

Northern California Spelmanlag News

Promoting Scandinavian Folk Music and Dance

January 2004

Camp Norge Folkedans Stevne, and North American Teacher Training Workshop

**Johan Einar Bjerkem and Torunn Hernes,
28 March -- 2 April, and
2 April -- 4 April, 2004,
Alta, CA**

Nordahl Grieg Leikarring og Spelemannslag, in cooperation with Noregs Ungdomslag of Norway, presents:

- A NEW week-long teacher training workshop, 28 March through 2 April, 2004
- Our usual spring Folkedans Stevne, 2 -- 4 April, 2004

In Norway, Noregs Ungdomslag (Norwegian Youth Organization) has an intensive 80-hour course for Norwegian folk dance teachers. Students learn teaching skills, dance and music history, and dance group organizing skills. At course completion, participants can become certified. To provide the necessary 80 hours of instruction, we will offer one week, each year, for two consecutive years, followed by the option of certification through Noregs Ungdomslag. Emphasis will be on gammeldans, bygdedans, and turdans. This is a great opportunity to acquire skills and knowledge to share with your local group, whether or not you decide to become certified. Attendance for the training workshop will be limited to 25.

Noregs Ungdomslag will set standards and provide a qualified couple to teach each course. Our teachers this year will be **Johan Einar Bjerkem** and **Torunn Hernes**, who have taught the course in Norway for the past few years.

The Stevne workshop on the weekend will be open to all levels of dance and music experience, with dances taught by Johan Einar and Torunn. We will have parties Friday and Saturday evenings and daytime classes on Saturday and Sunday. We will also have music lessons by Olav Larsen, fiddle, Toby Weinberg, hardingfele and seljefløyte, and Bill Likens, accordion and torader.

Camp Norge is located near Alta, CA. It is half-way between Auburn and Truckee on Interstate 80. Lodging is dormitory, or bring your tent or RV.

For more information, or to receive a flyer, contact:

Zena Corcoran, 1547 Valdez Way, PACIFICA, CA 94044 (650)355-3752, <zmcorcoran@aol.com>, Anne Huberman & Greg Goodhue (408) 259-9959, Nick Jensen (916) 933-0671(find registration form on, page 11)

21st. Annual San Francisco Bay Area Scandia Festival February 13-15, 2004

Featuring: **Björn Fredriksson, Ingegerd Vejvi, Pelle Björnert, Eric and Katarina Hammarström**
The slängpolska from Eastern Sweden (Östsvensk Slängpolska) will be featured at the Scandia Festival this year.

The weekend package includes:

Dance and fiddle Workshops: Saturday and Sunday
Dance parties: Friday, Saturday, and Sunday (open to all).
Lunch: Saturday and Sunday

Dancers: Pre-registration is required for the dance workshops. Call or write Brooke Babcock, (415)334-3455 or <forbrooke@juno.com>

Nobi Kurotori, <nobi@juno.com>

Jane & Frank Tripi, (510)654-3636 <fjtripi@juno.com>

Mark Wegner & Mary Korn, (510)527-9209

<wegorn@aol.com>

Fiddlers: Call or write Fred Bialy at (510)215-5974 or <bialy10@attbi.com>

Scandia Camp Mendocino, California.

June 12-19, 2004

Featuring: **Bæra Svenkerud and Bjørn Lien
Stig Eriksson and Helén Eriksson
Thomas Westling & Marit Larsen-Westling
Hilda Kirkeboen**

Sigrunn Bæra Svenkerud and Bjørn Lien will be teaching dance and music from Hallingdal, Norway. The Erikssons and the Westlings will be teaching dances and music from Sweden. Hilda Kirkeboen will teach Hardanger fiddle.

Also, Matt Fichtenbaum will teach nyckelharpa. Sarah Kirton will assist on hardanger fiddle. And Peter Michaelsen will lead the Allspel. (cont. page 4)

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Scandinavian Folkdance and Music Traditions

A View Through a Pinhole

By Chris Gruber

A Story

There is this dance I know, a polska (3-beat measures), that is sometimes teasingly called “stone in the shoe.” Like all polska dances, it is a couple dance and as they dance, the man and woman have a distinctive hitch in their footwork, as if they might have stepped on something a little sharp and unexpected. Yet it is a beautiful and graceful dance, often becoming a favorite of experienced dancers, particularly the women. It requires a rock steady guy and a woman who can commit to an unusual, back-on-the-heel moment of precarious balance (and reliance on her partner).

The tunes for this dance can have a major key sound, or a minor sound, or—if they are really old—they can waver on the edge between major and minor, defying modern conventions. What they have in common is a 3-beat measure that is ever so slightly unbalanced; the beats are not all exactly the same length. People liken the rhythm to the feeling you might get watching an egg roll end over end down hill. The imbalance in the measure nestles up against the hitch in the dancers’ step. Or at least the potential is there, later in the evening, when everyone has settled into the groove and the communication among dancers and fiddlers is unspoken yet seamless.

This particular polska tradition, this one dance and its accompanying tunes, is specific to a single village in central Sweden and goes back a long way. And in this tradition there was once a fiddler, Lorn Anders Ersson, who was known as Lorik. While Lorik was born in 1846, his tunes are played often today. They are known as “Loriks polskor” and the ones I know, I like to play or hear late in the eve-

ning. They have deep mournfulness that suits the quiet pensiveness of a dark night.

In his time, Lorik came to be pretty infamous in this small community and was often in trouble with the authorities. Perhaps, one suspects, he drank. And it came to the point that he was brought up on charges of “breaking windows [in the church] and abusing an official.” The blasphemy was severe enough that he actually had to leave the community. Voluntary or not, I can’t say, but the fact is that he went to southern Sweden, got on a boat, and arrived some weeks later in New York. And he disappeared. This last recorded moment, from the boat manifest? It was in 1872, when Lorik was 26.

Polska, a very old form of traditional Swedish folk music and dance, retains the quality of this story. Each object (story, dance, tune) has a smooth and beautiful surface. Yet, as you turn it over, looking at it more closely, you start to have questions.

Was Lorik just a hot-tempered young buck who might have settled into adulthood and lived to teach his tunes to his children? Or was he a “mean drunk” that no community could tolerate? Perhaps he ran afoul of some local bigwig (snuck off with the wrong councilman’s daughter). And where did those dark tunes come from, in someone so young? What happened in New York? Did he take his fiddle? Did his hot-tempered nature put him immediately afoul of some even tougher thug in the first bar he walked into? And where *did* those tunes come from?

Just as it is with a life story, so a tune for a polska can also call for closer attention. You can learn it “square” and unsatisfying. Or you can keep following the uneven outlines until a bit of swing enters into it. Or you can play it every day for months and finally begin to discover the emotion that fuels its true beauty.

Then talk to a dancer, the best dancer you know. S/he will tell you, “Well, I am working on that dance. I had a beautiful dance with [someone] on Saturday. It felt great, like nothing before! But I hope we work on it at class tomorrow. I want to get it more solid.” And this after 10 years of dancing. Yet if you ask, “Is it frustrating?”, the answer will likely be “No,” because these objects, the dances and tunes and stories that lie behind them, remain satisfying at each and every level of mastery achieved.

The community of this story—the one of Lorik, the wobbling tunes and the dance with a hitch—is named Orsa, now (still) a small village in central Sweden, about 200 miles NW of Stockholm. There are fewer than 8 thousand residents, yet a lot of music still happens there. Benny Andersson, of ABBA, having left his mark in the larger world, now devotes a lot of time to the music and musicians of this, his home community. Yep, Benny Andersson is now, on occasion, producing “Loriks polska” and other “Orsa låter” (tunes from Orsa) at the hands of the very gifted

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The Northern California Spelmanslag News is published quarterly. The NCS News is also online at:
<members.aol.com/jglittle/ncs.html>

Deadline for next issue: April 20, 2004.

Send articles and calendar information to:

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Northern California Spelmanslag

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local fiddlers.

How many different dances are there, then?

An unbelievable number, so let's first work on getting a context that will support belief. Norway, which also has the tradition of unique, 3-beat dances (called springar, pols, and springlied) is a particularly good place to get a feel for how the dances could have evolved into many unique entities. If you look at the map of Norway, you will see a land twice fragmented. There are long arms of the sea, the fjords, that carve deeply into the country from west to east. And there is a high spine of steep crags of mountains that slice down the eastern border from north to south. In such a landscape, getting from one village to another was virtually always a hardship, often dangerous and, for many months each year, an impossibility. People in the villages made up their own amusements and they had little opportunity (or reason) to consider modifications that accommodated outside influences.

Norway has always had, and even now retains, vestiges of this sense of local isolation. The "common" language of Norway was an artificial construction of the early 1900s and, while it is widely accepted today, there are still local dialects that can, on occasion, confound communication between native Norwegians who live in different areas. From the perspective of dance, however, that can be seen as a blessing. There are communities in Norway where the local dances have maintained a strong, continuous local tradition. You can find "springar" and "pols" dances danced virtually every week, not by interested "folkies," not by older folk returning to their roots, but by young teens dancing in aggressive athletic styles, by married couples maintaining their connection to their neighbors and community, and by people too old to move vigorously but who show a subtle feel for the rhythm of the music that can take your breath away. And two communities separated by as little as five or ten miles can each have unique "hitches" and "wobbles" in their style that confounds their neighbors.

In Sweden, the record is murkier as there was a 30-50 year hiatus when the dances died out (see next section). Yet there is clear evidence that dance forms in Sweden also showed an amazing differentiation. The people who "rescued" polska dancing after this break in the tradition were dance researchers who delved into local memories and archives beginning in the 1950s. As conservative researchers, they endorse only those dances that have multiple confirmed sources: there are currently 129, codified, 3-beat polska dances. Yet there are easily that many again of polska dances that have sketchier descriptions (or were researched by scholars less interested in codifying the dance). And these are simply the ones that have left at least some formal trace. I doubt any of the scholars would balk at a loose estimate of 500 as the number of 3-beat, polska- springar- and

pols-style dances being danced in Scandinavia 100 years ago.

As an important footnote: the music of Sweden did not experience the break in tradition seen with the dance. Fiddlers (and those who played other traditional instruments) continued to hand their tunes down "by ear" from father to son and neighbor to neighbor. There are living fiddlers today who can, with the link of a single teaching, link one of their tunes back to the playing of the middle to late 1800s and with just two or three links into the 1700s.

What about the hambo?

The hambo is, in some sense, a polska. It has a 3-beat measure. It is a couple dance where there is a full rotation each measure. Perversely enough, however, the hambo actually killed the polska. At about the turn of the last century, industrialization and mobility hit Sweden in a big way. Suddenly the fashions of the big cities began getting quickly out to the smaller towns. And the music and dance fashions of that age were the waltz, schottische (2-beat dance), mazurka, and the hambo. For a while people in the smaller towns incorporated the city dances into their local tradition, creating a local unique hybrid dance most often called a hambo-polska. But that only lasted a decade or two. Ultimately the polska dance tradition was virtually completely wiped out. The last concrete record (an old film) of an authentic Orsa polska, for example, dates from about 1930.

The hambo, waltz, mazurka, and schottische are still very much alive today in Sweden. Known as "gammaldans" (old dance) despite their relatively recent origin, they are popular in local dance clubs throughout the country. The hambo is considered, quite properly, the "official" dance of Sweden and there is an annual contest each year in Hälsingland (on the coast about 100 miles north of Stockholm) where as many as 1,500 couples have competed.

Where can I learn these dances and tunes?

Centers of interest in polska-style dance can be found scattered across the United States from Miami to Seattle and from Boston to San Diego, perhaps a dozen or so cities in all where the dance and music can be found on a regular (weekly or monthly) basis. Southern California is fortunate to have three regular dance classes, all run through community centers and so relatively inexpensive. There are also monthly dance parties associated with the classes.

Where can I hear and see this music and dance live?

On Friday, October 31 and Saturday, November 1, [*This was in 2003!*] Southern Californians will have an opportunity to experience the best of Swedish folk music for listening and for dancing. Pers Hans Olsson, arguably the

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finest and most influential Swedish folk fiddler of the last 50 years, will be in Los Angeles performing with Anders Bjernulf. They will play in small concert and dance venues.

Pers Hans plays the music of Rättvik, a style with a rich, hymn-like quality. Anders plays the music of Bingsjö, a place that Jonny Soling, another famous fiddler says (with a manic grin), "invented electricity!" Both Pers Hans and Anders also know tunes from Orsa. Perhaps late in the evening, after they have shown you their own tunes, they might play one of Lorik's if you ask.

This article was originally published in the November/December 2003 issue of *Folkworks*, a bi-monthly newspaper devoted to folk arts and based in Southern California.

Chris Gruber has been dancing Swedish and Norwegian folk dances for over 12 years and fiddling in these traditions for 6 years. He travels regularly to Sweden and is often involved in bringing Scandinavian teachers and performers to Southern California.

Nisswa-stämman "5" June 11 and 12

The 5th annual Nisswa-stämman will be held June 11th and 12th, 2004 at the Pioneer Village in Nisswa, Minnesota. This year's stämman, as always, will showcase about 100 excellent local U.S. folk musicians, including the **Twin Cities Hardingfelelag**, the **Stev Sisters**, and **Karen Solgård** on hardingfele.

PLUS, you will see **Mauno Järvelä**, folk fiddler extraordinaire (leader of **JPP**) from Finland, and his family band, the **Järvelän Fiddlers**, and **Trolldom**, a female vocal quartet from Norway performing traditional music in a fresh way.

Nisswa-stämman also features all-day and all-night dancing opportunities, and an intimate dance barn with dance teaching and open dancing, "shoulder to shoulder" just like in Sweden/Norway!

Contact **Paul Wilson**: (218)764-2994,

<pwilson@brainard.net>, <www.nisswastamman.org>

Scandia Camp Mendocino

June 12 - 19, 2004

Bjørn Lien & Sigrunn Bæra Svenkerud

Hilde Kirkebøen

Teaching dance and music of Hallingdal, Norway

Stig & Helén Eriksson

Thomas Westling & Marit Larsen-Westling

Teaching Swedish dance and music

Matt Fichtenbaum *Teaching Nyckelharpa*

Sarah Kirton *Assisting on Hardanger fiddle*

Peter Michaelsen *Leading Allspel*

Scandia Camp Mendocino is a week-long summer camp for those interested in the folk dance, music, and culture of 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. *Enjoy dance and music instruction, concerts, culture sessions, and parties every evening. Our location in the northern California redwoods is the perfect place to greet old friends, make new friends who share your interests, enjoy a beautiful natural setting and eat very well!*

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. A free hour 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.

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.

Registration & Fees

We have space for 80 dancers and 20 musicians. Because we attempt to balance the number of male and female dancers, we suggest you register immediately to reserve your place in camp.

Fees: \$585 per Dancer or Musician

\$335 per Work Scholarship (8 available)

\$610 per Dancer or Musician (to be paid in full) if registration is *postmarked after May 1, 2004*.

Contact: **Roo Lester** <DancingRoo@aol.com>, (630)985-7192, or **Fred Bialy** <bialy10@comcast.net> (510)215-5974 <<http://members.aol.com/DancingRoo/index.html>>

COME CELEBRATE BRUCE SAGAN'S 50TH BIRTHDAY!

SATURDAY, APRIL 24th
Pittsfield Grange, ANN ARBOR, MICHIGAN

Special Guest Musician: **Bengt Jonsson**
Bob Stein calls to music by **Laura Stein and Friends**
International Music by **Veselba**
Performances by **Ann Arbor Morris** and others

DINNER , Voluntary potluck: 5 TO 7
DESSERT by **David Kanistanaux**
DANCING : 7 TILL WE DROP!
Scandinavian...Contra...International

RSVP: to Bruce at <sagan@math.msu.edu>, (248)258-0485

In the RSVP please tell me:

1. If you need a place or can offer a place to stay
2. If you wish to play for dancing..

*I request only the pleasure of your presence;
no presents please.*

What's special about Bruce Sagan? Why does he get such a big birthday party?

Bruce's mother, a music teacher and choral conductor, started him on classical violin and recorder as a youngster. While a graduate student in Boston he came under the influence of nyckelharpa player Matt Fichtenbaum who soon had him playing Swedish folk music. He went on to be co-founder of the Scandinavian Week at Buffalo Gap. He has played in numerous ensembles, including a band of Swedes playing Balkan music during his sabbatical year in Stockholm! In 1993, together with fiddler Andrea Hoag and bouzouki player Larry Robinson, Bruce made the recording "Spelstundarna" which has received rave reviews both here and in Sweden.

Fred Bialy interviewed Bruce in the spring, 1997 issue of NCS News. I have chosen a few selections from that interview (MKH).

So, was it in the midst of that period that you started playing Scandinavian music as well?

Exactly. Matt Fichtenbaum had come back from living in Linköping (Sweden). While he was there, he had built himself a nyckelharpa and had started playing. One night, Matt sat me down in his car with a cassette of "Tre Spelmän." I never had heard anything so lush and wonderful. I think that really contributed to my focusing on Scandinavian, rather than some other tradition like Hungarian or Rumanian. The other thing that I found that I really liked about Scandinavian music, once I started getting into it and

playing more than just the hambo, rørospols and vossarull, was that I really enjoyed improvising. And I really liked that the music, especially Swedish music, is built for two fiddles. That image of two fiddlers standing head to head, interacting with each other, and having this intense communication, was much more satisfying for me than the image of the primas in Hungarian music, who is essentially a solo violinist being backed by an orchestra. I was much more interested in this kind of give and take between two people.

Is that not found in other folk fiddle traditions?

This is uniquely Swedish as far as I know. Anyway, after getting started with Matt, I ended up going out to Mendocino Scandia Camp when Bengt Jonsson was there for the first time. I actually stayed a second week for Folklore Camp where I was the music director. Bengt was there for both weeks as well. I remember having just a devil of a time learning by ear, because I'd never been forced to do that before. In the Mandala orchestra and other orchestras that I'd played with in the Boston area, we would always have sheet music. Still, most of the tunes that he threw at me - hambos, polskas, even the Boda tunes -- I could pick up and hear where they were going. Given enough time and work, I would know them by the next lesson.

Finally, Bengt decided that I had gotten good enough that he would try me out on some Orsa tunes. I felt as if the rug had been pulled out from under me. I couldn't find the melody! I couldn't find the beat! And I didn't un-

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derstand blue notes at that point. I remember just being floored when he taught me Vallåtspolska. I never have worked so hard in my life. Bengt has this nice system he uses when he is teaching somebody. He plays along with you until he thinks you have learned the melody and then switches to harmony. If you can stay on the melody while he is playing harmony, then you really have it. If not, then he goes back and helps you more with the melody. Every single time that he switched to harmony with Vallåtspolska, I would flounder.

Bengt has definitely been my primary mentor. The year we lived in Sweden, Bengt's place was like our home away from home. Whenever we wanted to get out of the hustle and bustle of Stockholm, or there was something special going on in Bollnäs, we would take the train up and stay over. He has been amazingly kind. And not just with me. I see that he does this with other fiddlers, really encouraging them.

Other influences over the years? Do some stand out?

Sure. The other major influence on fiddle, has been Bosse Larsson. When Bosse and Leif Alpsjö came to our camp, I couldn't attend the advanced fiddle course. So I asked Bosse whether he would be willing to find some other time during the day when we were both free to show me the tunes. These supposed lessons quickly degenerated into just jam sessions. We each really fell in love with the way the other played. I think that we play in a similar style with lots of gusto. He loved having someone to harmonize his melodies, and I loved having a great melody player to harmonize with. I always visit and play with him when I go to Sweden. **So, do you prefer the music from Hälsingland and Uppland?**

I mainly play music from eastern Dalarna, Uppland, Hälsingland, and Gästrikland. Which reminds me that Tony Wrethling from Gästrikland has also had a big influence on me, although I haven't played with him as much as with Bosse. I first got introduced to him when he was on our camp staff one year. I was familiar with his recording Listiga Jonsson and had loved his playing on it. I remember cramming a few months before camp to learn as many of the tunes on that album as I could so we would have some common repertoire.

Who has influenced you most on nyckelharpa and hardingfele?

My early training on nyckelharpa was with Leif Alpsjö, who has been over to the U.S. many times. When I lived in Sweden, I took a number of lessons from Puma Hedlund. Perhaps the biggest influence, though, has been Olov Johansson because of his incredible playing. I have listened over and over to the Väsen CDs and then the group was at our camp last year. When I lived in Sweden, I went to the week at Ekebyholm and had Olov as my primary teacher. I also had him at a course that Björn Ståbi runs up at his farm.

For hardingfele, the two primary influences have

been Bjarne Pålerud and Håkon Asheim. Bjarne came to our very first camp in 1986. He really introduced me to the hardingfele. I had fiddled around on it and tried to do the standard Vossarul that everybody plays, but had no clear conception of how to play the instrument or what Telemark music was. He was a wonderful guy and a wonderful teacher, very understanding and patient. I remember that it was very hard for me, being so into Swedish music, to suddenly start beating on one and two instead of one and three!

Håkan has been the source of most of the Valdres music that I play. He is one of the best teachers that I have ever had for any instrument. Not only can he break down tunes and tell you exactly what he's doing, he can listen to you and pinpoint precisely what you need to do to play better.

How do you juggle the different instruments?

Very carefully! It can be a bit of a problem trying to keep four or five instruments going at any sort of good level. What often happens is that there will be some event coming up that will focus me on a particular instrument. So if its a nyckelharpastämna, I will be playing nyckelharpa intensely for a week or so before. Or if I know I will be playing at a camp where Bulgarian music is being featured the gûdulka will get precedence for awhile. It's cyclical; and I definitely do not try to play all the instruments at any one time. I wouldn't have time to really get into any of them.

Norsk Folkedans Stemne

Norsk Folkedans Stemne will be held August 6, 7, and 8 at Camp Brotherhood.

The visiting group is Hedmark Danselag. They were part of the 1994 Olympics (Hamar and Hammerfest lie in Hedmark county), and have traveled to Japan, "lower" Europe, USA, and Sweden. Some of the members have been here before as members of other groups teaching at Stemnes in the past.

Among the dances they might teach (discussions still in progress) are Elverumspols, Follalds springleik and Rendals polsk.

After a year's absence, this should be an especially welcome event!

For further information, or to request an application write:

Norsk Folkedans Stemne
PO Box 17099
SEATTLE, WA 98127

Christine Anderson: <cmdance@mailstaition.com> or
Larry: Reinert <reinertl@mindspring.com>

Nordic Fiddles and Feet

July 3-10, 2004 Buffalo Gap Camp,
West Virginia

Staff biographies for this year:

BRITT-MARIE OLSSON and **SVEN OLSSON** are world class Swedish polska teachers who have a special ability to break down the dances and explain what they are doing in a clear fashion. These beautiful dancers also see and can express what we need to do to improve our dancing. Their years of experience and talents researching, dancing and judging make them invaluable resources for our dance addictions.

FREDRIK LUNDBERG grew up in Sweden's Värmland province. He studied folk music at Malung, Ingesund, and at the Music Academy in Stockholm. He currently teaches violin and folk music in Arvika. He teaches and performs regularly. He has developed a special interest in playing for dance and dance instruction. This will be Fredrick's fourth musical visit to the US.

LEIF ALPSJÖ has been at the heart of the nyckelharpa revival in Sweden and the US. As Rikspelman and full-time folk musician, Leif has played for king and pope. He's helped establish yearly courses and has taught nyckelharpa technique and construction to thousands of students. Leif has travelled many times to the US to teach and perform on the nyckelharpa.

ARNHILD BRENESVIK grew up dancing and was designated an "A class" dancer in 1991. She entered her first dance competition when she was nine. She began teaching at age 14, and since then has taught at Telemark festivalen in addition to numerous weekly classes for various dance organizations in Norway. In recent years she has done less competing in order to focus on her "devotion to teaching telespringar and being a distributor of the joy of dancing".

OLAV SEM is a fabulous traditional Telemark dancer and singer. He is a master of slättestev, short songs in springar rhythm, and tralling, music for dancing. In his own charismatic way, he shares a lifetime of stories and experience with his classes. You will leave his sessions feeling as though you have personally touched and been a part of Telemark folk culture.

OLE KRISTIAN TORJUSSEN comes with a strong background in Telemark folkdance and music tradition. He learned to fiddle from his grandfather and started dancing early, learning both east and west Telemark style of dancing. Arnhild and Ole Kristian's dance style is slow, but powerful. They dance with closeness and warmth. Ole

Kristian is a wonderfully playful dancer with many step variations.

ANNE HYTТА began playing the hardanger fiddle in her native Sauland (Telemark) when she was eleven. Her favorite early teacher was Einar Løndal, and she has completed the course of study in folk music at the Ole Bull Academy, with Knut Buen, among others. Anne achieved her class A status at the Landskappliek in 1999. She now works as editor of the traditional music magazine "Kvinten," and as freelance musician.

ROO LESTER and **LARRY HARDING** are experienced dancers and teachers that exude delightful energy and enthusiasm. They have an encouraging, clear style of teaching that makes them favorite teachers for both experienced and novice

Nordic Fiddles and Feet

July 3-10, 2004 Buffalo Gap Camp, West Virginia

Nordic Fiddles and Feet will be focusing on the music and dance of Telemark, Norway and Värmland, Sweden. All levels of dancers and musicians are welcome. Scandinavian dance basics class and beginning music classes are offered for those that are newer to these traditions.

Buffalo Gap camp is a rustic, 200 acre camp with a beautiful, open-air, covered dance pavilion overlooking a small, private swimming lake with a sandy beach and wood-burning sauna at one end.

Staff: **Britt-Marie Olsson** and **Sven Olsson** (Värmland and Dalarna dances, Sweden)

Arnhild Brenesvik and **Ole Kristian Torjussen** (Telespringar, Norway)

Roo Lester and **Larry Harding** (Dance basics),

Anne Hytta (hardingfele)

Fredrik Lundberg (Swedish fiddle)

Leif Alpsjö (nyckelharpa)

Olav Sem (Norwegian singing)

Becky Weis-Nord (Gammaldans)

Loretta Kelley (hardingfele)

Peter Michaelsen (Swedish fiddle)

Cost: \$575 for all classes, room, and board

Contact: Meg Mabbs, 4401 Alta Vista Way, KNOXVILLE, TN 37919, (865) 522-0515 <fiddlesandfeet@aol.com>,

<www.NordicFiddlesandFeet.org>, (865) 522-0515

Calendar

Regular Events - Northern California

- Monday *Weekly* **Scandinavian Couple Dance Class** Beginners 6:30 - 7:30, Advanced Group 7:30 & later. Contact: Marida Martin (530) 672 - 2926; <marida@earthlink.net> Beginners may move to Fri.
- Mondays *Weekly* **Open Sessions for Fiddlers and Nyckleharper**s. 8 - 10 pm at home of Fred Bialy, 1925 Hudson Street, El Cerrito. Call ahead!! Contact: Fred Bialy, (510) 215-5974, <FredBialy@aol.com>; or Carolyn Hunt, (925) 443-7471, <carolynhunt@alum.pomona.edu>
- Wednesdays *Weekly* **Nordahl Grieg Leikarring Performance Group** Usually at Masonic Hall, 980 Church St., Mountain View, 7:30 (or 8) - 9:30 p.m. Location subject to change. Contact: Anne Huberman & Greg Goodhue: (408) 437-8793, <goodhue@hotmail.com>
- Thursdays *Weekly* **Scandiadans**, teaching and open dancing, 7 - 10 pm, at Oakland Nature Friends, \$4. 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. Clubhouse is on the right. 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 Sarah Kirton, (650) 968-3126, email: <sekirton@ix.netcom.com> or 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>
- 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** , 8 p.m. —, midnight, First United Methodist Church, 625 Hamilton Ave (between Byron & Webster), 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 and Henry (408) 929-5602 <jsawyer@SawyerPartnership.com>; Sarah Kirton (650)968-3126, <sekirton@ix.netcom.com>; Jim Little and Linda Persson, (650)323-2256 <james.little@sri.com>
- 2nd Saturdays *Monthly* **Open Sessions for Fiddlers**, ~ 2 - 5 pm. afternoon before dance in Mill Valley, at the home of Fred Bialy, 1925 Hudson Street, El Cerrito. Contact: Fred, (510) 215 - 5974, <bialy10@attbi.com>. Meetings occasionally canceled, moved, & times may vary
- 2nd Saturdays *Monthly* **Scandia 2nd Saturday Monthly Dance**, usually at Park School, 360 East Blythedale, Mill Valley. Cost: \$7. Musicians encouraged to play. Dance teaching: 7:30 - 8:30 pm, dancing 8:30 -11:00 pm. Contact: Jane and Frank Tripi at (510) 654 - 3636, <fjtripi@juno.com>
- 2nd Sundays *Monthly* **Traveling Dance Class**, Norwegian dance class meets 2 - 5 pm. Usually at Bjørnson Hall, 2258 MacArthur Blvd. in Oakland. Everyone welcome to attend. Contact: Gudrun Tollefson at (510) 638-6454 , or Gerd Syrstad at (650) 363-2743.

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- 2nd Sundays
Monthly **Barneleikkaring** (Children's Norwegian Dance) classes, 1:30 — 4:00 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!
- 1st Saturdays
Every two months **Special Events in Placerville area.** Contact: Marida Martin, (530) 672 - 2926, <marida@earthlink.net>

Calendar, Special Events - Northern California

- February 13-15* **21st annual San Francisco Bay Area Scandia Festival.** Petaluma, California, featuring Swedish dance teachers Björn Fredriksson and Ingegerd Vejvi, accompanied by Swedish musicians Pelle Björnert, Eric Hammarström, and Katarina Hammarström. The featured dance will be Slängpolska from Eastern Sweden. Pre-registration is required for the dance workshops. Dancers: Contact Brooke Babcock (415)334-3455, <forbrooke@juno.com>; Nobi Kurotori, <nobi@juno.com>; Jane & Frank Tripi, (510)654-3636, <fjtripi@juno.com>; Mark Wegner & Mary Korn, (510)527-9209, <wegorn@aol.com>. Fiddlers contact: Fred Bialy (510)215-5974 <bialy10@attbi.com>. Part time registration is available for fiddlers.
- 28 March -- 2 April*, **North American Teacher Training Workshop.** Nordahl Grieg Leikarring og Spelemannslag, in cooperation with Noregs Ungdomslag of Norway, presents an intensive 80-hour course for Norwegian folk dance teachers. Our teachers this year will be Johan Einar Bjerkem and Torunn Hernes..Contact: Zena Corcoran, 1547 Valdez Way, PACIFICA, CA 94044, (650)355-3752, <zmcorcoran@aol.com>
- 2 -- 4 April* **Camp Norge Folkedans Stevne**, Norwegian dance and music workshop, sponsored by the Nordahl Grieg Leikarring og Spelemannslag. Dances taught by Johan Einar Bjerkem and Torunn Hernes . Parties Friday and Saturday evenings. Classes on Saturday and Sunday. Music lessons: Olav Larsen, fiddle; Toby Weinberg, hardingfele and seljefløyte; Bill Likens, accordion and torader ..Contact: Zena Corcoran, 1547 Valdez Way, PACIFICA, CA 94044, (650)355-3752, <zmcorcoran@aol.com>
- June 12-19* **Scandia Camp Mendocino, California.** Sigrunn Bæra Svenkerud and Bjørn Lien teaching dance and music from Hallingdal, Norway. Stig Eriksson, Helén Eriksson, Thomas Westling, and Marit Lar sen-Westling teaching dances and music from Sweden. Hilda Kirkeboen, Hardanger fiddle. Contact: Roo Lester, 1320 Harleyford Road, WOODRIDGE, IL 60517, (630)-985-7192, (Central time) :<dancingroo@aol.com>

American Scandinavian Music Sites:

The Northern California Spelmanslag:
 <members.aol.com/jglittle/ncs.html>

Nordahl Grieg Leikarring & Spelemanslag
 <www.NGLS.net>

The American Nyckelharpa Association:
 <www.nyckelharpa.org>

Bruce Sagan's Scandinavian Web Site:

<www.math.msu.edu/~sagan/Folk/sources.html>

The Hardangar Fiddle Association of America:
 <www.hfaa.org/>

The Skandia Folkdance Society (Seattle)
 <www.Skandia-Folkdance.org>

Calendar, Special Events - United States

- March 12-14* **Boulder Scandinavian Dancers "Spring 2004 Music and Dance Workshops"**. Music workshops first week end; dance workshops 2nd weekend. Instructors: Dance: Ellge Jakobsson and Karin Hansen; Nyckelharpe: Anna-Kristina Wedell; Fiddle: Robert Persson. Focus on Slängpolska from Småland, Södermanland, and Västergötland. Contact: Sheila Morris, 900 E. 8th Ave#4, DENVER CO 80218, (303)832-6503, <spmorris@ecentral.com>
- March 19-21*
- April 2-4* **Swedish Dance & Music Weekend**. Dancers Leif and Margareta Virtanen will travel from Sweden to share the culture and teach the dances of their country. And, of course, a weekend at Folklore Village isn't complete with out delicious traditional food! More details will be posted closer to the event. <www.folklorevillage.org>
- Sunday, April ?th,* **Bengt Jonsson** Scandia New York will host Bengt Jonsson for a morning fiddle workshop and afternoon/evening dance party. Look for details on our website <www.scandiany.org> in February.
- April 23rd.* **Scandia of Salem (Oregon) Fourth Friday Dances**. Live music from groups: "Fossegrimen" and "Fladderemus". Contact: Sharon Moore (541)364-6713, <sharonmoore@comcast.net> or David Elliker-Vågsberg (541) 485-4188, <delliker@peak.org>
- April 24th* **Bruce Sagan's 50th Birthday!** We're all invited. Special Guest fiddler Bengt Jonsson. Lots of Scandinavian music and dance. Michigan. RSVP: to Bruce at <sagan@math.msu.edu>, (248)258-0485
- June 11, 12,* **The 5th annual Nisswa-stämman** will be held June 11, 12, 2004 at the Pioneer Village in Nisswa, Minnesota. This year's stämman, will showcase about 90 local U.S. folk musicians, PLUS, Mauno Järvelä (of JPP) from Finland; The Järvelän Fiddlers; Trolldom, (female vocal quartet) from Norway. Nisswa-stämman features all day and all night dancing opportunities, dance teaching and open dancing. Also, a fiddling workshop during the day on Friday June 11. Contact: Paul Wilson, (218)764-2994, <pwilson@brainerd.net> , <http://www.brainerd.net/~pwilson/nisswastamman>
- July 3 -10,* **Nordic Fiddles and Feet at Buffalo Gap Camp**, Capon Bridge, West Virginia. Contact: NFF, 4401 Alta Vista Way, KNOXVILLE, TN 37919, (865) 522-0515, <FiddlesandFeet@aol.com>, <www.NordicFiddlesandFeet.org>.
- July 29-Aug 1* **HFAA 2004 Annual Meeting at Folklore Village**, Dodgeville Wisconsin. Music and dance of Valdres, Norway. Jan Beitohaugen Granli, fiddler. Contact <www.hfaa.org>
- August 6-8* **Norsk Folkedans Stemne**, Camp Brotherhood, Seattle Area. The visiting group is Hedmark Danselag. Contact: Christine Anderson (206)784-6181, : <cmdance@mailstation.com > or Larry <reinertl@mindspring.com >

Special Events - Scandinavia

- February 15-22* **Karin Brennesvik's Norway Winter Camp**. Blefjellstue: Five days of skiing, dancing, singing, fiddling. Kongsberg: Markenskappleik. Contact: Arna Desser, 23 Bristol Dr., ANNAPOLIS MD 21401, (410)295-2944, <arna.desser@verizon.net>
- July 18-24, 2004* **Norrlandia Camp**, Harsagården, Hälsingland, Sweden. Bengt Jonsson, musical director. Activities: Dance, fiddle, singing, and horn classes. An evening visit to Polskecircusen, a lively dance group that meets in an old traditional barn in Rengsjö, where Bengt's band Jonssonlinjen plays. An unforgettable evening of traditional cow horn and birch horn music (with kulning) around the lake at Harsagården. Classes are held in English. Contact: Roo Lester, (630)985-7192(central time), 1320 Harleyford Rd., WOODRIDGE, IL 60517 <DancingRoo@aol.com>, <www.spelmanslaget.nu/norrlandia>

Plan your next trip to Scandinavia (or to another part of the US) by checking our Calendar & our Web-page Links

We Americans like to plan our trips to Scandinavia in good time -- after all, we have to intermesh our vacation leave with our work calendars. But arrangements for Scandinavian music and dance events are often not finalized and posted until quite late in the spring. Sometimes details are not posted until early or mid summer.

You can get a good idea, though, of what's going on by looking at the NCS event calendar for the previous year. We don't keep each newsletter's version of the calendar on our webpage. Instead, we update a single calendar as we receive information. But we leave the old information about recurring events up on our calendar until new information comes in. So, by looking at our calendar for Scandinavia, you can see what happened last year and use it as a basis for planning your trip. If something took place the 2nd weekend of July in 2003, you can be pretty sure it will be at the same time in 2004.

Usually, the old webpage address is the place to keep checking for the 2004 information, the festival office address and email address will still be good. Information on accommodations is usually available from the tourist information office/webpages for the town or area hosting the event. Do a webpage search on the area, and select pages giving tourist information. On tourist info. pages in Norwegian, Swedish, or Danish, look for the word "*Overnatting*" (this is Norwe-

gian) or some variation on this. More and more information is offered in English -- one often must click on the British flag for an English translation of the page. There are a few exceptions to this, however.

Often, the office for a particular festival is not open until a week or so before the event, so the festival office phone number may or may not get you what you want.

Also, phone numbers given are often the private numbers of whoever was in charge that particular year. It may be a different person this year. Be aware that, if you call, the person on the other end of the phone may not be the person you need to talk to, and that if the festival committee hasn't started meeting for the summer 2004 season, details other than dates may not yet be decided.

If a "*mobil fon*" number is given, please be aware that the recipient of the call is charged a fee for any out of country call received on their mobile (cell) phone.

Events which appear to be the 4th weekend of a month may actually be scheduled for the last weekend of a month, whether it starts on a 4th Sat. or a 5th Sat.

The Norwegian Landskappleik moves from place to place each year. Each year it has a different webpage address, email and snail mail addresses, and different phone numbers. The landskappleik is run by the dancers- and musicians organization of its host area, and they may get information out in January or not till late April. It really varies. The addresses for Landskappleik for the next summer are given on the Landslaget for Spelemenn's webpage: <www.folkemusikk.no> when this info becomes available.

Camp Norge Folkedans Stevne, and North American Teacher Training Workshop

Northern California Spelmanslag Mailing List Form

Name _____ Home phone _____

Address _____ Other phone _____

_____ email _____

_____ Musician ___ Dancer ___

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, collecting admission, sound equipment, designing fliers, photocopying, entertaining overseas visitors during the week, organizing events, playing for dances.

Donation: 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>

Donation:

\$15.00___ \$25.00___ \$50.00___ other___

Send to: Northern California Spelmanslag

Donation is not necessary for membership.

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Menlo Park, CA 94025

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