

Northern California Spelmanslag News

Promoting Scandinavian Folk Music and Dance

April 2006

Scandia Camp Mendocino

Saturday, June 10 - Saturday, June 17

Olav Sem, **Rannveig Bakke**

Anne Hytta, Dance and Music of Telemark

Britt-Mari Dalgren Westholm

Bengt Mård, **Stefhan Ohlström,**

Dance and Music of Dalarna

Jonas "Jalle" Hjalmarsson, Swedish Fiddle

Anna-Kristina Widell, Nyckelharpa

Sarah Kirton, California, Assisting w/Hardingfele

Peter Michaelsen, Washington State, Allspel

Catering by Annie Johnston

Scandia Camp Mendocino is a week-long camp for those interested in the folk dance, music, and culture of Scandinavia, especially Norway and Sweden. Each summer since 1980, some of Scandinavia's most distinguished teachers have come to share with us their cultural expertise and infectious love of their dance and music traditions.

Dance and Music Classes are designed for both newer and more experienced Scandinavian dancers and musicians. For maximum enjoyment, **dancers** should feel comfortable with the common turning dances. We change partners frequently during classes and we encourage partner changing during parties. **Fiddlers** should have at least one year of experience, though not necessarily with Scandinavian music. All musicians should bring a recording device as tunes are taught by ear.

Morning activities include classes in music, dance and folklore. **Afternoon** activities may include dance, crafts, and singing classes; practice sessions; and opportunities to enjoy the woodlands. Free time is scheduled in the late afternoon.

Evenings include music and social activities before dinner, after-dinner concerts and Scandinavian dance parties, with live music by our staff and student musicians. The parties offer a chance to enjoy the great variety of Scandinavian dance and music.

Olav Sem learned to dance "in tradition" as a child. He has taught Telemark dancing for most of his life, both in Norway and the US. He has been a judge at local *kappleiks* as well as three times at the Landskappleik.

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Nordic Fiddles and Feet

July 1-8, Buffalo Gap, WV

Torill Jørgensen, **Martin Tønset**

Magne Haugom, **Olav Sem**

Ewa Englund, **Tommy Englund**

Anders Hällström

Agneta Wiberg-Hällström

A week of Norwegian and Swedish Music and Dance returning to Buffalo Gap Camp in Capon Bridge, West Virginia. July 1-8, 2006 full camp, July 1-4, mini-camp.

Special this year: Telemark dance intro/review sessions. This year we feature some afternoon and evening sessions with the great *Olav Sem*, and with our own *Loretta Kelley*. It's an excellent chance to sample the intoxicating dances of this region, or to renew your acquaintance!

From Røros, Norway:

Torill Jørgensen and Martin Tønset teaching dance

Magne Haugom teaching flatfiddle

from Telemark, Olav Sem, Telespringar and singing sessions

From Sweden:

Ewa and Tommy Englund focusing on dances from Jämtland and Medelpad

Anders Hällström teaching fiddle

Agneta Wiberg-Hällström teaching singing, fiddle

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*(Continued from page 1)***Mendocino**

Rannveig Bakke started folk dancing when she was 8 years old "in tradition". She is a Class A dancer and won the Landskappleik in 2003. She has led courses and had performances of Telemark dances in various locations.

Anne Hytta, is an A-class fiddler. Einar Løndal was her principal teacher and the Løndal tradition forms the basis of her playing style. Anne works part time as a music journalist. In addition to teaching and playing hardingfele concerts, she is also a member of a medieval music ensemble where she plays rebec, keyed harp, and other medieval fiddles. Originally from Sauland in East Telemark, she has lived in Oslo for the past 10 years.

Britt-Mari Dahlgren Westholm took her first *gammeldans* course in 1982. Soon after receiving her big silver medal in 1986, she began teaching with Kalle Strandell. She has been a judge at the Hälsingehambon and other *gammeldans* competitions since 1992.

Bengt Mård has been teaching polskor since the late 1970's. He earned his big silver medal in 1984. He led the group Hörkens Bygdedansare in the 1980's. Britt-Mari and Bengt have been teaching together since 1987. They have taught the advanced polska course at Rättviksdansen since 1992. They first taught in the United States in 1993 and have returned many times since. They are known for their beautiful, precise dancing, clear teaching style and sense of humor.

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Stefhan Ohlström, born and raised on a small farm in Upland. He has played for many polska courses given by teachers from all over Sweden. For many years, Stefhan has played for the polska medal testing. He became a *riksspelman* in 1983. Stefhan excels as a dance fiddler as well as a harmony player.

Jonas "Jalle" Hjalmarsson grew up in Älvdalen (NW Dalarna) but has studied with and been influenced by many Dalarna-area fiddlers. His musical background was formed by fiddlers Gössa Anders and Gunnar Orre, among others. He was trained in pedagogy at the Institute in Stockholm, and has been a teacher for nearly a decade at the Folkhögskola in Malung. He's also involved in the prestigious Royal Swedish Music Academy's folk music track.

Anna-Kristina Widell grew up in Västergötland in a family of folk musicians. For the past 13 years she has been studying nyckleharpa. She is a *riksspelman*, having been awarded the silver Zorn medal in 2000. In 2002 she won the nyckleharpa championship. She has been teaching nyckleharpa since 1997. She also studied nyckleharpa at the Royal Music Academy in Stockholm.

Fees: \$680 per Dancer or Musician

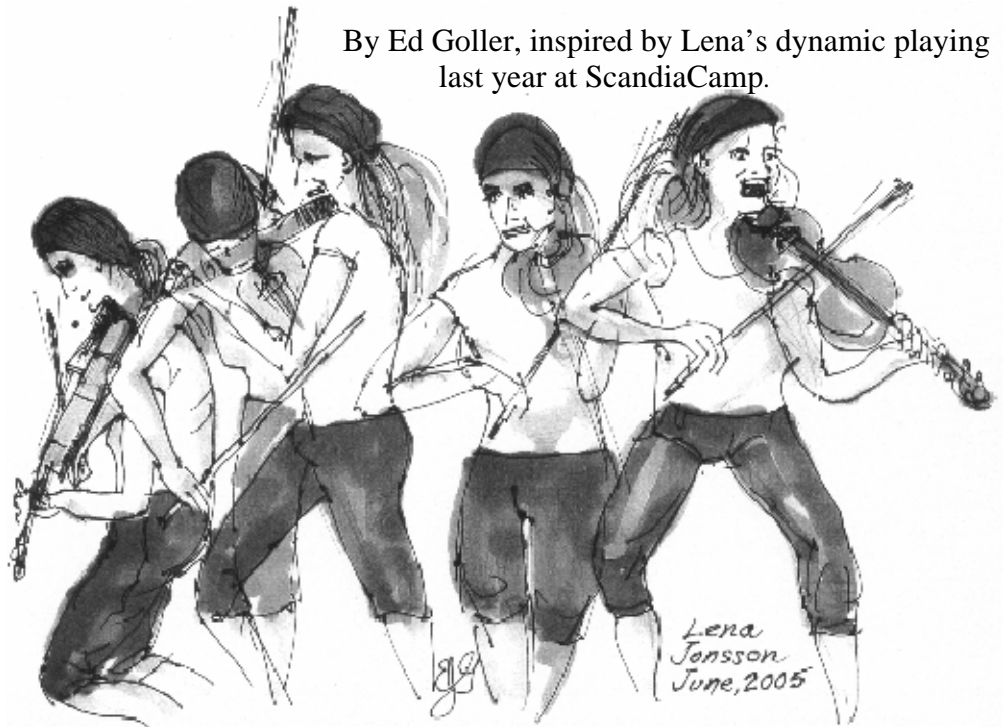
\$390 per Work Scholarship (8 available)*

Contact : <www.ScandiaCampMendocino.org>, or

Fred Bialy, (510) 215-5974 [Pacific Time],
<Fred@ScandiaCamp.org>, or Roo Lester, (630) 985-7192 [Central Time], <Roo@ScandiaCamp.org>.

Scandia Camp Mendocino, 1320 Harleyford Road, Woodridge, IL 60517,

By Ed Goller, inspired by Lena's dynamic playing last year at ScandiaCamp.



*(Continued from page 1)***Buffalo Gap**

Our great stateside staff:

Roo Lester and Larry Harding teaching Scandinavian dance basics

Bruce Sagan leading the *gammaldans* band, and teaching nyckelharpa

Peter Michaelsen, fiddle

Loretta Kelley teaching hardingfele

Dance classes include Swedish, Norwegian, and Basics, and are designed for all levels of dancers. Dance Basics introduces beginners to Scandinavian dancing while practicing body-mechanics and skills helpful to all levels of dancers. We change partners often (you need not register with one). Evening parties vary from mixers and *gammaldans* to more esoteric *bygdedans*, and include dances taught during the day, and your special requests. We dance to live music in every class and every party!

Music classes are taught at multiple levels for fiddlers, hardanger fiddlers, nyckelharpists, and singers. We teach "by ear," but a syllabus of sheet music is available. Fiddlers should have at least two years violin experience in some tradition; no experience is necessary for basic singing, nyckelharpa, or hardanger fiddle. Loaner nyckelharpa and hardanger fiddles are available for beginners. Basic singing includes language coaching. The *gammaldans* band is open to all instruments and singers.

Crafts and cultural sessions will be presented by various staff members throughout the week. In the past crafts have included Scandinavian knitting, bobbin lace, woven stars, grass decoration, and more.

Tommy and Eva Englund are favorite dance teachers in the USA and Sweden. They are known for their clarity of presentation and warmth to participants. They both have their big silver medals for polska dancing. Ewa has been a member of the jury for the Swedish medal testing since 1999. They have won the Hälsingehambo contest four times. Both have served as judges for various dance events.

Torill Jørgensen and Martin Tønset are enthusiastic young dancers from Røros. They have danced and studied dances of that area, and placed well in recent Kappleiks. Martin is originally from Røros, but lives in Trondheim. Torill is a member of the Røros Folkedanslag. They both come highly recommended.

Anders Hällström and Agneta Wiberg-Hällström live near

Kalix, Sweden (close to the Finnish border). They are violin teachers and have performed in a variety of musical groups and theater productions. They each have a long love of their regional folk music: they met at the yearlong folkmusic course in Malung, and studied in the folkmusic track at the Royal Music Academy in Stockholm. Agneta is a *riksspelman* and folksinger who specializes in the music of Jämtland and Medelpad. Anders is a talented multi-instrumentalist with roots in his native Norrbotten. They have been awarded a "large gold" medal for their duet playing by the Medelpad folk musicians' association.

Magne Haugom from just east of Røros, where he is one of the best-known fiddlers in the driving, dance-able Brekken style. He has made many recordings: with duets or trios, where he specializes in amazingly tight octave-playing (a Røros specialty); and with Småviltlaget, winner of numerous awards and perhaps Norway's most sought-after *gammaldans* group. Magne remains quite active in the life of his village as a musician, hunter, and reindeer-herder.

Roo Lester and Larry Harding are experienced dancers and teachers who exude delightful energy and enthusiasm. They have an encouraging, clear style of teaching that makes them favorite teachers for both experienced and novice dancers.

Peter Michaelsen is music director for Springdans Northwest and *allspel* leader at Scandia Camp Mendocino. He travels to Sweden for study and performance and is known for both his breadth of repertoire and regional styling.

Loretta Kelley is highly respected both in the USA and in Norway for her talent and skill with hardingfele as well as her knowledge about traditional Norwegian music and folk culture. Her writing, performances, and recordings have enriched us all as we explore Norwegian folk culture.

Bruce Sagan brings back his contagious energy and enthusiasm after rave reviews regarding the *gammaldans* band last summer. He was co-founder and co-director of Scandinavian Week, NFF's predecessor. He regularly travels to and studies in Scandinavia. He is a fabulous fiddler and teacher whose mastery of a variety of musical styles offers tantalizing breadth to our program.

Families Welcome! - half off for third child.

Contact: <www.NordicFiddlesandFeet.org>, <fiddlesandfeet@bellsouth.net>, (865)522-0515, Nordic Fiddles and Feet, 4401 Alta Vista Way, Knoxville, TN 37919



Gert Ohlsson, standing. Photo by Mary Teplitz.



**Fiddle Class, Scandia Festival February 19, 2006
Gert Ohlsson, our instructor, fourth from the left.
We are at Ron and Mary Teplitz's house in Petaluma.
Photo by M.K.Hansen.**

Bay Area Stämman Report

by Sarah Kirton

This article was originally written for the American Nyckelharpa Association Newsletter.

The second San Francisco Bay Area Nyckelnyckelharpa Stämman was held March 24–26, 2006 with Edward Anderzon and Elin Skoglund teaching. This wonderful weekend was held at the Alpine Lodge, in a beautiful setting above Mill Valley, CA on Mount Tamalpais, a location held in reverence by the original inhabitants of the area. The area is just north of San Francisco's Golden Gate Bridge. The Alpine Lodge is owned by a private hiking and nature club. Accommodations were on site or at motels in the surrounding area. Hiking was possible, and offered for Sunday afternoon—but the weather was so wet and windy that very few took up the offer. Breakfast was supplied for those staying at the lodge, and lunches were provided for all. The weekend was organized by Jill Myers of San Rafael, CA, Karen Myers (no relation) of San Carlos, CA, and Sarah Kirton, Mountain View, CA.

Edward Anderzon, born in 1972 in Katrineholm, Sweden, became Riksspelman for the tunes of Södermanland in 2003. He teaches fiddle and nyckelharpa at the Music High School in Malmö, and has taught classes for many institutions and groups.

Elin Skoglund, born in 1980 in Väsby, Sweden, became a Riksspelman for the tunes of Uppland in 2004. She has taught many classes with Edward. The couple has recorded the CD "Låtar från ost," a well-received collection of traditional music from eastern Sweden.

We gathered early Friday afternoon for our first class amid Mount Tam's rain and later, fog. (The weather gods followed this up by a windstorm and more rain in the next few days!) After check-in and an initial class with Edward, we broke into two groups, a more careful group who remained with Edward, and second group which went off with Elin for some more adventurous tunes. After dinner at a local Chinese restaurant we met at a local realtor's office for one of the true highlights of the weekend—a jam session. We rounded off the evening with a visit to Kopachka, a local international dance group, where Elin and Edward played a couple of tunes. Late in the evening, we returned to our lodgings—and those living at the Alpine Club got in a bit more jamming before bed.

By Saturday everyone had arrived—a total of twenty-one participants! Elin and Edward seemed delighted to see so many of us. Morning and afternoon sessions each started with all of us together for an initial tune teaching, then we

split into two groups. The more careful group spent more time on the tunes already taught, the more adventurous group reviewed tunes briefly, then went on to more difficult tunes.

Saturday evening was polished off with an entrancing concert and an enjoyable dance. The concert was inspiring, varied, and always alive. Edward did a great job of introducing tunes. Their dance playing was exciting, immediate, and moved the dancers' feet. It was also great listening. Elin is graced with fantastic and fluid melody playing. Her music moved and pulsed and breathed. Edward's harmonies were equally fantastic. He supported Elin's pulse and excitement with his own—it's harder to play good seamless harmony/backup than it first appears, and he does a great job of it. I came away with the sense that they spur each other on so that the duo is greater than the sum of the two alone—and each of them alone is really great! Edward and Elin alternated with workshop attendees in playing for dance. We got in plenty of allspel playing, and several small groups supplied a couple of tunes each.

The Sunday morning session followed the same pattern as on Saturday. We rounded the weekend off with a late lunch and then said our farewells.

We were happy to have a couple of complete newcomers in our midst on Saturday and Sunday—Dianne Dahlberg of San Francisco, who'd heard Karen Myers give a talk on the history of the nyckelharpa a few months earlier, and Rainey Peak, age twelve, who'd run into some nyckelharpa players at the Strawberry Music Festival in the Sierras the previous fall. Both were able to borrow nyckelharpas for the weekend and seemed to thoroughly enjoy themselves. We were also happy to count Enid Bennion—a local music teacher—and her two nyckelharpa students, Sonia Pearson White and Jenny Wantuch in our number. We had a student from Connecticut, Barbara Dobay Ljungstrom, and Toby Weinberg and Ginny Lee from Syracuse, NY. It was nice to see Ginny, who used to live here. We also attracted a couple of fiddlers, who got through the weekend with little sign of resonance string envy.

Both Edward and Elin made good tune choices for their teaching, tunes which are not only fun to play, but will be useful in the future. Both paid attention to all students' needs, and were patient and flexible. It seemed that both felt it was a joyful thing to be here teaching. Talking to other students later, I collected some of the following comments: About Elin, who mostly taught the adventurous class—Her tune selection was great. She gave us several variants for some of the tunes. She was happy to share her fingerings. The tune she taught the more careful class, a

(Continued on page 6)

*(Continued from page 5)***Mount Tamalpais**

waltz by Ceylon Wallin, was appreciated for its use of drones, and the insight into the nature of using drones on nyckelharpa that her teaching gave them. About Edward, who taught the combined class and the more careful class—a great teacher, “He put me on a new playing plateau!” good use of simile and metaphor in his teaching, great teaching techniques, helped a lot with the technique of drones and double stops. He stressed fingering, and gave out good fingerings. My informants wish other teachers would talk more often about fingering choices. It’s easier to work out your own good fingerings if you have good examples to go by.

All went home with plenty to work on—a sign of a good workshop.

It’s always seemed to me that a workshop with a visiting teacher has a different aim from a regular (weekly or bi-monthly) class. A good workshop leaves you with a sense of inspired, frustrated aspiration. You probably can’t play any of your new tunes with assurance—that requires time alone with your nyckelharpa. But more importantly, you have some new aims, which usually take one or more of the following three forms: You’ve got a good handle on some aspect of your music or playing technique that you didn’t have before; even though you didn’t “master” it during the weekend, you have a reasonable hope of doing much better with that aspect of your playing in the semi-near future; or you know what you want to learn to do next, even if you can’t even begin to do it decently at the end of the workshop. But you now have a good idea how to begin to go about it. With the help of your handy recording device’s flawless memory, you now have plenty to work on until the next workshop comes along. And, with any luck, you’ve also noticed some new things about playing your instrument that you figure you’ll start working on in a year or two. Remember that noticing these things is a huge step in learning to do them later, when you’re ready. Some of these things might even sneak into your playing sooner than you’d think possible.

Nyckelharpa Buskspel Stämman

Columbia River Gorge

June 30-July 2

Informal Nyckelharpa Buskspel Stämman. Between Hood River and The Dalles, Oregon, USA

Hosted by Marilee & Michael Cowan

Email early if you would like to camp out in our log cabin, RV, or guest room off the garage. There is also room for camping on the property. B&B’s in the area, Lewis & Clark history, waterfalls, hiking, bicycling, windsurfing, Mt. Hood. Portland International Airport (PDX) is an hour to the west.

Contact: [Marilee Cowan](mailto:Marilee.Cowan@nyckelharpa.org)

<marilee.cowan@nyckelharpa.org>

Nisswa-stämman

June 9, 10 2006

7th annual Scandinavian Folk Music Festival in the Pines

Nisswa Pioneer village in Nisswa, Minnesota, (a 3 hour drive north of Minneapolis/St. Paul). In just 6 years, Nisswa-stämman has grown into one of the largest traditional Scandinavian music festivals in the upper midwest. This year, approximately 130 folkmusicians are expected, among them: Meiskarit, professional folk duo of [Maria Kalaniemi](#) and [Maarit Kyllönen](#) from Finland; Einar Eimhjellens Gamaldans Orkester, an outstanding oldtime quintet from Norway led by fiddler and button accordion player [Einar Eimhjellen](#); [Brodéns Kapell](#), a versatile trio from Södermanland, Sweden; [Magnus Gustafsson](#) & [Anders Svensson](#), master fiddlers from Småland, Sweden; [Per Ola Björklund](#) master fiddler from Falun, Sweden; and [Skatelövs Spelmanslag](#), community fiddle orchestra from Skatelöv, Sweden.

Midwestern groups and soloists include the [ASI Spelmanslag](#), the [Äkta Spelmän](#), [Skål Klubben](#), the [Twin Cities Nyckelharpalag](#), [Finn Hall](#), the [Twin Cities Hardingfelelag](#), [Skålmusik](#), [Ole Olsson's Oldtime Orkestra](#), the [Stev Sisters](#), [LiljeDiket](#), [Nordic Jam](#), [Karen Solgård](#), [Ross Sutter](#), [Arna Rennan](#), [Kip Peltoniemi](#), [Duane Swanson](#) and many others. Dancers take note!... all day and late-into-the-night dancing opportunities, and an intimate, log "dance barn" with dance teaching and open dancing "shoulder to shoulder" just like they do in Scandinavia. Family fun included! Rose and Val Arrowsmith lead activities and performances at the special children's tent all day long.

Norwegian and Swedish style fiddling and accordion workshops at Nisswa-stämman! Instrumental workshops will be offered by several visiting Scandinavian musicians on Friday June 9, 2006, in Nisswa, Mn. From Sweden: Magnus Gustafsson and Anders Svensson -- Småland fiddle tunes, Christer Odén -- Södermanland fiddle tunes, Per Ola Björklund -- Dalarna fiddle tunes, Ola Brostam -- Nyckelharpa tunes; from Norway: Petter Eide -- Flat fiddle tunes from Western Norway, Einar Eimhjellen -- two row button accordion tunes from Norway. Workshops will be held in two, 2 hour segments, morning and afternoon.

Sponsored by the Five Wings Arts Council, Minnesota State Legislature, American Scandinavian Foundation, and The Crossing Arts Alliance of Brainerd.

Contact [Paul Wilson](mailto:Paul.Wilson@brainerd.net): at (218)764-2994,

<pwilson@brainerd.net>

FÄBODMUSIK Part II

Wes Ludemann

VALLNINGEN - DRIVING THE COWS TO PASTURE

This article is a follow-up to my earlier article in the January 2006 issue of the NCS News. Here is some material on life on a *fäbod*. A *fäbod* is a summer farmstead, with shelter for the workers, and corrals and sheds for the livestock. A *kulla* [plural *kullor*] is a girl from Dalarna. Thus a *fäbodkulla* is a girl working on the *fäbod*. A *vall* is a pasture; pastures at the *fäbod* are generally heavily wooded, and may lie at some distance from the buildings. *Vallkullor* are the girls who herd the livestock during the day. *Vallningen* is the driving of cows to pasture.

What were these *fäbodkullor* like, and what was a typical day for them? Here is a description from early in the 20th century: "... we take up the trail again and follow it past Säljklitten, now we stop at its foot, greeted by song from the heights - it is a *vallkulla* with her cows high on the slope, but we see no one. It could just as well be a princess, perhaps kidnaped by the mountain trolls. It sounds as if the song is coming out of the cliff wall - strong, high-pitched tones, wonderfully clear tone, with a singular rich minor sound - a strange heathen sound, at the same time both wild and charming, troll-like and full of longing."

The premier researcher and writer on *vallningen* and *fäbod* music is Anna Johnson. Almost every source I have found leads back to her (1). She writes, "No other work in the old farming community has been surrounded by such a romantic luster as *vallningen*. The postcard picture of a blond girl, blowing a *lur* [birchbark horn] and clad in the festival dress of her parish, decoratively surrounded by browsing goats, has long been spread as Swedish publicity." What was it really like behind this glorified picture? The girls were perhaps not as decorative as the picture, but were surely no less interesting.

It was usual for the *fäbodkullor* to take turn with the *vallningen*. In general, two girls went out with the herd. Either the more experienced one or the one with the better voice led the herd, and *lockade* [*locka*: to entice, past tense *lockade*]. The term *lockrop* is used here for a call to the cattle to follow. (It also means a "mating call," or for a call hunters use to entice their prey, as a duck call, or predator call.) The less experienced *vallpiga*, often a child, followed the herd to drive [*fösa på*] the laggards. She learned herding skills from her elder by watching and imitating.

Here is how a *fäbodkulla* described a herding day in Western Dalarna during the 1940s. I have tried as much as possible to keep the flavor of the description:

"En *gätt dag* [*vall* day]. We were two, one *storgätter* [head *vallkulla*] who went ahead and *lockade* and a *lissgätter* [a *påfösare* or driver], who set out with leather rucksacks on our backs. They contained, of course, in addition to other things, what we needed in the line of food. Perhaps we had a '*gässlbött*' - a little wooden vessel with a lid in which we had milk with rennet added to curdle it. Into that we crumbled *tunnbröd* [crisp bread] when it was time to eat. Unbelievably good, especially if the day was hot. A small ax which each day was turned over to those who went out into the forest. That (ax) we used when we built a fire at our *standholn* [noon rest place], especially if it was rainy. We had matches and a knife, of course.

"Also there was a bag with meal and salt with which to lure and catch the cows. That was tied with a belt around the waist, as was a bag with needles for knitting stockings.

"Our shoes were not the best. Preferably they were so made that water could run out. When rubber boots were introduced, it was a great relief for those who went into the woods.

"We had about twenty or twenty five cows, along with calves and goats. We started out about nine in the morning. We put a bell on the cow that had that honor (i.e., the most reliable) and assembled at the departure place... now we were on the way to the woods, where the *storgätter* went first and *lockade* while the *lissgätter* herded from behind. It was only in the beginning that driving was needed. The smaller animals were good at following, except once when we had sheep along. They were slow, and would lag behind if we didn't wait for them.

(Continued on page 8)

(Continued from page 7) *fäbod*

“With song and *lockrop* we left the *vall* (2), and the animals immediately found something edible. The marsh grass was good in early summer. Earlier the cows hadn’t been permitted to graze in the finest marshes. There the grass had been cut and stacked on hay fences to dry and take home for winter fodder. There was forest almost everywhere, only somewhat cleared by cutting. Here grew the grazing we set most value on. It was seen in the (fullness of) milk pail when we found such grazing.

“As the cows grazed we sometimes plucked grass stems and ripped up leaves for the smaller animals (to eat) or made collars out of birch osiers for the goats and kids to tie them with in the cattle shed. Once when I *gättade* with an old man, he made a cow collar, but to do that required twining two osiers and strong fingers.

“We made brooms and whisks bound together with osiers. For a whisk it took fine birch twigs. That went best in early summer, when it was easy to remove the bark. That was also the time it was easy to make whistles, of one or another kind of tree. Willow and pine were good.

“We picked and ate berries in season. We took fine chewing pitch from the pine trees. Knitted stockings or swung on some ‘*gungbjörk*’ [swing birch], a reclining tree, where one could climb up and get a real ride, perhaps with the help of someone below. (By now) the cows had found the *standholn*, where we would spend midday, and where the cattle would have an opportunity to chew their cud, that which they had eaten, and where the *gätteron* [herd girls] could get something in themselves from the accompanying ruck sacks.

“We hurried to gather dry wood for a fire. From the fire came smoke that we called ‘*duga*.’ It is so jolly and pleasant with the vast cloud of smoke that a spruce branch produces. There was a special scent also. Such a fire was lit every day in the ‘*löta*,’ the area where we were in the habit of going to graze.

“The *standholn*, often surrounded by tall trees, was a clearing with a fireplace in the middle. It was probably because it was so often grazed that was such glorious verdure here, often mixed with clover. It was like a tiny oasis.

“The midday rest lasted about an hour and a half. Then it was time to graze again. But now it always led homeward. There in the stalls awaited tubs with goodies (for the animals). Many [*fäbod*ar] cooked a liquor from juniper bush twigs at a stove or fireplace out at the *vall* (i.e., away from the wooden buildings). Certainly a fine treat for the cattle.

“They wanted to go homeward too fast, and we must check them, so that we didn’t come home in ‘unlawful’ time (i.e., too early). As we walked down the slope we liked to sing. We often sang the hymn ‘Who is that great multitude there’ (3) to a melody that seemed to go well in the forest. And when we came to the *vall*, there was always someone to offer us *gätterkaffe* [coffee for the herd girls].

And so was just to tie up Sköna, Fjälla, Fager, Tindra, Nätta, Rosa, Blomma, Gullros, Lissgås, Lilja (4)... And also those of the lesser and more disobedient kind: Duva, Sippa, Tuppa, Sprätta..., if only one could get hold of them, before they crept through a hole in the fence and got into trouble.

The *gättdagen* was over, and the cow bells were taken off. When the next day arrived, it was someone else’s turn to accompany the herd to the woods. (Malung, Dalarna)

1. See: <www.visarkiv.se/folkmusikboken/Kapital3>

2. She uses the term *vall* for the meadows near the *fäbod* through which they passed on their way to the forest.

3. Hymn 146. *Vem är den störa skaran där*. See: <hem.crossnet.se/rundqvist/syvs/1937/Nr146/htm> for the full text.

4. Approximately: Beauty, Mountain, Bonny, Sparkle, Dainty, Rose, Flower, Little-goose, Yellowrose, and Lily. Also, Dove, Anemone, Rooster, and Show-off.

HFAA Annual Workshop

July 20 – 23

Hauk Buen

Karin Brennesvik and Sigbjørn Rua

Andrea Een, Dan Trueman, Julie Barton

Our 23rd annual HFAA Workshop and Meeting returns to Folklore Village in Dodgeville, Wisconsin. Folklore Village offers a lovely, rural setting for hardingfele classes, dance workshops, concerts, lectures, and our members' annual meeting.

Hauk Buen, our guest fiddle teacher, is a master of both the Telemark and Numedal playing styles. The richness of Telemark music may need no introduction to American audiences. The beauty of the Numedal hardingfele tradition is in the detail, especially in the hands of master fiddler Buen. Numedal is a small valley northwest of Oslo. Its music carries some of the oldest traditions in hardingfele music.

Our dance workshops will feature Norwegian national dance champions Karin Brennesvik and Sigbjørn Rua teaching the dances of Numedal. There will also be a review of *Telespringar* and *gangar*. The Numedal *springar* and *gangar* have a special flavor all their own, opening with a seemingly stately "walking part" that can be interrupted with flashes of acrobatics on the part of the man, continuing with a *laus* or free dance for the man and woman, and ending with an exhilarating couple turn. There are some other surprises in these dances, as well as a very special form of *tremannsdans* (one man leading two women). The HFAA does not set any gender limitations or experience prerequisites for our dance workshops. Dance students will have the opportunity to dance to live fiddle music. Instruction is tailored to both beginning and experienced dancers.

Hardingfele classes: Expect a nurturing environment that will help you acquire, develop, and deepen your skills as a Hardanger fiddler. You need not have played hardingfele or Scandinavian fiddle before, but you should have some solid fiddling skills. Workshop classes divide into four levels. Workshop tunes are taught by ear. Students may download tunes from the HFAA website in advance of the weekend. Written music transcriptions are available. There will be seminars, review sessions to prepare group (*lagspel*) tunes for evening dances, and assistance with fiddle maintenance. Students will have the opportunity to review last year's (Hallingsdal) tunes, get coaching on dance fiddling, and perform during Friday's showcase concert. Private, 20-minute coaching sessions with our American teachers can be scheduled to help you solve your personal fiddling challenges. Fiddlers who would like to try hardingfele but do not have an instrument are welcome. Please indicate on the registration form that you would like to borrow an instrument (or that you have one to lend).

Hauk Buen, from an eminent family of folk musicians, won the King's Gold Medal of Honor in 2003 in recognition of his lifelong achievement as a hardingfele player and fiddle maker in Norway. He has been a favorite HFAA workshop teacher and performer over the years. Hauk has given concerts around the world and was a featured performer at the 1994 Winter Olympics in Lillehammer. Hauk is a master fiddlemaker whose instruments are prized by fiddlers in America and Norway for their rich, even tone. He will bring new instruments that students may wish to consider for purchase.

Karin Brennesvik, lives in Hovin in Telemark. She has performed and taught folk dancing in ten countries. She has twice won the Norwegian National Competition in dance. Karin is the founder and director of the traditional dance group Småjondølane. She has choreographed programs for the 150th birthday celebration of Edward Grieg, the Barbican Center in London, the Royal Foreign Department of Norway, and the Norwegian Embassy in the US, and has performed for the King and Queen of Norway. She has been a featured dancer in Revels performances throughout the United States.

Sigbjørn Rua, from Jondalen in Telemark, has won the Norwegian national championship in the *halling* at least twice. He has also won local traditional dance competitions performing Numedal *gangar* and *springar*. He has taught numerous dance workshops with Karin Brennesvik and has performed extensively in Norway. Sigbjørn also plays *munharpe* (mouth harp).

Contact: Annamarie Pluhar, workshop chair, <president@hfaa.org> or 802.451.1941, Scholarship chair: <schlorships@hfaa.org> or at our mailing address: HFAA, P.O. Box 23046 Minneapolis, Minnesota 55423-0046.

Camp Norge Folkedans Stevne November 3-5, 2006

Dances and Teachers to be determined soon.

Nordahl Grieg Leikarring og Spelemannslag present a weekend of Norwegian folk dance and music.

Camp Norge is located near Alta, California. Alta is half-way between Auburn and Truckee on Interstate 80.

Everyone is welcome to attend. There will be something for beginning dancers as well as experienced dancers.

There are dormitory-type sleeping facilities. Bring a drinking cup, sleeping bag, pillow, and towels. *Bunads*, *folkedrakt* & other costumes are welcome but not by any means required or expected. There are also hookups for RV's and space for tents. Lodging is on a first come first served basis. Voluntary help with meal preparation and cleanup helps keep our costs down.

Contact: Zena Corcoran, 1547 Valdez Way, Pacifica, CA, 94044, <ZMCcorcoran@aol.com>, (650) 355-3752

Mikkel Thompson, <Mikkel4dans@yahoo.com>

Anne Huberman & Greg Goodhue, (408) 259-9959

Nick Jensen (916) 933-0671

Calendar

Regular Events — Northern California

Note: Call to confirm schedule during summer months!

- Monday? *Weekly* **Scandinavian Couple Dance Class.**
Contact: Marida Martin (530)672-2926.(h), (916)358-2807(w) or <mjmartin@ospr.dfg.ca.gov>.
- Tuesdays *Weekly* **Weekly Scandinavian Session for Fiddlers and Nyckleharpers.** 8 - 10 pm at home of Fred Bialy and Toby Blomé, 1925 Hudson Street, El Cerrito. Mondays have moved to Tuesdays for the most part. Contact ahead of time for updated schedule of gatherings. Contact: Fred or Toby, (510)215-5974, <bialy10@comcast.net>; or Mark Wegner <Wegorn@aol.com>.
- Wednesday *Weekly* **Nordahl Grieg Leikarring Performance Group.** Masonic Hall, 980 Church St., Mountain View, 7:30 - 9:30 p.m. Contact: Anne Huberman or Greg Goodhue: (408)259-9959, <goodhue@hotmail.com>
- Thursdays *Weekly* **Scandiadans.** Starts back up on Sept. 1st. Teaching and open dancing, 7 - 10 pm, at Oakland Nature Friends, 3115 Butters Dr., Oakland, CA. Hwy 13 to Joaquin Miller Rd, east (up the hill)~ 1/2 mile, second right onto Butters Dr., go another 1/2 mile. On the right, look for post with 3115 on it (also "Scandiadans" sign). Take steep driveway down to a large parking area. Contact: Jane Tripi or Frank Tripi at (510)654 -3636, <fjtripi@juno.com>.
- Fridays *Weekly* **Scandinavian Fiddle Class.** 7:30 - 9:30 pm, often at Anita Seigel's, but location varies. Ask to be on class email list. Contact: Jeanne Sawyer, (408)929-5602, <jsawyer@SawyerPartnership.com>.
- 1st, 3rd, 5th
Mondays *Bi-Monthly* **Scandinavian Folk Dance Class.** Santa Cruz, 7:30 pm, Viking Hall, 240 Plymouth (at Button), Santa Cruz. Instruction in Norwegian, Swedish, Danish, and Finnish folk dance by Ellen Moilanen & David Heald. \$5/session. Everyone welcome. Contact: Valhalla Hotline, (831)438-4307, (831)464-3310, <moilanen@pacbell.net>.
- 1st Fridays
Monthly **Cultural Evenings in Santa Cruz.** Usually at Viking Hall, Plymouth, at Button St., Santa Cruz. Contact: Barbara Olson at (831) 438-4307 or: <cbolsons@aol.com>. Or call (831) 464-3310.
- 1st Saturdays
Monthly **Nordic Footnotes 1st Saturday Scandinavian Dance Party**(call re.: July + Aug.). 7:30 p.m. - 12:00. This dance now includes a teaching session just before the dance party, from 7:30-8:15. First United Methodist Church, 625 Hamilton Ave, Palo Alto. From Hamilton Ave., hall is in bldg. to right on 2nd floor. Parking behind church, on street, or in garage on Webster. Contact: Jeanne or Henry , (408)929-5602, <jsawyer@SawyerPartnership.com>; Sarah Kirton (650)968-3126, <sekirton@ix.netcom.com>; Jim Little or Linda Persson, (650)323-2256, <james.little@sri.com>.
- 1st Sundays
Monthly **Nordahl Grieg Spelemanslag**, 3 to 5pm, 1780 Begen Ave., Mountain View, CA 94040. Interested attendees should call Bill Likens at 650-969-2080 to confirm meeting dates.
- 2nd Saturdays
Monthly **Open Sessions for Fiddlers**, at the home of Fred Bialy ~ 2 - 5 pm. On the afternoon before Scandia 2nd Saturday Dance, 1925 Hudson Street, El Cerrito. Contact: Fred: (510)215 - 5974, <bialy10@comcast.net>. Meetings occasionally canceled, moved, & times may vary.
- 2nd Saturdays
Monthly **Scandia 2nd Saturday Monthly Dance.** Nature Friends in Oakland. Cost: \$7. Musicians encouraged to play. Dance teaching: 7:30 - 8:30 pm, dancing, 8:30 -11:00 pm. Directions see **Scandiadans** above. Contact: Jane or Frank Tripi at (510)654-3636, <fjtripi@juno.com>
- 2nd Sundays **Traveling Dance Class.** Norwegian dance class meets 2 - 5 pm. Usually at Bjørnson

(Continued on page 11)

*(Continued from page 10)**Regular Events*

Monthly **Hall**, 2258 MacArthur Blvd. in Oakland. Everyone welcome to attend. Contact: Gudrun Tollefson at (510)638-6454, or Gerd Syrstad at (650)363-2743.

2nd Sundays *Monthly* **Barneleikkaring**. (Children's Norwegian Dance) classes, 1:30 - 3:30 pm, at Nordahl Hall, 580 W. Parr Ave., Los Gatos. Contact: Ginny Hansen (925)634-0266. Both location and day may change, so call ahead!

2nd Sundays *Monthly* **Brisbane Scandiance**. May 14th, 2:00-5:00pm. Eric Isacson and Toby Blome will be teaching one hour beginning/intermediate class, then free dancing. Music coordinator, Karen Myers. 475 Mission Blue Dr., Brisbane. Contact Anja Miller, (415)467-8512, or <AnjaKMiller@cs.com>

4th Sundays **The El Dorado Scandinavian Dancers**. @ YLI in Sacramento at 27th & N. 2:00-6:30pm.

Calendar, Special Events — Northern California

May 6 -7 **14th Annual Norway Day Festival**, Herbst Pavilion, on the waterfront at Fort Mason in San Francisco. Contact: <www.norwayday.org>

June 10 – 17, **Scandia Camp Mendocino 2006**, Mendocino, CA, Dance and music of Telemark, dance and music of Dalarna, Nyckelharpa, and Hardingfele. Contact: : <www.ScandiaCampMendocino.org>, or Fred Bialy, (510) 215-5974 [Pacific Time], <Fred@ScandiaCamp.org>, or Roo Lester, (630) 985-7192 [Central Time], <Roo@ScandiaCamp.org>.

June 28 - July 12, , **Tim Rued's Third Annual Personalized Folk Tour of Sweden**. Contact: P.O. Box 30456, Stockton, CA 95213<: tim@folksweden.com>, <http://www.folksweden.com>

November 3-5 **Camp Norge Folkedans Stevne**. A weekend of Norwegian folk dance and music in the Sierras. Contact: Zena Corcoran, 1547 Valdez Way, Pacifica, CA, 94044, <ZMCorcoran@aol.com>, (650) 355-3752

Calendar, Special Events — United States

May 19-21 **Kingsburg California Swedish Festival**, Scandinavian Dance & Music in and around Los Angeles <http://www.dancin-fool.com/scandia.html>

June 9-10 **Nisswa-stämman**, Minnesota. This year, approximately 130 folkmusicians are expected. Contact Paul Wilson: at 218-764-2994, <pwilson@brainerd.net>

June 30-July 2 **Nyckelharpa Buskspel Stämman**, Informal Nyckelharpa stämman, Oregon. Contact: Marilee Cowan <marilee.cowan@nyckelharpa.org>

July 1 – 8 **Nordic Fiddles & Feet**, Ewa and Tommy Englund, Anders Hällström and Agneta Wiberg-Hällström, Buffalo Gap, WV. Contact: Meg Mabbs, <megmabbs@aol.com>, <fiddlesandfeet@aol.com>

July 20 - 23 **HFSA Annual Workshop and Meeting**, Folklore Village, Dodgeville W. Contact: <http://www.hfsa.org>

July 26-30 **FinnFest in Naselle**, WA, and Astoria, Oregon. Contact: <http://finnam.naselle.net>; <2Finns@naselle.net>; (800) 851-FINN or (360) 484-3376.

Oct. 27-29 **Skandia Harwood Lodge Weekend** - Contact: Paul Johnson or Cameron Flanders, <http://www.dancin-fool.com/scandia.html>

Nov 23-26 **Southern California Skandia Festival** <http://www.dancin-fool.com/scandia.html>

Calendar, Special Events — Scandinavia

There are many events listed at: **The Northern California Spelmanslag:**
<members.aol.com/jglittle/ncs.html>

Northern California Spelmanslag Mailing List Form

Name _____ Home phone _____

Address _____ Work phone _____

_____ email _____

Musician ___ Dancer ___ Audience ___

May we publish your name, address, and phone on a Spelmanslag roster? _____

Do you want to receive information?: music workshops: Swedish ___ Norwegian ___ Danish ___ Finnish ______ dance workshops: Swedish ___ Norwegian ___ Danish ___ Finnish ______ dance parties: Swedish ___ Norwegian ___ Danish ___ Finnish ______ concerts and performances: Swedish ___ Norwegian ___ Danish ___ Finnish ___

Are you willing to bring potluck snacks and refreshments to Spelmanslag events? _____

Are you willing to house out-of-town participants for Spelmanslag festivals? _____

Are you willing to volunteer for various tasks to help organize or run Spelmanslag events? _____ How are you able to help? making punch, set-up, clean-up, dance floor sweeping, collecting admission, sound equipment, designing fliers, photocopying, entertaining overseas visitors during the week, organizing events, playing for dances, write a newsletter article.

Donation:

___\$15.00 ___\$25.00 ___\$50.00 ___other

Send to: Northern California Spelmanslag, 560 Kingsley Ave, PALO ALTO CA 94301-3224

Donation is not necessary for membership.

Your tax-deductible donation helps the Spelmanslag bring over instructors from Scandinavia, and covers the costs of publishing and mailing fliers and newsletters. Any amount you can contribute is greatly appreciated!

See our web page at: <<http://members.aol.com/jglittle/ncs.html>>**Northern California Spelmanslag***A California Non-Profit Public Benefit Corporation*

560 Kingsley Ave,

PALO ALTO CA 94301-3224

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