

Northern California Spelmanslag News

Promoting Scandinavian Folk Music and Dance

April, 2011

Scandia Camp Mendocino

June 11-18, 2011

Dance & Music of Gudbrandsdal, Norway

Tor & Randi Stallvik (dance)

Erlend Viken (music)

Dance & Music of the Slängpolska

Central & Southern Sweden

Karin Hansen & Ellge Jakobsson (dance)

Christer Samuelsson (music)

Tor Stallvik, Singing

Erlend Viken, Hardingfele

Ben Teitelbaum, Nyckelharpa

Peter Michaelsen, Allspel

New This Year! Scandinavian Dance Fundamentals

Tor Stallvik with his wife Randi Stallvik bring their experience and clear presentation style along with passion for dance traditions.

Erlend Viken, a highly acclaimed fiddler, will accompany them and share his music traditions with us.

Ellge Jakobsson, Karin Hansen, and fiddler Christer Samuelsson bring their experience studying, researching and teaching the Slängpolska to us along with passion for and love of these traditions.

Ben Teitelbaum's training on nyckelharpa and enthusiasm for the music and traditions has led him not only to teaching and performing on the instrument, but also seeking a PhD in ethnomusicology.

Peter Michaelsen is known for his fiddling, teaching and music leadership. His powerful style and broad repertoire inspire musicians and dancers alike.

Please go to our website for photos and more extensive biographical information:

<www.ScandiaCampMendocino.org>.

Each summer since 1980, some of Scandinavia's most distinguished dancers and musicians have come to share with us their cultural expertise and infectious love of their dance and music traditions. Dancers and musicians of all levels are welcome. The mission of Scandia Camp Mendocino is to provide enriching opportunities to learn about and actively experience dance, music, and cultural traditions of Scandinavia (primarily Norway and Sweden) in a welcoming community.

Dance and Music Classes are designed for both newer and more experienced Scandinavian dancers and musicians. We change partners frequently during dance classes, and we encourage partner changing during parties. Musicians should have at least one year of experience, though not necessarily with Scandinavian music. Musicians are encouraged to bring a recording device, as tunes are taught by ear.

Daytime activities include classes in dance, music, crafts, singing, folklore and culture sessions, practice sessions, and opportunities to enjoy the woodlands.

Evenings include music and social activities before dinner, after-dinner concerts, and Scandinavian dance parties with live music by our staff and student musicians.

Scandinavian Dance Fundamentals will introduce newer dancers to the fundamental skills of successful turning dancing and partnering.

(Continued on page 2)

Newsletter Inside:

How did you get started in Traditional Scandinavian dance or music?	2
By Matt Fichtenbaum	6
Radio Stations	7
Internet Sites	8
Regular Events — Northern California	9
Special Events — Northern California	10
Special Events — United States	11

(Continued from page 1)

Scandia Camp Mendocino takes place in the beautiful redwood forest near Mendocino, California. The camp is about a 4-hour drive north of San Francisco. Visitors and pets are not permitted.

The dance hall has a sprung wooden floor. Cabins are charming and rustic, each near a central bathroom and shower building with electricity and plenty of hot water. Each cabin has a balcony, fireplace, 4 single beds, a closet, and windows, but no plumbing or electricity.

We are pleased to welcome back Tod Nysether as our caterer. Count on three nutritious meals a day plus between-meal snacks.

We have space for 80 dancers and 20 musicians. We attempt to balance the number of male and female dancers. Register early to reserve your place. Fees: \$795 per Dancer or Musician (which is the discounted early registration fee). \$845 per Dancer or Musician to be paid in full for registrations received after May 1, 2011.

First time?: Scandia Camp Mendocino offers a \$50 registration discount to all participants attending for the first time.

Send your application with your registration fee (made payable to: Scandia Camp Mendocino) to 1320 Harleyford Road, Woodridge, IL 60517.

Contact: <www.ScandiaCampMendocino.org>
Roo Lester (630) 985-7192 [Central Time]
<Roo@ScandiaCamp.org>

Linda Gross (973) 783-1514 [Eastern Time]
<Linda@ScandiaCamp.org>

Fred Bialy (510) 215-5974 [Pacific Time]
<Fred@ScandiaCamp.org>

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The NCS News is also online at:
<www.norcalspelmslag.org>

Deadline for next issue: August 20, 2010.

Send articles, calendar information, and comments to:
Marie Kay Hansen, editor NCS News,
(209)836-5494, <brizal@comcast.net>, or 15564

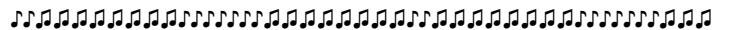
How did you get started in Traditional Scandinavian dance or music?

What was your inspiration? What led you in this direction? If you both dance and play the music, what came first, your feet or the fiddle (musical instrument)?

The first group of stories were in the previous issue of NCS News (Jan, 2011). I plan to continue the stories in the next issue of the Northern California Spelmanslag News. Send in your story! The newsletter is mailed, and is also online. You can see the newsletter at: <www.norcalspelmslag.org>.

You can write a little or a lot (10 – 1000 words). Photos welcome.

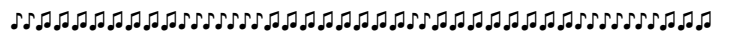
Marie Kay Hansen, 15564 Rancho Ramon Dr.,
TRACY, CA 95304-9754, or
brizal@comcast.net or 209-836-5494.



In 2005, the Christmas Revels here in Washington, D.C. had a Scandinavian theme. We were joined by three dancers from Norway - Karin Brennesvik, Sigbjørn Rua, and Tom Løvli - and several local dancers. In rehearsals and on stage, I was totally awed by the telespringar, numedalgangar, and halling. The local dancers invited me to their monthly parties, and I was hooked.

I've been to the HFAA workshop in Wisconsin twice and to Karin's winter dance camp in Norway once...and I'd love to go again. I lived in Norway for a year in the late 90's, so it's also been fun to resurrect my rusty language skills.

Helen Fields



Rancho Ramon Dr., TRACY, CA, 95304-9754

To update Web Page Calendar between issues, send information to:
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♪♪

I started International Folk Dancing in 1948/1949 with the University of California Folk and Square Dance group in Berkeley. Among other dances, we learned the Hambo, a fun dance, and especially appealing since my grandparents had emigrated from Sweden. That summer, my girl friend and I traveled to Sweden, and I began meeting my cousins. One of the highlights of the summer was dancing the Hambo with my cousin, Carl, who was in his mid-fifties at the time.

I met my husband dancing and we have been dancing ever since. About 15 years ago, we switched from an international group to a Scandinavian group. Then, I learned many polskas and regional dances from all over Scandinavia. I was happy --the dances are challenging, and though it was hard at first to connect the names to the dances, the challenges were worth the rewards of learning the dances. I love Scandinavian dancing!

wena dows

♪♪

Sparky Sotcher and Mickey Waring met 25 years ago at International Folk Dance in Los Angeles. We both preferred couple dancing over line dancing. We heard about a Scandinavian dance class in Culver City taught by Bob and Carol Olson. That was the beginning of our favorite form of folk dance, Scandinavian.

We have helped plan dances, and both serve on the Skandia South committee that plans monthly dances in L.A. and Orange County, CA. Our Scandinavian heritage comes from being English that was occupied for hundreds of years by Norwegians and Swedes.

"Someday" and "one of these days" are losing their grip on my vocabulary. If it's worth seeing, or hearing, or doing, I want to see and hear and do it now. Life may not be the party we hoped for, but while we are here we might as well dance.

Frances "Sparky" Sotcher

Dancer - Lover - Hiker - Friend!

♪♪

That's a great question, I'm glad you asked it!

I started out dancing in my freshman year of college (University of Washington) when I went to a Scandinavian Department Christmas party and first saw the dancing around the department Christmas tree. I was entranced! I joined Skandia Folkdance Club, and within a year I was teaching my housemates songdansar, polka, reinlendar, and vals. Then came the set dances, pols, polska, masurka, and springleik; and then I found myself leading Leikarringen, the performance dance group of my Sons of Norway Lodge (Leif Erikson, Seattle WA). I taught for some years at Experimental College (part of UW) and helped other people get their start on the dance floor. I also started singing the old ballads and kvad with my girlfriend, accompanied by my guitar. Somewhere in there, I lived in Norway and traveled all over the country and in Sweden, looking for folkdances and music to bring home to America.

Only in the last ten years or so have I played for the dance on harp or flute. Scandinavian music on the Celtic harp is exquisitely beautiful and I always work a few pieces into my regular concert sets. It is such a joy to see an audience that hears Nordic music for the first time and becomes utterly captivated by its beauty! I have also been privileged to sing the haunting Norwegian ballad Draumkvedet in two performances here in Seattle.

I have led several tours to Scandinavia with musicians and dancers, the latest two being concert tours with other harp players. My goal was both to introduce Americans and Canadians to the beautiful Nordic countries and also to encourage the Scandinavians to take up the harp again. Folk harp pretty much died out in Norway after the Industrial Revolution, and almost so in Sweden, but there seems to be a surge in interest in both countries now. On one of my trips, I met the 'queen' of Norwegian folksinging, Kirsten Bråten Berg, and we performed four concerts together, two in the Northwest and two in Norway - THAT was the thrill of my musical career, I can tell you!

Thanks for collecting these stories from people! The Scandinavian folkdance community here and in Canada is indeed remarkable.

Regards, **Beth Kollé**

How did you get started ... continued

♪♪♪♪♪ I had an "exchange student" (A.F.S.) in my family in high school. While she was there, I checked out an l.p. from the local library and learned to sing (after a fashion) a lullabye, *Lasse, Lasse, Liten*, in Swedish. When Margareta got back to Sweden, she sent me a cassette of Åsa Jinder, who is from the same area near Stockholm that my "sister" was from, Danderyd. The tape had nyckelharpa on it. So that was my first "taste" of the sound.

Other than that, it's all Olov Johansson's fault!! I heard Väsen (his band) a few times and fell in love with the sound of the nyckelharpa. While attending a Nordic Music festival in Minnesota, I had the opportunity to participate in a workshop taught by Olov, and while sitting at the feet of the master, had a chance to hold an instrument....it was all inevitable at that time: I was bitten by the nyckelharpa bug!

I had ancestors from Sweden (and Denmark) and was curious about the land of their birth, and after traveling to Scandinavia with my parents in 1974, grew to love the land, the people and the culture. After joining the American Nyckelharpa Association, and seeing an ad for an instrument being offered on their "chat list", I agreed to get it "sight unseen" (except for a couple of photos) and it arrived in the mail shortly thereafter.

Now what to do? I needed some instruction. I had seen Tim Rued (Swedish Zorn bronze medal holder) play at the Renaissance Faire as well as at the Scandinavian Festival at Turlock, Ca. As a member of the local Butte Folk Music Society, and a band member for the monthly Contra Dances in Chico, I had experience organizing concerts and playing for dancers. I arranged for Tim to perform a couple of concerts, and offer me a couple of beginning lessons, and stayed at my house for a couple of days... and that was it--there was no turning back now!!

That spring, I went to the Seattle area for more lessons...this time from Cajsa Eckstav, who also taught at Scandia Camp Mendocino in the summer of 2010. I have returned to Sweden several times since...once with my harpa, traveling with several musicians (tour leader Tim Rued) and meeting lots of Swedish musicians. I have also joined my local chapter of the VASA Order, and become Cultural Chairperson of the Gold Nugget

Lodge in Paradise, California. I also provide articles for the regional and national newsletter and magazine for VASA. I am pleased to be able to participate in the Northern California Spelmanslag to continue my skill-and-repertoire building on this instrument.

I feel I should design a t-shirt that says "READ MY SHIRT" on the front, and "It is a nyckelharpa, or key fiddle, a Swedish folk instrument" on the back, so that if people ask me questions while I play, I can turn around and keep playing!! By far my favorite thing to wear while playing is my Swedish Folk costume, or folkdräkt, which represents the province that my Great Grandfather Swenson was from, Skåne. One of my favorite tunes to play is a slangpolska from Småland, where my Great Grandmother was from. It makes me feel connected to the family tree!



Laurel Paulson-Pierce

♪♪♪♪♪

I thought that I would submit a story about how I got started and what happened after. I have lived in Lawrence, Kansas for the past 23 years and have an active Scandinavian ensemble that I have organized and play with weekly.

My folk music interests started with banjo, although I had played other instruments. I enjoyed listening to other local folk musicians play the fiddle and decided that I could probably play the instrument. In June 1991, I started on my journey of playing the violin.

I visited the University of Kansas music library to learn more about violins and violin music. I came across an article in *The Strad's* June 1991 issue written by Loretta Kelley titled "Hardingfele - The Nordic Survivor." It is hard to put into words my excitement as I was reading about this unusual instrument I had

(Continued on page 5)

How did you get started ... continued

(Continued from page 4)

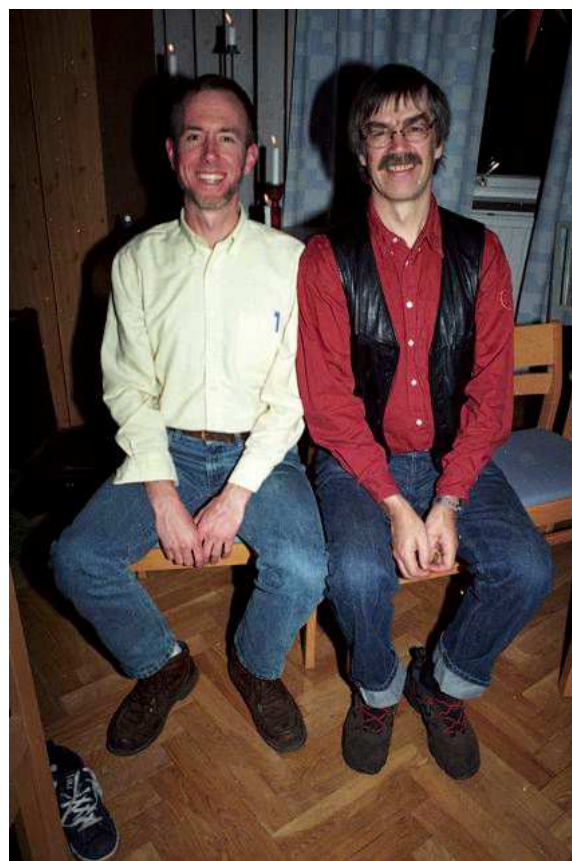
never seen or heard before. I immediately searched for a recording in the library and found the Folkways "Norway" record. This ancient recording was music to my ears. I heard beautiful haunting sounds of hardingfele, vanlig fele, langeleik, seljefløyte and voice. As I was listening to the beautiful music, I kept thinking to myself, "Why had I not been exposed to this beautiful music before?"

I wrote to the Hardanger Fiddle Association of America immediately, and learned about the Scandinavian Week Camp at Buffalo Gap. I thought that I should try out the hardingfele before pursuing this alluring instrument any further. The event at the 1992 camp was life direction changing. There, I was exposed to fabulous music from Sweden and Norway, and some of the dancing traditions. The 1992 musical staff at the camp included Tony Wrethling, Leif Inge Schjølberg, Bruce Sagan, Loretta Kelley, and Dick Rees. They were, and still are, big influences on me and my music.

Having some Swedish ancestry did fuel my connection with the music, but I must say that it is the music, dancing and the very interesting people that make it all work for me. Playing with other people and for dances is one of the best pleasures in life.

From that point forward, I bought recordings and attended workshops here in the States. I mostly concentrated my efforts on playing Swedish and Norwegian regular fiddle. I have not played very much on the Hardanger fiddle, probably due to a lack of nearby players, but love listening to the music, especially the live playing at the annual HFFA event. I also dabble around playing on the piano accordion, piano, seljefløyte, langeleik, and goat horn.

A second life direction changing event happened when I went to Sweden in 2000 to study with Kalle Almlöf at Malungs Folkhögskola. Some immersion in the culture and intense technique study was an invaluable experience. I am still working on various techniques that I studied. This immersion also gave me a chance to get a more solid handle on basic dance steps.



Byron and Kalle Almlöf in Malung.

In the mid 1990's, I began playing for local dancers, and then started the Scandinavian music ensemble that I named Ingevalds Spelmän. I reorganized the group in September 2006, and focused on recruiting both young musicians and a stable adult core. Around June 2010, we released our recording project titled "Spelar Runt på Prärien och i Skogen" or "Playing Around in the Prairie and the Forest." (<http://ingevald.wordpress.com>).

There has not been much of a serious Scandinavian musical presence in Kansas except for some activities in Lindsborg. I am very happy however, with the way things have turned out. If anyone is passing through Lawrence, please let me know.

Byron Wiley

About six years ago, Matt wrote this article for the American Nyckelharpa Association. It was originally published in "Nyckel Notes".

Here is the second half of the article that started in Vol. 21 #1 (Jan, 2011). The article in its entirety can be found in the online version of Vol. 21 #1 of this newsletter. The NCS News is on our website at:

<www.norcalspelmannslag.org>.

Music as conversation

The energy in a tune comes from the story it tells

by Matt Fichtenbaum

.....Enough theory. What can you do for your own music?

You can only aim for the goals you know about. The first step is to listen to some music that excites you, and try to understand what's happening in that music that makes it interesting.

For example,

- The rhythmic shape. Is it even? Is it asymmetric, and, if so, how? Does it swing?
- The accents. Are they on the beats? The offbeats? Both? As an exercise, you might play a march and accent the beats, then play it again, accenting the offbeats, and once more, accenting both the beats and the offbeats (but not the notes in between). Do these different styles inspire you to move in different ways, or to different degrees?
- The articulation. Do the notes start sharply, or do they start quiet and swell up? Do they end sharply, or do they fade away? Does the articulation vary throughout the tune, and does the variation follow a consistent pattern?
- The layers. Can you hear the basic rhythm below the melody? Can you divide the melody into "foreground" and "background," for example, in a fast tune with lots of notes, do the notes on the beat carry the melody, with the other notes mostly adding garnish?

Sing the tune

The next step, in my opinion, is to learn a tune as an entirety, without concentrating on the note-by-note details. Listen to a recording over a couple of weeks' time; even better, listen to different players' recordings of the same tune. Try singing the tune (it's OK; nobody's listening). You probably sing more naturally than you play an instrument, and you're not worrying about fingers and bow strokes. You can experiment with accenting and articulation, and the musicality and expression of the tune as you sing it might surprise you: in other words, you may understand its "soul" better than you consciously know.

Play phrases, not notes

Now, finally, it's time to try playing the tune. But don't try to play it a note at a time. Take a phrase or a couple of phrases or a whole section and try to play it. Play as slowly as you need to, but play it so that it hangs together, flows, has the shape you want it to have. By now you know the tune, you can sing it or at least hear it in your mind. Take that tune and move it to your instrument without breaking it into too-small fragments. Learn that first phrase so that you're relaxed with it, then add the next and the one after, until you have the whole tune.

Learning tunes as phrases rather than individual notes has practical benefits, too. I think it's easier to remember a few phrases and their order than a whole bunch of separate notes. And it may be easier to solve the technical challenges – fingering, bowing, string crossings – by dividing the tune into phrases. Divide and conquer.

(Continued on page 7)

(Continued from page 6) *Music as conversation*

Another observation

For the first phrase that you play, you have to learn the rhythm, the shape, and the notes of the melody; that's a lot. It gets easier after that: the rhythm and the shape apply to the whole tune, and so learning the later phrases becomes easier. Besides, phrases repeat, or reappear as variations, so the way gets less steep as you progress.

Sculpting a sound with your bow

The articulation in your music comes from the bow. The bowing determines whether a note begins at full volume or starts quietly and grows, whether a note ends sharply or makes a smooth transition into the next note. The lift on the second beat of a bondpolska, the way the first beat of a Boda polska trails off into a period of quiet before the explosive start of the second beat, the difference between the smooth and the bouncy schottis tunes – the bow hand wields the power.

I have written before about bowing, about making the small movements and quick notes with the wrist, hand, and fingers (“as if you were writing with a pencil”), making the large movements and long notes with the shoulder and arm (“as if you were writing on a whiteboard”). And the notions of “brandishing” your bow for the sharp-edged notes, “caressing” the strings with it for the smooth phrases. What's relevant here is the role that bowing plays in creating the shape and feel of your music. Listen for the articulation in the music you hear, and experiment with and develop your articulation as you work on the other aspects of your playing.

A word about written music

Printed text specifies what is to be said, but it's the actor who determines how to say it, or the reader who hears it in his mind and supplies the emotional impact. I think it's appropriate to draw a parallel with written music: the music specifies the notes to be played, but not how to play them or what they are to say.

By all means, use written music to remember tunes or to learn new tunes. But complete your version of the tune in other ways: by listening to other players' versions, by knowing other tunes of the same style, by playing for dancers and asking for their feedback. This is an aural tradition, and transcriptions rarely tell you of the rhythmic subtleties, the dynamics, the ornaments.

Scandinavian and Nordic Internet Radio Stations

From Ruth Marie Sylte If you use iTunes (either for Mac or Win OS), you can download just about every Scandinavian (Norwegian, Danish, Swedish) radio station to iTunes by following these instructions (which I translated and have used with the permission of the original poster): <http://multemusic.com/2008/10/22/scandinavian-internet-radio-stations-itunes/>. med beste helsingar, Ruth Marie Sylte, Producer / On-Air Host / Programleder, Multe Music, c/o KYMN Radio, 200 Division Street South, Suite 260, Northfield, Minnesota 55057-2079 USA. multemusic@gmail.com, <http://MulteMusic.com>.

From Laurel: Here are some internet radio stations where you can find Scandinavian and Nordic music:

Sweden: <http://sverigesradio.se/rs/english>,
<http://www.radiotower.com/country-SE.html>,
www.surfmusic.de/country/sweden.html,
www.listenlive.eu/sweden.html.

Norway:
<http://www.nrk.no/>,
<http://www.surfmusic.de/country/norway.html>,

(Continued on page 8)

(Continued from page 7)

<<http://www.radiotower.com/country-NO.html>>,
<www.listenlive.eu/norway.html>.

Denmark: <<http://www.dr.dk/>>,
<<http://www.surfmusic.de/country/denmark.html>>,
<www.listenlive.eu/denmark.html>,
<<http://www.radiotower.com/country-DK.html>>.

From Morten Alfred Høirup: I would like to mention the small Danish internet station Den 2.Radio, <www.den2radio.dk>, that is producing the world's only online radio program focusing on the Danish roots and folk music scene. The program is called "Folk Danmark", and it is hosted in Danish, but also sometimes in English. Here, you will find programs about the music from the Danish island, Fanø, information about new albums, about the Danish singer song writers, contemporary folk music, as well as traditional music, and more. Folk Danmark has its own "group" at Facebook, look for "Folk Danmark", become a member and get a notice every time a new program is ready to be streamed.

Thanks, Morten Alfred Høirup, Musician, Composer & Music Journalist, Copenhagen, Denmark,
<myspace.com/mortenalfred>
<mortenalfred@gmail.com>.

North America Scandinavian Music and Dance Internet Sites

Northern California Spelmanslag:
<www.norcalspelmanslag.org>
Nordic Footnotes, South Bay Area, California :
<http://sites.google.com/site/nordicfootnotes/>
Nordahl Grieg Leikarring og Spelemannslag
<<http://www.ngls.net/>>
Scandi Dance, Santa Cruz
<http://sites.google.com/site/scandsantacruz/>
Sacramento, California Area
<<http://www.folkdance.com/scandi/>>
Los Angeles area Scandinavian Dance & Music:
<<http://www.dancin-fool.com/scandia.html>>
Scandia Camp Mendocino:
<www.ScandiaCampMendocino.org>
Portland Scandinavian dancing, Norske Runddansere,
Oregon: <<http://www.norskerunddansere.org/>>
Seattle, The Skandia Folkdance Society
<www.skandia-folkdance.org/>
Vancouver B.C., Scandinavian Dancers of Vancouver
<<http://www.vcn.bc.ca/scandi/welcome.html>>
Austin Scandinavian Dancing.
<www.austinscandi.org> >

Twin Cities Hardingfelelag
<<http://www.tchardingfelelag.org>>
Scandia D.C.
<<http://www.hambodc.org/>>
Speledans: Boston's Scandinavian Dance Group:
<<http://jc.tzo.net/speledans/>>
The American Nyckelharpa Association:
<www.nyckelharpa.org>
The Hardangar Fiddle Association of America:
<www.hfaa.org>
Blue Rose, Karen Myers's Scandinavian WebSite:
<www.bluerose.KarenLMyers.org>
Listserv, Scandinavian "Scand Digest":
<<http://groups.yahoo.com/group/scand/>>
Norsk, Ltd., Recorded music for both dancing and
listening. <<http://www.norsk.us>>
Ingevalds Spelmän- Lawrence, Kansas
<http://ingevald.wordpress.com/>
Nordic FolkDance Society of Calgary
<http://nordicfolkdance.ca/>
Nordic Fiddles & Feet Camp.
www.nordicfiddlesandfeet.org
Nisswastämman Scandinavian folk Music Festival.
www.nisswastamman.org
Multe Music, A blog and weekly audio show.
<http://MulteMusic.com>
Bellingham and Burlington WA
<http://www.nordicdancersnw.org/>
Mid-Atlantic Norwegian Dancers
<http://mand.fanitull.org/>

Calendar Regular Events — Northern California

- Mondays** **Weekly** **Sacramento. Scandinavian Dance Class.** . Six week sessions. 7 - 9:30pm. 4855 Hamilton Street, Sacramento, CA 95841. Contact Marida Martin: (916)358-2807, or : <<http://www.folkdance.com/scandi/>>. Next session: , Session 3: Apr 11th-May 23rd, (No class –Apr 25th.)
- Tuesdays** **Weekly** **Petaluma. Scandia Dance Class.** Tuesdays from 7:15 to 9:15pm. At Hermann Sons Hall. We encourage anyone interested in Scandinavian dancing to come, beginners especially. No partner needed. The teaching is by Vince Taylor and Emma Charlebois. Contact: Vincent Taylor, <vtglass@vom.com>, (707) 996-8300.
- Tuesdays** **Weekly** **El Cerrito. Weekly Scandinavian Session for Fiddlers and Nyckleharper.** 8 - 10:30pm at the home of Fred Bialy and Toby Blomé, 1925 Hudson Street. Mostly on Tuesdays. Contact ahead of time for updated schedule of gatherings or to be put on Fred's list . Contact: Fred or Toby, (510)215- 5974, <bialy10@comcast.net>.
- Wednesday** **Weekly** **Mountain View. Nordahl Grieg Leikarring dance class and performance group.** Everyone welcome. Masonic Hall, 980 Church St., 7:00 - 9:30 p.m. Contact: Anne Huberman or Greg Goodhue: (408)259-9959. <<http://www.ngls.net>>, <goodhue@hotmail.com>.
- Thursdays** **Weekly** **Oakland. Scandiadans.** Teaching and open dancing, 7 - 10 pm, at Oakland Nature Friends, 3115 Butters Dr. Hwy 13, to Joaquin Miller Rd, east (up the hill), second right onto Butters Dr., go about 1/2 mile. On the right, look for post with 3115 on it (also “Scandiadans” sign). Take driveway down to a large parking area. Contact: Jane Tripi or Frank Tripi at (510)654-3636, <fjtripi@juno.com>.
- Fridays** **Weekly** **Mountain View. Scandinavian Fiddle Class.** 7:30 - 9:30 pm, often at Anita Siegel's, but location varies. Ask to be on class email list. Contact: Jeanne Sawyer, (408)929-5602, <jsawyer@SawyerPartnership.com>, <<http://sites.google.com/site/nordicfootnotes/>>.
- 1st, 3rd, 5th Mondays** **Santa Cruz. Scandinavian Folk Dance Class.** 7:30 pm, Market Street Theater/SCO Clubhouse, 222 Market Street, Santa Cruz, 95060. Instruction in Norwegian, Swedish, Danish, and Finnish folk dance by Ellen Moilanen. \$5/session. Everyone welcome. Contact: Michael or Ellen at <mikelblock@gmail.com>, (831)336-9972, or <<http://sites.google.com/site/scandsantacruz/>>.
- 1st Fridays** **Monthly** **Santa Cruz. Cultural Evenings.** Usually at Viking Hall, Plymouth, at Button St., Santa Cruz. Contact: . Contact: Michael or Ellen at <mikelblock@gmail.com>, (831)336-9972, or <<http://www.scc-santacruz.org/>>.

(Continued on page 10)

(Continued from page 9) *Calendar Regular Events — Northern California*

- 1st Saturdays Monthly **Menlo Park. Nordic Footnotes 1st Saturday Scandinavian Dance Party**, 7:30 p.m. -12:00. Next few dances: May 7th, June 4th. July and August parties are at private homes (check website or call). The dance includes a teaching session before the dance party, from 7:30-8:30. Our regular place is St. Bede's Episcopal Church, 2650 Sand Hill Road, 94025. However, always check for the current dance location! Cost: \$8. Contact: Jeanne or Henry, (408)929-5602, <jsawyer@SawyerPartnership.com>; <<http://sites.google.com/site/nordicfootnotes>>.
- 1st Sundays Monthly. **Sunnyvale. Nordahl Grieg Spelemannslag**, 3 to 5pm, at the community center for the Mary Manor mobile home park at 125 North Mary Avenue. Contact: Bill Likens at (408)739-1848 to confirm meeting dates and location.
- 2nd Sundays Monthly **Oakland. Traveling Dance Class**. Norwegian dance class meets 2 - 5 pm. Usually at Bjørnson Hall, 2258 MacArthur Blvd. Everyone welcome to attend. Contact: Gudrun Tollefson at (510)638-6454, or Gerd Syrstad at (650)363-2743.
- 2nd Sundays Monthly **Los Gatos. Barneleikkaring**. (Children's Norwegian Dance) classes, 1:30 - 3:30 pm, at Nordahl Hall, 580 W. Parr Ave. Both location and day may change, so call ahead! Contact: Ginny Hansen (408)745-1595.
- 2nd Saturdays Quarterly **El Cerrito. Open Sessions for Fiddlers**, at the home of Fred Bialy ~ 2 - 5 pm. This is a practice session for the Second Saturday Scandinavian Dance. We meet at the home of Fred Bialy, 1925 Hudson Street. Contact: Fred: (510)215 - 5974, <bialy10@comcast.net>. Call a few days ahead to confirm date, time, and place.
- 2nd Saturdays Quarterly **Oakland. Scandia 2nd Saturday Quarterly Dance**. May 14th, September ?? Nature Friends Center. Cost: \$7. Musicians encouraged to play. Dance teaching: 7:30 - 8:30 pm, Dancing, 8:30 -11 pm. Directions, see Scandiadans above. Contact: Jane Tripi or Frank Tripi at (510)654-3636, <fjtripi@juno.com>. or Brooke Babcock, (415) 334-3455, <forbrooke@juno.com>.

Calendar, Special Events — Northern California

June 11-18, 2011 **Scandia Camp Mendocino**. Dance & Music of Gudbrandsdal, Norway, Tor & Randi Stallvik (dance), Erland Viken (music), Dance & Music of the Slängpolska, Central & Southern Sweden, Karin Hansen & Ellge Jakobsson (dance), Christer Samuelsson (music), Singing, Tor Stallvik. Hardingfele, Erlend Viken. Nyckelharpa, Ben Teitelbaum. Allspel, Peter Michaelsen. New this year: Scandinavian Dance Fundamentals. Contact: <<http://www.scandiacampmendocino.org/>>, <Registration@ScandiaCamp.org>. (See also page 1.)

Calendar, Special Events — United States

April 22-25 **Springdans Northwest**, Skandia Folkdance Society. Seabeck, WA. Three days of dance instruction, music workshops, and endorphin-charged evening dances with amazing live music. Held at Scenic Seabeck Conference Center on Hood Canal. Camp features Tommy Englund and Ewa Englund teaching Western Dalarna dances. Joining them will be Swedish fiddler, Mattias Helje, and Seattle's Bart Brashers, teaching nyckelharpa. Contact: <www.skandia-folkdance.org>, or (206)784-7470, or <publicity@skandia-folkdance.org>.

April 29-May 1 Mid-Atlantic Norwegian Dancers' 6th Annual **Spring Springar Spree**. Takoma Park, MD. Loretta Kelley and special guest Karin Loberg Code. Attending Hardanger fiddlers can learn from them, jam, work up a few tunes for group performance at the dance, and pop into dances/classes. Featured dance class is Telespringar with master dance teacher Karin Brennesvik from Telemark, Norway! Valdrespringar, will be reviewed by Bruce Emery. He'll also teach some Telespringar men's steps. Cathie Springer will teach/lead a brief set of Setesdalgangar on Saturday night. Comfortable price!
Contact: <<http://MAND.fanitull.org>>, or Jenny Foster, <pi (at) xecu (dot) net>, (301)371-4312.

Apr 30-May 1 Swedish Fiddlers **Peros Lars Halvarsson and Mattias Helje**. House Concert in Westminster: 8 PM, \$10. Fiddle lessons all day Sat and Sun morning; Contact Chris Gruber, (562)884-5763. Sun, 2-5 PM. Concert & Dance at 1st Presbyterian Church, 21 E. Constance Ave in Santa Barbara. Contact Ilse Gilbert, (805)403-8811. <<http://www.dancin-fool.com/scandia.html>>.

June 10-11 **12th annual Nisswastamman**. Nisswa, MN . Visiting Scandinavian groups: Jensen, Bugge, & Lamb - Denmark, trio on fiddle and accordions. Arto Järvelä - Finland, fiddle, nyckelharpa, mandolin, vocals. Frøholm & Gytri - Norway, hardanger fiddle and accordion. Torbjörn & Pär Näsborn - Sweden..nyckelharpa and fiddle. Gunnar & Lena - Sweden... fiddling, citra & dancers extraordinaire.
Contact: <www.nisswastamman.org>, <pwilson@brainerd.net>.

June 26 to July 3 **Nordic Fiddles & Feet**. Camp Ogontz, near Littleton New Hampshire. The large new dance hall will be ready for us this summer! Sweden: Ingrid Strömwall & Thomas Johannson - core dances from eastern Dalarna and traditional dances from Västergötland. Thomas Westling & Marit Larsen Westling on fiddle. Torbjörn Näsborn on nyckelharpa. Norway: Sissel Rudningen & Ulf-Arne Johannesson - Hallingspringar. Hilde Kirkebøen on hardingfele. Sissel Rudningen singing. Stateside: Roo Lester & Larry Harding - Scandinavian dance basics. Andrea Hoag gammaldans band, Karin Code beginning hardingfele and Norwegian requests. Marilyn Butler beginning fiddle. Mini-camp: June 26-28. Children under 5 free.
Contact: NFF, 50 Wildrose Avenue, Worcester, MA 01602. (865) 522-0515. <fiddlesandfeet@bellsouth.net>. <www.nordicfiddlesandfeet.org>.

July 21-24 **Hardanger Fiddle Association of America's Annual Music & Dance Workshop**. Folklore Village, Dodgeville, Wisconsin. Featuring the music and dance of Valdres. Guest teachers from Norway: Hardanger Fiddle: Håkon Asheim. Dance (Valdrespringar): Knut Arne Jacobsen & Mary Hegge. HFAA nurtures beginners! You are very welcome, even if you've never played Hardanger fiddle or danced before.
Contact: <<http://www.hfaa.org/Home>>.

Nov 24-27 **Southern California Skandia Festival** – Julian, CA –
Contact: Carol (Epperson) Martin (714)893-8888. <<http://www.dancin-fool.com/scandia.html>>.

Northern California Spelmanslag Mailing List Form

Name _____ Home phone _____

Address _____ Other 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 ___

How are you able to help? Are you willing to bring potluck snacks and refreshments to Spelmanslag events? Are you willing to house out-of-town participants for Spelmanslag festivals, or entertain overseas visitors before or after a festival or camp?

Are you willing to volunteer for various tasks to help organize or run Spelmanslag events (making punch, set-up, clean-up, collecting admission, loaning/operating sound equipment, designing fliers, photocopying, playing for dances)?

Are you willing to write an article, take photos, or draw illustrations for our newsletter?

Donation: _____ \$15.00 ___ \$25.00 ___ \$50.00 ___ other

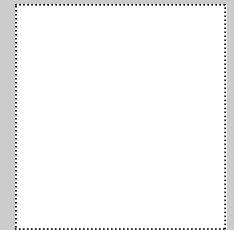
Send to: Northern California Spelmanslag, 560 Kingsley Ave, PALO ALTO CA 94301-3224

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: :<www.norcalspelmanslag.org>.

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