

Northern California Spelmanstag News

Promoting Scandinavian Folk Music and Dance

July 2005

Talking With Linda And Jim

As part of our continuing series of interviews with dance and music leaders in our area, here's what **Anja Miller** learned while talking to **Linda Persson** and **Jim Little** in July of 2005.

Q. Where did you both grow up? Linda?

A. In New Jersey, the Garden State, in a largely Northern European (lots of Germans, Dutch, Poles, Swedes) community (my first 6 years only); later in Florida and Southern California. Finally, my family settled in Palo Alto.

Q. Jim?

A. I was born in Tennessee, grew up in Texas (age 4-24), went to graduate school in Ithaca NY; then, I worked in California, upper Michigan, and California again. Starting at age 10, I've played a variety of instruments, including trombone and French horn in high school; banjo, Bulgarian and Macedonian *gajdas* (bagpipes), and other Balkan instruments; Swedish bagpipe (*säckpipa*) and fiddle.

Q. What kind of education and professional careers did you pursue?

A. Linda: My B.A. is from UC Berkeley in life sciences. I studied medical technology at UC Med. School in San Francisco. I worked for Mills Peninsula Hospital for 34 years and then retired.

Jim: I got my Ph.D. in Operations Research from Cornell, and am still working at SRI in Menlo Park.

Q. How did you two meet?

A. At **Stan Isaac's** international folk dance class in Palo Alto. A couple of years later, we were married in the Redwood City Courthouse in 1982 by "the Deputy Commissioner of Marriages" of all things.

Q. You had your first exposure to Scandiance as a child, didn't you, Linda?

A. My Swedish father had me doing the *hambo* with him when I was little. At a VASA lodge, I had to perform in one of those children's traditional yellow Swedish costumes

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Brisbane Scandiance, 2005-2006

Second Sundays*, 2 to 5 p.m.

•Teachers: Toby Blomé & Eric Isacson

•Music Coordinator: Karen Myers

September 11, October 9

*November 6 (first Sunday)

Great opportunity to bring new dancers to our beginning class + free dancing. Experienced dancers, bring your neighbors, co-workers, and cousins!

Mission Blue Center, 475 Mission Blue Drive
Brisbane (Northeast Ridge area). Donation \$6

Contact: Anja Miller, (415) 467-8512, or

<AnjaKMiller@cs.com>

Co-sponsors: City of Brisbane, Northern California Spelmanstag, and Friends of the Brisbane Library



Scandiadans, New Season

Every Thursday in Oakland. Starts back up on Sept. 1st. Beginners teaching and open dancing. Frank and Jane are very encouraging and helpful teachers! Come regularly—especially in September. Each week, one new dance taught and old ones reviewed. 7 - 10 pm. Oakland Nature Friends Center, 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>.

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Polska efter Näktergal Erik Ersson:

A Swedish polska – worn down, with great economy of material, distilled to its essentials.

by Karen Myers

Polska efter Näktergal Erik Ersson

Säter, Södra Dalarna Printed by Karen Myers
 Efter Olle Wallman 4/1995

An MP3 of this tune can be found at:
www.karenmyers.com/Music/Scand/Tunes/PolskaEfterNaktergalErikErsson.htm

Illustration 1: Learned at a workshop in 1995 from Olle Wallman. The recording is of a slightly different version performed by Brodd Leif Andersson and Staffan Eriksson, from their *Låtar från södra Dalarna* recording.

This polska is from Säter, in Södra Dalarna. Like many tunes from that district, it gives an impression of great age with its limited range (mostly within one octave) and its repeated melodic material. Like all traditional tunes, it exists in numerous variants, of which the written music and recorded music referenced here are but two snapshots. The tune is in G minor, with a variable 7th note in the scale, depending on direction (e.g., measures 6 vs 7), like a melodic minor. It has a very basic and regular structure, with the 2-bar phrases that are so typical of this genre, derived ultimately from Baroque practice.

Let's look at the phrases. There are 16 bars in both the A and B parts, indicated by the repeats. There are two primary 2-bar phrases (one of which appears in two different descending scale versions), and two modifications of those phrases to provide endings for the parts. Reducing it to the 8-bar version only (a full A part and a full B part), it looks like this. (The cross-hatches indicate the measures with the scale variation, and the lighter shades reflect the variant of each phrase adapted to serve as an ending.)

A1	A2	A3	A4	A5	A6	A7	A8
B1	B2	B3	B4	B5	B6	B7	B8

Illustration 2: In the variant on the referenced recording, B7 is identical to B3 and would be colored the same.

The phrase structure reminds me of a Fair Isle knitting pattern where figure and ground alternate.

So, the static view of this tune shows us a tightly interwoven and alternating repetitive pattern. But we experience music psychologically through time, rather than all at once. There are other tunes which have repetitive phrases - what makes this particular structure so tight and trance-like?

(Continued on page 7)

Going to Camp:

Scandia Camp Mendocino from a first-timer's perspective; Comparison with Buffalo Gap (Nordic Fiddles and Feet), by Sonia Pearson White

I've been Scandinavian dancing very actively for 2 years, and International dancing for decades (with a long gap while having children). I've gone to Buffalo Gap multiple times over a period of decades, for Labor Day or weeklong camps. But, now I live in Northern California (since Jan '05) and decided to try Scandia Camp Mendocino. It is truly a beautiful setting in the Redwood Forest, with rustic cabins shared with deer mice. The weather was spectacular for the 1st 5 days of camp, sunny and warm. Then it rained solidly for 3 days, but this didn't dampen the camp spirit. And the kitchen took very good care of us, with outstanding food, and they brought hot chocolate to the dance hall for breaks and made soup for lunches when it was raining.

The spirit of the camp was also delightful. People had fun, and were friendly. Meals were excellent, and interactive. I made an effort to sit with unknown (to me) people at each meal. The culture sessions and concerts were great.

The teaching quality was outstanding. One surprise for me was how much I liked Swedish dancing, as taught by Ewa and Tommy Englund. I like Rorospols and Telespringar so much that I felt a strong preference for Norwegian dancing. But after a week of classes with Ewa and Tommy, I now have a special place in my heart for Swedish polskor from Hälsingland, and a better feel for these dances and their subtleties. Knut and Bodil Odnes taught Springleik from Vågå, and a little bit of Halling. They did a good job. It is interesting how a full week of Telespringar is a joy, but a full week of Springleik gets old; perhaps it is the difference between Tung, Tingre leit and Dum-Dum-Day, i.e. a matter of rhythm.

The one exception was that it was difficult to find partners at the parties, although this got somewhat better as the week went along. I made an effort to ask men to dance and sometimes this worked. But many couples dance only with each other at parties and their exclusivity, while understandable, makes it hard on singles. There were many men I never danced with, who didn't go to classes or didn't move forward when asked. These men might go sit out instead, then rejoin the circle later, or just disappear. This was frustrating. I also talked to a first-time male dancer, who expressed a similar difficulty with finding partners. It only takes one or two good dances to make a party feel worthwhile, so welcoming newcomers should be do-able if people make the effort. Mendocino has a reputation for being a difficult community to break into--hard on a first-timer. I have a friend who went last year as a first-timer and won't be back, so this is something that can be important for the future health of the camp. All camps need an infusion of newcomers, who be-

come regular campers, to sustain their growth and maintain enrollment from year to year.

The bottom line is I had a very good time by the end of the week, and I will be back again next year.

Buffalo Gap.

This was my 3rd year at Nordic Fiddles and Feet at Buffalo Gap in Capon Bridge, West Virginia. The dance pavilion floor was refinished this year and is much better. For those who have not seen it, the dance pavilion is very large, open on the sides, with a roof high overhead, and benches all around. The dance pavilion is situated high on a beautiful hill with a view of distant hills and the lake down below. It catches a lovely breeze. It is, maybe, 2X the size of the dance hall at Mendocino.

The downside of Buffalo Gap, is that it can be hot in the summer, very hazy hot and humid.

The special things that compensate are the larger, breezier dance pavilion, sauna and lake, indoor plumbing and electricity, and the deliberately welcoming atmosphere that encourages everyone to dance with and get to know newcomers. I'll reiterate that the sauna and lake are very special features of this camp. The sauna is large enough to accommodate ~24 people, and sits at the edge of a dock on the lake. It is magical to go to the sauna after dancing late into the night, tell, hear, and laugh at jokes in the sauna, then go into the lake to cool off, watch the fireflies light up the trees, watch the stars overhead, and listen to the frogs ribbetting under the dock. This adds a very special dimension to the camp experience.

This year Anna Torhild Blikberg and Knut Blikberg taught Vossaspringar. They were wonderful dancers, but the teaching approach was rushed and much too abbreviated, leaving most of the dancers exasperated. Bengt Mard and Britt-Mari Westholm taught Swedish polskor and were very good. Roo Lester and Larry Harding did a wonderful job of developing basic dance skills through warm-ups that led to exercises, which turned out to be usable components of several dances. Roo also explicitly talked about the holds used in couple dancing, and showed how important they were. She also talked about the etiquette of dancing, and how to make it enjoyable for all.

The music instruction and performance at both camps is of very high quality and a wonderful dimension for the dancers. Something very special at Buffalo Gap is the gam-maldans band that encourages all comers. I have played my clarinet in this band for 3 years and I love it. This year it was led by Bruce Sagan, who brought a great energy to the group. I also thoroughly enjoyed it when led by Becky Weis last year and Andrea Hoag in 2003. This year we had about 25-30 people in the band!

A new addition this year is the mini-camp from Saturday through Tuesday morning. I'm glad they have this option; it allowed me to come this year instead of having to miss it. Next year, I'll plan ahead to attend both camps for a full week. Copyright Sonia Pearson White 7/19/2005

(Continued from page 1) Linda and Jim

– I remember it was hot, made of wool and I didn't like the color. Jim and I both went, at different times, to **Ken Seeman's** classes in Menlo Park in the 70's. I fell in love with the dance through the music. It just rang in my head for days.

Q. Who are the people you'd say have inspired you the most?

A. First, I think a big salute should be given to **Nancy Linscott** and Ken Seeman for getting things started in the Bay Area. Their work and expertise gave things a big boost, to get other groups, teachers, musicians and dancers started. We were impressed with **Alix Cordray's** clear teaching and obvious love of the dances. But the most intensive relationship we've had, and still have, is with the **Karlholms, Inger** and **Göran**, and their fiddler **Gunnar Jonsson**. They were first at Scandia Camp in '83 and stayed at our house afterwards (thanks to camp and Ken Seeman). Since then, we have visited Inger & Göran in *Oviken & Frösön in Jämtland*, and Gunnar in *Skellefteå, Västerbotten*, many times. They have always sincerely welcomed us, as well as many other visitors, and included us in their wonderful adventures here and in Sweden. Their dances and music somehow express a quiet strength and peace that appeals to us very much. Even their manner of teaching has displayed that.

Q. What was it that they managed to convey about their dance tradition that was such an inspiration?

A. First of all, their love of the entire tradition. We learned to understand dance and music better, as performed with proficiency, as truly physical expressions of the culture, society, and even economics of a people. There are so many dimensions to such a performance: the up-and-down fluidity, spaces and time to be filled with movement, communication with the partner, the musicians, and those in the area (audience, if you will), to bring a true sense of community.

Q. In Sweden you also achieved formal qualification by participating in the Medal Dancing called *Polskmärkesuppdansningen*, right?

A. Anja, the *Uppdansning* should be seen not as a competition or even as qualification for anything, but as a recognition or acknowledgment that a dancer can demonstrate an accomplishment or understanding of a dance or set of dances. Yes, first we did the Bronze in '84, the Silver in '88 and, then, the three-phase Big Silver over three years. For the final phase of the Big Silver in '92, we did polskas from *Högdal-Lommelund, Orsa*, and *Kall* (and *Klarälvsdalen* as our low-points dance). I believe we were the first American couple to do that together – other Americans before us had always had Swedish partners. We've no confirmation of this, but certainly there have been some wonderful couples

after us -- especially from Seattle.

Q. You've been teaching a long time. Where did you first start?

A. With Ken Seeman in Menlo Park, then for a time by invitation in Piedmont and Mill Valley, but mostly on the Peninsula: at Stanford, at the Little House in Menlo Park, the YWCA, the Palo Alto Women's Club, at St. Mark's Episcopal Church, and, then, at Atherton. Altogether, it has been at least 25 years. It's been fun - and as Ken Seeman and Stan Isaacs both said: you yourself learn more about the dance when you teach it.

Q. When you see a couple teaching, you often wonder what effect it has on their marriage.

A. Well, it's a challenge—can be good and bad. We've certainly seen some bitter disagreements crop up between some couples. And to be sure, there have been times when Jim has just quietly, and wisely, retreated to fiddling – after all, he has a longer connection with music. We certainly admire the **Englunds, Olssons**, and **Karlholms** – they seem to have found the right way to teach together. It's wonderful how they all have found ways to gracefully add to each other's teaching. An added pleasure is working with dedicated musicians like **Sarah Kirton** and **Karen Myers**, who take extra time to work with other musicians in preparation for classes. Sarah, by the way, has been playing for the Mid-Peninsula Scandinavian Dance Group, and others, since the early '80s. Her choice of tunes to teach, and to dance to; and her care with the rhythms, over the years, have supported and enhanced the quality and enthusiasm of Bay Area dancers.

Q. At parties, we sometimes see you in the formal kind of folk costume, but most often in the everyday “peasant” outfit that seems so honest and homespun.

A. Thank you. The **Karlholms'** group in *Oviken* wore those. We think they're much more historic, and therefore, authentic (more likely recreational dancing clothes) than our *högtidsdräkt*. Our *högtidsdräkt* from *Norrälvsjö, Arnäs* parish (my Dad's birthplace) in *Ångermanland*, is a reconstruction and seems to serve better for “posing in your Sunday best” at a wedding or something like that.

We made the “peasant” costumes ourselves--except for the boots, belts and knives. For his britches, Jim had this huge piece of moose hide that had to be cut just right, carefully following the museum sketch. It required fittings by a friend of Inger's and a lot of old sheet mockups. Swedish army surplus mattress covers became his shirt and my *särk*; and a pillowcase became my apron. There was a memorable trip through Sweden where at every stop Jim was sewing on his pants!

On our *högtidsdräkt*, we first started working in 1988, but did not finish it until 1992.

(Continued on page 5)

*(Continued from page 4)**Linda and Jim*

Q. You've also put together, and directed, quite a lot of performances.

A. Well, we've been invited to perform at the SWEA Christmas Bazaar for 20 years now. Also at Stanford, the Sequoias, Life's Garden (Sunnyvale), schools, and many other places over the years. It's been fun, especially when people come up to us to ask about the costumes and the dances, or to share their experiences. But since we've been more of a recreational than a performance group, the effort required to get folks together to rehearse sometimes isn't that much fun.

Q. We mustn't forget your role in the Spelmanslag. You are both charter members, right?

A. Yes, we are, since the organization was founded in 1990. Jim has been Treasurer after **Patrick Golden**. Of the events we've been involved in organizing, we're proudest of the special Karlholm workshop in 1992 (in conjunction with Jim's 50th birthday party), and the *Valdres* retreat at the Hidden Villa in 2004. Both were such special times for us -- really, it was all the people who came and danced, and so much more, who made these events so memorable.

Q. How about some words of wisdom from your long, valued experience dancing, fiddling, and teaching? Personal goals?

A. So you want a "flourishing summation"? That's not what we're used to doing. OK. It's delightful to think that people respect our efforts, but it's a bit surprising to realize what someone might be trying to express to us. For us, it's just what we love doing, sharing what we've learned.

Our goals at the moment are to finish remodeling the family home in Palo Alto, then to continue a more normal life, maybe do some traveling -- and of course dancing and fiddling as long as we possibly can.

South Bay Monthly Dance

"1st Saturday Dance" now includes a teaching session

Starting back up on September 3rd!

The teaching session will be just before the dance party, from 7:30-8:15. Everyone is welcome! Come learn or review dances for yourself and help others. Let Jeanne know if you have a particular dance you'd like taught/reviewed.

It's also an opportunity for teachers, experienced, and otherwise! Teach a favorite dance that doesn't get done often enough, test out how you want to teach a dance you haven't taught before, or venture into the teaching waters for the first time.

Contact: Jeanne Sawyer, <jsawyer@SawyerPartnership.com>, or (408)929-5602.

North American Teacher Training Course for Norwegian Dance

October 30 - November 6

Camp Norge, Alta, CA

Nordahl Grieg Leikarring og Spelemannslag (CA) and Noregs Ungdomslag (Norway) present a week of Norwegian folk dance and music featuring Torunn Hernes and Johan Einar Bjerkem (dance), Steinar Johansen (torader), and (possibly) Einar Olav Larsen (fiddle), from Norway, Toby Weinberg (hardingfele and seljefløyte) from New York, and Bill Likens (accordion and torader) from California. The Folkdance Stevne will be held on the first weekend, followed by the second session of the Teacher Training Course during the week. Teacher training classes (in English) during the day; practice teaching, dancing, and music in the evening. This course, which can lead to certification through Noregs Ungdomslag, can help dance instructors learn dance and music material, start new classes, and develop teaching and leadership skills to take back to their dance groups or ensembles. Johan Einar and Torunn will arrange to present the material from the first session (level 1 of 2 levels) for those who missed the first session of the teacher training last year, while also moving on to new material for last year's graduates, to complete the full two-year course. For more information about these events, and to help set up a network where people in North America and Norway interested in Norwegian dance and music can communicate with each other.

Contact: Zena Corcoran: <ZMCorcoran@aol.com> (650) 355-3752 or Mikkel Thompson: <Mikkel4dans@yahoo.com>

Skandia at Harwood

21 -23-October, 2005

On Mount Baldy

Join the annual Skandia dance and music weekend at Harwood Lodge in the fresh, clean air of Mt. Baldy. Trade your work and hectic schedule in the city for the relaxed atmosphere of this popular weekend event. From Friday's potluck through Sunday's brunch (and a little after), enjoy a weekend of Scandinavian music and dance. On Saturday there will be dance classes, based on what teachers want to teach or what dancers want to learn. Of course you can always occupy your time with hiking, playing music, helping cook or just plain loafing. Evening dances feature as much live music as we can squeeze out of the musicians. On Saturday and Sunday, food with a Scandinavian flavor will be provided, including four meals, a happy hour, and snacks. Plan on helping to prepare at least one meal and cleaning up after

(Continued on page 6)



Sketch by Ed Goller. This was drawn while watching Pers Hans in action.....See another one on page 7.

2005 ANA Stämman

Peter Puma Hedlund

ANA Stämman / Workshop / Gathering
August 12 -- 15, 2005, Lahaska, Pennsylvania

The legendary Puma is arguably one Sweden's finest nyckelharpa artists. Peter is familiar to many American students of the nyckelharpa as the ever patient instructor in his acclaimed three part DVD series.

The gathering is open to current and future nyckelharpa players as well as anyone with a sincere interest in playing Swedish music. The focus will be on participation rather than observation.

This will be a low key, friendly gathering for the purpose of meeting one another and making music together. Peter will lead workshops on Saturday and Sunday and there will be an opportunity for private lessons on Friday or Monday. It is our hope that participants will leave feeling inspired, charged up, invigorated, and part of the larger nyckelharpa community.

Location: The home of Chris and Rita Leydon in Lahaska, PA. It is an old farm and has lots of nice open space on 11 acres. Map and directions will be provided to registrants.
Dates: Friday, Saturday, Sunday, August 12, 13 & 14, 2005.
Sessions: Morning and afternoon group sessions with Peter on Saturday and Sunday. Four sessions. Bring tape or mini disc recorder. Private Lessons: Private one hour lessons with Peter available on Friday and Monday by prior arrangement at a cost of \$55 per.

Arrival: Friday afternoon anytime. **Departure:** After last session on Sunday, late afternoon. Optional departure on Monday if private lesson with Peter is scheduled or flight schedule requires.

Registration deadline: August 1, 2005. **Cost:** \$175 per person / \$10 additional (breakfast) if Monday departure
Includes: Meals & snacks.

Lodging: Free sleeping bag accommodations /or tenting if desired. Bring own towel. Area motels and B&Bs available (I have no recommendations, you'll have to do an internet search).

Registration due August 1st.

This will be the 3rd ANA stämman hosted by Chris and Rita Leydon in beautiful Bucks County, PA. Lahaska is easily accessible by car from both Newark and Philadelphia international airports.

Contact: Rita Leydon_ <rita@ritaleydon.com>

(Continued from page 5) Harwood

another. Lodge housing is dormitory-style, with separate accommodations for men and women; or pitch your tent out under the stars. October days can be pleasant but at this elevation (1818 meters) the nights can get a little chilly. Be prepared. Registration is limited to 25 men and 25 women. To avoid extra, last-minute work for our chefs, please register before October 8. The rates are \$41 for Sierra Club members (print membership number on check), and \$46 for non-members. Make sure your phone number is included. Make checks payable to Paul Johnson. If you want registration confirmation by mail and a map and list of participants, send two Self-Addressed Stamped Envelopes. If you only want a map and the list, send one Self-Addressed Stamped Envelope. If you would like to receive all this by e-mail, let me know and include your e-mail address. Send checks to: Paul Johnson, 7495 Oakland Road, Apt.A, La Mesa, CA 91942 (619)466-7983, or fiolpaul@yahoo.com.

(Continued from page 2)

Karen Myers

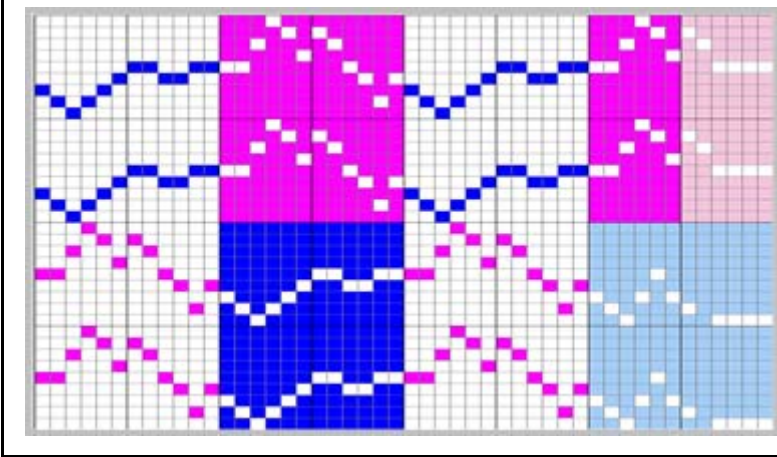


Illustration 3: The full tune, with repeats. The units are 8th notes, and the variant 7th note of the scale is ignored.

The double squares mark the quarter notes, most of which are on D (see below). The low F# at the end of the B-part has been skipped to allow the tonic note (G) to be the bottom of each row.

To begin with, the glue between each of the 2-bar phrases is unusually tight, since they follow upon each other in the same sequence in both the A and B parts, making it easy to lose track of which part you're playing. Once you start a phrase and enter the loop, it's not easy to decide when to stop.

In addition, the cadence note is repeated internally - the "D" (5th note of the G minor scale) appears as the final note, not only at the end of the A part, but also at the end of the first (blue) 2-bar phrase whenever it occurs, which is every 2 measures. You can see this in illustration 3, where the prominence of the cadence note is visible as the persistent horizontal level that the tune clusters around. This has the effect of reducing the sense of "grounding" that a return to the tonic note (G) would bring. The only significant occurrence of the tonic is at the end of the B part, which is about as minimal as possible.

Finally, the A and B endings echo each other rhythmically and mirror each other melodically, in a very characteristic way. The effect is of taking a tightly twisting rope and tying it down into an endless knot.

The El Dorado Scandinavian Dancers

is now sponsoring an on going 4th Sunday event at YLI in Sacramento, 27th & N. It is called Social Dances of the World. The Scandinavian dancing occurs between 3:30 - 6:30pm. Line dancing is from 2:00 to 3:30pm. The All-Request Party, 5:30-6:30, request time, includes both Scandinavian and line dances (beginning to intermediate). The hall has a raised dance Floor. Please bring smooth-soled shoes, layered clothing, and snacks to share. We aim to be beginner-friendly! \$5/single, \$8/couple, \$10/family. Contact: Yvonne or Andre (916)632-8807.

The Wolterbeek Dance Barn Special Event

October 15th in Shingle springs at the Wolterbeek Dance Barn. The afternoon workshop will be a review of Swedish dances taught at Mendocino Woodlands dance camp. Easy dances will be taught between 7-8pm, and then a party will follow with live music by Nattergal from 8-12pm. Contact [Marida Martin](mailto:Marida.Martin@OSPR.DFG.CA.gov) for more details later. (530) 672-2926, or (916)358-2807 wk, or <mjmartin@OSPR.DFG.CA.gov>

ANA Announces New Web Site

Hear Ye! Hear Ye!

I have the great pleasure of announcing that the American Nyckelharpa Association's website has been totally and completely redesigned and updated by our very own [Anna Abraham](#). Anna agreed to tackle the thankless task of "doing something" about our severely outdated website. We knew she was the best person for the job because 1. she both loves and plays the nyckelharpa, 2. she is fluent in Swedish (and English natch), 3. she is a professional web designer, and, 4. she is young and has lots of energy. I want you all to know that this was not a casual walk in the park. Anna has spent several months worth of her free time whipping the site into shape, hundreds of hours in other words. I kid you not. Everything that was there before is still there. Plus the good news is that now the site stands a very good chance of being updated regularly. We look forward to hearing from nyckelharpa playing folks from all around the globe with your news and your pictures. Enough of my spouting. Go check out the beautiful new site!! ---<www.nyckelharpa.org>
[Rita Leydon](#), for the ANA Board



Anders Bjerrnulf
10/31/03
From Bingjö, Sweden

Southern California Skandia Festival

Featuring **Leif and Margareta Virtanen**,
dance teachers

And **Åke Steinholtz, Lisa Eckman, Jan-Erik Eckman, Sarah Kirton**, music teachers

Nov. 24-27, 2005

Thursday evening, to Sunday afternoon at Cedar Glen Camp near the small town of Julian.

We are very pleased to have Leif and Margareta coming to Julian for the second time. They are very well known teachers of Swedish polska dancing, where their clarity of teaching style and attention to the subtleties enrich their instruction. They have taught at many workshops in the US, Norway, Denmark, and Holland.

We are very charmed and lucky to have Åke Steinholtz back for the third time. He has been involved with Swedish folk music for 30 years. Because of his ability to play many "dialects" of the Swedish music, he has played for many dance courses with many teachers, including Kalle Strandell and the Virtanens.

Lisa Eckman is a very active participant in Swedish folk music. She and her husband, Jan-Erik are members of the Avesta Spelmanslag, and she has played with Åke for dance groups. In 2003, she was awarded the Zorn Bronze Medal "for playing with great awareness of old tradition".

Jan-Erik Eckman plays nyckelharpa and sings in the Avesta Spelmanslag. He especially enjoys playing tunes that are not arranged for nyckelharpa. He will teach nyckelharpa if there are students.

Sarah Kirton plays both Swedish and Norwegian traditional music. She plays music in both Telemark and Valdres traditions. She studied for a year and a half in Valdres under master hardingfele player Olav Jorgen Hegge. She will play for evening dances, and will teach hardingfele, if there are students.

Fees: \$255 for dancers, \$195 for musicians. Make check payable to Southern California Skandia Festival
Send to Darlene Martin, 5140 Keynote St., LONG BEACH, CA 90808

Contact: darmar2@earthlink.net, or tedmart@juno.com, or (562)496-3405, or www.dancin-fool.com/scandia

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: July 20, 2005.

Send articles, and calendar information, and comments to:
Marie Kay Hansen, editor NCS News, (209)836-5494,
<brizal@comcast.net>, or 15564 Rancho Ramon Dr.,
TRACY, CA, 95304-9754

To update Web Page Calendar between issues, send information to: Jim Little, (650)323-2256
321 McKendry, MENLO PARK, CA 94025
<james.little@sri.com>

Address all other correspondence to:
Northern California Spelmanslag
321 McKendry, MENLO PARK, CA 94025

Annual Workshop at Folklore Village, July 28th-31

FEATURING THE MUSIC AND DANCE OF

HALLINGDAL
Sissel Rundigen
Arne Anderdal
Bjørn Lien

Our 22nd HFAA Annual Workshop returns to Folklore Village in Dodgeville, Wisconsin. The Annual Workshop offers hardingfele classes, dance workshops, concerts, lectures, and dance parties. We are focusing on the music and dance of Hallingdal.

This is an intensive three-four days of Hardanger Fiddle music and dance and a lovely gathering of Norwegian music and dance enthusiasts from all over North America.

The fiddle music from Hallingdal is highly ornamented and very playful. The musicians in this deeply gouged valley spun tunes influenced by the neighboring districts of Telemark, Valdres, and Numedal. The tunes have an ecstatic, commanding quality that beckons dancers to their feet and fiddlers to their cases. The hallingspringar dance has elements to please all kinds of dancers: fast turns, elegant slow turns, couple turns, opportunities for guys to "show off" (or not), and polka steps. The beat is more even than rhythms of other hardingfele traditions, with a lilting, almost playful feel. The music has a bubbling energy just under the surface, waiting for the dancer to take it to its full potential. This exciting dance is very accessible to the first-time learner and is captivating to all levels of musicians and dancers.

Fiddle Teachers: Arne Anderdal, Andrea Een, Loretta Kelley, and Karen Solgard.

Dance Teachers: Bjørn Lien, Sissel Rundigen, Bruce Emery (Valdresspringar review)

Arne Anderdal, from Hemsedal in the valley of Hallingdal, has been playing hardingfele in the Hallingdal tradition for over 20 years. He teaches hardingfele at Ole Bull Akademiet. He is a featured performer in many concerts and annual festivals, including the Telemark Festival and Folk Music Week in Ål, Hallingdal. Arne leads the Voss Spelemannslag and is an organizer of the Osa Festival in Voss. A favorite at Buffalo Gap, Ramblewood, and the Julian weekend in California, Arne is known for his excellent teaching and humor.

Bjørn Lien is an "A" class dancer and an esteemed judge at many kappleiks. From 1993 to 1998, Bjørn was the president of the Landslaget for Spelemenn, organizing the annual national competition for dancers, fiddlers, and singers called Landskappleiken. He has taught at the Fiddles and Feet dance camp and at Mendocino, as well as at Folklore Village.

Sissel Rudningen, from Hemsedal in Hallingdal, is an A-Class dancer in Norway. Sissel has taught in the United States at Scandinavian Camp at Ramblewood and at Buffalo Gap. Participants at Sissel's workshops have raved about her beautiful dance style and her friendly, insightful teaching.

We welcome experienced string players who would like to try the Hardanger Fiddle and we have a instrument loan program for them.

We offer a variety of ways to attend. <www.hfaa.org/reference/2005_meeting>

Contact: Annamarie Pluhar, <apluhar@mindspring.com>, <www.hfaa.org/reference/2005_meeting>, President, Hardanger Fiddle Association of America, P O Box 23046, Minneapolis, MN 55423-0046 USA

Norwegian Folk Dance Workshop!!!! Special event!!!!

October 21-22-23 in Omaha, Nebraska

Telespringar taught by **Karin Brennesvik**

with champion halling dancer **Eivind Bakken!**

HARDINGFELE played by **Bård Vegard Bjørhusdal**
Scandinavian Folk Dancers of Omaha present Friday night: performance by Karin Brennesvik, Eivind Bakken, and Kenneth diGala. Saturday and Sunday: workshop with the same fantastic three!

Extra bonus! If you're interested, top halling dancer Eivind Bakken will make time to teach a little halling on the side to the daring among us. If you want to learn some halling, contact me so I can find the best time:

jim@jamesolheim.com

KARIN BRENNESVIK is a beloved dancer and teacher who has won the Norwegian national competition in folk dance twice as well as innumerable smaller competitions. She is great at teaching everybody from beginners to those who have traveled far down the lifelong journey of learning Telespringar.

EIVIND BAKKEN tied with Tom Løvli last year for Norway's highest halling kick, and his overall halling skills brought him into a virtual tie for top halling dancer in all of Norway, just half a point behind Løvli. If you saw Løvli at Amerikappleik, you know what an amazing accomplishment this is.

HPER Building Dance Lab, at the University of Nebraska-Omaha. Contact: <jim@jamesolheim.com>, or (402)393-6108, or Omaha International Folk Dancers, c/o Jim Solheim, 3707 South 97th Street, Omaha, NE, 68124.

Calendar

Regular Events - Northern California

- Monday? *Weekly* **Scandinavian Couple Dance Class.** On summer break.
Contact: Marida Martin (530)672-2926.
- 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 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>.
- 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.** 7:30 p.m. - midnight. This dance now includes a teaching session just before the dance party, from 7:30-8:15. 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 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 Spelemannslag,** 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.** ~ 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@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>

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- 2nd Sundays **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.
Monthly
- 2nd Sundays **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!
Monthly
- 2nd Sundays **Brisbane Scandiance.** 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>
Monthly
- 4th Sundays **The El Dorado Scandinavian Dancers.** . @ YLI in Sacramento at 27th & N. 2:00-6:30pm. Contact: Yvonne or Andre (916)632-8807.
Monthly

Calendar, Special Events - Northern California

- October 15th, 2005* **Wolterbeek Dance Barn at Shingle Springs.** An afternoon workshop review of Swedish dances taught at Mendocino Woodlands dance camp. Easy dances will be taught from 7-8pm. Party to follow with live music by Nattergal from 8-12pm. Contact Marida Martin : (530) 672- 2926, or (916)358-2807 wk, or <mjmartin@OSPR.DFG.CA.gov>
- October 30—Nov6,* **North American Teacher Training Course for Norwegian Dance,** Camp Norge, Alta, CA. Contact Zena Corcoran: zmcocoran@aol.com, or (650)355-3752, or Mikkel Thompson at <Mikkel4dans@yahoo.com>.

Calendar, Special Events — United States

- July 28 – 31* **HFAA Annual Meeting and Workshop.** Folklore Village, Dodgeville, Wisconsin. Sissel Rundigen, Arne Anderdal, Bjørn Lien. The Annual Meeting of the HFAA is held within an extended weekend of intensive workshops in Hardanger fiddling, dancing, and fiddle construction. Contact: Annamarie Pluhar, <apluhar@mindspring.com>, <www.hfaa.org/reference/2005_meeting>, President, Hardanger Fiddle Association of America, P O Box 23046, Minneapolis, MN 55423-0046 USA
- August 12 -- 15, 2005,* **ANA Stämman / Workshop / Gathering,** Lahaska, Pennsylvania, Peter Puma Hedlund. Contact: Rita Leydon, <rita@ritaleydon.com>
- September 30-10/2* **Nordic Roots Festival** <http://www.nordicroots.org>
- Oct 12-15* **Norsk Hostfest,** Wed. - Sat., Minot, North Dakota. Karin Brennesvik and her troupe of dancers will present examples of Norwegian dance styles. Eivind Bakken, performs the Norwegian Halling Dance. Bård-Vegard Bjørhusdal, the Norwegian fiddler, Ruth Sylte and Mikkel Thompson will present the Norwegian "HjerteDans" (Heart Dance) daily. Contact: <hostfest.com>, (701)852-2368.
- October 21-22-23* **Norwegian Folk Dance Workshop,** in Omaha, Nebraska. Telespringar taught by Karin Brennesvik with halling dancer Eivind Bakken. hardingfele played by Bård Vegard Bjørhusdal. Contact: <jim@jamesolheim.com>, or (402)393-6108, or Omaha International Folk Dancers, c/o Jim Solheim, 3707 South 97th Street, Omaha, NE, 68124.
- Nov. 24-27* **Southern California Skandia Festival.** Cedar Glen Camp, Julian, CA. Leif and Margareta Virtanen, Åke Steinholtz, Lisa Eckman, Jan-Erik Eckman, Sarah Kirton, Contact: darmar2@earthlink.net, or tedmart@juno.com, or (562)496-3405, or www.dancin-fool.com/scandia

Calendar, Special Events - Scandinavia

There are *many* events listed at: [The Northern California Spelmanslag: <members.aol.com/jglittle/ncs.html>](http://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, 321 McKendry, MENLO PARK, CA 94025

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*

321 McKendry

MENLO PARK, CA 94025

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