certainly has a way of winning over an audience!

1. How long have you been playing the nyckelharpa?

I started playing in 1996.

2. Where / when did you see or hear a nyckelharpa for the first time?

My first nyckelharpa sighting was at Buffalo Gap in 1996. Bruce Sagan had his instrument out at the registration booth and it was obsession at first sight.

3. How many nyckelharpas do you own? Who made the one you play the most?

I own three; a kontrabasharpa by Hasse Gille, and chromatic harps by Harry Hedbom and Hasse Gille. I play all three, though my Hasse Gille chromatic is out on loan to a new player at the moment.

4. What is the first tune you learned how to play?

Either Polska efter Båtsman Däck or Langt i Småland by Roger Tallroth which Bruce Sagan taught us in his Nyckelharpa 1 class.

5. Are you a traditional player? (Answer this question however you like)

Almost everything I practice is traditional. I do like to improvise and play along with non-Swedish CDs. Sometimes I'll try to play along with a jazz CD to stretch my chops, such as they are, on the harpa.

6. What is the one thing about nyckelharpa playing that gives you the most pleasure?

Playing with other nyckelharpa players.

7. What do you consider the most challenging aspect of playing nyckelharpa? Technique, style, left hand, right hand, playing for dancers?

Correct bowing has always been my biggest problem on violin, viola, hardingfele and nyckelharpa. Too many years of undisciplined fiddling left me with bad habits I'm finding very hard to break.

8. Give one piece of useful advice (practical or theoretical) to novice or beginning players.

To paraphrase the real-estate industry, the three most important things in playing are bowing, bowing, and bowing. If you get that right, everything else seems to fall into place.

9. [Zen question] How would you describe the sound of the nyckelharpa?

What? The sound I get? I know how my kids would answer this question and it wouldn't be fit for this family publication! More seriously, I usually describe the nyckelharpa as sounding like a whole chorus of vielles playing at once.

Message from the Editor

continued from page 1

the usual story, this didn't happen in Uppland or in Dalarna but in the city of Göteborg, where I was spending a year on a Fulbright grant (I have a Ph.D. in Germanic Languages from Harvard University, with a specialty in Old Norse and medieval Germanic literature). I didn't get my own nyckelharpa until August 2000, and although I surely am not among the elite players of this instrument, I find it fascinating, challenging, and rewarding all at the same time. (I bet many of you feel the same way.)

Credentials, please? Well, you can call me "Dr. Layher" for starters. (Just kidding.) Among my credentials I count enthusiasm highest; I have learned a great deal from reading and studying *Nyckel Notes* and I want to make sure this newsletter continues to reach new players and old players alike.

Hold on – he said “new editor.” What’s going to change with Nyckel Notes? There may be a shift of emphasis here or there, but it's too soon to tell. What I can say is that the Board members who do the work of the American Nyckelharpa Association have refocused themselves and are eager to get busy. Nyckelharpa CDs will be shipped on time (and new CDs will be added to our list), Strings will be sold, memberships will be processed and outreach will continue, the website will be nurtured and updated, and new nyckelharpa tunes will sprout up in every issue like mushrooms next to a fetid log.

Why should I want to get this newsletter? Two reasons: it's a great resource for musicians, and – it's incredibly cheap. The publication costs and the postage are included in your membership dues to the American Nyckelharpa Association, which cost only \$10.00 per year. For that small sum of money (equivalent to about 3 mocha lattes from your local Starbucks) you get far more than four issues of *Nyckel Notes*. You also get access to hard-to-find Swedish music CDs at cost, information on stämman and other musical opportunities in the USA and Canada, tour schedules and opportunities for lessons with renowned players from Sweden, informed articles on nyckelharpa technique and style, and – starting with this issue – English translations and information on things commonly available only in Swedish. (For a brief history of the word “nyckelharpa”, see page 1.)

So there's a lot to this newsletter, and a lot going on with the ANA. We hope you'll decide to join us, and keep receiving *Nyckel Notes* and all of the other benefits that go along with it. As it stands, the trends are very positive! Over the last 10 years, our numbers have grown dramatically. If you're not already a member of the ANA, we hope to find your name in our membership soon.

Until then, enjoy the newsletter!

“Vi ses & vi hörs” (see ya & hear ya)
Bill Layher

Annual Report 2001

AMERICAN NYCKELHÄRPA ASSOCIATION

		US ACCOUNTS	POST GIRO
Balance 1/1/01		\$8,380.02	0
Inflow	dues	510.00	
	sales-books	18.00	
	sales-cds	1,255.00	
	sales-misc	53.00	
	sales-strings	1,094.99	
	Total	2,420.99	
		11,311.01	
Transfers	to Sweden	2,000.00	SEK 21,247.50
Outflow	<i>Nyckel Notes</i>	558.01	
	Website	60.00	
	Bank fees	97.58	SEK 378.00
	Postage	130.42	
	CDs and books	1,512.57	SEK 7,250.00
	Strings	524.85	
	Events	558.00	
	Refunds	100.00	
	Bad checks	94.20	
		Total	3,635.63
Balance 12/31/01		\$5,675.38	SEK 13,619.50

Street Essay

by Bronwyn Bird

Une Bagette sil vous plait! Deux pain aux chocolat! The bakery behind me is alive with the constant buzz of happy customers. People shuffle through the old cobbled streets of Vieux Lyon, French, Italian, Japanese, all languages can be heard. I sit on the cold stone bench surrounding a tree outside the bakery, propping my instrument case up close against my knees. My hand tremors slightly as I bow the first note. I hold my breath as I begin to play the familiar tune and listen as my sister Alexandra begins the harmony on her flute.

A quick glance sideways confirms that her breath has been drawn in too. We play the piece through three times, ending with a long drawn out note. Everything is still as it was before. People rush by, cell phones in hand. Mothers push prams with young babies inside. Tourists are still madly clicking pictures of the cathedral next door. "Well," I think. "At least they are not throwing tomatoes at us!" Just then a small girl, no older than four, totters forward. She shyly smiles up at us and "plunk" drops a two franc coin into the case before rushing back to the safety of her mother. I let

our a deep breath of relief, and so, next to me, does my sister. We start into another piece, "Adam Och Eva." One by one, people begin to gather, watching us, until before long there is a huge crowd. A thrill of excitement rushes up my spine, I love to perform!

A bunch of little French girls come to the front of the crowd and start dancing together, mothers bounce their babies, and in all the surrounding cafés feet can be seen tapping to the beat. I grinned over at Alexandra and she grinned back. We were successful!

When we finished the piece everyone applauded and then crowded forward asking questions, "What is the name of that instrument?" "Where is it from?" "How does it work?" and last of all, "Where are you from?" I even got an invitation to play in a café!!! We answered all their questions as best we could in our broken French, giving Peter's website to those interested. Coins filled the case and I looked into it with stars in my eyes, my head filled with dreams. To me it wasn't just money lying there, it was a ticket to my dreams. A ricket to Sweden!

VM2000

A nyckelharpa film review by Hilde Flodén

This film is a window into the state of nyckelharpa playing in Sweden at the turn of the millennium. Rita Leydon has filmed, edited and produced a two and a half hour video in VHS format that should be in every nyckelharpa player's personal resource library. This single-minded gem of a video contains every note played by twenty-one brave souls in the 2000VM (world championship) competition in Osterbybruk in Sweden's Uppland province.

The audio quality is superb – every note comes through brilliantly – but the video is also a visual feast of mind-boggling technical bravado that illustrates the spectrum of per-

sonal playing styles among some of the finest harpa practitioners Sweden has to offer. Twenty-one musicians present two tunes each under a crisp midsummer sun. Leading the pack are the legendary Peter "Puma" Hedlund with an electrifying performance on chromatic nyckelharpa that earns him the coveted crown for the second time (1992 & 2000), as well as young Daniel Pettersson, who, with his Mora harpa, shows us that rhythm and pulse transcend the span of centuries.

This past summer, VM2000 was shown at the Österbybruk stämman continuously for the two days of the event. The Eric Sahlström Minnesfond, an educational foundation for the furtherance of the nyckelharpa and its music, has put its stamp of approval on this project and encourages its use among all students and lovers of traditional Swedish folk music.

VM2000 is available in VHS format (PAL or NTSC). For more information, visit www.ritaleydon.com, or write to Rita Leydon, c/o ANA, PO Box 661, Lahaska, PA 18931.



PO BOX 127, LAHASKA, PA 18931

www.ritaleydon.com

LEYDON & GRAFIX

*Materials produced for true
nyckelharpa aficionados!*

INSTRUCTIONAL DVD
*Peter Hedlund's Nyckelharpskola,
vol. 1* Twelve lessons plus basic
beginner guidance
—\$75 plus \$5 ship/hand

VHSVIDEO
*Nyckelharpa world championship
competition 2000* 2 1/2 hrs
Twenty-one high caliber musicians
—\$25 plus \$5 ship/hand

MUSIC CD
Peter Puma Hedlund
"På egen hand," long awaited new
recording by legendary two-time
world champion
—available spring 2002

Summer 2002 Nyckelharpa Events in Sweden

June 15-16 – Österbybruk nyckelharpa stämman

Where else can you hang out with 250 harpa players? June 14: evening jam session followed by a concert. June 15: courses, concerts, dancing and jamming. The courses cost a small fee, but everything else is free to anyone with an instrument! June 16: morning jamming; assembly at noon for the nyckelharpa parade through the old ironworks. Performances and jamming throughout the day. Lots of people camp on the grounds, but there are hostels and a hotel available for those who prefer. Book early!

June 23 – June 27. Ekebyholm nyckelharpa course at Ekebyholm Castle, Rimbo, Uppland.

A week of lessons, jamming and dancing. Swedish is helpful but not totally necessary; most teachers speak English, though group lessons are in Swedish. The cost should be under \$500 and includes housing, meals and snacks, lessons, evening concerts, and more fun than you can imagine. Enrollment is limited to 75 students. Contact Lars Lindkvist at lars.lindkvist@jarfalla.se.

Other nyckelharpa events: **Vendelstämman** (Eric Sahlströmstämman)—mid-July; **Vikstämman**—late July; **Valöstämman**—early August; **Byss-Calle stämman**—mid August. More accurate dates will be posted on Uppland Spelmansförbund's website (<http://www.bahnhof.se/~hilmerby/usfe.html>) in May.

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.

Membership dues in the ANA are \$10/year, which includes a subscription to this newsletter. Send to the address below, and please indicate if you play the nyckelharpa and if we can publish your name in our roster.

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 Bill Layher. Send submissions to *Nyckel Notes* at the address below, or to: nyckelnotes@nyckelharpa.org.

The American Nyckelharpa Association
P.O. Box 661, Lahaska, PA 18931-0661

Peter Hedlund will be offering his second annual two-day course at Orbaden in Hälsingland in July. Last year's teachers were Cajsa Ekstav and Henrik Eriksson. The course is held at a conference center on the Ljusnan river. Stay in tents, hostel, rented rooms, or hotel. Some meals provided; the rest are available at the center's cafes and restaurants. Dates will be either July 16-17 or July 23-24. There are also classes for fiddlers. See <http://www.orbaden.se>.

The Eric Sahlström Institute in Tobo is offering two nyckelharpa courses during the summer — see <http://www.esitobo.org/sv/index.html>.

Vote for the Board

The following are nominees for the three (3) open positions on the ANA Board of Directors. Gail Halverson, Matt Fichtenbaum, and Sheila Morris have just finished serving their two-year terms.

- A. Kimble Howard**, Louisville KY, kimble@earthlink.net
- Bill Layher**, Cambridge MA, layher1@fas.harvard.edu
- Rita Leydon**, Lahaska PA, rita@ritaleydon.com
- Judy Kjenstad**, Minneapolis MN, judithen@juno.com
- Ron Mathisen**, Buffalo MN, rmath@spacestar.net
- Sheila Morris**, Denver CO, spmorris@central.com
- Tom O'Brien**, St. Paul MN, tomob1948@sribmail.com
- Tim Rued**, Stockton CA, timrued@aol.com

Sheila is a current board member.

Rita handles membership matters and (under the guidance of board member and official Treasurer Tim Newcomb) is acting Treasurer.

Bill is the newsletter editor, starting this issue.

Kimble is the new CD and book sales coordinator.

Please vote for any three (3) of the above, by mail or e-mail, by May 1, 2002. Send ballots to:

Bart Brashers
3039 NW 62nd Street, Seattle, WA 98107-2562
bart.brashers@nyckelharpa.org