

***Valdresspel* in North America: Illuminating an emigrant Hardanger fiddle tradition**

Laura Ellestad

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1. Introduction

1.1. *Valdresspel* in America

This paper will attempt to examine and interpret the music and activities of five of the foremost emigrant Hardanger fiddlers from the Valdres district in Norway: Arne Steinsrud (1799-1878), Bendik i Nø'n (1827-1882), Knut Sjøheim (1849-1908), Trond Eltun (1823-1896), and Oscar Hamrey (1884-1943). All five fiddlers emigrated to North America during the Norwegian migration period, an era spanning from approximately 1825 to 1925. In my bachelor's thesis, I concluded that approximately 60 Hardanger fiddle players emigrated to North America from Valdres during the main period of Norwegian emigration to North America.¹ The five aforementioned fiddlers were all important bearers of the Hardanger fiddle tradition from Valdres (a tradition I have chosen to call *valdresspel*), and each of them found unique and innovative ways to share their music in their new homeland. By examining their music and activities in America, I hope to gain an understanding of their repertoires, playing styles, and musical lives, and further to interpret and present this folk music tradition through performance practice.

1.2. Thesis objectives

This paper has three principal objectives. First, as mentioned above, a central aim of this study is to illuminate the repertoires, playing styles, and musical lives of the five selected fiddlers. To do so, I have located tune material that can be linked to each of the fiddlers and have attempted to bring this material into use in a modern context, as a part of a repertoire of *bygdedans* music from Valdres.²

Secondly, the selected five fiddlers represent different eras of the Norwegian migration period, as well as different modes of Hardanger fiddle performance in North America. By examining their music and lives, this paper also aims to illustrate the changing role of Hardanger fiddle music among Norwegian emigrants during the Norwegian migration period.

¹ See Laura Ellestad, "Utvandra spelemenn frå Valdres" (Bachelor's thesis, Ole Bull Akademiet, 2009).

² *Bygdedans* is a category of Norwegian folk dances including *springar*, *halling*, and *gangar*, which probably first appeared in Norway in the 1500s. See Bjørn Aksdal and Sven Nyhus, eds., *Fanitullen* (Oslo: Universitetsforlaget, 1993), 130.

Finally, since each of the five fiddlers represent different geographical areas within the Hardanger fiddle tradition from Valdres, the paper will illustrate some aspects of the specific geographical music traditions represented by each fiddler.

1.3. Research question

Integrating theoretical study with performance practice is a central element of this project. In order to incorporate both theoretical and performative components, I have chosen the following twofold research question to guide me in my work:

How was the Hardanger fiddle tradition from Valdres represented by the emigrant fiddlers Arne Steinsrud, Bendik i Nø'n, Knut Sjøheim, Trond Eltun, and Oscar Hamrey, and how can I as a Hardanger fiddle player use my musical praxis to illuminate these emigrant traditions?

To address the first section of the research question, I have examined biographical, musical, and historical details linked to the five fiddlers. This extensive range of information has provided a multi-faceted perspective which has been used to determine *how* these fiddlers were representative of the Valdres tradition.

The second half of the research question is directed towards myself, and addresses issues I have encountered as a practicing musician within the context of this project. The term “musical praxis” is used here to indicate all of the artistic processes connected to the act of interpreting and performing repertoire associated with the five fiddlers. During the course of my research, I have made reflections about my own artistic process, particularly in connection with the act of *reconstructing* tunes in tradition after the selected fiddlers. I have explored the artistic relevance of reconstructing this repertoire, as well as challenges related to performing this repertoire in a contemporary context.

1.4. Review of research

Several academic studies based on similar themes have been conducted in Norway and the United States. The American researchers Julane Beetham, Janet Ann Kvam, LeRoy Larson, James P. Leary, Philip Martin, and Anna Rue have carried out studies of the Norwegian-American old-time fiddle tradition, which is a newer, “hybrid” tradition that emerged among Norwegian immigrants in North America during the early 20th century. Their research has provided important insights into the changing circumstances in the Norwegian-American folk music milieu during this period.

Kevin Hoeschen’s master’s thesis provides a broad survey of the emigrant Hardanger fiddle tradition in the Midwestern states, and includes an annotated list of emigrant Hardanger fiddlers covering all of the Hardanger fiddle regions in Norway. Hoeschen’s thesis presents essential groundwork and has been a central inspiration for my own interest in this topic.

Finally, Norwegian researchers and Hardanger fiddlers Håkon Asheim and Vidar Lande have reconstructed Hardanger fiddle traditions which can be linked back to the playing of Bendik i Nø'n and Knut Sjøheim, respectively. Both Asheim and Lande have released audio recordings of their interpretations of these traditions.

Although the aforementioned scholars have addressed similar themes in their research, my thesis is unique in that it combines a historical, biographical, and musicological investigation of the selected five fiddlers with a corresponding exploration of repertoire connected to these fiddlers, using my own performance practice as a method of inquiry. By combining these theoretical and practical perspectives, an in-depth examination of individual emigrant Hardanger fiddle traditions will be presented.

1.5. Theoretical perspectives

1.5.1. Erika Fischer-Lichte's performativity theory

In the context of this project, I will apply Erika Fischer-Lichte's performativity theory as the basis for brief aesthetic analyses of various forms of performance of Hardanger fiddle music in North America. In the fourth chapter of *The Transformative Power of Performance: A New Aesthetics*, Fischer-Lichte presents a new performativity theory based on a comprehensive examination of the "performative turn," a striking aesthetic shift in theatre and performance art which occurred during the 1960s.³ Since Fischer-Lichte's theory centres around a specific aesthetic shift in the realm of theatre, the application of her theory in the context of this project has not always been straightforward – the gap between a Hardanger fiddle concert in a schoolhouse on the Midwestern prairie and a performance of John Cage's *Untitled Event* is substantial.

Nevertheless, I have found Fischer-Lichte's theory to be of considerable relevance in the exploration of the creation of meaning at ritual events, concerts, and *kappleikar* arranged within Norwegian-American immigrant communities. In this regard, I have applied her theory to discuss performance contexts linked to Arne Steinsrud, Trond Eltun, and Oscar Hamrey.

In her investigation, Fischer-Lichte identifies four central processes that generate materiality in performance: corporeality, spatiality, tonality, and temporality. A short summary of these processes will be given below.

In her examination of corporeality, Fischer-Lichte explores the body's role as "aesthetic material" in theatre and performance art. She suggests that the tension between an actor's *phenomenal body* and his or her *semiotic body* – between the actor and the dramatic character he or she portrays – is a primary factor in the generation of corporeality in performance. In addition, she asserts that the generation and perception of corporeality are indelibly linked to the phenomena of *embodiment* and *presence*.

According to Fischer-Lichte, spatiality materializes in and through performance, in what she calls the "performative space". Whereas the theatre's "architectural space" delineates a specific, permanent physical space which exists before, during, and after a performance, performative space is generated in the "here and now" of a performance, in the interaction between actors, spectators,

³ See Erika Fischer-Lichte, *The Transformative Power of Performance: A New Aesthetics* (London: Routledge, 2008), 75-137.

and atmospheric elements. As such, Fischer-Lichte contends that the generation and perception of spatiality are fundamentally tied to the concepts of *performative spaces* and *atmospheres*.

Fischer-Lichte's examination of tonality highlights the transitory nature of sound in performance contexts. She argues that sound creates a sense of space and has the capacity to provoke powerful physiological responses in the spectator. In her investigation of tonality, Fischer-Lichte concentrates on the concepts of *aural spaces* and *vocality*.

In its traditional sense, temporality in performance is represented by structural elements such as intermissions and plot curves. These elements serve to organize and reinforce a performance's narrative and contribute to shaping a pre-defined understanding of the dramaturgy. Contemporary theatre since the 1960s viewed these elements as disruptive to the generation of materiality, which relied on the establishment of uninterrupted contact between actors and spectators. Theatre from this period introduced *time brackets* and *rhythm* as alternative structural elements; both encourage the generation of materiality in performance.

1.5.2. Henk Borgdorff's "Research in the Arts"

To investigate the artistic processes involved in interpreting and performing repertoire linked to the selected fiddlers, I have employed a method of practice-based research drawn from Henk Borgdorff's article, "The Debate on Research in the Arts."⁴ In his article, Borgdorff recognizes a need to differentiate between various kinds of research housed under the broader term "arts research." He refers to the trichotomy proposed by Christopher Frayling in his article, "Research in Art and Design," in which Frayling distinguishes between "research into art," "research for art," and "research through art."⁵ Borgdorff applies essentially the same trichotomy in his own discussion, but instead uses the terms "research on the arts," "research for the arts," and "research in the arts."

My investigation will employ the last-mentioned. "Research in the arts" is a research methodology in which reflections are made from within the space of artistic action, practice, or performance. This kind of research is founded on the conviction that theory and practice are inherently intertwined. In this regard, there is no separation between the researcher and the research object.

Using Borgdorff's "research in the arts" and my perspective as a practicing musician as a foundation, I have reflected on my experiences of interpreting, transforming, and performing repertoire connected to the selected fiddlers. Summaries of my observations can be found under the heading "Performer's reflection" at the ends of chapters three, four, five, six, and seven. Unlike the historical sections of this paper, which are written from an objective standpoint, the "performer's reflections" are subjective, and readers may notice a shift in style.

⁴ See Henk Borgdorff, "The Debate on Research in the Arts," in *Dutch Journal of Music Theory* 12, no. 1 (2007), 1-17.

⁵ Christopher Frayling, "Research in Art and Design," in *Royal College of Art Research Papers* 1, no. 1 (1993), 1-5.

1.6. Methodology

This investigation employs a combination of *historical research* and *practice-based research*. In the context of historical research, source material such as tune transcriptions, audio recordings, and biographical information has been collected and studied. Furthermore, I have conducted two qualitative interviews, and I have also corresponded and met informally with a number of additional informants, including several descendants of the selected five fiddlers.

Both published and unpublished tune transcriptions have been used in this investigation. I have accessed audio recordings from various archives, and several commercial audio recordings have also been used as source material. Biographical information has been obtained from published and unpublished written materials, including monographs, periodical articles, master's theses, compact disc booklets, and written correspondence. It is pertinent to mention that several of the biographical sketches I have consulted were written in a subjective, grandiloquent style that perhaps exaggerates the subject's abilities. Olav Moe, who I have quoted in a number of instances throughout this paper, is one example of an author who employs this writing style. I have taken this into consideration when establishing an idea of each fiddler's playing style.

During my investigation, I conducted written interviews with two informants, the Norwegian fiddlers and scholars Håkon Asheim and Vidar Lande. Asheim and Lande have reconstructed Hardanger fiddle traditions which can be linked to Bendik i Nø'n and Knut Sjøheim, and by interviewing them, I was able to gain insight into procedures and reflections from their work. To prepare for these interviews, I used a semi-structured interview technique drawn from Steinar Kvale's *InterViews: An Introduction to Qualitative Research Interviewing*. I formulated a series of questions regarding the informant's artistic procedure and performance practice during the process of reconstruction, as well as questions about specific details pertaining to Bendik i Nø'n and Knut Sjøheim. The interviews will be discussed in chapters four and five.

Informal interviews and correspondence have also provided important background information for my research. My meeting and correspondence with Sue Dahl (whose great-grandfather was Bendik i Nø'n) was particularly influential, and I have also communicated with several other descendants of the five fiddlers. In many cases, these informants have access to knowledge and materials that have not previously been available or investigated in Norway.

In the context of practice-based research, I have aimed to give new life to the source material by attempting to bring it into use in a modern context through individual performance practice, and by allowing a personal, open-minded approach to guide my interpretation of the music. I have used my own musical praxis as a means of investigating the method, process, and significance of interpreting an emigrant fiddle tradition through performance practice. In this way, this project centres around a living, intimate dialogue with a folk music tradition.

As described in section 1.5.2, I have employed Henk Borgdorff's "research in the arts" as a methodology for forming reflections about the processes of interpreting and performing relevant repertoire. My work with this repertoire can be broken down into several distinct, practical processes: I have interpreted repertoire in dialogue with my advisor, Håkon Høgemø; I have performed three repertoire concerts, each with thematic links to one or more of the five fiddlers; I have made audio recordings of 30 tunes from this project (14 of these recordings are included as a supplement to this paper); and I have made written reflections about my artistic process.

1.7. Source material

The range of available source material varies considerably from fiddler to fiddler, and source material which relates exclusively to one fiddler will be examined in the appropriate chapter. Several of the most important sources (which have been consulted in relation to two or more of the five fiddlers) will be presented here.

Transcriptions made by folk music collector Arne Bjørndal (1882-1965) have been examined in connection with four of the five selected fiddlers. Bjørndal was from Hosanger (now Lindås) and began collecting and transcribing instrumental and vocal folk music in 1905. He was an accomplished fiddler and folk singer, and the bulk of his transcriptions are of Hardanger fiddle music. In addition to transcriptions, he also collected details about tunes, fiddlers, and local traditions. In 1911 he received a government grant to continue his work. In 1950 he donated his collection to the University of Bergen, and in 1975 the collection was transferred to the University's institute for ethnology and folklore and called *Arne Bjørndals samling*. Bjørndal's collection contains approximately 2500 transcriptions, in addition to about 240 reel-to-reel tape recordings, 5000 pages of information about regional music traditions, as well as hundreds of photographs and newspaper clippings.⁶ Bjørndal published several collections of his transcriptions, and many of his transcriptions were also published in the multi-volume work, *Norsk folkemusikk, Serie 1, Hardingfeleslåttar*. Both published and unpublished transcriptions have been consulted in the context of this study.

A great deal of biographical information has been obtained from a comprehensive article on folk musicians in Valdres by Knut Hermundstad (1888-1976), which was published in *Valdres Bygdebok VI* in 1968.⁷ The article presents short biographical sketches of fiddlers from all six municipalities in Valdres, and covers a period from the mid-18th century to the beginning of the 20th century. Hermundstad was a teacher and folklorist, and was the editor of five volumes of the book series *Valdres Bygdebok*, which covers various aspects of local history in Valdres. In addition, Hermundstad was the author of several articles about Valdres fiddlers published in the periodical *Tidsskrift for Valdres Historielag* – these have also been consulted during my research.

Emigrant Valdres fiddler Jøger O. Quale (1881-1969) from Slidre in Vestre Slidre has also served as a central source in this project. While living in the US, Quale made extensive efforts to collect and preserve artefacts and information connected to many emigrant Valdres fiddlers, including three of the fiddlers studied in this paper. Quale emigrated with his wife, Margit Melby, in 1907, and the couple settled in St. Paul, Minnesota in 1912. Quale was a tailor by trade and devoted much of his spare time to playing fiddle, as well as to tracking down information about various emigrant fiddlers and their instruments. In the context of this paper, Quale's work to track down Bendik i Nø'n's fiddle and Knut Sjøheim's bow is of particular interest. Quale's 1939 audio recording of Oscar Hamrey, as well as his film clip of Hamrey and several dancers, has also served as invaluable source material. In addition to these physical artefacts, I have also studied Quale's correspondence with Arne Bjørndal, as well as his contributions to Knut Hermundstad's article, "Folkemusikarar i Valdres," in *Valdres Bygdebok VI*.

⁶ Rolf Myklebust, *Femti år med folkemusikk* (Oslo: Det Norske Samlaget, 1982), 19-21.

⁷ See Knut Hermundstad, ed., *Valdres Bygdebok VI* (Leira: Valdres Bygdeboks Forlag, 1968), 247-371.

Another recurring source is fiddler Olav Moe (1872-1967) from Vestre Slidre. Moe was a renowned musician and had undertaken numerous concert tours, including a tour to the US in 1906. He had a great deal of knowledge about Hardanger fiddle traditions in Valdres, and published a number of articles about local fiddlers in the periodicals *Tidsskrift for Valdres Historielag* and *Spelemannsbladet*.

I have also made broad use of the collections of transcriptions known as *Norsk folkemusikk, Serie 1, Hardingfeleslåttar* (also known as *Hardingfeleverket*, and abbreviated to HFV in this paper) and *Norsk folkemusikk, Serie 2, Slåtter for vanlig fele* (also known as *Feleverket*, and abbreviated to FV for the purposes of this paper). An editorial team consisting of Arne Bjørndal, Truls Ørpen, Eivind Groven, and O. M. Sandvik (later succeeded by Olav Gurvin) began working on the first volumes of HFV in 1954, and by 1967 five volumes had been published. The Norwegian Collection of Folk Music (NFS) assumed responsibility for HFV in 1973, and a new team of editors, including Reidar Sevåg, Sven Nyhus, and Jan-Petter Blom, oversaw the publication of volumes six and seven of the series. Work on FV started following the completion of HFV in 1981, and the majority of the transcriptions in this series have been made by Olav Sæta (b. 1946). At present, five volumes of the series have been published.

Lastly, two folk music archives have provided access to a large number of archive recordings for the purposes of this project. The above-mentioned Norwegian Collection of Folk Music, located in Oslo, provided access to recordings of Sør-Aurdal fiddlers, as well as recordings of several Setesdal fiddlers whose repertoires have links to Knut Sjøheim. The Valdres Folk Music Archive in Fagernes provided access to recordings of Ola Grihamar Sr., as well as other Valdres fiddlers.

1.8. Thesis structure

Relevant historical background information is introduced in chapter two, including short discussions about Norwegian emigration to North America, the folk music milieu among Norwegian immigrants, and the Hardanger fiddle tradition in Valdres.

Chapters three to eight present comprehensive investigations of the five fiddlers, with one chapter devoted to each fiddler. Since the date of each fiddler's arrival in North America seems to have been the strongest factor in determining the *kinds* of performance opportunities that were available, the chapters have been arranged chronologically according to the year of the fiddlers' emigration. The same structure is employed in each chapter: first, a biographical sketch is given, followed by a review of the fiddler's teachers, students, and playing style, and an examination of the fiddler's lifestyle and activities in North America. This is succeeded by an investigation of the fiddler's repertoire, in which relevant source materials, known repertoire, and selected tunes are discussed. Finally, my own reflections from the process of interpreting repertoire connected to each fiddler are presented. At the ends of chapters four and five, I also present details from my interviews with Håkon Asheim and Vidar Lande.

Repertoire lists, "tradition maps," and transcriptions connected to each fiddler are included in chapter 10 (Appendix). A CD recording of my interpretations of 14 tunes from this project can be found at the end of the paper.

2. Historical background

2.1. Norwegian emigration to America

The main period of Norwegian emigration to America began in 1825 and extended until the passing of the National Origins Act in 1924. Kendall, New York was the site of the first colony established by Norwegian emigrants. In 1835, pioneer Cleng Peerson led groups of Norwegians from Kendall to Fox River Settlement, Illinois, which became the first Norwegian colony in the American Midwest. In the years that followed, Norwegian emigrants flocked to the colony on the Fox River, gathering advice and meeting fellow countrymen before moving on to establish settlements further north and west.



Figure 1: Martin Ulvestad's 1901 map of "Norway in America," from Hjalmar Rued Holand, *History of the Norwegian Settlements*, C32. The shaded areas indicate locations of heavy Norwegian settlement.

New immigrants tended to settle near other Norwegians, and Norwegian settlement became concentrated in the Midwestern states of Illinois, Wisconsin, Iowa, Minnesota, and North and South Dakota. Early immigrants sent news to relatives and friends in Norway of the prosperity to be found in America, contributing to a surge in emigration which culminated in 1883: in that year, over 28,000 Norwegians emigrated.⁸

The drive to emigrate from Norway was stimulated by a number of social and economic factors. The 19th century saw a significant decrease in infant and child mortality, which contributed to a population boom. Only about 3% of the

land in Norway is tillable, and it became impossible to satisfy the rapidly increasing demand for farmland brought on by the increase in population. Younger siblings often had no hope of obtaining land on the family farm. Many of these became tenant farmers, and many others emigrated. A large number of emigrants was also drawn from the tenant farmer class; these farmers had no property of their own, but worked for a landowner in exchange for the use of a small plot of land.

⁸ Einar Haugen, *The Norwegians in America* (New York: Teachers College Press, 1967), 4.

Farmland in America was abundant and extremely inexpensive or free, assuring emigrants of opportunities and prosperity which were unattainable in their homeland. Of all the nations to see a portion of its citizens emigrate to America, Norway's rate of emigration was the second highest (only Ireland's was greater). It has been estimated that approximately 750,000 Norwegians entered the United States by the end of the period of mass migration from Norway.⁹

2.2. The Norwegian immigrant folk music milieu

A large proportion of Norwegian emigrants was drawn from Norway's inner rural districts. Many of these districts, such as Hallingdal, Numedal, Setesdal, Telemark, Valdres, and several districts in western Norway, were also home to active local Hardanger fiddle traditions. Consequently, there were many Hardanger fiddlers to be found among the Norwegian immigrants in America.

During the first several decades of the Norwegian migration period, the majority of Norwegian immigrants settled in homogeneous, rural communities in the American Midwest. Because of their isolation and ethnic homogeneity, these small communities enabled the continuation of traditional Norwegian rural culture, including the use of Hardanger fiddle music in traditional, ritual events. Early immigrant Hardanger fiddlers were therefore able to fulfill a role very similar to the one they had served in Norway: they played in wedding ceremonies, at funerals, and at everyday community gatherings, and were thus vital members of the local community.

By the turn of the century, however, social and cultural circumstances among the Norwegian immigrant population had shifted to such an extent that immigrant fiddlers could no longer uphold their traditional function. At this point, the survival of an immigrant Hardanger fiddle tradition in America depended on the creation of roles and conditions which were better adapted to these new circumstances.

Among the more significant of these circumstances was a growing physical and cultural isolation. By the beginning of the 1900s, Norwegian settlement had extended from its stronghold in the Midwest to encompass many parts of the North American continent. The homogeneous, remote settlements which had characterised the first decades of the Norwegian migration period had also expanded to include other cultural and ethnic groups. In addition, an increasing number of Norwegian immigrants were settling in urban areas, where the mixture of national backgrounds was even more diverse. As a result, closely knit communities of Norwegian immigrants gradually disintegrated, while contact between fiddlers became increasingly hindered by the physical distance which now separated many of them.

A second circumstance of import was the fact that fewer and fewer Norwegian immigrants knew or chose to dance the *bygdedans* from their home community after settling in America. Since playing

⁹ See Einar Haugen, *The Norwegians in America*, 1-4 regarding Norwegian emigration. A more detailed survey of Norwegian emigration can also be found in Laura Ellestad, "Emigrant Hardanger fiddlers from Valdres, Norway: their legacies at home and abroad," in *Crossing Over: Fiddle and Dance Studies from around the North Atlantic 3*, ed. by Ian Russell and Anna Kearney Guigné (Aberdeen: The Elphinstone Institute, 2010), 21-22.

for dance is among a traditional Hardanger fiddler's most important functions, this created a significant obstacle in the maintenance of an immigrant Hardanger fiddle milieu.

Many immigrant Hardanger fiddlers did find ways to adapt to their new surroundings. Fiddlers participated in new social gatherings and found unfamiliar venues for performance in America: they played in local saloons, at festivities organized by Norwegian-American cultural organizations, and at the annual gatherings of the Norwegian-American *bygdelag*, a new type of social organization centred around association with a particular rural district in Norway. Some immigrant fiddlers were also able to earn a living by touring the Midwest and playing concerts in areas where Norwegians had settled.

2.3. The Hardanger fiddle tradition in Valdres

The Valdres district, which extends from Vang municipality in the north to Sør-Aurdal municipality furthest south, has been home to a unique local Hardanger fiddle tradition since the 1700s. Impulses from western Norway – from Hardanger, Voss and Indre Sogn – were among the earliest sources for the development of the tradition. Later, contact with fiddlers in various other districts, including Hallingdal, Gudbrandsdal and Telemark, also left a mark on the Hardanger fiddle tradition in Valdres.

A number of the Hardanger fiddle tunes in Valdres have roots in *langeleik* and *munnharpe* tunes that pre-date the arrival of the fiddle in the region. Other fiddle tunes were built on melodies from local folk songs, and some are connected to folk tales or historical events. The oldest fiddle tunes typically have two *vek* (sections). Most of the Hardanger fiddle tunes in Valdres can be found in several variants within the region.



Figure 2: Valdres. Illustration by the author.

The earliest documented Hardanger fiddle player in Valdres is Knut P. Ringestad (1728-1810) from Lomen in Vestre Slidre. Torstein Knutsson Røyne (1765-1830) from Heggenes in Øystre Slidre is another noteworthy fiddler from this period, and was a generation younger than Ringestad. Perhaps the most legendary of all of Valdres's fiddlers was Jørn Hilme (1778-1854) from Ulnes in Nord-Aurdal. Hilme dramatically elaborated both the style and content of the Hardanger fiddle music in Valdres and is considered to have had a profound impact on all of the fiddlers who succeeded him. Using older tunes with two *vek* as a foundation, he expanded and embellished these tunes, adding new sections, as well as details such as

double-stops and *ristetak* (triplets). *Hilme-spel* is a term for the tunes and playing style that came to be associated with Jørn Hilme. Hilme is a recurring figure in this paper, and his influence can be

noted in the repertoires of Bendik i Nø'n, Knut Sjøheim, Trond Eltun, and Oscar Hamrey. Arne Steinsrud was Hilme's contemporary, and Hilme appears to have made less of an impact on Steinsrud.

There are three main types of *bygdedans* tunes in Valdres: *springar*, *bonde*, and *halling*. The *springar* is played in asymmetrical triple metre, meaning that each beat within a measure has a different duration. In the case of *valdresspringar*, the first beat is short, the second beat is long, and the third beat is of average duration. The degree of asymmetry, as well as the tempo of the *valdresspringar* have undergone significant changes during the past 140 years. Fiddler Ivar Ringestad (1870-1953) observed that the tempo of the *springar* had increased during his lifetime, and archive recordings of fiddlers such as Ola Okshovd (1872-1960) and Embrik Beitohaugen (1893-1963) confirm that, at least in parts of Valdres, the *springar* was played with a lesser degree of asymmetry than it is today.¹⁰

Bonde and *halling* tunes are played in duple metre. *Bonde* tunes are the oldest type of dance tune in Valdres, and were played to accompany the couple dance of the same name. The *bonde* dance, which is comparable to the dance known as *gangar* in other districts, died out in the 1870s, and several efforts to reconstruct the dance have been made in recent decades. The *halling* is a solo dance traditionally performed by men, and can be found in various dialectical forms all over Norway.

In addition to dance tunes, three types of tunes known as *lydarlåttar*, *brureslåttar*, and *ferespel* are also central to the repertoire of Hardanger fiddle music in Valdres. As the name suggests, *lydarlåttar*, or "listening tunes," are tunes that are meant to be listened to. They are played in a much slower tempo than traditional dance music, and the fiddler is free to expand or contract parts of the tune according to his or her inclination. *Lydarlåttar* were held in high esteem by fiddlers and were considered to be among the most difficult tunes to play. They were traditionally played at wedding festivities: two fiddlers were hired to play, and while one fiddler played dance tunes in the largest room, the other played *lydarlåttar* for elderly guests in another room. *Brureslåttar* is a category of tunes played at traditional wedding ceremonies, both preceding and following the church ceremony. A *ferespel* is the name of a short prelude played on the fiddle, commonly used to double-check that the instrument is in tune, as well as to warm up the fiddle. The *ferespel* was more frequently used in the past, and fiddlers often created their own personal, highly recognizable *ferespel*.

A large number of different fiddle tunings are used in the *bygdedans* repertoire in Valdres. In addition to standard tuning (a.d.a.e), other common tunings include *låg bas* (g.d.a.e), *ljøsblått* (g.d.a.d), *grønt* (g.d.a.b), *låg kvart* (a.d.f#.e), *trollstemt* (a.e.a.c#), and *halvgrått* (a.e.a.e). In the past, many fiddle tunings were connected to customs performed at different points during traditional wedding ceremonies. Jørn Hilme's repertoire was said to contain tunes in 20 different tunings.

¹⁰ See Arne Bjørndal, "Slåttemusikken i Valdres," in *Valdres Bygdebok VI*, 382, regarding Ivar Ringestad's comment about the tempo of the *springar*.

3. Arne Steinsrud (1799-1878)

3.1. Early life and fiddler's career

Arne Olsen Steinsrud is the eldest of the five fiddlers examined in this paper. His exact birth date is unknown, but he was baptised on June 6, 1799.¹¹ His parents were Ole Arnesen Steinsrud (1769-ca. 1839) and Birgit Andersdotter (ca. 1774-1867). Steinsrud was raised on the nordre Steinsrud farm in Begnadalen, Sør-Aurdal, and is still remembered as one of the most prominent fiddlers from the Sør-Aurdal district.

In 1824 Steinsrud purchased the nordre Steinsrud farm from his father, and he operated the farm for over two decades. Most of his time was consumed by fiddle-playing, however, and he allegedly “played himself from house and home” and sold the farm in 1851.¹²

Like other master fiddlers of his time, Steinsrud was said to possess certain supernatural powers which he sometimes exercised on rival fiddlers. One story describes how he put these powers to use at

“Raudalsdansen,” an outdoor dance held around midsummer in the mountains between Reinli in Valdres and Gol in Hallingdal. Young people from Hallingdal and Valdres met each summer at Raudalsdansen, and the event was a jumbled scene of romance, violence, and drunkenness. The dances attracted fiddlers from both valleys; the fiddlers played for dancing and competed with each other to win the approval of the crowd.

A man named Erik Skør'n encountered Steinsrud at a Raudalsdans, and described how Steinsrud stood back and listened while a fiddler from Hallingdal played for the dancers. All of a sudden, the



Figure 3: The nordre Steinsrud farm (no. 68/1). Photo taken in 1908. From Jon Ola Gjermundsen, *Gard og bygd i Sør-Aurdal C*, 87.

¹¹ Knut Hermundstad, *Valdres Bygdebok VI*, 247.

¹² *Ibid.*, 247; my translation.

fiddler's instrument began to sound strange, and then the strings broke, one by one. The fiddler was forced to stop playing, and Steinsrud approached him and asked to examine the fiddle. Steinsrud put the instrument back in working order, and proceeded to give an outstanding performance. Afterwards, he invited the fiddler to visit him at his farm. As the story goes, the two did meet, and spent hours fiddling for each other and "playing the strings" off of each other's instruments.¹³



Figure 4: Arne Steinsrud and his wife, Berit Olsdatter Røang. Private photo.

On June 30, 1825, Steinsrud married Berit Olsdatter Roo (Røang) (1807-1880). The couple had eleven children, ten of which survived. They are: Ola (b. 1826), Ole Andres (b. 1827), Anders (1829-1830), Anders (b. 1830), Arne (b. 1833), Inger Bertine (b. 1835), Beret (b. 1838), Gunnhild (b. 1840), Anton (b. 1843), Siri (b. 1845), and Anne Sofie (b. 1848).¹⁴

3.2. Teachers, students, and playing style

Like his contemporary in Nord-Aurdal, Jørn Hilme, Steinsrud was a creative fiddler, and he made a significant impact on the Sør-Aurdal tradition: he added idiosyncratic details to many local tunes, and as a result, these tunes came to be called *Steinsrud-låttar* ("Steinsrud tunes"). According to the fiddler Olav Moe, some of these characteristic details include "a clear and persuasive essence," "less ornamentation than in northern Valdres," and qualities of "fiddling from the flat districts."¹⁵ In

another article, Moe characterizes Steinsrud's playing as "clear and powerful, and tricklingly fine, and with a strange compelling force."¹⁶ Steinsrud is also reputed to have composed tunes: for instance, the *lydarlått* "Hengselåtten" has been attributed to him.

Records seem to indicate that Steinsrud did not have one single teacher, but likely learned from many different sources. He is said to have exchanged tunes with fiddlers in the valley of Ådal, an area adjacent to the southern border of Sør-Aurdal municipality. Unlike Valdres, the Hardanger fiddle was not commonly played in Ådal. Steinsrud likely had contact with the Ådal fiddler Anders Brynjulvsen Holte (ca. 1795-?), who was also known by the nickname "Liaguten." Liaguten's sons

¹³ Ibid., 247-248.

¹⁴ Jon Ola Gjermundsen, *Gard og Bygd i Sør-Aurdal, C, Garthus, Tollevsrud og Strømmen* (Leira: Valdres Bygdeboks Forlag, 1990), 91.

¹⁵ Olav Moe, "Folkemusikken i Sør-Valdres," *Tidsskrift for Valdres Historielag* (1940), 139; my translation. The "flat districts" Moe refers to here are the lowland districts in south-eastern Norway.

¹⁶ Olav Moe, "Folkemusikken i Valdres," *Spelemannsbladet* 3-4 (1956), 12.

Hans (1834-1909) and Gudbrand (1838-1918) were good fiddlers, and probably encountered Steinsrud as well.

Ellef Knutsen Tollevsrud (1840-1896) from Begnadalen was said to have been one of Steinsrud's best students, and became one of the main bearers of the Steinsrud tradition. When Steinsrud emigrated in 1852, Tollevsrud was only 12 years old, however, so his contact with Steinsrud must have been fairly limited. His father was from Granum in Ådal, and Tollevsrud also had a good deal of contact with fiddlers in Ådal, particularly with Hans and Gudbrand Holte. In addition to *bygdedans*, Tollevsrud also played "modern" music, which in this context likely refers to *runddans* tunes that arrived in Valdres during the early 19th century.¹⁷

Another one of Steinsrud's keenest students was Ola Jonson Lindelia ("Lissen") (1820-1890) from Bagn. Lissen commented that learning from Steinsrud could be challenging, as Steinsrud "didn't always play the same tune in the same way."¹⁸ Like Tollevsrud, Lissen was an important bearer of the Steinsrud tradition, and had many students to whom he taught *Steinsrud-låttar*. The fiddler Martin Trondsson Islandsmoen (1869-1918) learned a great deal from Ola Lindelia, and made considerable efforts to collect and transmit "Steinsrud tunes."

Other fiddlers who learned directly from Steinsrud include Amund Rustebakke (1820-1892), Anders Spangrud, Ola Skreddarstugu, and Anders Stugård (1812-1878). Ola Olsen Prestbråten (1849-1911) was also an important bearer of *Steinsrud-låttar*. Rustebakke, Prestbråten, and Stugård emigrated to America.

Unlike *Hilme-spel*, which was passed on in unbroken tradition by Hilme's numerous students, many of the *Steinsrud-låttar* have likely been lost. Those who learned from Steinsrud's students (or students of students) include Olaf Leistrud, Lars Bertelrud, Ole E. Røang, Mekkel Lundelien, and Erik Røang.

3.3. Emigration and life in the American Midwest

Steinsrud emigrated to America with his wife and nine children on February 24, 1852.¹⁹ According to the book *Vermont*, Steinsrud and his family lived in the towns of Springdale and Blue Mounds, Wisconsin before settling in Vermont, Wisconsin, where they were among the first homesteaders in the area.²⁰ The first settler, Joseph Harmony, had arrived in the region in 1846, and the township

¹⁷ See Ingar Ranheim, "Runddans i Valdres," Valdres folkemusikklag, accessed 2008, http://www.valdresfolkemusikklag.no/index.php?option=com_content&task=view&id=23. *Runddans* is a category of Norwegian folk dances including *vals*, *polka*, *reinlendar*, and *masurka*. These dances, and their accompanying music, first appeared in Norway at the end of the 18th century. See Bjørn Aksdal and Sven Nyhus, eds., *Fanitullen*, 153-159.

¹⁸ Knut Hermundstad, *Valdres Bygdebok VI*, 251.

¹⁹ *Ibid.*, 247.

²⁰ Vermont Bicentennial Committee, *Vermont* (Vermont, WI: The Committee, 1977), 228.

was officially founded in 1855.²¹ Although the town was also home to English, Irish, Austrian, and German pioneers, the Norwegian population was most prominent. A land patent issued on October 1, 1856 shows that Steinsrud purchased 40 acres of land in Dane County, Wisconsin – this was likely the land that became Steinsrud’s farm in Vermont Township.²²

Steinsrud performed actively as a fiddler in his local community in America. He and his wife “entertained at weddings and other ‘merrymakings’ ...[and] continued to play for weddings and parties in America.”²³ One of his daughters was also a skilful dancer, and likely accompanied Steinsrud and his wife during their performances. At one event, she is claimed to have died on the dance floor. Steinsrud and his wife were so devastated that they stopped performing, and Steinsrud reportedly destroyed his instrument. The fiddle was apparently recovered by two of his daughters, who had it restored and may have donated it to a museum in Chicago.²⁴

Although no detailed accounts of Steinsrud’s performances in America exist, it is reasonable to assume that they resembled concurrent traditional, ritual performances of Hardanger fiddle music in Valdres. Their relocation to the American Midwest likely cast these performances in a slightly different light, however. The aesthetic and performative qualities of this kind of performance will be explored below.

3.4. Performativity theory – Ritual use of Hardanger fiddle music

In an aesthetic analysis of ritual performances of Hardanger fiddle music, it is particularly relevant to examine aspects of corporeality and spatiality. With regard to corporeality, I would argue that, when placed in a ritual context, the fiddler became the physical bearer of music-symbolic meaning. In traditional rural Norwegian societies, the Hardanger fiddler functioned as a central symbolic element in the fulfillment of ritual acts. In this sense, the fiddler’s role was a highly semiotic one, and his or her individuality was of lesser importance to the performance. However, it is also important to point out that the formulation of personal interpretations of traditional tunes is an integral component of the Hardanger fiddle tradition, and could draw attention to the performer’s individual identity.

In a traditional, ritual setting, performative space is generated by the physical characteristics of the specific location of the event, the order and layout of the proceedings, and by the employment of atmospheric elements such as traditional dress, music, décor, and food and drink. Unlike theatrical performances, traditional ceremonies demand the active participation of the spectator. These circumstances give rise to a compelling interaction between performer and spectator, in which the spectator is also required to take on the role of performer. In a traditional wedding ceremony, for example, the spectator (guest) participates by performing traditional dance, accompanied by the

²¹ Ibid., 6.

²² Steinsrud’s land patent was issued by the Mineral Point Land Office. A copy of the patent was obtained from one of Steinsrud’s descendants in the US.

²³ Vermont Bicentennial Committee, *Vermont*, 228-229.

²⁴ Ibid., 229.

fiddler. The participation of the spectator, and the spectator's interaction with the performer (fiddler), is an essential element in the generation of spatiality.

3.5. Discussion and analysis of repertoire

3.5.1. Source material

I have used archive recordings of several Sør-Aurdal fiddlers held by the Norwegian Collection of Folk Music (NFS) as source material for tunes in tradition after Arne Steinsrud.²⁵ The following paragraphs provide background information about the fiddlers and the recordings. Unless otherwise mentioned, the informants played Hardanger fiddle on the recordings.

Between 1960 and 1962, Lars Bertelrud (1890-1990) from Hedalen recorded 31 tunes for NFS. Eight of these are *springar* tunes (there are two recordings of one of the *springar* tunes, "Steinsruden"), and the remainder are *runddans* tunes. Bertelrud was a dynamic dance fiddler, and was one of the last Hedal fiddlers who played local repertoire. He also built Hardanger fiddles and regular fiddles, and favoured playing Hardanger fiddle. Bertelrud's principal teachers were flute player Halvor Grønhaug (1859-1946), fiddler and accordionist Ola Olson Sandaker (1884-1946), and fiddler Ola Melgård (1871-?). Grønhaug and Melgård were taught by Ellef Tollevsrud. Most of Bertelrud's *bygdedans* repertoire can therefore be linked to Ellef Tollevsrud and/or Arne Steinsrud.²⁶

Olaf Leistrud (1879-1954) from Bagn recorded 10 tunes in 1954. The recording contains seven *springar* tunes, a *halling*, and two *runddans* tunes. Leistrud's main teacher was Ulrik i Jensestogun (1850-1919) from Aurdal, and he therefore had numerous tunes from northern Valdres in his repertoire, but he also played a substantial number of Sør-Aurdal tunes. Among his teachers in Sør-Aurdal were Ola Olsen Prestbråten (1849-1911) and Ola G. Sørflaten (ca. 1870-?). Leistrud was a good dance fiddler, and when playing traditional music, he used a Hardanger fiddle. He purchased a violin and learned to read music when he became a member of the orchestra *Bagn og Reinli strykeorkester*, which was founded by composer Sigurd Islandsmoen at the beginning of the 20th century. Leistrud later joined a Valdres-wide regional orchestra.

Like Leistrud, Ole E. Røang (1884-1963) from Reinli was also a member of *Bagn og Reinli strykeorkester*. Røang played regular fiddle, and in 1962 he recorded 11 tunes for NFS: five *springar* tunes, five *runddans* tunes, and a bridal march. Røang's source for the *springar* tunes on the

²⁵ All of the archive recordings alluded to in this section were carried out on the initiative of NFS, and were made by Gudbrand Brager, with the exception of the earliest recording of Lars Berterlud (in 1960), which was made by Olav Gurvin. The identity of the collector who recorded Olaf Leistrud is not known.

²⁶ Bente Ingholm Hemsing, *Rekonstruksjon av ein veik dansetradisjon: springdansen i Sør-Aurdal i Valdres*, (Master's thesis, Universitetet i Oslo, 1992), 21, and Olav Sæta, "Feletradisjoner i Oppland," in *Norsk Folkemusikk, Serie 2, Slåtter for vanlig fele, Bd. 1*, ed. Reidar Sevåg and Olav Sæta. (Oslo: Universitetsforlaget, 1992), 25.

recording appears to be Ola Olsen Prestbråten. Røang was also a good singer and storyteller, and played the flute.

The brothers Arne (1898-1988) and Ingemund Øyhus (1905-1988) from Hølera were nephews of Sigurd Islandsmoen, and were members of the Skrapakladden orchestra, *Begnaljøm spelemannslag* (a local fiddlers' association), and Måltrosten horn orchestra.²⁷ Recordings of both brothers were made in 1962 and 1965. Arne recorded a total of 11 tunes (one tune, the march "Supanlåttén," was recorded twice). On the recording are three *springar* tunes, six *runddans* tunes, a march, and a *lydarlått*. The *springar* tunes were learned from various sources, including fiddle and harmonica player Ola Koppervik (1888-1975), and Arne's grandfather, also named Arne Øyhus, who played the tin flute. Ingemund recorded eight tunes, including a *springar*, a *halling*, and six *runddans* tunes. He learned the *springar* from Olaus Islandsmoen (1873-1949). On the recording, Ingemund plays both Hardanger fiddle and regular fiddle.

Fiddler Trygve Myhre (b. 1922) is originally from Aurdal, Nord-Aurdal, and has lived in Nes in Ådal since about 1949. Myhre recorded 15 tunes for NFS in 1966: the recording contains seven *springar* tunes, six *runddans* tunes, and two *halling* tunes. Three of the *springar* tunes have roots in Sør-Aurdal, and Myhre learned one of them from Ole E. Røang. Myhre learned a great deal from the Nord-Aurdal fiddler Olav Moe, and his repertoire therefore contains many tunes from northern Valdres. He also learned Sør-Aurdal repertoire from his wife's uncle, Anton Putten (1872-1953). Myhre was a member of a *spelemannslag* in Begnadalen, and he was also an active dance fiddler.

It is also pertinent to mention NFS recordings of Jon Aspholt (1906-1987) and Gudbrand Bertelrud (1901-1974). Although I have not made direct use of these recordings, they contain several relevant tunes which may be linked to Steinsrud. Aspholt, who was from Hedalen, recorded nine tunes in 1962 and 1965. Four of these are *springar* tunes, and five are *runddans* tunes. In the recordings, Aspholt plays regular fiddle. Gudbrand Bertelrud, who was also from Hedalen, learned from Halvor Grønhaug, and from his brother Lars (see above). He recorded seven tunes in 1964: these include three *springar* tunes, three *runddans* tunes, and a *lydarlått* from Telemark.

Musicologist Olav Sæta made 21 transcriptions of NFS's archive recordings of Sør-Aurdal fiddlers for publication in the multi-volume work *Norsk folkemusikk, Serie 2, Slåtter for vanlig fele*. I have used a number of these transcriptions in conjunction with the recordings in my investigation. Sæta's transcriptions use a special notation system which he and previous authors of the *Norsk folkemusikk* series had developed. This system provides fairly detailed information about rhythm and pitch.

In addition to the NFS archive recordings, I have also used a commercial recording of Bente Ingholm Hemsing (b. 1958) as source material for one tune in tradition after Steinsrud. Hemsing plays both Hardanger fiddle and classical violin. She learned from several fiddlers, including Harald Røine, Trygve Bolstad, Andris Dahle, and Olav Jørgen Hegge. In her master's thesis, Hemsing investigates the *springdans* tradition from Sør-Aurdal, attempting to reconstruct the dance from living and written sources, as well as examining aspects of *springdans* music. Hemsing learned a

²⁷ Bente Ingholm Hemsing, *Rekonstruksjon av ein veik dansetradisjon*, 22.

version of the *lydarlått* “Hengslelåtten” from Trygve Myhre, which she released on the CD *Solé sprett*.²⁸ A more detailed commentary on this tune will be presented later in this chapter.

In 2006 I learned the tune “Springar etter Arne Steinsrud” from fiddler Trygve Bolstad (b. 1943). Bolstad is from Øystre Slidre, and has lived in Hedalen since 1983. His main teachers were his father, Knut Bolstad (1921-2002), as well as fiddlers Torleiv Bolstad (1915-1979) and Ola Bøe (1910-1985), and he learned the aforementioned tune from a variety of sources, including Torleiv Bolstad, Ola Bøe, Andris Dahle, and Haldor Røyne .

Finally, two collections of tunes from Nes in Ådal transcribed and arranged for violin and piano by Erik Torgrimsen Holte (“Tesen”) (1875-1941) have been used as source material.²⁹ Holte played violin, Hardanger fiddle, piano, and cello, and was a farmer on the Vestre Holte farm in Nes. The collections, called *33 gamle danser* and *17 gamle danser: spilt i Nes i Aadal i 90-årene*, consist mainly of *runddans* and *stildans* music, but Holte also included three *springdans* tunes, one *halling* tune, and a type of *lydarlått* in the collections.³⁰ Two of his sources for the transcriptions were likely Hans and Gudbrand Holte, the sons of Liaguten, or Anders Brynjulvsen Holte.³¹ Both Liaguten and his sons had presumably had a good deal of contact with Steinsrud. It is therefore possible to conclude that the *bygdedans* tunes in Holte’s collection are tunes that may have also been on Steinsrud’s repertoire.

3.5.2. Known repertoire

Based on information obtained from the aforementioned sources, I have registered a total of 25 *springar* tunes, two *halling* tunes, two *lydarlåttar*, and one bridal march which may be linked to Arne Steinsrud (see repertoire list in section 10.1). One of the registered tunes, “Hengslelåtten,” is often said to have been composed by Steinsrud. The repertoire list suggests that Steinsrud likely knew a large number of *springar* tunes, which corresponds with biographical descriptions of his activities as a fiddler.

In general, it was difficult to be certain of whether the tunes I had located had in fact been on Steinsrud’s repertoire. Of the 30 tunes registered on the repertoire list, various sources confirm that four of them were on Steinsrud’s repertoire (numbers 4, 5, 12, and 29). The remaining 26 tunes *may* have been played by Steinsrud, but it has not been possible to verify this. The repertoire list should therefore be viewed as a tentative document.

²⁸ See Bente Ingholm Hemsing, *Solé sprett: salmer, sull og slått*. Studio Stabbur. CD. 2004.

²⁹ See Erik Torgrimsen Holte, *33 gamle danser: spilt i Nes i Aadal i 90-årene* (Nes i Ådal: [S.n.], 1933) and Erik Torgrimsen Holte, *17 gamle danser: spilt i Nes i Aadal i 90-årene* (Nes i Ådal: [S.n.], 1933).

³⁰ In the context of Holte’s collection, *stildans* refers to the dances *figaro*, *fandango*, *menuett*, and *quadrille*.

³¹ Per Erik Berge, *Ådalsboka: 1957-2007: Ådalen på Ringerike* (Hønefoss: Per Erik Berge, 2007), 94.

3.5.3. Commentary on selected tunes

Springar (CD Track 1)

(Tune number 5 on the repertoire list.) This appears to be a commonly-played tune in Sør-Aurdal, since Lars Bertelrud, Olaf Leistrud, and Ole Røang all recorded versions of the tune for NFS. It is also widespread in northern Valdres, where it is known as “Perigarden.” Bertelrud calls the tune “Bjelbølen.” Bertelrud’s, Leistrud’s, and Røang’s versions of the tune are fairly dissimilar. This may be partly due to the nature of the melody, which is quite open to improvisation and variation. I studied Leistrud’s version of the tune (see transcription in section 10.3), and made some changes to the second *vek*, including adjustments to bowing patterns and rhythm.

Hengslelåtten (CD Track 2)

(Tune number 29 on the repertoire list.) According to Olav Moe, this is a typical Sør-Aurdal tune. Moe affirms that the tune was on Steinsrud’s repertoire, but calls into question whether Steinsrud composed the tune, and suggests that the tune existed before Steinsrud’s time.³² Aside from Moe’s contention, however, there seems to be general agreement about the fact that Steinsrud composed the tune.

“Hengslelåtten” is a *lydarlått*, and is associated with a tragic drowning accident that occurred near Nes in Ådal. Several theories about the date of the accident and the identities of the victims exist. According to fiddler Trygve Bolstad, who has done a great deal of research into the historical background of the tune, the most plausible theory is that the accident occurred on October 6, 1771. On this day, a bridal party was to travel by boat from the Hengslet farm to Viker Church in Ådal. The bride, Kari Andersdatter Omsrud (1753-1790) was from Hedalen, and the groom, Tor Nubsen Enger (1748-1816) was from Viker. Enger’s mother was living on the Hengslet farm in 1771, which would explain why the boats set out from Hengslet. Another man, the fiddler Ole Haraldsen Garthus (also known as “Garthusguten” or “Garthusen”) (1745-1771) was in love with the bride, and was present on the day of the wedding. A party that included Garthusen, the bride, and several others set out for Viker Church.

As the story goes, some time after they had embarked on the Sperillen lake, Garthusguten climbed onto the gunwales and began rocking the boat forcefully from side to side, all the while singing or playing the tune “Valdreskvelven.” As a result, the boat capsized, and nine people are said to have drowned. According to legend, Garthusguten’s fiddle floated to the surface of the lake and was spotted near Fåsteinlykkja in Nes, playing a tune of its own accord.

Records show that five men from Hedalen parish were buried at Hedalen Church on October 9, 1771, after having died in a drowning accident. They were: Ole Haraldsen Garthus (Garthusguten), Ole Olsen (ca. 1739-1771), Hans Andresen Klemmetsrud (1749-1771), Harald Gjermundsen Gjermundsplassen (1750-1771), and Trond Olesen Omsrudeie (ca. 1753-1771). Several of these

³² Olav Moe, “Folkemusikken i Sør-Valdres,” 140.

men were likely from tenant farms under the Omsrud farm, and may have been hired to assist in the wedding ceremony. The bride and groom survived.³³

Arne Steinsrud was supposedly inspired to create a *lydarlått* as a testament to this tragic event. This is not inconceivable, since stories about the accident likely circulated in the local community for decades afterwards, and Steinsrud had certainly heard these. What's more, Steinsrud and Garthusguten were also related: Garthusguten's brother, Anders Haraldsen Garthus, married Gunhild Halvorsdotter from Langåker in Hallingdal, and their daughter, Birgit Andersdotter, was Steinsrud's mother.

Several different versions of "Henslelåtten" exist. In northern Valdres, a version made up of three distinct tunes is commonly played. I have learned a version based on a recording of Bente Ingholm Hemsing. Hemsing learned her version of the tune from Trygve Myhre, who learned it from fiddler Anton Putten (1872-1953). Putten learned the tune from Iver Hagen (1834-ca. 1900), who in turn learned it from Ola Lindelia. Lindelia had likely learned the tune from Steinsrud.

The last section of this version of "Henslelåtten" is very similar to the final section of the *lydarlått* "Den vande låtten." I have not been able to discover whether there has been a connection between these two tunes in the past.³⁴

3.6. Performer's reflection

3.6.1. Artistic process

Of the selected five fiddlers, Steinsrud was the last fiddler I studied. By the time I began working on repertoire connected to Steinsrud, I had gained a considerable amount of experience in interpreting *bygdedans* tunes from written transcriptions, and this experience was very helpful in studying repertoire after Steinsrud, particularly since it appears that some of the informants for these transcriptions were perhaps not in optimal playing shape when they were recorded by NFS.

My first step was to locate and play through all of Olav Sæta's transcriptions of tunes from the Sør-Aurdal district. Where the names or melodies of the tunes were unfamiliar, I attempted to identify the tunes by comparing them to tune material I am already familiar with in Valdres. By studying various written accounts about Steinsrud and his students, I constructed an overview of connections between Steinsrud, his students, and his students' students, and so on (see the tradition map in section 10.2). This allowed me to deduce that tunes which were declared to be in tradition after Ellef Tollevsrud, for example, could also likely have been played by Steinsrud.

As described above, Steinsrud's repertoire has been the most challenging to piece together of the five fiddlers, and this lack of certainty made it difficult to decide which tunes to study. I began by learning numbers 4, 5, and 29, all of which are "confirmed" Steinsrud tunes. I decided not to work

³³ Per Erik Berge, *Ådalsboka*, 97-98.

³⁴ A transcription of "Den vande låtten" can be found in Sven Nyhus, *Lyarlåttene i Valdres: notenedtegninger og utgreiing om en hardingfeletradisjon* (Oslo: Musikk-Husets Forlag, 1996), 48.

on number 12 (“Valdreskvelven”). This is a very common *springar* in Valdres, and the three versions of the tune I had located are all quite similar to the “standard” version I already play. I did not feel that the tune was compelling, both personally and in terms of presenting it in a concert format.

Some time later, I discovered Erik Torgrimsen Holte’s collections of transcriptions from Nes. Although the identities of Holte’s sources for *bygdedans* tunes is uncertain, Per Erik Berge’s assertion that these tunes had likely been transcribed after the playing of Hans and Gudbrand Holte made it seem possible that Steinsrud had also played them. As a supplement to the small selection of available transcriptions from Sør-Aurdal, Holte’s collections are an exciting source, and I was keen to work with them.

It was challenging to find inspiration in some of the tunes. I worked with many of Sæta’s transcriptions, and the corresponding NFS archive recordings, without being drawn to complete an interpretation. In the end, I decided to focus on interpreting a selection of six tunes (numbers 4, 5, 26, 27, 28, and 29).

3.6.2. A personal or “authentic” interpretation?

I used a variety of sources to learn the tunes I selected, and I was faithful to these sources to varying degrees. In general, I began by learning the tunes as accurately as possible from the source material. If I discovered elements in the source material (such as bowing figures, double-stops, repetitions, etc.) that felt unnatural, I adjusted these until they felt more intuitive. In the cases of tunes number 5 and 26, I feel that my interpretations ended up diverging significantly from the source material. Both of these tunes were learned mainly from NFS recordings, and the phrasing and articulation used by the informants was somewhat at odds with my own sense of expression.

3.6.3. The influence of biographical information

One biographical detail that provoked my curiosity was the notion that Steinsrud had left such a strong personal mark on the tunes he played. In conversations with Trygve Myhre and Trygve Bolstad, I tried to discover what concrete musical elements are typical of “Steinsrud tunes,” but since there have been so few local bearers of the Steinsrud tradition during the past century, it proved to be difficult to define specific aspects. Both Myhre and Bolstad had distinct ideas of what defined a typical Sør-Aurdal playing style, however, and their definitions are quite similar: they each mentioned that the tune forms are often quite simple, there is less use of drones, double-stops, and ornamentation, and they pointed out the significant rhythmical difference between *valdresspringar* and the *springdans* from Sør-Aurdal. In Olav Moe’s descriptions of Steinsrud’s playing style, three details seem most prominent: clarity, less ornamentation, and a persuasive or compelling “force.” I have attempted to include details in my interpretations.

3.6.4. Comparison of transcriptions

Both Sæta’s and Holte’s transcriptions are clear and easy to read. Some aspects of Holte’s transcriptions indicate the influence of his classical background: two of the *bygdedans* tunes include sections in second and third position – the use of position playing is uncommon in most Hardanger fiddle music. He also includes articulation marks such as accents and staccato, and uses dotted

notes in two of the *springdans* tunes, all of which are relatively unconventional in Hardanger fiddle transcriptions. Holte did not transpose his transcriptions to accommodate for the various Hardanger fiddle tunings, and this is particularly problematic in the transcription of the tune “Huldreslått,” which is played in *trollstemt* fiddle tuning. In the tune “Halling,” Holte’s transcription is notated in half time, and should be rewritten in order to communicate the correct rhythm.

Sæta’s transcriptions are very faithful to the recorded source, and are a good supplement to working with the archive recordings. In many cases, Sæta has transcribed alternate bowings used by the informant on a second or third round of the tune. This illustrates the fact that several of the informants had a less consistent way of playing the tunes, or perhaps that the recording situation was difficult.

3.6.5. Distinct features of Steinsrud’s playing style

As mentioned above, it was difficult to acquire a concrete sense of Steinsrud’s playing style. It was much more straightforward to establish a sense of the playing style in Sør-Aurdal, and I would echo Trygve Myhre, Trygve Bolstad, Bente Ingholm Hemsing, and Olav Moe’s remarks on this point. The *springar* tunes Holte and Sæta transcribed are concise and relatively simple, and usually have two *vek* (sections). Playing on one string (without an accompanying drone string) appears to be more common in Sør-Aurdal than in northern Valdres, at least among the fiddlers who recorded for NFS. These fiddlers also used less ornamentation. A few of the tunes are in minor keys, which is highly atypical for *bygdedans* music in northern Valdres. Finally, the NFS recordings made it clear that the *springdans* rhythm differs significantly from the rhythm in *valdresspringar*. The *springdans* rhythm is less asymmetrical than today’s *valdresspringar* rhythm, and the tramping pattern also appears to be different: while variations seem to exist, tramping on the first and third beats seems to be the most common pattern for the *springdans* from Sør-Aurdal.

4. Bendik Toresson, or Bendik i Nø'n (1827-1882)

4.1. Early life and fiddler's career

Bendik i Nø'n was born on June 3, 1827. According to church records, he was born on the Follinglo farm in Svennes parish, Nord-Aurdal, where his mother, Sissel Knutsdotter, may have been working as a hired girl. His father, Tore Bendiksson Follinglo, was an unmarried farmer; he owned the Follinglo farm from 1822 to 1838.

Bendik lived with his mother on Nøland, a tenant farm under the Svanheld farm in Svennes. They later moved to another tenant farm, called Nøe, under the Midt-Strønd farm. This is where he and his sister, Sissel, grew up.

Sissel Knutsdotter earned a living by going from farm to farm, doing various kinds of work for the farm owners. During the first years of his life, she brought Bendik along with her while she worked, but when he had grown older, she often left him behind at home, sometimes giving him a piece of wood to whittle while she was away.

Bendik once heard fiddler Jørn Hilme play while out with his mother. This experience had a powerful impact on him, and he became determined to learn to play the fiddle. Sitting alone at Nøe, he managed to carve

himself a rudimentary fiddle and bow. The fiddle had horse hair strings and probably didn't have a very satisfactory sound, but with persistence he learned to play. At one point, young Bendik sought out and played with Jørn Hilme, and after hearing him play Hilme gave Bendik a second-rate fiddle that at least had proper strings.

When he grew a little older, he accompanied his mother once more while she worked, but now he brought along his fiddle and passed the time by playing: he "repeated the sounds he heard around him, and it gradually became a kind of music."³⁵ Sometimes his mother and sister danced to his



Figure 5: Bendik i Nø'n. Photo courtesy of Sue Dahl.

³⁵ Olav Moe, "Gamle Valdresspelmenn. VI. Bendik i Nø'n," *Tidsskrift for Valdres Historielag* (1941), 220; my translation.

playing, and the three of them would often be given a meal for their performance. Soon Bendik was asked to play almost everywhere he and his mother went.

He later began venturing out on his own, frequently travelling 15 kilometres to Aurdal, the administrative centre of Valdres at the time. In Aurdal he played for government officials and other members of the upper class, who remunerated him in food, small change, and words of encouragement. He was soon in demand to play at all sorts of events, including weddings, auctions, and dances, for which he received a wage.³⁶



Figure 6: The Midt-Strønd farm (no. 64/1). From O. T. Bjanes, *Norske gardsbruk: Oppland fylke*, 291.

On his way home from one of his trips to Aurdal, Bendik had an unforeseen encounter with the blacksmith Ola Tomasson Massestogun, who was to become a lifelong friend and supporter. Massestogun was out chopping wood in his farmyard when Bendik walked by on the road through Kalsplassen, near the Aurdal jail. The two greeted each other, and Bendik continued northward, carrying his fiddle under his arm.

Massestogun's interest was piqued, and he followed after the fiddler, hoping to become better acquainted. After walking a short distance, he heard fiddle music coming from the side of the road. Bendik was sitting on a stump playing "Sylkjegulen," a *springar* he had composed. Massestogun invited the boy back to his farm, and from that day forward they remained friends, and Massestogun thereafter called "Sylkjegulen" "his tune."³⁷ Translated into English, the name of this tune would be "Yellow Silk." In his commentary about the tune, folk music collector Einar Övergaard writes: "for the people of Valdres, yellow silk is thought to be the symbol of softness and elegance. The tune received its name due to these qualities."³⁸

In 1845 Bendik married Marit Johannesdotter Strand (1815-?). They moved onto a tenant farm under the søre Gausåk farm, and their home came to be known as "Bendikplassen." The couple had four children: Tore (b. 1848), Marit (b. 1851), Sigrid (b. 1854), and Jul (b. 1857). Tore, Marit, and Sigrid all emigrated to North America. Bendik also had a daughter, Sissel (b. 1845), with Ingebjørg Olsdotter Nes.

Bendik was a strong and industrious worker and often took employment as a day labourer on the surrounding farms. An additional source of income came from fiddling, and he travelled frequently, both within Valdres and beyond, to play at various venues and events. He sometimes played in the

³⁶ Knut Hermundstad, "Bendik Toresson Gausåk eller Bendik i Nø'n," *Tidsskrift for Valdres Historielag* (1959), 107.

³⁷ See Knut Hermundstad, "Bendik Toresson Gausåk eller Bendik i Nø'n," 106-107; Knut Hermundstad, *Valdres Bygdebok VI*, 267-268; and Olav Moe, "Gamle Valdrespelmenn. VI. Bendik i Nø'n," 221.

³⁸ Märta Ramsten, *Einar Övergaards folkmusiksamling* (Uppsala: Svenskt visarkiv, 1982), 416; my translation.

cities, at establishments known as “Bondestuene.”³⁹ He also played at markets, including the ones in Kristiania (now Oslo) and Kongsberg.⁴⁰

4.1.1. Market fiddling

Up until the mid-1800s, it was commonplace for fiddlers to play and compete at markets held in various locations and at various times of the year. Markets, such as the ones in Lærdal, Vik, Røldal, and Kongsberg, served primarily as meeting-grounds for the exchange of goods such as fish, salt, and flour, but they were also important social gathering places, and music and dance were integral elements. Fiddlers travelled from surrounding districts to the markets and could earn money by playing *bygdedans* music. Since their income was largely determined by their popularity amongst the dancers, the fiddlers competed to attract the largest crowd. The best fiddler at a market was sometimes recognized with a title, such as *frikar i spel* (“champion fiddler”).⁴¹

On one of his trips to the market in Kongsberg, Bendik competed for the title of champion fiddler. According to one version of the story, more than 20 great fiddlers from many different districts had been assembled, and each fiddler was asked to play a tune. The best fiddler among them would then be chosen to play at an important event.

Two men were to select the winner. They went from fiddler to fiddler, offering each of them a shot of liquor before asking them to play. When they came to Bendik and had given him a drink, he said “Pour me another shot while you’re at it!” The room filled with laughter, and Bendik was given a second shot. He then played the *springar* “Bendik i Nø’n” (also known as “Anne Vik,” “Gamle Anne Vik,” and “Merkjissen” in Valdres and “Kåte Reiar” in Telemark), a tune he is believed to have

composed. After all of the fiddlers had played, the men returned to Bendik and declared him the winner and master fiddler.⁴²



Figure 7: One of Bendik’s fiddles, known as “Søte-Guro.” The fiddle was made in 1836 by Nils Torstein Pilegaarden, and is in the instrument collection at the Valdres Folk Museum. Photo by Sue Dahl.

4.2. Teachers, students, and playing style

Bendik Toresson learned the bulk of his repertoire from Jørn Hilme and his son, Nils Hilme, and was thus an important bearer of *Hilme-spel*. He is said to have been one of Jørn Hilme’s

³⁹ Knut Hermundstad, “Bendik Toresson Gausåk eller Bendik i Nø’n,” 112.

⁴⁰ Ibid., 113.

⁴¹ Arne Bjørndal and Brynjulf Alver, *Og fela ho let*, 2nd edn (Bergen: Universitetsforlaget, 1985), 73-77.

⁴² Knut Hermundstad, “Bendik Toresson Gausåk eller Bendik i Nø’n,” 114.

best students, and to have learned Hilme's fingerings and bowings with a high degree of precision.⁴³ However, he also brought an element of creativity to his playing and was known to rework tunes, both adding and removing elements according to his own inclination. Bendik's main student was fiddler Ulrik i Jensestogun (1850-1919) from Aurdal. Bendik's cousin, Marit Andrisdotter Follinglo (1836-1907) also learned a number of tunes from Bendik, which she sang.

According to two sources, Bendik was the first fiddler in Valdres to use a classical-style violin bow – he had apparently purchased the bow at a market.⁴⁴ This brought a unique energy and song-like quality to his playing, and he was said to have an excellent bow hand. In an article in *Tidsskrift for Valdres Historielag*, fiddler Olav Moe describes Bendik's playing thus:

There was a nobility over his playing when he was in the right mood. Long, powerful bow strokes and a spotlessly clean and glittering tone quality like beads of dew in sunshine, and with a warmth and an undertow as if it was the water sprite in the rapids himself who was playing! There were therefore also those who said that Bendik's playing was not completely right and natural.⁴⁵

Several sources also emphasize his exceptional dance rhythm in performances of both *springar* and *halling* tunes. In a later article in *Tidsskrift for Valdres Historielag*, folklorist Knut Hermundstad claims that Bendik was the best fiddler of his time in Nord-Aurdal and far beyond.⁴⁶

4.3. Emigration and life in the American Midwest

Bendik i Nø'n emigrated to Lansing, Iowa in 1870 at the age of 43. According to Hermundstad's article, Bendik's son Tore had returned to Valdres from the US some time around 1870, and likely helped his father to make the journey overseas. Several explanations have been given for Bendik's emigration. First, he may have been attracted by the rumours of prosperity in America which circulated in Valdres, as well as many other rural Norwegian districts, during this period. He and his family lived in poverty on Bendiksplassen, barely managing to make ends meet with his earnings from fiddling and day labour. A second explanation can be found in Hermundstad's article, which alludes to a group of expatriates from Valdres who joined forces to send a ticket to Bendik so they would have a fiddler at their next gathering in the US.⁴⁷ Hermundstad also proposes a third cause related to the Pietist movement that emerged in Valdres during the 1860s and 70s: this religious movement cultivated a powerfully negative attitude towards Hardanger fiddle music and

⁴³ Olav Moe, "Gamle Valdrespelmenn. VI. Bendik i Nø'n," 222.

⁴⁴ See Knut Hermundstad, *Valdres Bygdebok VI*, 268, and Arne Bjørndals samling, *Spelemenn Valdres*, 37-39 (Andreas Hauge).

⁴⁵ Olav Moe, "Gamle Valdrespelmenn. VI. Bendik i Nø'n," 222; my translation.

⁴⁶ Knut Hermundstad, "Bendik Toresson Gausåk eller Bendik i Nø'n," 112.

⁴⁷ *Ibid.*, 120.

traditional folk dance, causing many of its followers to shun those who danced or played. Bendik may thus have experienced a degree of rejection in the local community, and may have been drawn to seek out a more “liberal” community in the New World.

In a series of letters to Knut Hermundstad, emigrant Valdres fiddler Jøger O. Quale provides several details about Bendik i Nø'n's life in America.⁴⁸ He relates that Bendik worked as a farmhand for a man named Sørлие in Lansing, and that he gave his fiddle, “Børka,” made by the renowned fiddle maker Trond Isaksen Flatabø (1713-1772), to Sørлие's eight-year-old son Olen before leaving for Riceford, Minnesota in 1876. Valdres emigrant Andrew A. Hall purchased Børka from Olen Sørлие in 1930, and Hall sold Børka to Quale, who gave the fiddle to the Valdres Folk Museum in 1958. The fiddle was destroyed in a fire at the museum in 1965.



Figure 8: Bust of Bendik i Nø'n outside of the Lo community hall in Nord-Aurdal. Sculpted by Gunnar Rørhus. Photo by Sue Dahl.

Little more was known about Bendik's life in America until his great-granddaughter, Sue Dahl (Rochester, Minnesota), began doing genealogical research during the 1990s. Dahl had initially set out to find out more about her paternal grandmother, Sophie Garness, who was adopted. After examining baptism records at Spring Grove Lutheran Church, she discovered that Sophie's biological parents were Bendik and Anna Thorson. While attempting to find out more about Bendik and Anna, Dahl uncovered an article in *Decorah Posten* published on February 1, 1882 that mentions a “well-known fiddler from Valdres, Bendik of Riceford” who had died

of lung inflammation. These clues enabled Dahl to locate Bendik in Nord-Aurdal, and before long she discovered that her great-grandfather had been a famous fiddler.

After emigrating to the Midwest, Bendik met and married Anna Gulbrandsdatter (1852-1882), an immigrant from Gran in Hadeland.⁴⁹ He and Anna had lived in Riceford, Minnesota, and died of diphtheria within eleven days of each other in January 1882. They had four young children, including Sophie (b. 1878), all of whom were adopted.

According to church records, Bendik and Anna were buried at the church in Riceford, but Dahl was unable to find a gravestone in the churchyard. Sophie's daughter-in-law, Virginia Garness, told



Figure 9: Bendik and Anna's gravestone at Riceford Church. Photo by Sue Dahl.

⁴⁸ See Knut Hermundstad, *Valdres Bygdebok VI*, 268-269.

⁴⁹ Anna Gulbrandsdatter is the same person as the aforementioned Anna Thorson.

Dahl that she “remembered hearing that they were buried near the fence line, but there were no relatives (other than the little kids) left to purchase a marker.”⁵⁰ Dahl resolved to make an appropriate memorial for her great-grandparents, and with the help of donations made by family members, she managed to have a gravestone erected for Bendik and Anna at Riceford Church in 2010.

4.4. Discussion and analysis of repertoire

4.4.1. Source material

My research has not uncovered any existing transcriptions or audio recordings of Bendik’s playing (audio recording technology was in its infancy, and not widely accessible, during his lifetime). In my work to reconstruct repertoire in tradition after Bendik i Nø’n, I have therefore made use of several secondary sources. A brief outline of these sources will be presented below.

One of the most important links to Bendik’s repertoire can be found in the repertoire of Bendik’s main student, fiddler Ulrik i Jensestogun. Jensestogun was a versatile musician who began playing fiddle at a young age. In addition to learning *bygdedans* music from Bendik and other local fiddlers, he also had a large repertoire of *runddans* tunes and ballroom dance music, which had become popular among the upper class in Aurdal during the 1870s.⁵¹ Besides playing fiddle, Jensestogun also played goat’s horn and flute.

Swedish folk music collector Einar Övergaard (1871-1935) transcribed a significant part of Jensestogun’s *bygdedans* repertoire during a stay in Aurdal in 1893, and folk music collector Arne Bjørndal also transcribed several of Jensestogun’s tunes in 1911 and 1912. These transcriptions can be regarded as key source material for establishing an understanding of Bendik’s repertoire and playing style. Other important secondary sources include transcriptions by Arne Bjørndal after the playing of Andreas Hauge (1864-1950) and Ola Fystro (1868-1946), archive recordings of Knut Snorheim (1907-1986) and Olaf Leistrud, and a commercial recording and written materials by Håkon Asheim (b. 1962). For a commentary on folk music collector Arne Bjørndal, see section 1.7.

Einar Övergaard visited Valdres for the first time in 1891. After completing his secondary education, he had begun studying Latin in his hometown of Göteborg when he contracted a lung illness, and was advised a sojourn in the Norwegian mountains as treatment. He stayed in Valdres from 1891 to 1892, as well as during the summer of 1893, lodging at Frydenlund Hotel in Aurdal. In the spring of 1892, he met fiddler and shoemaker Ole Olsen Solheim (1862-1956), a student of Ulrik i Jensestogun. Solheim played for Övergaard, giving Övergaard his first exposure to Hardanger fiddle music. Övergaard, who played regular fiddle, was fascinated by the tunes he heard, and made several transcriptions of Solheim’s playing, with the intention of “entertaining [himself] and

⁵⁰ Sue Dahl, letter to family reunion participants (date unknown).

⁵¹ Elisabeth Kværne, “Ulrik i Jensestogun - spelemann i ei brytningstid,” *Ulrik: Musikken etter Aurdals-spelemannen Ulrik i Jensestogun* [CD booklet] (Oslo: Heilo, 1992), 3.

learning [the tunes].”⁵² The following year, in the summer of 1893, he met Jensestogun and was able to transcribe 52 tunes from Jensestogun’s repertoire of *bygdedans* music. These include 45 *springar* tunes and seven *halling* tunes. Some of these are reworkings of the transcriptions he made of Solheim’s playing in 1892.

Övergaard’s transcriptions of Solheim’s and Jensestogun’s playing were the first in what became a large body of transcriptions of Norwegian and Swedish folk music: Övergaard transcribed a total of 848 tunes and folk songs. Most of Övergaard’s transcriptions remained unpublished during his lifetime, and following his death, the manuscripts were acquired by the Department of Dialectology and Folklore Research (DFU) in Uppsala. In 1976 Svenskt visarkiv and DFU resolved to collaborate on a publication of Övergaard’s manuscripts, and *Einar Övergaards folkmusiksamling*, with a commentary by Märta Ramsten, was published in 1982.

Clockmaker, farmer, and folk musician Andreas Hauge from Spikarmoen in Nord-Aurdal had a number of tunes in tradition after Bendik i Nø’n in his repertoire. Hauge was a multi-instrumentalist: in addition to playing Hardanger fiddle, he also played *munnharpe* (mouth harp), *langeleik* (a folk instrument in the dulcimer family), and various traditional wind instruments such as *seljefløyte* (willow flute) and *lur* (shepherd’s horn). As previously mentioned, Hauge’s mother, Marit Andrisdotter Follinglo, who was Bendik’s cousin, had had a good deal of contact with Bendik during her youth. Follinglo was a skilled singer and *langeleik* player, and had learned to sing a number of Bendik’s fiddle tunes. Hauge subsequently learned to play several of these tunes on the fiddle.

Folk music collector Arne Bjørndal transcribed a total of 60 tunes after Hauge’s playing during visits to Valdres in 1925 and 1947. The majority of these are fiddle tunes, and Bjørndal also transcribed some of Hauge’s vocal repertoire. When compared to the number of tunes Bjørndal transcribed after other informants in Valdres, it is evident that Hauge was a one of Bjørndal’s main sources for Valdres tunes. Eleven of Bjørndal’s transcriptions have been examined in the context of this study. These include nine *springar* tunes, one *lydarlåt*, and one bridal march.

Fiddler Ola Fystro from Røn in Vestre Slidre was considered to be a fine musician. He was a student of Ulrik i Jensestogun, and can therefore be deemed a source for tunes after Bendik i Nø’n. Bjørndal transcribed seven tunes after Fystro’s playing during the 1910s and the 1930s, and five of these (all of them *springar* tunes) can be linked to Bendik i Nø’n. Fystro also learned many *runddans* tunes from Jensestogun. He passed on a large part of his repertoire to Knut Snortheim from Røn, who recorded a great number of tunes for the Valdres Folk Music Archive during the 1970s and ‘80s. Snortheim is thus also a significant source for tunes after Bendik i Nø’n.

Like Fystro, Olaf Leistrud from Bagn was also one of Ulrik i Jensestogun’s main students. As mentioned in chapter three, a recording of 10 of Leistrud’s tunes was made in 1954 (for supplementary biographical information about Leistrud, see section 3.5.1). While several of these are Sør-Aurdal tunes, one tune is of particular interest with regard to Bendik i Nø’n: Leistrud recorded a version of Bendik’s composition, the *springar* “Sylkjegulen.” Leistrud learned the tune from Jensestogun, who in turn had learned the tune directly from Bendik. This recording has been consulted in the work to reconstruct repertoire after Bendik i Nø’n.

⁵² Märta Ramsten, *Einar Övergaards folkmusiksamling*, 412; my translation.

Lastly, fiddler and scholar Håkon Asheim, who is from Oslo, and has roots in Leira in Valdres, has been an important source of both biographical information and tunes in tradition after Ulrik i Jensestogun. Asheim plays both Hardanger fiddle and violin, and his main teachers on the Hardanger fiddler were Bernt Balchen Jr. (b. 1931) and Olav Jørgen Hegge (1941-2005). He has done extensive work to reconstruct repertoire in tradition after Jensestogun, using Einar Övergaard's transcriptions as his primary source. In addition to Övergaard's transcriptions, Asheim also consulted transcriptions and/or recordings of Andreas Hauge, Ola Fystro, Knut Snorheim, Olaf Leistrud, and Olav Moe. In 1992 Asheim released a commercial recording of tunes in tradition after Jensestogun.⁵³ Asheim's 1991 term paper, "Einar Övergaards slätteoppskrifter etter Ulrik i Jensestogun. En svensk notesamling som kilde til et spelemannsrepertoar i Valdres i 1890-åra," presents a compelling discussion of Övergaard's transcriptions. The paper examines Övergaard's notation technique, as well as the selection and forms of tunes Övergaard transcribed after Jensestogun's playing, and discusses the impression of Jensestogun's playing provided by Övergaard's transcriptions. In the context of this study, I conducted a written interview with Asheim regarding his artistic procedure and performance practice during the process of reconstructing tunes after Jensestogun. This interview will be discussed at the end of this chapter.

4.4.2. Known repertoire

By examining the above source material, I was able to identify a total of 23 tunes with links to Bendik i Nø'n (see repertoire list in section 10.1). These include 21 *springar* tunes, one *lydarlått*, and one bridal march. The overwhelming number of *springar* tunes on the repertoire list would seem to confirm statements about Bendik's expertise and popularity as a dance fiddler. Bendik was also said to play *halling* tunes with excellent rhythm, and it is therefore surprising that no *halling* tunes with strong connections to Bendik have been located.

Of the 52 tunes Einar Övergaard transcribed after Ulrik i Jensestogun's playing, 15 have been included on the repertoire list. It is quite possible that additional transcriptions from Övergaard's collection could have been included, perhaps including some of the *halling* tunes. Although Övergaard recorded numerous comments about the tunes he transcribed from Jensestogun, only in a small number of cases does he mention Jensestogun's source for the individual tunes, and he makes no mention Bendik i Nø'n. This makes it difficult to be certain of which tunes Jensestogun learned from Bendik. Only those tunes that have been confirmed by additional sources to be tunes Jensestogun learned from Bendik have been included on the repertoire list.

4.4.3. Commentary on selected tunes

Springar (CD Track 3)

(Tune number 1 on the repertoire list.) Today, this *springar* is commonly known as "Anne Vik" or "Gamle Anne Vik." It has also been called "Merkjissen" and "Bendik i Nø'n," and is supposedly the tune Bendik played when he won a fiddling competition at the market in Kongsberg. I have used

⁵³ See Håkon Asheim, *Ulrik: Musikken etter Aurdals-spelemannen Ulrik i Jensestogun*. Heilo HCD7075. CD. 1992.

Övergaard's transcription of Ulrik i Jensestogun's playing as source material (see transcription in section 10.3). Arne Bjørndal has also transcribed a version of the tune after the playing of Andreas Hauge. The version Övergaard transcribed after Jensestogun is much more compact than contemporary versions of the tune, and has two *vek* (the last eight measures of the tune could also be defined as a third *vek*). In my interpretation of the tune, I have followed Övergaard's transcription quite closely. I have modified the tune by adding repetitions of certain sections, as well as variations on some of the bowing patterns.

Sissel (CD Track 4)

(Tune number 15 on the repertoire list.) This is a rare *springar* that has disappeared from the common repertoire of Valdres tunes. The only known version of the tune can be found in Arne Bjørndal's transcription after Andreas Hauge (see transcription in section 10.3). Bendik i Nø'n supposedly composed the tune, and according to Andreas Hauge, the tune is named after Bendik's daughter Sissel, who sang the tune. Bjørndal's transcription contains some rhythmical issues: in measure eight of the transcription, the rhythm appears to become displaced, and from that point forward the barlines are dislocated by one beat. I have taken this into account in my interpretation of the tune. I have also adjusted some of the bowings, and I have modified the melody between bars six and eight. Compared with many of the tunes on the repertoire list, this is a reasonably large, rich tune. Andreas Hauge's source for the tune is unknown.

Sevaldshaugen (CD Track 5)

(Tune number 22 on the repertoire list.) According to Andreas Hauge, this *lydarlått* was composed by Jørn Hilme, and was on Bendik i Nø'n's repertoire. In a letter to Arne Bjørndal, Hauge writes: "Hilme had an unusually beautiful *lydarlått* he called 'Sevaldshaugen.' Hilme heard the tune while he lay sleeping on a hill in the mountains between Valdres and Hallingdal, after having played at a wedding in Hallingdal. The *haugfolk* probably taught him the tune."⁵⁴ According to O. K. Ødegaard, who included a chapter about local fiddlers in his book *Gamalt fraa Valdres*, very few fiddlers played this tune, and only a few sections of the tune have survived. Ødegaard also mentions that in order to play the tune, the fiddle "must be tuned in a particular way."⁵⁵ Arne Bjørndal transcribed Andreas Hauge's version of the tune in 1947 (see transcription in section 10.3). Bjørndal classifies the tune as a *gangar*, and Hauge's version is played in standard Hardanger fiddle tuning (a.d.a.e). My interpretation of the tune follows Bjørndal's transcription closely, and my only significant modification has been to add repetitions of certain sections of the tune.

⁵⁴ Arne Bjørndals samling, *Spelemenn frå Valdres*, 36 (Andreas Hauge). See also *Tradisjon frå Valdres*, 132 (Andreas Hauge). *Haugfolk*, or "hill people," are a type of netherworld creature in Norwegian folklore.

⁵⁵ O. K. Ødegaard, *Gamalt fraa Valdres* (Kristiania: Aschehoug, 1911), 39; my translation.

4.5. Performer's reflection

4.5.1. Artistic process

In the first stages of studying repertoire in tradition after Bendik i Nø'n, I collected copies of Övergaard's and Bjørndal's transcriptions and determined which tunes were relevant. Bjørndal frequently documented his informants' sources for tunes, and both Jensestogun and Hauge name Bendik as the source of several tunes. In this way, I was able to begin building a list of confirmed repertoire. Comments in various written sources also provided information about tunes Bendik was known to have played.

I began by learning several *springar* tunes transcribed by Övergaard (numbers 1, 5, 11, 12, and 18). In the cases of numbers 5 and 12, I consulted both Övergaard's and Bjørndal's transcriptions of Jensestogun's playing, and created new versions of the tunes by combining elements from each transcription. Some time later, I examined Bjørndal's transcriptions of Hauge's playing, and was intrigued by these, particularly because several of Hauge's tunes appear to be the sole surviving versions of tunes that have long since vanished from the common repertoire in Valdres. Numbers 15, 21, 22, and 23 are good examples of this.

4.5.2. A personal or "authentic" interpretation?

In general, when working with Övergaard's transcriptions, I attempted to follow the transcriptions as closely as possible. I found it necessary to adjust Övergaard's bowings in several places, and since Övergaard often did not transcribe drones, I was free to add these according to my own judgement. I took greater liberties in my interpretations of Bjørndal's transcriptions after Andreas Hauge, partly as a response to problematic rhythmical and melodic aspects in several of these transcriptions. Numbers 15, 21, and 23 contain rhythmical issues, which I resolved by eliminating or altering sections of the melody. In this way, I feel that I have left a personal mark on these particular tunes.

4.5.3. The influence of biographical information

The fact that Bendik was known to be Jørn Hilme's best student has impacted my approach to the repertoire I have studied. Several of the *springar* tunes have direct links to Hilme, such as numbers 1, 5, and 11. Information about Hilme's playing style has therefore also influenced my interpretation of these particular tunes (see section 2.3 for a discussion of Hilme's playing style). I have tried to integrate other qualities, such as Bendik's energetic bowing and solid dance rhythm, into my versions of the tunes. Bendik's gift for reworking tunes also motivated my own efforts to make intuitive changes to several of the transcriptions.

4.5.4. Comparison of transcriptions

Övergaard's transcriptions have a sketch-like quality, and were probably made quite quickly. He seems to have focused on the melodic line, and, as discussed above, harmonic details such as drone notes are usually not transcribed. While Övergaard's understanding of *springar* rhythm appears to be very accurate, the bowings he transcribed frequently come across as incorrect, seen from the

perspective of a contemporary Valdres fiddler. Ornamentation is notated to some extent, but not to the degree that is found in Bjørndal's transcriptions. In general, Bjørndal's transcriptions contain more information than Övergaard's. Although his transcriptions are usually correct with regard to rhythm, a few of them contain misplaced barlines and other misinterpretations.

4.5.5. Distinct features of Bendik's playing style

In many of the tunes on the repertoire list, I have noticed a quality of inherent joy and liveliness. It is difficult to identify the origin of this sense, but one explanation might be found in the melodious nature of a number of the tunes. Bendik's composition, "Sissel," is a particularly cheerful tune. In contrast, "Sylkjegulen," which he also composed, has a distinct tone of melancholy.

4.6. Interview with Håkon Asheim

In August 2013 I performed a written interview with fiddler Håkon Asheim regarding his work to reconstruct tunes in tradition after fiddler Ulrik i Jensestogun (see section 4.4.1 for background information about Asheim and his work). His responses to questions about his artistic process, his approach to the use of biographical information, and his assessment of Övergaard's and Bjørndal's transcriptions have served as important guidelines in my work to reconstruct repertoire in tradition after Bendik i Nø'n. Some salient points from his responses will be presented here.

In response to a question about his artistic process, Asheim describes his approach to learning tunes after Jensestogun as "open." He chose to "practice the tunes [he] liked best, and which [he] felt [he] played best." During his research, Asheim uncovered many biographical details about Jensestogun, and he acknowledges that these details impacted his interpretations, both consciously and subconsciously. With biographical details in mind, he worked simultaneously to find his own, personal manner of playing the tunes: Asheim writes that he "tried to imagine Ulrik's 'voice,' but was aware that [his] own voice would emerge no matter what."

Concerning Övergaard's and Bjørndal's transcriptions, Asheim's observations echo many of my own. He points out that Övergaard "always placed the barline in the *springar* tunes in the right place," while Bjørndal occasionally made errors in his placement of barlines. Asheim also emphasizes the importance of studying the written comments that accompany both Övergaard and Bjørndal's transcriptions.

Finally, in reply to a question about the challenges of interpreting and performing older, lesser-known, and unknown tune forms, Asheim discusses concrete challenges he encountered during his work. He describes that some of the formal and technical details in Övergaard's transcriptions diverge to such an extent from a contemporary playing style that in some cases, he chose to adjust these details. He also writes that in some cases, he found it difficult to become accustomed to some

of the tune forms in Övergaard's transcriptions, mainly due to melodic figures that are uncommon in today's *valdresspel*.⁵⁶

⁵⁶ Håkon Asheim, written interview by author, August 1, 2013. The interview was conducted in Norwegian; all translations by the author.

5. Knut Bendikson Sjøheim (1849-1908)⁵⁷

5.1. Early life and fiddler's career

Knut Bendikson Sjøheim was born on January 14, 1849, the illegitimate son of Ingrid Jakobsdotter and Bendik Knutson Milo. As a child, he lived with his mother at Sjøheim, a cotter's farm in Røn, Vestre Slidre, and with relatives at Mosåsplassen (now called Åsheim), a small farm above the Mo farm in Slidre. During his childhood, he was also often in the neighbouring valley, Øystre Slidre, and he is said to have played at several weddings there.



Figure 10: Sjøheim, also called Fredheim (no. 81/19). Private photo.

Sjøheim, who was also known by the nicknames “Sjøheimen” and “Sjøheimsguten,” began to play the fiddle at a young age, and he quickly became a good player. At home, there was often a shortage of food and clothing, and it may have been partly due to these conditions that he grew up to be an unusually small and frail man. Although he was employed in various types of work on and off throughout his life, he was never suited for hard physical labour, and both during and in between other types of employment, fiddling remained his constant occupation and pastime.

Around the time of his confirmation, Sjøheim and his mother went to live on the Ose (Hoviosen) farm in Rogne, Øystre Slidre. His mother stayed for two or three years, and Sjøheim remained on the farm for an additional two or three years following her departure. At this point a young adult, Sjøheim obtained various types of work, including slate shingle roofing. He also began taking more and more “fiddling trips” to other parts of the country, to both Vestlandet (Sogn, Voss, and Hardanger) and eastern Norway. According to one source, the years he spent at the Ose farm were the richest years of his development as a fiddler.⁵⁸

⁵⁷ Sections of this chapter have been published in Laura Ellestad, “Emigrant Hardanger Fiddlers from Valdres, Norway: An Examination of Cultural Contacts,” in *Norwegian-American Essays 2011*, ed. Øyvind T. Gulliksen. (Oslo: Novus forlag, 2011), 53-72.

⁵⁸ Nils Hovi, “Eit og anna om Sjøheimsguten,” *Spelemannsbladet*, 17:11-12 (1958), 21.

5.2. Teachers, students, and playing style

Although Sjøheim did not have one particular master teacher, he is said to have learned from his uncles, as well as from two of Jørn Hilme's sons, Trond (1816-1881) and Ola Hilme (1819-1871). Sjøheim was influenced by Jørn Hilme's playing, but several sources underscore the unique characteristics of Sjøheim's playing, which set him apart from other fiddlers: although he always played the tunes he learned authentically, he never simply copied them, but imbued them with his own personality and sense of musicality.



Figure 11: Knut Sjøheim. From Hermundstad, *Valdres Bygdebok VI*, 295.

Sjøheim was also said to have learned some tunes from Bendik i Nø'n. In addition, it is likely that Sjøheim met and played with good fiddlers during his travels to other parts of Norway. It is known that, in addition to music from Valdres, his repertoire contained a good deal of *Vestlandsspel* (tunes from the Hardanger fiddle districts in western Norway), one indication of the fact that he had learned from fiddlers outside of his home district.

Many aspiring fiddlers admired his skill as a musician and crowded around him when he played, hoping to absorb some of the essence of his expertise. One of these, a boy named Knut Olson Hovimyren (also known as "Eriksonguten") (ca. 1849-?) who lived on a neighbouring farm to Ose, became Sjøheim's student. He was a promising young fiddler, and many thought he had the talent to become as great a player as his teacher.

When Knut Sjøheim left Valdres for America in about 1870, Eriksonguten emigrated shortly afterwards.

Sjøheim was known to be an excellent dance fiddler, and he was said to have the ability to hold a conversation with a friend while keeping up a driving dance tune.⁵⁹ In an article about Sjøheim, Olav Moe relates that Sjøheim had a "harmonic and energetic playing style," and his playing was "rhythmical and powerful, as well as being lily-fine."⁶⁰ Renowned musicians such as Ole Bull (1810-1880) and Lars Fykerud (1860-1902) held Sjøheim's playing in high regard: Fykerud, who had spent the years between 1890 and 1898 in America, encountered Sjøheim in the Midwest and heard him play, and was said to have declared that Sjøheim was a fiddler he "sincerely took his hat off to."⁶¹ Ole Bull also met Sjøheim in the US, and after hearing him play, Bull apparently gave Sjøheim 100 dollars and said that Sjøheim was "one of the best fiddlers he had heard."⁶²

⁵⁹ Knut Hermundstad, *Valdres Bygdebok VI*, 293.

⁶⁰ Olav Moe, "Gamle Valdres-spelmenn VIII: 'Sjøheimguten,'" *Tidsskrift for Valdres Historielag* (1944), 216.

⁶¹ Knut Hermundstad, *Valdres Bygdebok VI*, 293.

⁶² *Ibid.*, 294.

In addition to infusing the tunes he learned with a unique, magical quality, Sjøheim also composed tunes. One of them, which has been preserved in Valdres in unbroken tradition, is called “Draumen åt Sjøheimen” (“Sjøheimen’s Dream”). As the story goes, this tune came to Sjøheim in a dream while he spent the night on Trollåsen in Øystre Slidre. Since he didn’t have his fiddle with him, he went straight home in the middle of the night – a two hour walk – so that he wouldn’t forget the tune.

5.3. Emigration and life in the American Midwest

The first wave of migration during the period of mass emigration from Norway – an era which spanned from 1865 to 1915– had just begun when Knut Sjøheim emigrated in around 1870.⁶³ At this time, it was becoming increasingly common for young, unmarried people, especially men, to emigrate alone. Sjøheim, who was a single man in his early twenties at the time of his emigration, was therefore typical of his era. The specific reasons for his emigration are not known, but it is likely that both economic concerns and personal interest were involved in his decision.

Upon arriving in America, Sjøheim was not destined to settle in one place. His first two years were spent in Manitowoc, Wisconsin. It was there that he met his wife, a young woman from Øystre Slidre named Barbro Nilsdotter Sælid; they were married in 1871. They moved to Door County, Wisconsin in about 1872, remaining there until 1890. Between 1890 and 1898, Sjøheim, his wife and family lived in Fisher, Minnesota, and in 1898, they took a piece of land in Bemidji, Minnesota, where they stayed for six years. In 1904, they sold the farm and moved onto a section of land near Yorkton, Saskatchewan. They remained in Saskatchewan only three years; in 1907, they sold their property and travelled to Washington state. Sjøheim died in Arlington, Washington, on September 5, 1908.⁶⁴

Many records indicate that Sjøheim’s lifestyle did not alter dramatically after emigrating to America. Early on, he continued to work in periods as a labourer, and, later, when he acquired land, he was a farmer. Fiddling remained his primary occupation and interest, however, and its application in the American Midwest was, in many ways, much the same as it had been at home in Valdres. In the evenings and on Sundays, people would often gather in his home to listen to him play, and once, when he was employed as a harvest worker, he sat on the top of a haystack and played for the threshing crew and was paid the same wage as the rest of the workers.⁶⁵

⁶³ Ingrid Semmingsen, *Norway to America*, trans. Einar Haugen (Minneapolis: University of Minnesota Press, 2003), 99.

⁶⁴ Knut Hermundstad, *Valdres Bygdebok VI*, 294.

⁶⁵ Olav Moe, “Gamle Valdres-spelmenn VIII: ‘Sjøheimguten,’” 215.

In America, as in Valdres, Sjøheim was often in the company of other fiddle players. One particular case bears special mention: during the time that Sjøheim and his family lived in Fisher, Minnesota,



Figure 12: Sjøheim's bow. Housed in the instrument collection at the Valdres Folk Museum. Private photo.

Sjøheim met and played frequently with a first-generation Norwegian-American fiddler named Sam Sorenson (1871-1947) and with the well-known Setesdal fiddler Eivind Aakhus (1854-1937). Sorenson's father had emigrated to America from Setesdal, Norway. Sorenson later settled in Bygland, Minnesota, and he and Sjøheim lived in close proximity. Some time after 1880, Eivind Aakhus, who had emigrated in 1878, bought a farm in Bygland Township near Fisher, and he was thus

also living in the area when Sjøheim and his family arrived. There are many references to the contact between these three fiddlers. It has been clearly documented that both Aakhus and Sorenson

learned tunes from Sjøheim, and the exchange likely went both ways.

It was not uncommon for Sjøheim to be away from home for weeks at a time, and during one winter, he stayed for a period at the home of Valdres fiddler Gullik H. Dælid (1862/63-ca.1930) in Manfred, North Dakota. Dælid had emigrated from Øystre Slidre in 1893 together with another Øystre Slidre fiddler, Ola S. Hedalen (?-1917). Hedalen had also settled on a farm in Manfred, and Sjøheim visited him there, likely during his stay with Dælid. One source states that, during his visit to Hedalen, which took place in 1897, Sjøheim gave Hedalen his fiddle bow, which he had brought with him from Valdres to America.⁶⁶ Some years later, Valdres emigrant fiddler Jøger O. Quale tracked down Sjøheim's bow and, in 1958, returned it to Valdres, presenting it as a gift to the Valdres Folk Museum in Fagernes.

Although his role as a fiddler in Norwegian-American society was largely a continuation of the role he had had in Valdres, Sjøheim also became engaged in several new forms of activity as a fiddler in America. One of these was concert fiddling: he gave performances in schoolhouses and had occasionally given larger concerts in cities, possibly including Chicago. Sjøheim had also often played for social gatherings arranged by the Sons of Norway organization.

It is not unlikely that, in addition to the repertoire of *bygdedans* music which Sjøheim played, he had found it appropriate at times to play some *runddans* tunes. It is uncertain where Sjøheim would have learned the *runddans* music he may have played, but it is possible to point out one venue at which he would have been likely to play these types of tunes: Sam Sorenson's uncles operated a liquor store and saloon, and one source claims that Sjøheim often played at the saloon in the evenings.⁶⁷ In this setting, playing *runddans* music would have been much more appropriate, and much more probable, than *bygdedans* music.

⁶⁶ "‘Garlistuten’, ‘Børka’ og ‘Belja’ frå Amerika til Valdres Folkemuseum," *Spelemannsbladet*, 17:11-12 (1958), 15.

⁶⁷ Knut Hermundstad, *Valdres Bygdebok VI*, 296.

5.4. Discussion and analysis of repertoire

5.4.1. Source material

In the context of this study, the source material used to reconstruct tunes after Sjøheim is perhaps the most compelling. While the majority of source material in the cases of Steinsrud, Nø'n, and Eltun has been found in Norway, a significant amount of source material related to Sjøheim has been located in the United States. Eivind Aakhus and Sam Sorenson learned tunes from Sjøheim during the time Sjøheim lived in Fisher, Minnesota, and they each transmitted "Sjøheim tunes" to other fiddlers and transcribers, including Roy Frankson, Olaf Frøysaa, Dreng Ose, Grunde Austad, Hallvard S. Rysstad, and Harold Sorenson. In this way, through a unique series of transatlantic exchanges, some of the tunes Sjøheim taught to Aakhus and Sorenson in Minnesota were able to return to Norway.

Other sources used to reconstruct tunes after Sjøheim include Såve S. Rysstad, Vidar Lande, Nils Beitohaugen, Andris Bunde, Ola O. Okshovd, Ivar Ringestad, and Ola Grihamar Sr. Brief descriptions of the aforementioned fiddlers and transcribers will be given below.

Eivind Aakhus, who played both Hardanger fiddle and violin, was a great concert fiddler, and embarked on many successful tours in America. In addition to his contact with Sjøheim in the Bygland/Fisher area, Aakhus also encountered Sjøheim at a later date: in a letter to one of his students, the Setesdal fiddler Grunde Austad (1910-1993), Aakhus mentions that he had met and learned tunes from Knut Sjøheim "by the Pacific Ocean" during one of his concert tours. This must have occurred some time in 1907 or 1908, when Sjøheim and his family were living in Washington state.⁶⁸ Later on, Aakhus had parts of his repertoire transcribed, first by the Norwegian-American violinist Roy Frankson, and later by Norwegian Olaf Frøysaa (1874-1951). Frankson's transcriptions were published in 1925 under the title *Gamle og nye slaattar*, and Frøysaa's *Kjende slåttar* was published in 1934. Among these transcriptions, one finds several tunes from Valdres which Aakhus had learned from Sjøheim, including three *springar* tunes, one *halling*, and one *lydarlått*.

Aakhus passed on several of the tunes he learned from Sjøheim to two of his main students, the Setesdal fiddlers Grunde Austad and Dreng Ose. Austad learned about 20 tunes from Aakhus in 1931 and is said to have preserved these tunes extremely faithfully.⁶⁹ At an earlier date, Aakhus passed on between 40 and 50 tunes to Ose. Although most of these tunes were from the Setesdal tradition, and therefore have no connection to Sjøheim, both Austad and Ose learned a number of "Sjøheim tunes" from Aakhus. I have studied several recordings of Austad and Ose housed by NFS which may be linked back to Sjøheim: these include one *springar* tune and two *halling* tunes.

Sam Sorenson had supposedly learned many tunes from Sjøheim during the period that Sjøheim lived in Fisher. Between 1904 and 1911, several years after Sjøheim left Fisher, a fiddler from Setesdal named Hallvard S. Rysstad (1870-1937) came to live in northern Minnesota. During Rysstad's stay, he and Sorenson met often and exchanged tunes. By the time Rysstad returned to

⁶⁸ Vidar Lande, e-mail message to the author, July 23, 2008.

⁶⁹ Vidar Lande, *Slåttar og spelemenn i Bygland* (Oslo: Norsk folkemusikksamling, 1983), 532.

Norway in 1911, he had learned a good deal of music from Sam Sorenson, including tunes which Sorenson had learned from Knut Sjøheim. Folk music collector Arne Bjørndal transcribed one tune Rysstad had learned in tradition after Sjøheim, the *springar* “Kjørstaddrepen.” Rysstad also taught some of the tunes he learned from Sorenson to his nephew, the fiddler Såve S. Rysstad (1916-1997). NFS has a number of recordings of Såve S. Rysstad in its collection, and four of these have been consulted in the context of this study.

Another significant source for Sorenson’s versions of the tunes he learned from Sjøheim is in the repertoire of Sorenson’s nephew, Harold Sorenson (1917-2008). Harold, who played both Hardanger fiddle and regular fiddle, was born in Oklee, Minnesota, and moved with his family to Fisher, Minnesota in 1932. Sam Sorenson visited his nephew in both Oklee and Fisher and taught him “some Norwegian tunes” on the Hardanger fiddle.⁷⁰ According to Harold Sorenson, his uncle Sam had learned some *runddans* tunes from Sjøheim. Since Harold Sorenson is an important source of the repertoire of *runddans* tunes which Sam Sorenson played, it is possible that among the tunes Harold inherited from Sam there are some tunes which Knut Sjøheim once played in the Sorensens’ saloon.⁷¹

Over the course of several decades, professor and fiddler Vidar Lande (b. 1949) has made comprehensive studies of the repertoires of Eivind Aakhus and Hallvard Rysstad, and is therefore an important source of tunes in tradition after Sjøheim. Lande learned large parts of Aakhus’s repertoire from Grunde Austad and Dreng Ose, as well as from Frankson’s and Frøysaa’s transcriptions. In 1993 he released many of these tunes on a commercial recording highlighting Eivind Aakhus.⁷² Lande has also conducted a similar study of repertoire in tradition after Hallvard S. Rysstad. In this case, his primary source for tunes was Såve S. Rysstad. In 1995 Lande made recordings of many of these tunes and released them on a commercial CD highlighting Hallvard S. Rysstad.⁷³ Lande has also published articles about Aakhus, Rysstad, and Sjøheim, and his book of transcriptions, *Slåttar og spelemenn i Bygland*, contains several transcriptions of “Sjøheim tunes” made from a number of the above-mentioned sources. In the context of this study, I conducted a written interview with Lande regarding his artistic procedure and performance practice during the process of reconstructing tunes after Aakhus and Rysstad. This interview will be discussed at the end of this chapter.

Five additional sources for tunes after Sjøheim have also been consulted. First, although several different forms of Sjøheim’s composition, the *springar* “Draumen åt Sjøheimen,” can be found on archive recordings, the oldest available version appears to be in a transcription made by Arne Bjørndal after the playing of Nils Beitoaugen (1863-1927). In addition to this transcription, I have

⁷⁰ Carl T. Narvestad, “Sorenson Family is Noted for Fiddlers,” *Sound Post*, 12:1 (Winter 1995), 12.

⁷¹ In an e-mail message to the author dated July 23, 2008, Vidar Lande stated that according to Harold Sorenson, Sam Sorenson had learned *runddans* tunes from Sjøheim. See Knut Hermundstad, *Valdres Bygdebok VI*, 296 regarding the Sorensens’ saloon.

⁷² See Vidar Lande, *Slåttar i tradisjon etter meisterspelemannen Eivind D. Aakhus*. Norafjells VLCD0193. CD. 1993.

⁷³ See Vidar Lande, *Slåttar i tradisjon etter Hallvard S. Rysstad*. Norafjells VLCD0295. CD. 1995.

also referred to an archive recording of the same tune played by Ola O. Okshovd (1872-1960). Okshovd probably learned the tune from Nils Beitoaugen.

A transcription after the playing of Ivar Ringestad has been used as source material for the *springar* "Sjåheimen." Ringestad played two versions of the tune, and Arne Bjørndal made transcriptions of both versions. I have referred to Ringestad's second version of the tune, which he calls "Springar etter Jørn Røn." This version is longer and more elaborate than the first version, and Ringestad learned this version from Jørn Røn. It is likely that Røn and Sjåheim had played together, so it is plausible that this version of the tune is similar to the way Sjåheim played it.

Bjørndal also transcribed a *ferespel* in tradition after Sjåheim after the playing of Andris Bunde (1850-1936). Bunde was from Høre in Vang, and had been taught by Andris L. Krøsshaug, one of Lars M. Krøsshaug's sons (for more information about Lars M. Krøsshaug and his sons, see section 6.5.1). He also played frequently with his contemporary, Nils Beitoaugen. At one point, Bunde travelled to America and gave a number of concerts. He returned to Norway, however, and settled in Strandebarm in the Hardanger district. Written sources have not revealed a direct connection between Bunde and Sjåheim, but since Sjåheim was only one year older than Bunde, it is conceivable that they had had contact in Valdres.

Finally, I have referred to four *springar* tunes recorded by fiddler Ola Grihamar Sr. (1910-1978). Grihamar claims that these tunes are in tradition after Sjåheim, and three of them were taught to him by Ivar Ringestad. He learned the fourth tune from a fiddler named Nils Grøv. A more in-depth examination of Grihamar's biography will be presented in chapter six.

5.4.2. Known repertoire

Using the above source material, I have located 17 tunes that can be linked to Sjåheim (see repertoire list in section 10.1), including 11 *springar* tunes, three *halling* tunes, two *lydarlåttar*, and one *ferespel*. Most of this repertoire has been identified in connection with the fiddlers Eivind Aakhus and Sam Sorenson, whom Sjåheim encountered in the American Midwest. This is not surprising, given that Sjåheim left Norway around the age of 21. As a result of his early departure, his opportunity to leave a mark on tunes in Valdres was limited, but in spite of this, he still managed to make a considerable impact: today, the tunes "Sjåheimen" and "Draumen åt Sjåheimen" (numbers 1 and 2) have a central place in the Valdres repertoire.

Eivind Aakhus mailed a list of his core repertoire to his student, Dreng Ose, in 1916, and several of the "Sjåheim tunes" transcribed by Frankson and Frøysaa are included here.⁷⁴ Aakhus also registered five nameless *springar* tunes in standard tuning and three or four *springar* tunes in *ljøsblått* tuning, all of which he claims to have learned from Knut Sjåheim. Of these eight or nine tunes, the only tune that is mentioned by name is "Kjørstaddrepen," so it is difficult to know which tunes Aakhus was referring to. Interestingly, this does indicate that the repertoire of tunes Sjåheim taught Aakhus was likely larger than what has been uncovered to date.

⁷⁴ I received a copy of Aakhus's repertoire list from Vidar Lande.

5.4.3. Commentary on selected tunes

Fyrespelet til Knut Sjøheim (CD Track 6)

(Tune number 17 on the repertoire list.) Arne Bjørndal transcribed this *ferespel* after the playing of Andris Bunde (see transcription in section 10.3). Bunde's source for the tune is unknown. As is characteristic of a *ferespel*, the tune covers the entire range of the instrument, starting in the high register and working its way down to the D and G strings. Double-stops are also typical elements in *ferespel* tunes, and they are used extensively in this particular tune. Interpreting a *ferespel* from a transcription proved to be quite challenging, since the rhythm in *ferespel* tunes is usually fairly free. It was therefore difficult to be sure of the appropriate phrasing. I have formed the phrasing according to my own instinct.

Kjørstaddrepen (CD Track 7)

(Tune number 10 on the repertoire list.) This *springar*, as well as another, more common *springar* of the same name, are linked to a dramatic double manslaughter that took place at a wedding celebration on the øvre Dale farm in Nord-Aurdal in 1823. According to Eivind Aakhus's version of the story, two brothers, who arrived uninvited at the wedding festivities after the dance had started, made an attempt to kill the groom's younger brother, Olav Dale. In self-defence, Dale killed both of his attackers. The tune that was being played during the brawl came to be known as "Kjørstaddrepen" ("The Murder at Kjørstad").⁷⁵

This is a completely different tune than the well-known *valdresspringar* tune of the same name. The familiar tune "Kjørstaddrepen" is played in standard tuning, while this *springar* is played in *ljøsbjøtt* tuning (g.d.a.d).⁷⁶ Both Aakhus and Sorenson learned the tune from Knut Sjøheim, and according to Vidar Lande, the tune was a standard among concert fiddlers during the period when Aakhus active as a performer.⁷⁷ Sorenson taught the tune to Hallvard Rysstad, and Arne Bjørndal later made a transcription of Rysstad's version of the tune. Aakhus's version of the tune was transcribed by Roy Frankson in 1925. I have examined both of these transcriptions (see transcriptions in section 10.3), as well as Vidar Lande's interpretations of Aakhus's and Rysstad's versions of the tune. In my interpretation of the tune, I have mainly studied Rysstad's version, but I have also added elements from Aakhus's form. I made rhythmical adjustments in the first and third *vek*, as well as some changes to the melodic line. In addition, I have used Aakhus's ending in place of Rysstad's.

Slidreklukkelåtten (CD Track 8)

(Tune number 15 on the repertoire list.) My version of this *lydarslått* is based on Roy Frankson's transcription of Aakhus's concert number, "I kyrkja" (see transcription in section 10.3). According to Vidar Lande, Aakhus probably learned the first section of the tune (up to the double barline) from Sjøheim. The second part of the tune was likely composed by Aakhus, and is meant to mimic

⁷⁵ See Vidar Lande, *Slåttar og spelemenn i Bygland*, 39.

⁷⁶ For an example of the common form of the tune, see HFV 6/505a ("Kjørstad-dreparen"), after the playing of Olav Moe.

⁷⁷ Vidar Lande, e-mail message to the author, July 7, 2008.

the sounds of church bells and organ-playing (an alternate name for the tune is “Kyrkjeklokker og orgel,” or “Church Bells and Organ”). My version is based on the first section of Frankson’s transcription. Aakhus’s student, Grunde Austad, told Lande that Aakhus called this tune “klokkelåten,” and Austad considered the tune to be a version of the *lydarlått* “St. Thomasklokkone.”⁷⁸ While certain thematic elements of the tune resemble the *lydarlått* “Thomasklukkanlåten,” Lande asserts that a stronger connection can be made between this tune and fiddler Knut Trøen’s version of the *lydarlått* “Slidreklukkanlåten.”⁷⁹ I agree with Lande’s claim, and have chosen to call the tune “Slidreklukkanlåten.”

5.5. Performer’s reflection

5.5.1. Artistic process

I have been aware of the repertoire of “Sjåheim tunes” connected with Eivind Aakhus and Sam Sorenson for some time: in 2010 I wrote an academic article about Knut Sjåheim and Jøger O. Quale, and during my research, I encountered Frankson’s and Frøysaa’s transcriptions, as well as Vidar Lande’s recordings.⁸⁰ Although I have been familiar with this source material for several years, I did not attempt to interpret any of these tunes until I began working on the present project.

In the context of this project, I studied a total of six tunes (numbers 1, 2, 10, 12, 15, and 17) in tradition after Knut Sjåheim, using a variety of the assembled source material. The first tune I studied was Bjørndal’s transcription, “Fyrespelet til Knut Sjåheim.” As described above, this was a challenging tune to learn. During my work on the tune, I experimented with different tempos, and attempted to find a phrasing that felt natural.

5.5.2. A personal or “authentic” interpretation?

I took the greatest liberties in my interpretations of tunes number 10, “Kjørstaddrepen,” and number 17, “Fyrespel til Knut Sjåheim” (for a discussion of my approach to interpreting these tunes, see the above commentaries). In the case of the *springar* “Draumen,” I followed Arne Bjørndal’s transcription of Nils Beitoaugen’s playing closely, and I did not make any changes to the form of the tune. Bjørndal’s transcription makes it apparent that Beitoaugen used an abundance of ornaments, and I tried to incorporate these, although to begin with, I was slightly unaccustomed to both his use and placement of ornaments. It is difficult to say how similar Beitoaugen’s and Sjåheim’s playing styles may have been, but, as previously mentioned, Beitoaugen’s version of this *springar* is possibly the oldest documented version of the tune. Beitoaugen learned the tune from

⁷⁸ Vidar Lande, written interview by author, January 21 and February 5, 2014.

⁷⁹ Ibid. A transcription of Knut Trøen’s version of the tune “Slidreklukkanlåten” can be found in Sven Nyhus, *Lyarlåttene i Valdres*, 73.

⁸⁰ See Laura Ellestad, “Emigrant Hardanger Fiddlers from Valdres, Norway: An Examination of Cultural Contacts,” 53-72.

the Øystre Slidre fiddler Jøger Sagahaugen (1816-1898). According to Stian Roland, Torstein O. Hovi (1856-1940) was the last fiddler who learned “Draumen” directly from Sjøheim.⁸¹

I followed Bjørndal’s transcription of the tune “Springar etter Jørn Røn” quite accurately. Bjørndal transcribed the tune after the playing of Ivar Ringestad, and the playing style conveyed in this transcription was more familiar to me than Beitoaugen’s style in “Draumen.” “Springar etter Jørn Røn” is an uncommon version of the well-known, complex *springar* “Sjøheimen.” I learned the *halling* “Asgjærfofen” from a recording of Grunde Austad. Austad learned the tune from Eivind Aakhus, who in turn learned it from Sjøheim. I did not make any major adjustments to Austad’s form; however, I did make small stylistic changes related to tonality, phrasing, and rhythm.

5.5.3. The influence of biographical information

The fact that Sjøheim was admired and praised by the likes of Lars Fykerud and Ole Bull indicates that he must have been a truly masterful fiddler. One aspect of masterful fiddling that I believe may be applied to Sjøheim is a quality of fullness, or richness, and I have tried to keep this in mind in the context of Sjøheim’s repertoire. Sjøheim was also said to have learned *Hilme-spel* from Trond and Ola Hilme, and Jørn Hilme’s influence is apparent in the repertoire list. The tunes I chose to interpret do not have blatant connections to Hilme, however, so I did not consciously emphasize stylistic elements connected to *Hilme-spel* in my interpretations. Finally, Sjøheim’s interest and willingness to explore traditions from other districts, play *runddans* tunes, and exchange tunes with Aakhus and Sorenson, speaks of a musical curiosity and enthusiasm, and I aimed to embrace some of these qualities in my approach to the Sjøheim tunes.

5.5.4. Comparison of transcriptions

Roy Frankson was a classical violinist, and influence from the classical world is visible in his transcriptions, although not to the same degree as in Erik Torgrimsen Holte’s transcriptions of tunes from Nes in Ådal. Unlike Holte’s transcriptions, Frankson’s transcriptions are transposed correctly to accommodate for the various Hardanger fiddle tunings. Before being published, Frankson’s transcriptions were proofread by folk music collector O. M. Sandvik, and it difficult to know what adjustments Sandvik may have made. According to Vidar Lande, Eivind Aakhus’s playing style was strongly melody-oriented, with fewer double-stops and drones than what is considered typical today. This is reflected in Frankson’s transcriptions. Lande also points out a weakness in Frankson’s transcriptions: according to Lande, Frankson mentions that Aakhus frequently plays the tones C# and G# below the standard pitch, but he fails to indicate these non-diatonic intervals in his transcriptions.⁸²

I have had limited contact with Olaf Frøysaa’s transcriptions, since I did not make use of them to learn tunes in tradition after Sjøheim. I will therefore refer to several of the comments Vidar Lande made about Frøysaa’s transcriptions in his responses to my interview questions. First, Lande

⁸¹ Stian Johan Roland, “Storspelemannen Knut Bendiksen Sjøheim” (Term paper, Institutt for folkekultur, Rauland, Høgskolen i Telemark, 2002), 15.

⁸² Vidar Lande, interview.

relates that Frøysaa had been exposed to Hardanger fiddle music from a young age, so he was probably already familiar with some of Aakhus's repertoire when he made his transcriptions. Like Frankson, Frøysaa was primarily a classical violinist, and his transcriptions have many of the same qualities as Frankson's. Frøysaa's transcriptions do not indicate non-diatonic intervals, for example. According to Lande, Frøysaa made his transcriptions by ear, and the presence of some errors indicates that the transcriptions were probably not proofread.⁸³

Arne Bjørndal's transcriptions are coherent and contain many details, including more polyphony. I encountered rhythmical issues in Bjørndal's transcription of "Kjørstaddrepen," but these issues may be connected to Hallvard Rysstad's interpretation of the tune, since Rysstad's manner of playing *springar* tunes may have differed significantly from Sjøheim's.

Vidar Lande's transcriptions were published in 1983, and are based on provisional transcriptions he made during the 1960s. Some of the transcriptions are reworkings of Frankson's and Frøysaa's transcriptions, and others were transcribed directly after the playing of fiddlers such as Dreng Ose, Olav Heggland, Grunde Austad, and Såve Rysstad. Lande's transcriptions indicate non-diatonic intervals, and his reworkings of Frankson's and Frøysaa's transcriptions use a notation style that corresponds with contemporary notation practices for Hardanger fiddle music.

5.5.5. Distinct features of Sjøheim's playing style

In my work with source material in tradition after Knut Sjøheim, I have observed that the tunes often contain many fine details, and although they are short, there is also a quality of richness to many of the tune forms. I have also noticed a sense of playfulness in a number of the tunes. In my interview with Vidar Lande, Lande identified two typical traits of Sjøheim's playing style: short tunes, and short bow strokes.⁸⁴ Sjøheim was known to have used a baroque-style bow, which requires a different bowing technique than a classical-style bow, and this would clearly have affected his playing style.

5.6. Interview with Vidar Lande

In January and February 2014 I performed a written interview with fiddler Vidar Lande regarding his work to reconstruct tunes in tradition after fiddlers Eivind Aakhus and Hallvard Rysstad (see section 5.4.1 for background information about Lande and his work). His responses to questions about his artistic process, his approach to the use of biographical information, and his assessment of Frankson's and Frøysaa's transcriptions have served as important guidelines in my work to reconstruct repertoire in tradition after Knut Sjøheim. Some key points from his responses will be presented below.

Lande describes his artistic process as having extended over the course of many years. He began learning tunes connected to Aakhus during the 1960s, but writes that he did not have specific plans

⁸³ Ibid.

⁸⁴ Ibid.

to present a systematic overview of Aakhus's music until he began methodical work with the repertoire during the 1990s. His approach to repertoire connected to Rysstad was similar: he began by learning and transcribing a large repertoire of tunes after S ave Rysstad, and later organized parts of this repertoire around an examination of Hallvard Rysstad's concert music.

In an intuitive estimation of the degree of authenticity in his interpretations, Lande writes that in the case of repertoire connected to Aakhus, his interpretations are about 90% "authentic," while he estimates his interpretations of Rysstad's repertoire to be between 75 and 80% "authentic." In his approach to Aakhus's repertoire, Lande worked deliberately to adopt Aakhus's playing style, which in his view consists of "classical-style bow technique, melody performance, and ornamentation." These stylistic elements provided a clear framework for Lande's interpretation of Aakhus's music. In the case of Rysstad, Lande writes that he included "more elements of [his] own playing style than in the Aakhus tunes," largely due to the fact that there was less source material available.

In response to a question about the influence of biographical information on his interpretations, Lande comments that "background always influences the music Music is a part of a whole – a picture that to a large extent reflects the cultural context the music is situated in. In this sense, biography is very significant." Owing to his long familiarity with Aakhus's repertoire and life story, as well as connections to Aakhus in his own family and geographical surroundings, Lande felt that "Aakhus's music was very close to [his] own background it was the Setesdal music [he] felt most at home in culturally."

6. Trond Eltun (1823-1896)

6.1. Early life and fiddler's career

Trond Ivarsen Eltun was known as one of the best fiddlers from Vang in Valdres. He was born on January 23, 1823 in the Øye district in Vang. His father, Ivar Trondson Brekke (1778/79-1832), was from the nedre Eltun farm, and his mother was Anne Knutsdotter Eltun (1782-1840). Anne and Ivar had five children, of which Trond was the youngest.

Eltun began playing the fiddle at a young age. Musical talent likely ran in the family, as his uncle, Torstein Brekke, was also a fiddler. Before long, Eltun began playing at social events, and he soon became one of the most sought-after fiddlers in Øye.



Figure 13: The søre Øye farm (no. 14/3). From O. T. Bjanes, *Norske gardsbruk: Oppland fylke*, 563.

In 1845 he married Gjertrud Johan-Henriksdotter Sveji (1824-1908). They had seven children: Ivar (b. 1845), Johan-Henrik (b. 1850), Anna (b. 1853), Ingebjørg (b. 1856), Knut (b. 1861), Johannes (b. 1864), and Marit (b. 1871). Of these, Ivar, Anna, and Johannes all emigrated to America.

For a time, the family lived in a small house on a farm owned by Sjugurd Eltun. In 1859, they purchased the søre Øye farm for 1,200 *dalar*.⁸⁵

Eltun worked as a farmer, and between 1849 and 1873 he was also employed as a mail carrier, transporting mail between Tune in

Vang and Hadeland Glassverk in Jevnaker (about 180 km), and later between Tune and Hov in Søndre Land (about 130 km). He shared this route with his brother, Knut. They each covered the route once a week, and it took two days to make the round trip from Tune. While he was out on his route, Eltun often procured various goods, such as tobacco and matches, and sold these from his farm in Vang, which allowed him to make extra earnings. Because of his employment in the postal service, he also came to be known as "Trond postfører" ("Trond mail carrier").⁸⁶

⁸⁵ Knut Hermundstad, *Valdres Bygdebok VI*, 332. The *dalar*, or *spesidalar*, was the main currency in Norway from the mid-16th century until 1875.

⁸⁶ Knut Hermundstad, "Bonde, postfører og spelemann Trond Ivarsson Eltun," *Spelemannsbladet* 1 (1965), 18.

Eltun also supplemented his income by playing the fiddle. He was hired to play at many of the local wedding ceremonies in Øye, and he also played at weddings in other parts of Vang, and in the neighbouring valley of Årdal. In Vang it was common practice to hire two or three fiddlers to play at a wedding ceremony, and he and his friend, the fiddler Ola K. Strand (“Søynin”) (1813-1902) from the Strand farm near Øye, were often hired together. At one wedding in Årdal, Eltun is purported to have used his fiddle to trick the wedding procession into nearly walking into a fjord!⁸⁷ He also played at traditional celebrations connected to birth (called *barnsøl*), and he and Ola Strand frequently played for members of the upper class in Aurdal.⁸⁸

Both Eltun and Strand travelled frequently to the Sogn district, and had likely exchanged tunes with many fiddlers there.⁸⁹ In this way, many Valdres tunes were spread to Sogn. Eltun was also known to have played at the market in Lærdal, where he encountered and played with fiddlers from many districts.

In addition to performing in these traditional settings, Eltun was also one of the first Hardanger fiddle players to hold formal concerts. In the early 1870s he gave performances in Kristiania and Lillehammer, for which the price of admission was one *mark* (also called *ort*, a coin with a value of one fifth of a *dalar*).⁹⁰ He and Ola Strand also travelled and gave performances together, in which they played so-called *byspel* from notated music.⁹¹ Eltun is also known to have given a performance at a gathering of *Vestmannalaget* in Bergen in about 1873.⁹²



Figure 14: Trond Eltun. From the photo collection at the Valdres Folk Museum.

Eltun owned several Hardanger fiddles during his lifetime. One of these, a so-called *Tronda-fele*, was built by fiddle maker Trond Isaksen Flatabø in 1760. The fiddle was housed in a wooden case decorated with traditional *rosemåling* (a style of decorative painting composed of floral motifs), as well as the inscription “Trond Eltun 1848,” and the case had perhaps been made by Lars M. Krøsshau. Flatabø built fiddles in three sizes, and Eltun’s fiddle belonged to

⁸⁷ Ibid., 18.

⁸⁸ Ibid., 19.

⁸⁹ The Sogn district encompasses 12 municipalities: Leikanger, Sogndal, Aurland, Lærdal, Årdal, Luster, Vik, Balestrand, Gulen, Solund, Hyllestad, and Høyanger. Eltun was probably most often in Indre Sogn (an area comprised of the first eight municipalities listed here).

⁹⁰ Knut Hermundstad, *Valdres Bygdebok VI*, 334.

⁹¹ Ibid., 331. *Byspel*, literally “city playing,” is an alternate term for the category of Norwegian folk dances most often referred to as *runddans* or *gammaldans*.

⁹² Torleiv Hannaas, *Vestmannalaget i femti aar: 1868 – 21de januar – 1918* (Bergen: Kr. Madsens bokhandel, 1918), 134. *Vestmannalaget* was established in 1868, and is an organization that advocates for language issues.

the smallest category. The fiddle was accompanied by a short, baroque-style bow. Eltun later sold the fiddle to his student Eivind Olson Hjelle (or Einar Temmersletti, also known as “Spele-Eivind”) (1830-ca. 1900) from Årdal. Hjelle donated the fiddle to the Norwegian Lutheran Mission (*Norsk Luthersk Misjonssamband*), and the Mission subsequently sold the fiddle.⁹³ Today, the fiddle is in private ownership in Gjøvik. Written sources also mention a second fiddle owned by Eltun: at the age of 21, Eltun’s son Johan-Henrik purchased a fiddle made by Jon Ellevson Steintjønndalen (1845-1902), and Eltun later brought the fiddle with him to America.⁹⁴

6.1.1. Concert fiddling

The phenomenon of the “concert fiddler” first arose in Norway when the renowned violinist, Ole Bull, arranged for fiddler Torgeir Augundsson (“Myllarguten”) (1801-1872) to give a solo performance at the Freemason’s Hall in Kristiania in 1849. This marked the beginning of an era known as the “concert period,” during which many Hardanger fiddlers set out to earn a living performing solo concerts on stages across the country. Not long after the phenomenon had caught on in Norway, ambitious fiddlers began planning concert tours in America.



Figure 15: Trond Eltun’s *Tronda-fele*, made by Trond Isaksen Flatabø in 1760. Photo by Bjørn Aksdal.

During the concert period, an aesthetic shift occurred in the performance of Hardanger fiddle music. Up until the middle of the 19th century, performances of Hardanger fiddle music had exclusively taken place in traditional contexts. By taking to the stage, fiddlers placed the music in a new setting, thereby altering its function. In his master’s thesis, Håkon Asheim identifies several tendencies in the domain of concert fiddling which distinguish it, both functionally and stylistically, from traditional fiddling.

First, the concert setting cultivated the performance of *lydarspel*, a genre of (usually arrhythmical) fiddle music which was traditionally used in a concert-like situation. *Bygdedans* tunes probably formed the largest part of a concert fiddler’s repertoire, however, and were occasionally accompanied by performances of folk dance. In terms of repertoire and style, Asheim states that concert fiddlers were prone to emphasize a notion of the “national” rather than their “local music dialect,” and had a tendency to “flesh out tunes to make them compelling [concert] numbers.”⁹⁵ Concert fiddlers were also required to

expand their abilities as storytellers, since the recounting of historical backgrounds and legends connected to fiddle tunes was an important part of a Hardanger fiddle concert. Finally, Asheim

⁹³ Dagfinn Krossen, ed., *Bygdebok for Årdal, bind 2* ([Årdal]: Årdal Sogelag, 1978), 409.

⁹⁴ Knut Hermundstad, *Valdres Bygdebok VI*, 337.

⁹⁵ Håkon Asheim, “Fra bruksmusikk til ‘lydarspel’ – konsertradisjonen i hardingfelemusikken” (Master’s thesis, Universitetet i Oslo, 1995), 12; my translation.

asserts that concert fiddling can also be viewed as an expression of a fiddler's "national romanticism."

6.1.2. Famous acquaintances

Eltun's fiddling brought him into contact with several prominent figures in the Norwegian music community. For instance, he met violinist and composer Ole Bull on at least two occasions. In about 1875, Bull was travelling from Kristiania by horse-drawn carriage with member of parliament and friend Nils Thune (1835-1879). Thune, who was a local farmer in Vang, had told Bull about Eltun, and they stopped in Øye to hear him play. Eltun played several *lydarlåttar* for Bull, possibly including the tune "Hurrabakken." Bull promised to send Eltun his portrait, which he did. Eltun brought the portrait with him when he emigrated to America in 1876. At a later date, Thune and Eltun visited Bull at his home on the island of Lysøen, south of Bergen. Thune had hoped Bull would help Eltun arrange a concert tour in America, but Bull was not very keen to give his assistance.⁹⁶

On another occasion, possibly in 1875 in conjunction with a performance, Eltun played for composer, organist, and folk music collector Ludvig Mathias Lindeman (1812-1887) in Kristiania.⁹⁷ Lindeman attempted to make a transcription of Eltun's version of the *lydarlått* "Tomasklukkellåtten," but was apparently unsuccessful. According to one source, his transcription "spoiled" the tune.⁹⁸

6.2. Teachers, students, and playing style

Eltun learned tunes from several sources. One of his most important teachers was Knut Nordland (1794-1877) from Vennis in Vang. Nordland had learned from Valdres fiddlers Jørn Hilme and Lars Mikkjelsen Krøsshau (1785-1830), and had also learned "modern tunes," probably waltzes, from the Romani/Traveler fiddler known as Fant-Karl (ca. 1775-ca. 1855).⁹⁹ According to Eltun, Nordland was a master at playing old *bonde* tunes and *lydarlåttar*.

Other teachers include Andris Skogstad (1812-1895), Ola Hamre (also known as "Brøtaguten") (1819-1896), and the Traveler fiddler Karl Palm, who taught Eltun "modern tunes." Fant-Karl and Karl Palm may in fact be the same person.¹⁰⁰ Eltun also exchanged many tunes with Ola K. Strand, in

⁹⁶ Arne Bjørndals samling, Tradisjon Valdres, 60 (Johan-Henrik Kvam).

⁹⁷ Arne Bjørndals samling, Tradisjon Valdres, 33 (Johan-Henrik Kvam).

⁹⁸ Knut Hermundstad, *Valdres Bygdebok VI*, 334.

⁹⁹ *Ibid.*, 337.

¹⁰⁰ In his profile of Trond Eltun in *Valdres Bygdebok VI*, Knut Hermundstad writes that Eltun learned from two Traveler fiddlers, Fant-Karl and Karl Palm. In an e-mail message to the author on December 10, 2013, Mary Barthelemy questions Hermundstad's claim, and speculates that Fant-Karl and Karl Palm are in fact one and the same person, the fiddler Karl Johansen Rosenberg. Barthelemy's master's thesis, "Fant-Karl: En vandring i tradisjon og historie etter spor av en *elektriserende* taterspellmann" (Master's thesis, Høgskolen i Telemark, 2006) focuses on the Traveler fiddler Fant-Karl.

addition to learning from various other fiddlers during his trips to Sogn and other parts of western Norway.

Eltun's most important student was his son, Johan-Henrik Kvam (1850-1948).¹⁰¹ He also taught tunes to his son Johannes (1864-ca. 1918), who played the *langeleik*. Eltun had several students in the neighbouring valley of Årdal, including fiddlers Sjur I. Eldegard (1834-1922) and Eivind Olson Hjelle. Eldegard, who became a renowned fiddler, refers to both Eltun and Ola Strand as central teachers. It is also pertinent to mention that fiddler Ola Mosafinn (1828-1912) from Voss visited Eltun at his home in Øye in about 1858 and learned the *springar* "Jørnvrengja."

Much has been written about Eltun's playing style. The most frequently-mentioned quality is a characteristic lyricism. Whereas Ola Strand was declared to be a better a dance fiddler, Eltun was renowned for his exceptional ability to play *lydarlåttar*, and he was also a master at playing *bonde* tunes. His skill in these areas was likely acquired through contact with Knut Nordland and Andris Skogstad, who were both known to be expert performers of *lydarlåttar*. In a letter to folk music collector Arne Bjørndal, Johan-Henrik Kvam writes that his father "played more slowly" than Ola Strand, from whom Kvam had also learned tunes.¹⁰² This is another indication of the fact that Eltun gave precedence to the lyrical qualities of tunes, while rhythmical aspects were of lesser importance. Knut Hermundstad's article lists a number of details about Eltun's playing style: his ornaments are said to have been "beyond compare," his bow strokes were as "soft as silk," and his playing was "like his personality, genuine, warm, and friendly." When Eltun played older tunes, he apparently used a classical-style violin bow. He sometimes become so absorbed by the music that he was known to shed tears as he played.¹⁰³

6.3. Emigration and life in the American Midwest

Although he was a capable farmer, Eltun had amassed a considerable debt, and it has been suggested that financial struggles were the reason for his emigration.¹⁰⁴ He had likely heard of other successful concert tours in America, and resolved to set out on his own tour with the hope of returning to Norway with enough money to settle his debts. Eltun never managed to return, however, and died tragically after choking on a piece of meat at a local restaurant in Hanley Falls, Minnesota. This occurred in 1896, on the day he was to play a concert in Hanley Falls.

In 1876 Eltun emigrated with his son Johannes, and he spent his first years in America playing concerts in the "largest community centres in the cities."¹⁰⁵ Later, he also performed at schoolhouses in rural Norwegian-American communities. Norwegian immigrants, especially

¹⁰¹ After purchasing the nordre Kvam farm in Vang, Johan-Henrik Eltun changed his last name to Kvam, as was customary at the time.

¹⁰² Arne Bjørndals samling, Tradisjon Valdres, 61 (Johan-Henrik Kvam).

¹⁰³ Knut Hermundstad, *Valdres Bygdebok VI*, 335.

¹⁰⁴ *Ibid.*, 332.

¹⁰⁵ *Ibid.*, 336; my translation.

immigrants from Valdres, travelled great distances to attend Eltun's concerts, and he could draw crowds of more than 100 people. Johannes, who played the *langeleik*, frequently performed in his father's concerts.

It appears that Eltun did not have a permanent residence in America, and he often lodged with friends and relatives during his tours. He allegedly toured the entire Midwest, giving concerts in the states of North and South Dakota, Minnesota, Iowa, and Wisconsin. He was known to attract large crowds, and sometimes he charged as much as one dollar for admission. He was therefore able to earn a decent living as a concert fiddler, although he is said to have been robbed or cheated of money on several occasions. At a concert in Walcott, North Dakota, Eltun was robbed of 500 dollars.¹⁰⁶

In the US, Eltun had contact with many immigrants from Valdres, and he was known to have stayed with Anders Vinden, accordionist Ola Maristova, and Sjugurd Strønd. He also stayed frequently with his son, Johannes, who had settled in Northfield, Minnesota. Johannes owned a general store in Northfield and was a member of a local church choir, as well as the choir at St. Olaf College.¹⁰⁷ Knut Ellingbø, who was a relative of Eltun's, recounted that Eltun once travelled 20 kilometres to visit him at his home in the US. During their visit, Eltun played several tunes for Ellingbø.¹⁰⁸

According to Andris O. Skogstad, Eltun had several fiddles in the US, including a *Tronda-fele*. The present whereabouts of these instruments is unknown. Skogstad had a good deal of contact with Eltun in America, and had served as ticket inspector at a number of Eltun's concerts.

6.4. Performativity theory – The concert fiddler

When examined in the context of performativity theory, concert fiddling represents a significant shift in terms of both spatiality, tonality, and temporality. First, the relocation of the performance of Hardanger fiddle music to the concert stage altered the relationship between performer and spectator: in its traditional context, Hardanger fiddle music was *functional* music, played for dancing or as accompaniment to ritual events. When placed on stage, a new physical and functional distance was established between the spectator and the performer.

Concert fiddling also introduced a new temporal structure to the performance of fiddle music. A concert performance was likely more meticulously planned, and could be structured by temporal elements such as intermissions and thematic motifs. The adaptation of repertoire and the emergence of new compositions represent clear shifts in terms of tonality: concert fiddlers manipulated traditional tunes to create new kinds of meaning in performance.

¹⁰⁶ Ibid., 336-337.

¹⁰⁷ "Fine Folk Music was Unrecorded, Lost Forever," *Sound Post*, 2:2 (April 1985), 12-13.

¹⁰⁸ Knut Hermundstad, *Valdres Bygdebok VI*, 335-336.

6.5. Discussion and analysis of repertoire

6.5.1. Source material

Two main sources have been used to reconstruct repertoire in tradition after Trond Eltun: recordings of fiddler Ola Grihamar Sr. (1910-1978), and transcriptions of the playing of Anfin J. Kvam (1875-1954). These fiddlers, along with a number of other additional sources, will be discussed below.

Ola Grihamar Sr. from Skogstad in Vang was surrounded by fiddlers during his youth, and learned from many different sources. In Vang, he learned from Boye Skeie, Arnfinn Hermundstad, Ole and Andris Skogstad, Lars Svien, and, most importantly, from Trond Eltun's son, Johan-Henrik Kvam. Ivar Ringestad and Olav Moe, from Vestre Slidre and Nord-Aurdal, respectively, were also two of Grihamar's central teachers. In the context of this study, the repertoire of tunes Grihamar learned from Johan-Henrik Kvam is most relevant. Grihamar is said to have learned many *bonde* tunes and *lydarlåttar* from Kvam. Some of the tunes Grihamar learned from other fiddlers in Vang are also pertinent, as several of these have connections to Ola Strand, and may thereby be linked to Eltun. Grihamar was known to preserve tunes accurately and can therefore be considered a reliable source. He also had a great deal of knowledge about local history and is an important source of background information about tunes.

A large number of archive recordings of Grihamar is held by the Valdres Folk Music Archive and the Norwegian Collection of Folk Music. Between the late 1950s and the late 1970s, *Norsk rikskringkasting* (NRK, the Norwegian state-owned public broadcasting company) also made several recordings of Grihamar, and in 2003 a selection of these recordings was released on a commercial CD.¹⁰⁹ I have selected 17 tunes from these recordings for use as source material in this investigation. These include four *springar* tunes, two *halling* tunes, six *bonde* tunes, and five *lydarlåttar*.

Little has been written about Anfin J. Kvam. He was the son of Johan-Henrik Kvam, and was Trond Eltun's grandson. Kvam had therefore inherited many tunes in tradition after his grandfather. Folk music collector Arne Bjørndal transcribed 11 tunes after Kvam during the 1930s and '40s. Nine of these transcriptions can be linked to Trond Eltun, and have been used as source material. These include three *halling* tunes, two *bonde* tunes, one *lydarlått*, two bridal marches, and a *ferespel*.

In addition to Bjørndal's transcriptions of the playing of Anfin J. Kvam, I have also used three additional transcriptions as source material. In 1946 Bjørndal transcribed the listening tune "Tomasklukkelåtten" after the playing of Eltun's son, Johan-Henrik Kvam. Kvam told Bjørndal that he had learned the tune from his father. This particular transcription is therefore one of the closest existing links to Eltun's playing.

Farmer and fiddler Johan-Henrik Kvam began playing the fiddle around the age of 10. In addition to learning from his father, he had also learned tunes from Ola Strand, Lars L. Krøsshau, Andris L. Krøsshau ("Teigen"), and others. He was hired to play in many local weddings, and was also

¹⁰⁹ See Ola Grihamar, *Hardingfelespel frå Vang*. Ta:lik TACD6. CD. 2003.

thought to be a master at playing *lydarlåttar*. Kvam had a large repertoire of *lydarlått* and *bonde* tunes, and he is said to be the last person who knew the steps of the *bonde* dance.¹¹⁰

In 1908 Bjørndal transcribed a *springar* after the playing of Ola Mosafinn, which Mosafinn claims to have learned from Eltun in 1860. This may be the above-mentioned tune “Jørnvrengja” (see section 6.2). Bjørndal also transcribed a *springar* after the playing of Sjur Eldegard in 1916. This tune is a variant of the *springar* known as “Vårflaumen” in Valdres. Eldegard told Bjørndal he had learned the tune from Eltun.

Recordings of fiddler Embrik Beitoaugen have also been used as source material. Beitoaugen’s connection to Eltun is more indirect: he had learned a large repertoire of tunes from his father, Nils Beitoaugen, who had in turn learned from Lars L. Krøsshaug (1812-1888), the son of Lars M. Krøsshaug. Lars L. Krøsshaug settled on the Tørto farm in Beito, Øystre Slidre; Tørto was the neighbour farm to the Beitoaugen farm. Since Lars L. Krøsshaug had learned a large part of his repertoire from his father, it may therefore be inferred that a significant part of Embrik Beitoaugen’s repertoire can also be linked to Lars M. Krøsshaug. Lars M. Krøsshaug was one of Knut Nordland’s central teachers, and Nordland was in turn Eltun’s main teacher. It is therefore possible to assume that Eltun played some of the same tunes as Lars L. Krøsshaug and Nils and Embrik Beitoaugen. Since they were of similar age, Eltun and Lars L. Krøsshaug may also have met and played together. Recordings of Embrik Beitoaugen were made during the 1950s and ‘60s, and recordings of two tunes, a *springar* and a *lydarlått*, have been used as source material. The connection between Krøsshaug and Eltun has not been fully explored in this study, and it is possible that Embrik Beitoaugen’s repertoire contains additional tunes which can be linked to Eltun.

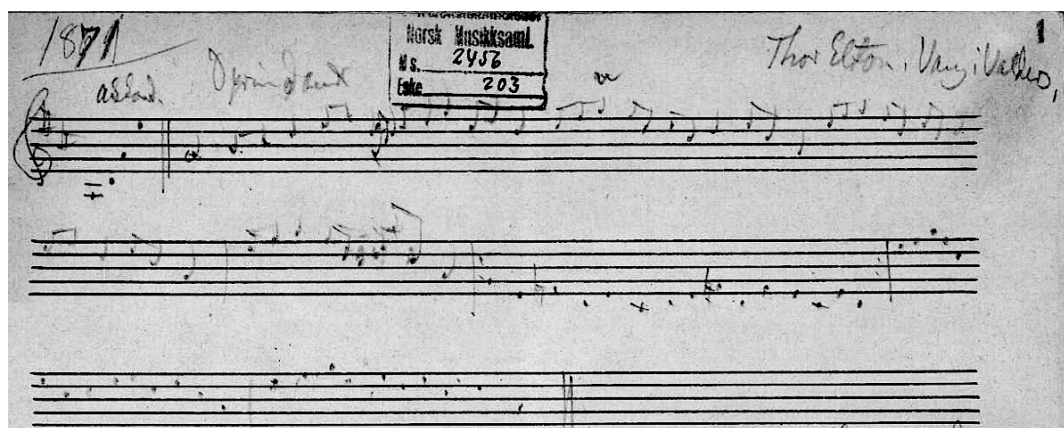


Figure 16: L. M. Lindeman’s 1871 transcription of a *springdans* after Trond Eltun (here called Thor Elton). From [316] 55 melodier. 1871. Nr. 1 Valdres (Thor Elton).

Although they have not been investigated in this study, it is relevant to mention that archive recordings of the Årdal fiddler Sigurd S. Eldegard (1893-1962) also contain tunes which can be linked to Eltun. Eldegard had been taught by his father, Søren S. Eldegard (1868-1946), but his principal teacher was his grandfather, Sjur I. Eldegard. Among the tunes Sigurd Eldegard inherited from his grandfather are tunes which Sjur Eldegard had learned from Trond Eltun and Ola Strand.

¹¹⁰ Helge Gudheim, “Bonde frå Valdres” (Historical project work, Valdres gymnas, 1978), 10.

Recordings of Sigurd Eldegard were made by NRK and Arne Bjørndal during the 1940s and '50s, and a commercial CD containing a selection of these recordings was released in 2002.¹¹¹

It has already been mentioned that folk music collector L. M. Lindeman attempted to transcribe the tune "Tomasklukkellåtten" after Trond Eltun's playing. Efforts to locate this transcription have not been successful, but a partial transcription of a *springar* played by Eltun has been located (see figure 16). Lindeman made the transcription in Vang in 1871. Although the transcription is sketchy, and the second half of the tune contains only noteheads, and no indication of the duration of the notes, it is of considerable interest, as it may be the only existing transcription of Eltun's playing.

6.5.2. Known repertoire

Based on information obtained from the above source material, I have constructed a list of tunes that *may* have been on Eltun's repertoire (see repertoire list in section 10.1). In the case of Trond Eltun, it was often difficult to confirm whether the tunes on the repertoire list had in fact been played by Eltun. In many cases, the sources I have consulted learned their versions of the tunes from Eltun's son, Johan-Henrik Kvam, but there is often no direct statement that connects Kvam's version to Eltun. In these instances, it can therefore only be inferred that Kvam had learned the tune from Eltun.

To this end, I have included a large number of the tunes Bjørndal transcribed after Anfin Kvam on the list, although they may not all have been on Eltun's repertoire. Similarly, it is difficult to be certain of whether many of the tunes recorded by Ola Grihamar Sr. were in fact on Eltun's repertoire, but many of these have nevertheless been placed on the list. There is a total of 28 tunes on the repertoire list, including six *springar* tunes, five *halling* tunes, six *bonde* tunes, seven *lydarlåtтар*, two bridal marches, and one *ferespel*.

Various written documents refer to tunes Eltun played, which makes it possible to construct a partial list of his actual repertoire. Seven tunes on the repertoire list have been confirmed as "actual repertoire." These are numbers 1, 5, 15, 22, 23, 24, and 25. In addition to these, written sources mention a number of other tunes Eltun played, including "Kasin," "Skraddar-Ivar," "Låtten han Per grøtte hunden sin med," "Trumpen hass Trond Eltun," "Jørns-rengjudn," "Gjeite-Skjerra," and the folk song melodies "Kari o Mari statt upp no" and "Bådne ditt græte."¹¹² Fiddlers from Hardanger, Sogn, and Voss mention additional tunes Eltun played, including "Vossabruri," "Hatleliden," "Gullykjelen," and "Kjepphesten."¹¹³

¹¹¹ See Sigurd S. Eldegard, *Hardingfelespel frå Årdal*. Ta:lik TACD4. CD. 2002.

¹¹² See Knut Hermundstad, *Valdres Bygdebok VI*, 335, and Knut Hermundstad, "Bonde, postførar og spelemann Trond Ivarsson Eltun," 19.

¹¹³ Arne Bjørndals samling, Sp. lista Hardanger, 9 (Lars Kinsarvik); Spelemenn Sogn, 52-53 (Per Sandnes); Tradisjon Voss, 11 (Brynjulv Hefte).

6.5.3. Commentary on selected tunes

Bonde etter Johan-Henrik Kvam (CD Track 9)

(Tune number 18 on the repertoire list.) I learned this *bonde* tune from a recording of Ola Grihamar. Grihamar learned the tune from Johan-Henrik Kvam, and calls it “Ha takk då namne for du var kar.” Sigurd Eldegard also played a version of this tune (see *Hardingfelespel frå Årdal*, track 19), which he learned from his grandfather, Sjur Eldegard. I have not consulted this version in my interpretation. I followed Grihamar’s form closely, and added a few more drones and double-stops. Although this tune cannot be directly linked to Eltun, it seems quite likely that he played it, since versions of the tune were on Johan-Henrik Kvam’s and Sjur Eldegard’s repertoires.

Bjøllelåten (CD Track 10)

(Tune number 6 on the repertoire list.) This is a well-known *springar* that has “wandered” to several different Hardanger fiddle districts, and can be found in various forms. I learned the tune from a recording of Embrik Beitohaugen, who learned it from his father, Nils Beitohaugen. From Nils Beitohaugen, the tune may be linked back to Trond Eltun via Lars L. Krøsshau and his father, Lars M. Krøsshau. Embrik Beitohaugen’s version is played at a fast tempo, with very little asymmetry. I have added a larger degree of asymmetry to my version of the tune; otherwise, I have made few adjustments to Beitohaugen’s version. In his version, Beitohaugen plays a triplet figure which descends from G to F#, instead of using the common triplet figure which alternates back and forth between two tones. This is an interesting and uncommon element that is rarely used in Valdres tunes today.

Tomasklukkelåten (CD Track 11)

(Tune number 25 on the repertoire list.) I learned this *lydarlått* from Arne Bjørndal’s transcription after the playing of Johan-Henrik Kvam (see transcription in section 10.3). Kvam learned the tune from Trond Eltun. Sven Nyhus writes that this is “the most well-known of all of the tunes from Valdres,” and contends that the tune has attained its status for several reasons.¹¹⁴ First, all of the various versions of the tune evoke a unique, poignant atmosphere, and the distinctive fiddle tuning used to play the tune (a.d.f#.e) serves to enhance this mood. The tune is also linked to a local historical event connected to the St. Thomas Church, a stave church that was built in Smedalen in the Filefjell mountain area in Vang at the end of the 12th century. Seven church bells were cast in Smedalen and were sent by boat to be hung in the church. During the boat trip, one of the bells fell into the water and was lost. A new bell was cast, and the bells remained in the mountain church until 1808, when the church was torn down in response to the unruly summer gatherings that had been taking place in the area around the church. At this point, the church bells were transferred to Vang Church, but local people said that the bells sounded like “sheep bells” in their new home. After a time, the bells were moved to Øye Stave Church, where their sound apparently improved. In another version of the story, one of the church bells is said to have fallen into the lake following the dismantling of the stave church in 1808. In this version, the bells were being transported to Øye Church across the ice-covered lake during the winter, when one of the bells fell through the ice.

¹¹⁴ Sven Nyhus, *Lyarlåttene i Valdres*, 86.

Kvam's version of the tune appears to be quite an old form. In contrast to modern forms of the tune, which were developed by fiddlers such as Olav Moe for use on the concert stage, Kvam's form is short and concise.¹¹⁵ It also contains a unique stylistic element: in bars nine and ten, Kvam plays a glissando from F to F#. Glissando is very rarely used by modern Hardanger fiddle players, but this may be a remnant of an older playing style.

6.6. Performer's reflection

6.6.1. Artistic process

To begin my work on repertoire connected to Trond Eltun, I located Arne Bjørndal's transcriptions after Eltun's grandson, Anfin J. Kvam, as well as recordings of Ola Grihamar Sr., and determined which of these tunes were relevant in the context of this study. I met with fiddler Jan Beitohaugen Granli and discussed Grihamar's repertoire and playing style, attempting to situate Grihamar in relation to Eltun. I also located a number of the other sources outlined above, and built a prospective repertoire list.

I learned a total of 12 tunes from the repertoire list (numbers 1, 3, 4, 6, 10, 12, 17, 18, 20, 21, 22, and 25). Several of these tunes were already on my repertoire, including numbers 1, 17, and 18, but I chose to re-learn these tunes using the source material I had found. I already had alternate versions of a large number of the relevant tunes on my repertoire, so in a sense, Eltun's repertoire was quite familiar to me from the start, and the process of identifying tunes in the context of the Valdres tradition was straightforward.

Even though I was familiar with many of the tunes, the versions that could be connected to Eltun were often markedly different from the versions I knew, which made this repertoire very exciting. The versions that could be linked to Eltun often had a more archaic quality, and they also differed in terms of rhythm, style, and structure. There were also a number of unfamiliar tunes on the repertoire list.

6.6.2. A personal or "authentic" interpretation?

In general, I was quite faithful to the source material I used to learn tunes in tradition after Eltun. On the whole, I found my sources to be very reliable, and few changes were necessary. I made small adjustments to several of the tunes, including numbers 1, 20, and 22.

I learned tune number 1, the *springar* "Nigarden" or "Låtten etter gamle Nordlanden," from Arne Bjørndal's transcription after Anfin Kvam. In his transcription, Bjørndal displaced the barline in both the first and last sections of the tune. I made adjustments to correct this, and I also made small changes to the melody and bowings. Tune number 20, the *lydarlått* "Siste låtten Krøsshaugen lét," was learned from a recording of Embrik Beitohaugen, and some sections were difficult to interpret

¹¹⁵ For Olav Moe's version of the tune, see track 9 on Olav Moe, *Hardingfelespel frå Vestre Slidre*. Ta:lik TACD1. CD. 2000.

rhythmically. In my interpretation, I worked to establish a clear understanding of the tune's pulse, and adjusted the duration of some of the notes in Beitoaugen's version. I learned the *lydarlått* "Hurrabakken" (tune number 22) from Bjørndal's transcription after Anfin Kvam, and in my version, I made changes to some of the bowings, and I also added a small section to the melody at the end of the tune. It was challenging to find the appropriate tempo for this tune – some of the melodic figures in the tune made it tempting to play the tune in a *gangar* or *rull* tempo, which I consider to be too fast.

6.6.3. The influence of biographical information

In my search for repertoire in tradition after Eltun, I came across many *bonde* and *lydarlått* tunes, and I emphasized learning these, since Eltun was known to be a master at playing both *bonde* tunes and *lydarlåttar*. I also attempted to highlight other elements of Eltun's playing style in my interpretations, such as lyricism, a slower tempo, and a slightly melancholic tone. I felt that these elements were present in Ola Grihamar's playing, and, to some extent, I was able to use Grihamar as a stylistic template. Also, I applied a concept of Eltun's smooth bow strokes and distinct ornaments to some of the *bonde* and *lydarlått* tunes I learned.

6.6.4. Distinct features of Eltun's playing style

As previously mentioned, I found that many of the tunes on the repertoire list have an archaic quality: they are often concise, and the melodies can be simple, but simultaneously compelling. The two recorded sources I have used, Ola Grihamar and Embrik Beitoaugen, have quite contrasting playing styles: while Grihamar often played in a more subdued, downtempo manner, Beitoaugen's style comes across as energetic and fast-paced. These differences likely have much more to do with the individual fiddler's personality than a sense of style inherited from Eltun, but it may be possible to say that Grihamar's tempo and sense of rhythm is closer to Eltun's.

7. Oscar O. Hamrey (Ola O. Reishagen) (1884-1943)¹¹⁶

7.1. Early life and fiddler's career

Ola O. Reishagen changed his name to Oscar Hamrey after emigrating to the US in 1909.¹¹⁷ He was born on April 8, 1884, and grew up on the Hambro farm, a tenant farm under the Midtre Hande farm in Slidre, Vestre Slidre. His father was Ola Gudmundsen Hamre, and his mother's name was



Figure 17: The Hambro farm (no. 48/7 and 9). From O. T. Bjanes, *Norske gardsbruk: Oppland fylke*, 588.

Ragnhild.

Hamrey had two brothers who were both also named Ola. In 1902, one of the brothers purchased the Reishagen farm (he had already been living here for several years by this time), and Hamrey moved here and adopted the name of the farm as his last name. His other brother emigrated to America early on, settling in St. Paul, Minnesota. Hamrey also had a sister, who remained in Norway.

Little has been written about Hamrey's early years as a fiddler. He began playing fiddle as a boy, and is said to have played for his schoolteacher, Olav Myklebust.¹¹⁸ He was also a skilled fiddle maker, and built several instruments. One of these, which he made in America in 1923, was purchased by fiddler Endre Færden when Hamrey was on a trip to Valdres in 1936 or '37. The fiddle is now in private ownership in Valdres.

¹¹⁶ Sections of this chapter have been published in Laura Ellestad, "Emigrant Hardanger Fiddlers from Valdres, Norway: An Examination of Cultural Contacts," in *Norwegian-American Essays 2011*, ed. Øyvind T. Gulliksen. (Oslo: Novus forlag, 2011), 53-72.

¹¹⁷ For the purpose of clarity, Ola Reishagen will hereafter be referred to as Oscar Hamrey. "Hamrey" has also been spelled Hamre, Hambre, Hambrey, and Hamry.

¹¹⁸ O. K. Granheim, "Ein utvandra Vestre-Sliding – Valdreskulten Oscar Hambrey," *Tidsskrift for Valdres Historielag* (1959), 155.

7.2. Teachers, students, and playing style

Hamrey was said to learn extremely quickly, and was a student of several important fiddlers in Valdres. Among his teachers were the Vestre Slidre fiddlers Ivar Ringestad, Ola Fystro, and Ola Neste (1888-1968). He learned a great deal from Neste, and the two were often in each other's company and had exchanged many tunes. Neste had learned from his cousin, the fiddler Olav Moe, and was thought to be one of the best fiddlers in Vestre Slidre at the time.¹¹⁹ Hamrey may also have learned from Jørn Røn, and had certainly heard Røn play.

Hamrey's playing therefore had strong roots in the Vestre Slidre tradition, as well as a clear connection to *Hilmespel* (Ringestad, Fystro, and Neste had all learned from tradition bearers whose sources can be traced back to Jørn Hilme). On a trip to Valdres in 1921, Hamrey paid a visit to Ola Fystro, and the two must have played together. Fystro later commented that he had "never heard the equal to playing. It was a playing that spellbound. It's hard to believe that he's done anything but play during these years in America."¹²⁰

Likely due to the circumstances of living in America, where it became common to meet and play with fiddlers from different parts of Norway, Hamrey ventured to learn tunes from other Norwegian rural districts. He learned a considerable repertoire of Telemark tunes from the brothers Harald (1876-1936), Gunleik (1878-1948), and Eilev Smedal (1889-1938). Of the three brothers, Hamrey had the most frequent contact with Gunleik Smedal. Hamrey also allegedly had tunes from Voss, Hallingdal, and other districts in his repertoire.¹²¹

Jøger O. Quale, who became a good friend and fiddling companion of Hamrey's in America, was said to have declared many times that Hamrey was "the best fiddler he had ever heard."¹²² Quale also asserted that he had "never heard anyone who could play *Hilmesrengjudn* like Hamrey... [Hamrey] played cleanly and very skillfully."¹²³ Another unidentified fiddler commented that "there was something striking about his playing, something completely beyond the fiddling one hears



Figure 18: Oscar Hamrey. Private photo.

¹¹⁹ Knut Hermundstad, *Valdres Bygdebok*, 311.

¹²⁰ O. K. Granheim, 156; my translation.

¹²¹ Christ Herheim, "Oscar Hamrey død," *Decorah Posten*, September 2 1943.

¹²² Ola Hjelle, "Ola O. Reishagen," *Oscar Hamry: Fairbault, Minnesota 1939* [CD booklet] (Norway: Ta:lik, 2007).

¹²³ Knut Hermundstad, *Valdres Bygdebok VI*, 311, my translation. *Hilmesrengjudn* is the name of a group of difficult *springar* tunes used as études by Jørn Hilme in the teaching of young fiddlers.

otherwise.”¹²⁴ In a third source, Hamrey is described as having the ability to imitate birdsong, shepherd’s horn calls, and church bells, and is said to be at his best when playing *lydarlåttar*, as well as tunes in *trollstemt* fiddle tuning.¹²⁵

7.3. Emigration and life in the American Midwest

On March 6, 1909, Hamrey left for America by ship. He lived in St. Paul, Minnesota, for some time following his arrival, and may have lodged with his brother, Ole, who had emigrated to America at an earlier date. Several months after his arrival, on September 11 and 12, 1909, Hamrey attended a *stemne* (gathering) organized by the *bygdelag* Valdres Samband. The 1909 *stemne* was held in Minneapolis and St. Paul, at the Ark Auditorium and in Como Park. Hamrey and emigrant Valdres fiddler Christoffer Heen (1855-1922) played for the approximately 475 guests who attended the Saturday evening *gjestebo* (banquet).¹²⁶ In an article about the event published in Valdres Samband’s newsletter, the fiddle and dance entertainment was described as follows:

Several excellent *springar* dancers gave a small performance of Norwegian national dances, including *springdans*, *halling*, and high kicks to Christoffer Heen’s masterful fiddle playing, but there was no dance in which the audience participated. A few fiddle numbers were also played by a young man, Oscar Hamrey, who came here this summer from his home district Slidre, and who is slightly related to the famous violinist Olav Moe. Mr. Hamrey proved to be a skilful artist on his instrument and received a resounding applause. It shall hereby be officially stated as information for individuals who keep their distance for certain reasons, but still presume to criticize, that that which was presented was highly artistic and proper and completely respectable, and certainly does not need to bother anyone.¹²⁷

Although we do not know what he played, Hamrey’s performance evidently made a strong impression on the audience. As demonstrated by the above quote, the dancing of “national dances” was also generally encouraged and appreciated by members of Valdres Samband, although some individuals were clearly more sceptical. Not many members knew how to dance *springar* and *halling*, however, and as the years passed, the number of people who participated in dance performances dwindled to a few couples.

7.3.1. Valdres Samband and the Norwegian-American *bygdelag*

Valdres Samband was founded in 1899, and is the oldest of a great number of Norwegian-American *bygdelag*. *Bygdelag* can be defined as social organizations centred around association with a particular rural district in Norway. Around the turn of the 20th century, in conjunction with a

¹²⁴ O. K. Granheim, 156; my translation.

¹²⁵ Christ Herheim, “Oscar Hamrey død.”

¹²⁶ J. S. Johnson and O. A. Hain, “Beretning om 11te Valdrisstevne,” *Valdres Helsing*, 25 (October 1909), 2, 13.

¹²⁷ *Ibid.*, 13-14; my translation.

flourishing nationalistic sentiment connected to Norway's independence from Sweden in 1905, Norwegian-Americans engaged in a great deal of organizational activity. All kinds of organizations were formed, including youth societies, singing societies, debating societies, and mission societies. The *bygdelag* were among the most popular Norwegian-American organizational forms, and by 1914, thirty-eight *bygdelag* had been established.¹²⁸ One of the principal activities of the *bygdelag* was to organize an annual reunion, or *stemne*. The *bygdelag* served important social and cultural functions for Norwegian immigrants: they facilitated social connection with others who had emigrated from the same region, and they provided opportunities to "recreate familiar aspects of the old-world heritage and indulge in nostalgia and sentimentalism."¹²⁹

Puritanical attitudes were common in most of the *bygdelag*, to varying degrees. While some *bygdelag* were opposed to all manner of leisure activities and cultivated a predominantly religious profile, others endorsed traditional music and dance and regularly featured fiddle and dance performances in their *stemne* program. Valdres Samband's leadership clearly encouraged such performances, although the above quote indicates that not all of the *lag's* members were comfortable with the idea.

In addition to the 1909 *stemne*, Hamrey performed at Valdres Samband's 1922, 1925, 1937, and 1939 *stemne*.¹³⁰ By 1910 Hamrey had moved to Northfield, Minnesota, where he had found employment as a janitor at St. Olaf College. He was also a member of the college's orchestra. In 1912 he returned to Norway and married Ambjørge Sårbru (1877-1963), from Vang in Valdres, and the couple departed for America on August 10, 1912.¹³¹ In approximately 1913 their daughter, Rena, was born. Records indicate that the family lived in Northfield until 1919 or 1920, when they moved to the nearby town of Faribault, Minnesota. In Faribault, Hamrey worked as a carpenter for Faribault Furniture Company until at least 1936. In 1939 he was working for Faribault Furniture's parent company, Peterson Art Furniture Company, as a finisher. After suffering a stroke, Hamrey passed away on May 17, 1943.

7.3.2. Concerts and informal gatherings

Hamrey made contact with several other Hardanger fiddle players in the Norwegian immigrant community following his arrival in America. Valdres fiddler Jøger O. Quale, who had immigrated in 1907, became a close fiddling companion. The two apparently met in about 1912, and spent countless late nights playing together.¹³² As previously mentioned, Hamrey also met with the brothers Harald, Gunleik, and Eilev Smedal, who had emigrated, along with the rest of their family, from Flatdal, Telemark. Gunleik Smedal became a good friend, and he, Quale, and Hamrey met

¹²⁸ Ingrid Semmingsen, *Norway to America*, 146.

¹²⁹ Odd Lovoll, *A Folk Epic: The Bygdelag in America* (Boston: Twayne Publishers, 1975), 24.

¹³⁰ In addition to the dates mentioned here, it is likely that Hamrey played at other Valdres Samband *stemne*. To be certain, it would be necessary to examine all of the records of past Valdres Samband *stemne*. This has not been possible in the scope of this project.

¹³¹ In the United States, Ambjørge Sårbru was known as Emma Sorbu Hamrey.

¹³² Knut Hermundstad, *Valdres Bygdebok VI*, 310-311.

frequently. At their get-togethers, the three fiddlers played for each other, exchanged tunes, and discussed technique and phrasing. While Quale was wary of learning tunes from outside of the Valdres tradition, Hamrey was eager to learn Telemark tunes from Smedal, and acquired a number of tunes from Smedal's repertoire. Smedal also reportedly learned some Valdres tunes from both Hamrey and Quale.¹³³ In an article in the journal *Sound Post*, Jøger Quale's son Thorwald (1917-1998) recalls one particular gathering in about 1934 at which Gunleik and Eilev Smedal, Jøger Quale, and Hamrey met for two days of fiddling at Gunleik Smedal's home in Albert Lea, Minnesota. Thorwald, who had accompanied his father to the event, describes how the fiddlers spent day and night playing, trying each other's instruments, and discussing tunes.¹³⁴ Informal gatherings such as these were probably equally as meaningful as the large annual meetings held by Valdres Samband.

Another example of informal get-togethers were weekend "parties" held during the summer months, often at Valdres emigrant Andrew A. Hall's farm at Dutch Lake, Minnesota. Both Quale and Hamrey are known to have attended and fiddled at these.¹³⁵ A dance platform was built near the farm's icehouse, and fiddlers and dancers would gather here, where they would spend day and night playing and dancing.

Hamrey also reportedly gave several concerts in America. One of these was held in an unidentified town in Goodhue County, Minnesota. One source seems to suggest that the concerts were poorly attended, while another claims that Hamrey's performances attracted large crowds.¹³⁶

7.3.3. American *kappleikar*

In addition to his involvement in Valdres Samband, Hamrey also participated in *kappleikar* (folk music and dance competitions) arranged by a newly-formed national organization for Hardanger fiddlers. This organization, which was established in 1915 by several immigrant fiddlers and Hardanger fiddle enthusiasts, came to be called *Hardanger Violinist Forbundet af Amerika*, and was later known as *Spelemannsforbundet af Amerika* (hereafter referred to as HVFA).¹³⁷ The main activity of HVFA was to organize annual *kappleikar*. These events were modeled on the Norwegian *kappleik*, which had included judged competition on the Hardanger fiddle since 1888. HVFA's first official *kappleik* was held on June 24 and 25, 1915 in Montevideo, Minnesota, and the organization remained active until about 1941.

¹³³ "Five Smedal Brothers Made Fiddle History in Midwest," *Sound Post*, 2:2 (April 1985), 7, 18.

¹³⁴ Thor Quale, "Rumblings fra Thor," *Sound Post*, 14:3 (Summer 1997), 12.

¹³⁵ Thor Quale, "Cool It!: Immigrant Summer Outings," *Sound Post*, 6:1 (January 1989), 24-26.

¹³⁶ See the commentaries on Hamrey's concerts in Knut Hermundstad, *Valdres Bygdebok VI*, 312 and O. K. Granheim, "Ein utvandra Vestre-Slidring – Valdreskulten Oscar Hambrey," 156.

¹³⁷ Torkel Oftelie, "Telestevnerne i 1915," *Telesoga*, 25 (September 1915), 24-27.

The aim of HVFA is concisely expressed in a 1921 newspaper article by HVFA chairman and fiddler Harald Smedal: “the chief concern of our *kappleikar* is not to find out who comes in first, second or third place – no, our great goal is and must be to maintain the preservation of our ancestry.”¹³⁸ The *kappleikar* were extremely popular, particularly during the early years of the organization’s existence; they were often combined with a *bygdelag stemne* and were thus ensured a large audience. Setesdal emigrant Bjørgulv Bjørnaraa, a charismatic devotee of Hardanger fiddle music, served as emcee at almost all of the competitions and actively promoted the organization’s cause through his articles in the Norwegian-American newspapers. Using colourful, poetic language,



Figure 19: Group photo from the 1930 *kappleik* in Montevideo, Minnesota. Oscar Hamrey is furthest left in the front row. Private photo.

Bjørnaraa was able to appeal to the audience by recounting the stories behind the tunes which the competitors played. The *kappleikar* were thus an arena for the celebration and nostalgic recollection of a cherished local culture.

Oscar Hamrey was the most active and successful emigrant Valdres fiddler to participate in *kappleikar*. He entered at least seven competitions, in 1924, 1926, 1928, 1929, 1930, 1931, and 1933. After qualifying for the “first class” category in

1926, he placed first in “first class” at least two times, in 1929 and 1931. In 1931 he won the “Smedal Trophy,” and in 1933,

after winning first place in a special competition called the “Huldrekappleik,” he was awarded the “Valdris-Kvindernes Trophy.”¹³⁹

7.4. Performativity theory – The American *kappleik*

Much like concert fiddling, the American *kappleik* placed traditional Hardanger fiddle music in an unconventional, unfamiliar setting, creating opportunities for the generation of new kinds of

¹³⁸ Harald Smedal, “Kappleiken,” unknown newspaper, unknown date, 1921; my translation. I located the article in the Hardanger Fiddle Association of America collection at the Norwegian-American Historical Association archives in Northfield, Minnesota.

¹³⁹ “Spelemands-Stævnet en straalende Fest,” *Minneapolis Daglig Tidende*, July 9 1933. The “Huldrekappleik” was a competition which formed part of a concert held in the evening at American *kappleikar*. Competitors in the “Huldrekappleik” played Hardanger fiddle tunes in a special fiddle tuning called *trollstemt*.

meaning. The formal adjudication of participants' performances established specific stylistic preferences and tendencies among immigrant fiddlers, and certain tunes, or kinds of tunes, came to be valued over others because of their complexity or capacity to captivate an audience. The *kappleik* was also an important symbolic forum for the veneration of Norwegian national heritage. The *kappleik* participant therefore represented a physical and aural manifestation of one of the central elements of traditional Norwegian culture.

7.5. Discussion and analysis of repertoire

7.5.1. Source material

My principal source for tunes in tradition after Hamrey has been an audio recording of Hamrey made by Jøger Quale. In 1939 Quale purchased a phonograph and managed to record about 35 of Hamrey's tunes. The recording was made in Hamrey's kitchen in Faribault. Quale had intended to record Hamrey's entire repertoire, but the project was brought to an abrupt end when Hamrey died of a stroke in 1943. Around the time that he made the recordings of Hamrey, Quale also purchased a movie camera. A short film clip made in about 1940 which shows Hamrey playing; Quale, Reidar Qualley, and their wives dancing *valdresspringar*; a *halling* dance; and a pair of women dancing the *springar*, has survived. Although the clip is silent, it stands as documentation of both the dance tradition and the individuals who were involved at the time.



Figure 20: Fiddle made by Oscar Hamrey in 1923. Photo by the author.

Quale's audio recording reached Valdres in 1978 after folk dancer, folk music enthusiast and Valdres native Ola Hjelle (1928-2009) requested a copy from Quale's son Thorwald.¹⁴⁰ Hjelle obtained the original phonograph recordings, as well as Jøger Quale's film clip, following Thorwald's and his wife Mildred's deaths in 1998 and 1999, and in 2007 a selection of tunes from the recording was released on a commercial CD. Quale's film clip is also included on the release.

In addition to Quale's recording, I have also made use of a transcription of a *springar* played by fiddler Knut Trøen (b. 1932) published in *Norsk Folkemusikk, Serie 1, Hardingfeleslåttar*. Trøen learned the *springar* from Quale's recording of Hamrey, and the tune was transcribed by Eivind Groven (1901-1977).

¹⁴⁰ Ola Hjelle, "Ola O. Reishagen."

7.5.2. Known repertoire

Based on Jøger Quale's recording of Hamrey, as well as Groven's transcription in *Norsk Folkemusikk, Serie 1, Hardingfeleslåttar*, I have constructed a partial overview of Hamrey's repertoire (see repertoire list in section 10.1). The repertoire list includes 23 *springar* tunes, two *halling* tunes, and two *lydarlåttar*.

In his sessions with Quale, Hamrey also recorded a number of tunes from the Telemark district. These could have also been included on the repertoire list, but I have chosen to confine the list to tunes from the Valdres region. The Telemark tunes Hamrey recorded include the *springar* tunes "Springar etter Myllarguten," "Myllargutens draum," "Sandsdalsspringaren," "Ruske-Sara," "Syljukallen," and "Gullfakse," the *gangar* tunes "Skuldalsbrure," "Tarkjell Jonsson," "Lomelien," "Tinnemannen," three additional nameless *gangar* tunes, and the bridal march "Vossabruri." Hamrey probably learned the Telemark tunes from the Smedal brothers.



Figure 21: Jøger Quale and Oscar Hamrey. Private photo.

A written source also mentions several other tunes Hamrey played, including the *tonestykke* "Bygdatråen," "Jotunheimen," and "Sivlefossen," all in tradition after the Voss fiddler Sjur Helgeland (1858-1924), as well as the tunes "Kivlemøyane" and "Fanitullen."¹⁴¹ These are all large, complex tunes that were common among concert fiddlers before and during Hamrey's time.

7.5.3. Commentary on selected tunes

Springar etter Ola Reishagen (CD Track 12)

(Tune number 20 on the repertoire list.) I learned this *springar* from Eivind Groven's transcription after Knut Trøen's playing (see transcription in section 10.3). Trøen learned the tune from a recording of Oscar Hamrey. This tune is played in *ljøsblått* tuning (g.d.a.d), and other versions of the tune that have been documented include a transcription after Ivar Ringestad (see HFV 4/152), and archive recordings of Embrik Beitohaugen, Knut Snorheim, and Ola Bøe. Snorheim calls the tune "Ein tå systerlåttane." In my interpretation of the tune, I adhered closely to Groven's transcription, and made very few adjustments to the tune's form.

¹⁴¹ Christ Herheim, "Oscar Hamrey død." A *tonestykke* is a programmatic concert tune, commonly played by concert-era fiddlers. These tunes often have a recognized composer, and contain a large assortment of elements, including folk song melodies, imitations of birdcalls and other natural sounds, and sections of traditional Hardanger fiddle tunes. See Håkon Asheim, "Fra bruksmusikk til 'lydarspel' – konsertradisjonen i hardingfelemusikken," 82-83.

Grålysing frå Slidre (CD Track 13)

(Tune number 21 on the repertoire list.) This *springar* in *trollstemt* tuning (a.e.a.c#) was learned from Jøger Quale's recording of Oscar Hamrey. This is a large, complex tune, and it is easy to imagine Hamrey playing it at *kappleikar* in the Midwest. Knut Snorheim and Ola Fystro played versions of this tune which they called "Prillar Guri," and Andreas Hauge played a version he called "Hestebjølludn i svartedauen." The tune has thematic similarities to the *springar* "Bjøllelåtten" (see CD track 10).

Huldrelått frå Vang (CD Track 14)

(Tune number 26 on the repertoire list.) I learned this *lydarlått* from Quale's recording of Hamrey. In my interpretation of the tune, I followed Hamrey's version closely, but I made adjustments to some rhythmical details, including changing the duration of some of the notes. I have chosen to play the tune through twice (on Quale's recording, Hamrey plays the tune once, and concludes the tune with a short coda). Two stylistic elements were particularly noticeable in Hamrey's version: his playing style is somewhat rough, and he also uses vibrato in several places. I have used a smoother tone in my version, but I have retained some of Hamrey's vibrato.

This is a unique Hardanger fiddle tune: it can only be found in Hamrey's version. The theme of the tune is familiar, however, and comes from the folk song and *langeleik* tune, "I Oletjedn, i Olekinn."

7.6. Performer's reflection

7.6.1. Artistic process

My main source for tunes after the playing of Oscar Hamrey was Jøger Quale's recording. From the wide range of tunes on the recording, I selected tunes that were in some way unique in the context of the Valdres tradition. I also chose to learn tunes that appealed to me aesthetically. I learned a total of nine tunes from the repertoire list (numbers 2, 12, 13, 19, 20, 21, 22, 26, and 27).

In contrast to Steinsrud, Nø'n, Sjøheim, and Eltun, Hamrey's repertoire was very accessible, and for this reason, his was the first repertoire I studied. I already knew versions of several of the tunes on the repertoire list, but Hamrey's versions were significantly different from mine, which made differentiating between them quite straightforward. The contrasts between my versions and Hamrey's also made it easier to identify elements that are specific to Hamrey's playing style.

7.6.2. A personal or "authentic" interpretation?

For the most part, I followed the source material very closely. I did not, however, try to emulate Hamrey's "voice" in my own versions of the tunes. Hamrey's playing style differs from my own in a number of areas, and I allowed my playing style to dictate the overall tone of my interpretations. Hamrey's rhythm, tonality, and ornamentation all vary from my own, and I made small modifications to rhythms and intervals in certain tunes. Although Hamrey's manner of ornamentation was slightly unaccustomed at times, I incorporated many of his ornaments in my interpretations. Finally, Hamrey's tune forms are generally very open and flexible, and he uses a

great deal of variation. I tried to echo this in my own versions, especially with regard to tunes number 19, 20, 21, and 22.

7.6.3. The influence of biographical information

A great deal of important information about Hamrey's playing style can be gleaned directly from Quale's recordings, so it was not necessary to refer to biographical details to the same extent as I have done with the other fiddlers. Several biographical details have influenced me, however. First, I have been informed by Hamrey's open-mindedness: much like Sjøheim, Hamrey was a curious musician who was eager to learn music from other districts. I have found this openness inspiring, and it has informed me in all of my work with repertoire connected to this project.

Secondly, both Quale's recordings and Hamrey's results at HVFA's "Huldrekappleik" make it clear that Hamrey was a master at playing tunes in *trollstemt* tuning. Another source also refers to his gift for playing *lydarlåtтар*. In my work with repertoire connected to Hamrey, I have therefore deliberately chosen to study these kinds of tunes.

Finally, as mentioned above, Hamrey's playing style is rough, energetic, and aggressive, and differs significantly from my own style. In my interpretations, I did not aim to emulate all of the stylistic aspects of his playing; rather, I combined Hamrey's forms with my own sense of style.

7.6.4. Distinct features of Hamrey's playing style

Several traits have already been mentioned, such as Hamrey's energetic, aggressive playing style, and his extensive use of variations. Other typical elements include ample use of non-diatonic intervals and a distinctive style of ornamentation (his trills are particularly characteristic). Hamrey also uses a large quantity of drones and double-stops in his playing.

8. Concluding reflections

8.1. Shedding light on lesser-known traditions

Throughout the duration of this project, I experienced concrete challenges in my work with each of the five fiddlers. Due to a limited amount of source material, it was particularly difficult to locate tunes linked to Arne Steinsrud, and in the case of Bendik i Nø'n, I encountered challenges with some of Övergaard's and Bjørndal's transcriptions. Like Steinsrud, there was also only a small amount of source material that could be connected to Knut Sjøheim, and the Setesdal fiddlers who preserved parts of Sjøheim's repertoire left an unfamiliar dialectical mark on the tunes. With regard to Trond Eltun, it was frequently difficult to verify which tunes were on his repertoire, and the disparity between Ola Grihamar's and Embrik Beitohaugen's playing styles made it challenging to establish a sturdy stylistic framework. Oscar Hamrey was the most accessible of the five fiddlers, but I found it difficult to balance his playing style with my own.

Håkon Asheim points out that "another challenge in this material can be that one is familiar with variants that are more elaborate, and that this can hinder one from appreciating the qualities of the short forms."¹⁴² Vidar Lande makes a similar comment: "older folk music forms are often simpler than more modern forms, and require more in-depth knowledge to appreciate them." I was often aware of other, more modern variants of the tunes I studied, but this did not prevent me from appreciating the older forms of tunes. On the contrary, I found the older forms to be both refreshing and fascinating. Gaining knowledge about the lineages of tunes I studied also gave me a new appreciation for the depth of the Valdres tradition.

I did consider how these shorter tune forms would come across in performance contexts, however. Today's audiences are perhaps most familiar with the longer, complex tune forms that are performed at *kappleikar* and on the concert stage. At times, I have wondered whether older tune forms are "interesting enough" for a contemporary audience. In order to make these shorter forms engaging, Vidar Lande suggests that it is "important to describe a background, or a context – as a kind of backdrop, that will help the listeners to appreciate the music in a more authentic way." In my performances of this repertoire, I have used biographical information as a method to engage the audience, and have described many of the same biographical details that have been presented in this paper.

¹⁴² All of the citations in this chapter are taken from the author's interviews with Håkon Asheim and Vidar Lande. Translations by the author.

8.2. Is reconstruction possible?

According to Håkon Asheim, in this kind of study, it is impossible to completely eliminate potential sources of error, so the performer's reconstructions can never be entirely authentic. In Asheim's view, this is not the final aim of reconstructing older, lesser-known traditions. To quote Asheim, "what is most important is that you as a musician discover something interesting – something you can transmit in a way you believe in. The music will then be actualized for our time, and it becomes a *contemporary* music just as much as a reconstruction of something older."

I was aware from the early stages of this project that my interpretations would never be completely "authentic," and creating accurate reconstructions has not been the goal of this project. In order to perform the kind of reconstruction work Lande has achieved in his work with Eivind Aakhus, an entire lifetime of experiences and exposure would be necessary.

I would argue that the act of reconstructing lesser-known traditions is a valid and compelling artistic endeavour. To quote Vidar Lande, "going through the process of reconstruction provides a great deal of knowledge about the most important elements in a music tradition, and recreating music by way of expressing oneself within a given traditional framework is a thoroughly artistic undertaking." Throughout the duration of this project, I have relied on my own playing style, my understanding of the Valdres tradition, and my aesthetic sensibilities as guiding principles. By applying these guiding principles in combination with biographical and historical details connected to Steinsrud, Nø'n, Sjøheim, Eltun, and Hamrey, I have created unique, authoritative interpretations of a compelling repertoire of *valdresspel*.

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9.4. Archives and collections

Arne Bjørndals samling (Bergen)

Digitalarkivet (<http://www.arkivverket.no/arkivverket/Digitalarkivet>)

Mills Music Library (University of Wisconsin, Madison, WI)

Norwegian-American Historical Association archive (St. Olaf College, Northfield, MN)

Norsk folkemusikksamling (Oslo)

Valdres folkemusikkarkiv (Fagernes)

Various private photo collections (including collections owned by Ola Hjelle and Kevin Hoeschen)

10. Appendix

10.1. Repertoire lists

In the following repertoire lists, archive recordings used as source material have been registered with their identification numbers, where possible. Identification numbers beginning with “I-” refer to recordings housed by NFS.

In order to ease identification of specific tunes in my discussions of repertoire in chapters three to seven, the tunes in each list have been assigned numbers.

Square brackets have been used to indicate an alternate, often more familiar name which can be associated with the tune in question.

Where information has been available, I have recorded the name of the informants’ sources for tunes. In some cases, comments about tunes found in Arne Bjørndal’s transcriptions or in the commentary section of the *Norsk folkemusikk* series have been translated and included in the “Source/Tradition” column. All translations are by the author.

A number of abbreviations have been used; for clarification, consult the glossary in section 10.5.

It should be emphasized that while a large number of the tunes on these lists have been included based on factual evidence, many tunes have been included on the grounds of speculation. To a large extent, the lists have served as tools during the process of interpreting and performing repertoire. The lists are therefore somewhat conjectural, and should be used with a critical eye.

10.1.1. Tunes in tradition after Arne Steinsrud

NO.	MELODY TITLE	MELODY TYPE	SOURCE/TRADITION	TUNING
1	Springar	springar	- Transcription after Arne Øyhus (FV 2/255d); recording of Arne Øyhus (I-8112). Learned from his grandfather, Arne Øyhus, who played it on the tin flute. [The tune is played in a minor key]	a.d.a.e
2	Springar [Springar frå Hallingdal og Valdres]	springar	- Transcription after Jon Aspholt (FV 2/270); recording of Jon Aspholt (I-7743, I-13958), trad. Erik Skredderhuset. - Recording of Trygve Myhre (I-13965).	a.d.a.e
3	Maurelien	springar	- Transcription after Lars Bertelrud (FV 2/271); recording of Lars Bertelrud (I-4923) – after Ola Sandaker.	g.d.a.e
4	Steinsrud’ n/Springar etter Arne Steinsrud	springar	- Transcription after Lars Bertelrud (FV 2/272); recording of Lars Bertelrud (I-7546) – after Halvor Grønhaug (flute), trad. Ellev Tollevsrud. - Trygve Bolstad – taught to author in 2006. Learned from Torleiv Bolstad, Ola Bøe, Andris Dahle, and Haldor Røyne. - Composed by Arne Steinsrud?	g.d.a.e/ a.d.a.e
5	Bjelbølen/Springar [Perigarden]	springar	- Transcription after Lars Bertelrud (FV 2/273a); recording of Lars Bertelrud (I-4922) – after Halvor Grønhaug (flute), trad. Ellev Tollevsrud. - Transcription after Olaf Leistrud (FV 2/273b); recording of Olaf Leistrud (I-40814). The tune is called Perigarden in northern Valdres. Cf. Övergaard no. 750.	a.d.a.e

			- Recording of Ole Røang (I-8083) – learned from Prestbrøtin.	
6	Springar	springar	- Transcription after Lars Bertelrud (FV 2/274); recording of Lars Bertelrud (I-4925) – after Halvor Grønhaug (flute), trad. Ellev Tollevsrud.	a.d.a.e
7	Låtten etter Knatteguten	springar	- Transcription after Lars Bertelrud (FV 2/275); recording of Lars Bertelrud (I-4926) – after Halvor Grønhaug (flute), trad. Ellev Tollevsrud. - Recording of Gudbrand Bertelrud (I-12074) – after Halvor Grønhaug.	a.d.a.e
8	Springar	springar	- Transcription after Lars Bertelrud (FV 2/276); recording of Lars Bertelrud (I-4928) – after Ola Sandaker (accordion), trad. Ellev Tollevsrud. Cf. Övergaard no. 752.	g.d.a.e
9	Kjørstaddrepen	springar	- Transcription after Ole Røang (FV 2/277b); recording of Ole Røang (I-8091). - Transcription after Olaf Leistrud (FV 2/277a); recording of Olaf Leistrud (I-40821) – after Ulrik i Jensetogun. - Transcription after unknown (ETH 38).	a.d.a.e
10	Stemmelåtten av Lissen [Stundo æ mi kjæring go?]	springar	- Transcription after Ingemund Øyhus (FV 2/278); recording of Ingemund Øyhus (I-8119) – learned from Olaus Islandsmoen.	a.d.a.e
11	Springar	springar	- Transcription after Arne Øyhus (FV 2/279); recording of Arne Øyhus (I-8127) – learned from Ola Koppervik, who knew and played many old tunes when Øyhus was young. Koppervik played some fiddle, but mainly played harmonica.	a.d.a.e
12	Valdreskvelven	springar	- Recording of Lars Bertelrud (I-7550) – learned the tune by hearing it be played in Sør-Aurdal and other places. Well-known and frequently played in Valdres, yet small variations exist. - Transcription after Arne Øyhus (FV 2/280); recording of Arne Øyhus (I-8115) – learned from other fiddlers. Well-known and frequently played tune, but uncommon form according to Øyhus. - Transcription after unknown (ETH 3).	a.d.a.e
13	Springar / Graute-Sjugurd	springar	- Transcription after Olaf Leistrud (FV 2/281); recording of Olaf Leistrud (ID number unknown) – “after old people in our district.”	a.d.a.e
14	Fa'n i kyrkjetårnet / Låtten som den vonde blistra i tårne	springar	- Transcription after Olaf Leistrud (FV 2/282); recording of Olaf Leistrud (I-40818) - Recording of Ole Røang (I-8082)	a.d.a.e
15	Springar	springar	- Transcription after Olaf Leistrud (FV 2/284); recording of Olaf Leistrud (I-40826)	g.d.a.e
16	Hesstaleitaren / Hesteleiteren	springar	- Recording of Lars Bertelrud (I-4924) – after Ola Sandaker - Recording of Gudbrand Bertelrud (I-12075) – learned from his brother, Lars, who probably learned it from Halvor Grønhaug.	a.d.a.e
17	Valdrespringar [Slidringen]	springar	- Recording of Gudbrand Bertelrud (I-12079)	a.d.a.e
18	Heimkomst frå sætra	springar	- Recording of Jon Aspholt (I-13953)	a.d.a.e
19	Springar	springar	- Recording of Jon Aspholt (I-13956)	a.d.a.e
20	Slått	springar?	- Recording of Lars Bertelrud (I-7544)	a.d.a.e
21	Kjednbarn [Svein i Sjøgarde]	springar	- Recording of Ole Røang (I-8084) – learned from Prestbrøtin.	a.d.a.e
22	Vestreslidringen / Store-Røang, springar frå Sør-Aurdal	springar	- Recording of Ole Røang (I-8085) – learned from Prestbrøtin. A variant of this tune is a frequently-used dance tune in Vestre Slidre. - Recording of Trygve Myhre (I-13970) – learned from Ole E. Røang	a.d.a.e
23	Kaffebrenneren	springar	- Recording of Trygve Myhre (I-13969) – old springar from Sør-Aurdal.	a.d.a.e
24	Springdans	springar	- Transcription after unknown (ETH 2)	g.d.a.e
25	Vårduft	springar	- Recording of Knut Snorheim (ID number unknown) – learned from Ola Fystro.	g.d.a.e
26	Juveguten	halling	- Recording of Ingemund Øyhus (I-12133) - Transcription after Olaf Leistrud (FV 1/66); recording of Olaf Leistrud (ID number unknown)	a.d.a.e
27	Halling	halling	- Transcription after unknown (ETH 33)	a.d.a.e
28	Huldreslått	lydarlått	- Transcription after unknown (ETH 34)	a.e.a.c#
29	Hengslslåtten	lydarlått	- Recording of Bente Ingholm Hemsing (<i>Solé sprett</i> , track 17) – learned from Trygve Myhre. Myhre learned the tune from Anton Putten, who	a.d.a.e

			learned it from Iver Hagen. Hagen learned the tune from Ola Lindelia. - Composed by Arne Steinsrud?	
30	Supanslåttén/Bruremarsj [Bruremarsj frå Sør-Aurdal]	bruremarsj	- Transcription after Ole Røang (FV 2/38b); recording of Ole Røang (I-8087) – learned from Sigurd Islandsmoen - Transcription after Arne Øyhus (FV 2/38a); recording of Arne Øyhus (I-8113, I-12123) – learned from his grandfather, Arne Øyhus (tin flute).	a.d.a.e

10.1.2. Tunes in tradition after Bendik i Nø'n

NO.	MELODY TITLE	MELODY TYPE	SOURCE/TRADITION	TUNING
1	Springlåt / Bendik Nöen [Anne Vik]	springar	- Transcription after Ulrik i Jensestogun (EÖ 744) - Transcription after Andreas Hauge (AB 2169)	a.d.a.e
2	Gamle Husin [Ein tå veksaro]	springar	- Transcription after Andreas Hauge (HFV 6/450c; AB 2171) – learned from Ola Fystro. Husin was an unusually athletic man, flexible and free, and an exceptional dancer. When Bendik i Nø'n played this tune, Husin couldn't stop himself from dancing. [comment from HFV vol. 6, 280]	a.d.a.e
3	Bruseturi-låttén/Bruseturia / Bendik Nöen	springar	- Transcription after Ulrik i Jensestogun (AB 455; EÖ 741) – learned from Bendik i Nø'n. Nø'n had learned the tune from a Hallingdal fiddler named Knut Toen during the 1870s. The tune is named after a Hallingdal girl they called Bruse-Turia. She was a good dancer, but the fiddler always had to play this springar for her. She liked dancing to this tune the best and didn't want to dance to any other tune. And the tune thus came to be called "Bruse-Turia." [comment from AB 455] - Transcription after Andreas Hauge (AB 2191) - Transcription after Ola Fystro (AB 931) – learned from Ulrik i Jensestogun	a.d.a.e
4	Springlåt / Springar / Låttén hans Arne med Leira	springar	- Transcription after Ulrik i Jensestogun (HFV 5/399a; AB 456; EÖ 748) – learned from Bendik i Nø'n, who had probably learned it from Nils Hilme. [comment from AB 456] - Transcription after Ola Fystro (HFV 5/399b; AB 1149) – learned from Ulrik i Jensestogun. - Recording of Håkon Asheim (<i>Ulrik: Musikken etter Aurdals-spelemannen Ulrik i Jensestogun</i> , track 4) – Asheim learned the tune from AB's and EÖ's transcriptions.	a.d.a.e
5	Springlåt / Springar / Fere går e' o' ette dalla du [Jålin]	springar	- Transcription after Ulrik i Jensestogun (HFV 6/484a; AB 439; EÖ 767) – learned from Bendik i Nø'n in 1870. Nø'n learned the tune from Jørn Hilme. [comment from AB 439] - Transcription after Andreas Hauge (AB 2212) – learned from his mother. This is a Nø'n and Hilme tune. [comment from AB 2212]	a.d.a.e
6	Luråsen	springar	- Transcription after Ulrik i Jensestogun (EÖ 762)	a.d.a.e
7	Springar [Perigarden]	springar	- Transcription after Ulrik i Jensestogun (HFV 6/452b; AB 434; EÖ 750?) – learned from Bendik i Nø'n in 1868. [comment AB 434]	a.d.a.e
8	Gamle Sara/Akedassen [Skraddarlåttén]	springar	- Transcription after Andreas Hauge (HFV 6/504f; AB 2219) – this is one of Bendik i Nø'n's tunes. [comment from AB 2219] - Recording of Knut Snorheim (ID number unknown)	a.d.a.e
9	Springlåt / Springar etter Ola Fystro [Skrøviken]	springar	- Transcription after Ulrik i Jensestogun (EÖ 746) - Transcription after Ola Fystro (AB 1101) – learned from Ulrik i Jensestogun, who in turn likely learned the tune from Bendik i Nø'n. [comment AB 1101] - Recording of Håkon Asheim (<i>Ulrik: Musikken etter Aurdals-spelemannen Ulrik i Jensestogun</i> , track 2) – Asheim learned the tune from EÖ's transcription.	a.d.a.e
10	Springlåt / Stundo æ mi kjerring go'	springar	- Transcription after Ulrik i Jensestogun (EÖ 757) - Transcription after Ola Fystro (HFV 6/490b; AB 933) – learned from Ulrik i Jensestogun. Jensestogun learned the tune from Bendik i Nø'n. [comment AB 933]	a.d.a.e
11	Springlåt / Rengja [Trumpen hass Trond]	springar	- Transcription after Ulrik i Jensestogun (AB 451; EÖ 758) – learned in around 1865 from Bendik i Nø'n. Nø'n had learned the tune from Nils Hilme. N. Hilme was the son of the well-known Jørn Hilme, and the tune was probably made by the latter, who composed a number of springar tunes. [comment from AB 451]	a.d.a.e

12	Springlåt/Springar	springar	- Transcription after Ulrik i Jensestogun (HFV 4/141; AB 343; EÖ 742) – learned from Bendik i Nø'n - Recording of Håkon Asheim (<i>Ulrik: Musikken etter Aurdals-spelemannen Ulrik i Jensestogun</i> , track 17) – Asheim learned the tune from AB's and EÖ's transcriptions.	a.d.a.e
13	Springlåt [Kåte-Reiar]	springar	- Transcription after Ulrik i Jensestogun (EÖ 747)	a.d.a.e
14	Springar [Brekke-ekkja?]	springar	- Transcription after Andreas Hauge (HFV 6/442b; AB 324) – learned from his mother during the 1870s. She had learned the tune from Bendik i Nø'n, who in turn probably learned it from Jørn Hilme. [comment from AB 324]	a.d.a.e
15	Sissel	springar	- Transcription after Andreas Hauge (HFV 4/172; AB 2168) – Sissel was one of Bendik i Nø'n's daughters. She so was good at singing fiddle tunes that when she sang, her voice sounded just like the voice of the fiddle. She called this tune "her tune." [comment from HFV vol. 4, 288] - Composed by Bendik i Nø'n	a.d.a.e
16	Springar [Veksaren]	springar	- Transcription after Ola Fystro (HFV 7/519e; AB 452) – learned from Ulrik i Jensestogun in 1890 - Recording of Knut Snorheim (ID number unknown)	a.d.a.e
17	Sylkjegulen	springar	- Transcription after Ulrik i Jensestogun (EÖ 726) - Transcription after Olaf Leistrud (FV 2/283); recording of Olaf Leistrud (I-40823) – learned from Ulrik i Jensestogun - Composed by Bendik i Nø'n	g.d.a.e
18	Kaftinslått / Springar	springar	- Transcription after Ulrik i Jensestogun (EÖ 724) - Transcription after Andreas Hauge (HFV 6/492e; AB 320) – learned from Ulrik i Jensestogun, who in turn had learned the tune from Bendik i Nø'n. [comment AB 320] - Recording of Håkon Asheim (<i>Ulrik: Musikken etter Aurdals-spelemannen Ulrik i Jensestogun</i> , track 11) – Asheim learned the tune from AB's transcription.	g.d.a.e
19	Krulla ulla Per	springar	- Transcription after Ulrik i Jensestogun (EÖ 732) - Recording of Håkon Asheim (<i>Ulrik: Musikken etter Aurdals-spelemannen Ulrik i Jensestogun</i> , track 22) – Asheim learned the tune from EÖ's transcription.	g.d.a.e
20	Krulla ulla Per	springar	- Transcription after Ulrik i Jensestogun (EÖ 733)	g.d.a.e
21	Brekke-ekkja	springar	- Transcription after Andreas Hauge (HFV 6/442a; AB 2158) – learned from his mother. This is one of the tunes Bendik i Nø'n played. According to legend, Brekke-ekkja was a wealthy woman, but she wasn't interested in anything but dancing. When she danced, she preferred to dance to this tune. In Hallingdal, this tune is played on the langeleik. [comment from HFV vol. 6, 278]	a.e.a.c#
22	Sevaldhaugen / Sevaldshaugen	lydarlått	- Transcription after Andreas Hauge (AB 2231) – Bendik i Nø'n played this tune. It was composed by Jørn Hilme.	a.d.a.e
23	Brurelått'n etter Jørn Hilme og Bendik Nöen	bruremarsj	- Transcription after Andreas Hauge (AB 2190)	a.d.a.e

10.1.3. Tunes in tradition after Knut Sjøheim

NO.	MELODY NAME	MELODY TYPE	SOURCE/TRADITION	TUNING
1	Draumen åt Sjøheimen	springar	- Transcription after Nils Beitohaugen (HFV 4/143; AB 442) – learned from Jøger Sagahaugen during the 1880s. [comment from AB 442] - Recording of Ola Okshovd - Composed by Knut Sjøheim	a.d.a.e
2	Sjøheimen	springar	- Transcription after Ivar Ringestad (HFV 6/461b; AB 2277)	a.d.a.e
3	Slidringjen	springar	- Recording of Vidar Lande (<i>Slåttar i tradisjon etter Hallvard S. Rysstad</i> , track 17) – Lande learned the tune from SSR, who learned it from HSR, who in turn learned it from SS. SS learned the tune from Knut Sjøheim.	a.d.a.e
4	Fossegrimen nr.2	springar	- Recording of Sæve S. Rysstad (I-38081) – learned from HSR, who learned the tune from SS, who learned it from Knut Sjøheim.	a.d.a.e

			- Recording of Vidar Lande (<i>Slåttar i tradisjon etter Hallvard S. Rysstad</i> , track 21) – Lande learned the tune from SSR.	
5	Merkjissen [Anne Vik]	springar	- Recording of Ola Grihamar (ID number unknown) – learned from Nils Grøv.	a.d.a.e
6	Springar etter Knut Sjøheim [Nordfjordingen / E o du og jentudn vår]	springar	- Recording of Ola Grihamar (ID number unknown) – learned from Ivar Ringestad.	a.d.a.e
7	Springar etter Knut Sjøheim [Ein av systerlåttane]	springar	- Recording of Ola Grihamar (ID number unknown) – learned from Ivar Ringestad.	a.d.a.e
8	Raklekjølkin etter Sjøheimen [Kari Hagen]	springar	- Recording of Ola Grihamar (ID number unknown) – learned from Ivar Ringestad, who learned the tune from Jørn Røn.	a.d.a.e
9	Jørnvrenja	springar	- Transcription after Eivind Aakhus (OF 12) – learned from Knut Sjøheim. - Transcription after Eivind Aakhus (VL 11, p. 30) – adapted from OF's transcription. - Recording of Vidar Lande (<i>Slåttar i tradisjon etter meisterspelemannen Eivind D. Aakhus</i> , track 28) – Lande learned the tune from OF's transcription.	g.d.a.e
10	Kjørstaddrapet / Kjørstaddræpen	springar	- Transcription after Eivind Aakhus (RF 17) – learned from Knut Sjøheim. - Transcription after Eivind Aakhus (VL 17a, p. 39) – adapted from RF's transcription - Transcription after Hallvard Rysstad (HFV 4/292; AB 585) – learned from SS, who learned the tune from Knut Sjøheim. - Transcription after Grunde Austad (VL 17b, p. 40) – learned from EDA in 1931 - Recording of Vidar Lande (<i>Slåttar i tradisjon etter meisterspelemannen Eivind D. Aakhus</i> , track 5) – Lande learned the tune from RF's transcription, and from GA. - Recording of Vidar Lande (<i>Slåttar i tradisjon etter Hallvard S. Rysstad</i> , track 19) – Lande learned the tune from AB's transcription, and from SSR.	g.d.a.d
11	Skjallmøyann [Hestebjølludn i Svartedauen]	springar	- Transcription after Eivind Aakhus (RF 28-VI) – learned from Knut Sjøheim. The title from Setesdal refers only to the tuning of the fiddle. [comment from CD booklet VLCD0193] - Transcription after Dreng Ose (VL 8, p. 26); recording of Dreng Ose (I-32653) – learned from EDA - Recording of Vidar Lande (<i>Slåttar i tradisjon etter meisterspelemannen Eivind D. Aakhus</i> , track 30) – Lande learned the tune from RF's transcription, and from DO.	a.e.a.c#
12	Asgjærfofen / Tordenskjolds halling [Vesle guten og messingpipa]	halling	- Transcription after Sæve S. Rysstad (VL 87a, pp. 414-415); recording of Sæve S. Rysstad (I-6856) – learned from HSR, who learned the tune from SS, who learned it from Knut Sjøheim. - Transcription after Grunde Austad (VL 87b, p. 416); recording of Grunde Austad (I-32731) – learned from EDA, who learned it from Knut Sjøheim. - Recording of Vidar Lande (<i>Slåttar i tradisjon etter meisterspelemannen Eivind D. Aakhus</i> , track) – Lande learned the tune from GA. - Recording of Vidar Lande (<i>Slåttar i tradisjon etter Hallvard S. Rysstad</i> , track 18) – Lande learned the tune from SSR.	a.d.a.e
13	Rotn'eims Knut	halling	- Transcription after Eivind Aakhus (OF 8a) – probably learned from Knut Sjøheim. - Transcription after Eivind Aakhus (VL 78c, p. 372) - Transcription after Grunde Austad (VL 78b, p. 371) – GA learned the tune from EDA. - Recording of Vidar Lande (<i>Slåttar i tradisjon etter meisterspelemannen Eivind D. Aakhus</i> , track 27) – Lande learned the tune from a recording of EDA.	a.d.a.e
14	Røysekatten	halling	- Recording of Grunde Austad [GA calls the tune "Fiskaren"] (I-32731) – learned from EDA, who probably learned it from Knut Sjøheim. - Recording of Vidar Lande (<i>Slåttar i tradisjon etter meisterspelemannen Eivind D. Aakhus</i> , track 29) – Lande learned the tune from GA.	a.d.a.e
15	I kyrkja / Kyrjeklokker og orgel	lydarlått	- Transcription after Eivind Aakhus (RF 26) – probably learned the first part of the tune from Knut Sjøheim. [comment from CD booklet VLCD0193]	a.d.f#.e

	[Slidreklukkelåtten]		- Transcription after Eivind Aakhus (VL 18, p. 104) – adapted from RF's transcription. - Recording of Vidar Lande (<i>Slåttar i tradisjon etter meisterspelemannen Eivind D. Aakhus</i> , track 35) – Lande learned the tune from RF's transcription, and from DO.	
16	Tussebruri	lydarlåt/ gangar	- Transcription after Olav Heggland (VL 12, pp. 164-165) - Recording of Såve S. Rysstad (I-38086) – learned from HSR, who learned the tune from Olav Risdal, who probably learned it from Aakhus.	g.d.a.e
17	Fyrespelet til Knut Sjøheim	ferespel	- Transcription after Andris Bunde (AB 1981)	a.d.a.e

10.1.4. Tunes in tradition after Trond Eltun

NO.	MELODY NAME	MELODY TYPE	SOURCE/TRADITION	TUNING
1	Nigarden / Låtten etter gamle Nordlandene	springar	- Transcription after Anfin Kvam (HFV 4/156; AB 919) – learned from Johan-Henrik Kvam. - Recording of Ola Grihamar (<i>Hardingfelespel frå Vang</i> , track 1)	a.d.a.e
2	Springar etter Henrik i Kvam / Jentudn små som på bryggja stå	springar	- Recording of Ola Grihamar (<i>Hardingfelespel frå Vang</i> , track 9) – learned from Johan-Henrik Kvam.	a.d.a.e
3	Springar etter Ola Søyne	springar	- Recording of Ola Grihamar (<i>Hardingfelespel frå Vang</i> , track 17) – probably learned from Johan-Henrik Kvam.	a.d.a.e
4	Springar etter Ola Søyne / Søyneisrengja	springar	- Recording of Ola Grihamar (<i>Hardingfelespel frå Vang</i> , track 18)	a.d.a.e
5	Springar	springar	- Transcription after Ola Mosafinn (HFV 4/124; AB 121) – learned from Trond Eltun in 1860.	g.d.a.e
6	Bjøllelåtten	springar	- Recording of Embrik Beitoaugen (ID number unknown) – learned from Nils Beitoaugen; trad. Ola Strand, Trond Eltun.	a.e.a.c#
7	Halling	halling	- Transcription after Anfin Kvam (HFV 1/112f; AB 920) – learned from Johan-Henrik Kvam, who learned it from Anfin Kvame.	a.d.a.e
8	Halling etter Ola Skogstad [Andrishallingen]	halling	- Transcription after Ola Grihamar (HFV 7/134); recording of Ola Grihamar (ID number unknown) – learned from Ola Skogstad, "corrected" by Ivar Ringestad.	a.d.a.e
9	Trulsen / Låtten hass Hølje Høverstad	halling	- Transcription after Ola Grihamar (HFV 7/133); recording of Ola Grihamar (ID number unknown) – learned from Anfin Hermundstad; trad. Hølje Høverstad. - Recording of Embrik Beitoaugen (ID number unknown) – learned from Nils Beitoaugen.	a.d.a.e
10	Ljøsnohallingen	halling	- Transcription after Anfin Kvam (HFV 3/161t; AB 1028) – learned from his father [Johan-Henrik Kvam].	a.d.a.e
11	Halling	halling	- Transcription after Anfin Kvam (HFV 2/40; AB 905)	g.d.a.e
12	Legdakallen	bonde	- Recording of Ola Grihamar (<i>Hardingfelespel frå Vang</i> , track 3) – learned from Johan-Henrik Kvam.	a.d.a.e
13	Kvamen etter Anfin Olsson Kvame / Gamle Kvamen	bonde	- Recording of Ola Grihamar (<i>Hardingfelespel frå Vang</i> , track 5) – trad. Anfin Olsen Kvame.	a.d.a.e
14	Bonde etter Johan Henrik Eltun Kvam	bonde	- Recording of Ola Grihamar (<i>Hardingfelespel frå Vang</i> , track 2) – learned from Johan-Henrik Kvam.	a.d.a.e
15	Skjervin	bonde	- Transcription after Anfin Kvam (HFV 1/56; AB 1034) – learned from Johan-Henrik Kvam, who learned it from Trond Eltun, who learned it from Knut Nordland. The tune is probably named after the fiddler Embrik Skjervin from Vang. - Recording of Ola Grihamar (<i>Hardingfelespel frå Vang</i> , track 6) – learned from Anfin Kvam?	a.d.a.e
16	Bonde etter Krøsshauken	bonde	- Recording of Ola Grihamar (<i>Hardingfelespel frå Vang</i> , track 10) – learned from Jens Frydenlund.	a.d.a.e
17	Gamal bondedans / Låtten hass Øystein i	bonde	- Transcription after Anfin Kvam (HFV 1/52; AB 938)	a.d.a.e

	Haugen			
18	Bonde etter Johan-Henrik Kvam [Ha takk då namne for du var kar]	bonde	- Recording of Ola Grihamar (<i>Hardingfelespel frå Vang</i> , track 7) – learned from Johan-Henrik Kvam. - Recording of Sigurd Eldegard (<i>Hardingfelespel frå Årdal</i> , track 19) – learned from Sjur Eldegard.	g.d.a.e
19	Rødalsoksen	lydarlått	- Recording of Ola Grihamar (ID number unknown) – learned from Johan-Henrik Kvam.	a.d.a.e
20	Krøsshaugens siste lått / Siste låtten Krøsshaugen lét	lydarlått	- Recording of Ola Grihamar (<i>Hardingfelespel frå Vang</i> , track 19) - Recording of Embrik Beitohaugen (ID number unknown) – learned from Nils Beitohaugen.	a.d.a.e
21	Lydarlått etter Andris Skogstad	lydarlått	- Transcription after Ola Grihamar (SN 24); recording of Ola Grihamar (<i>Hardingfelespel frå Vang</i> , track 20) – learned from Ola Skogstad.	a.d.a.e
22	Hurrabakken / Hulebakklåtten	lydarlått	- Transcription after Anfin Kvam (HFV 2/49; AB 1025) – learned from Johan-Henrik Kvam. - Transcription after Ola Grihamar (SN 27); recording of Ola Grihamar (<i>Hardingfelespel frå Vang</i> , track 11) – learned from Jens Frydenlund, who learned it from Johan-Henrik Kvam.	a.d.a.e
23	Søtebroke åt Nertrøste / Halling etter Sjur Eldegard	lydarlått/ bonde	- Recording of Sigurd Eldegard (<i>Hardingfelespel frå Årdal</i> , track 15) – learned from Sjur Eldegard.	g.d.a.e
24	Grihamaren / Gamle Grihamaren	lydarlått	- Recording of Ola Grihamar (ID number unknown) - Recording of Olav Moe (<i>Hardingfelespel frå Vestre Slidre</i> , track 12) – learned from Ola Hamre.	f.d.a.e
25	Tomasklukkelåtten	lydarlått	- Transcription after Johan-Henrik Kvam (AB 614) – learned from Trond Eltun.	a.d.f#.e
26	Bruremarsj etter Anfinn Kvam	bruremarsj	- Transcription after Anfinn Kvam (AB 1038) – learned from Johan-Henrik Kvam.	a.d.a.e
27	Brurlått etter Anfinn Kvam	bruremarsj	- Transcription after Anfinn Kvam (HFV 2/53; AB 1070) – learned from Johan-Henrik Kvam.	a.d.a.e
28	Fereprilling til Knut Nordland	ferespel	- Transcription after Anfinn Kvam (AB 1056)	a.d.a.e

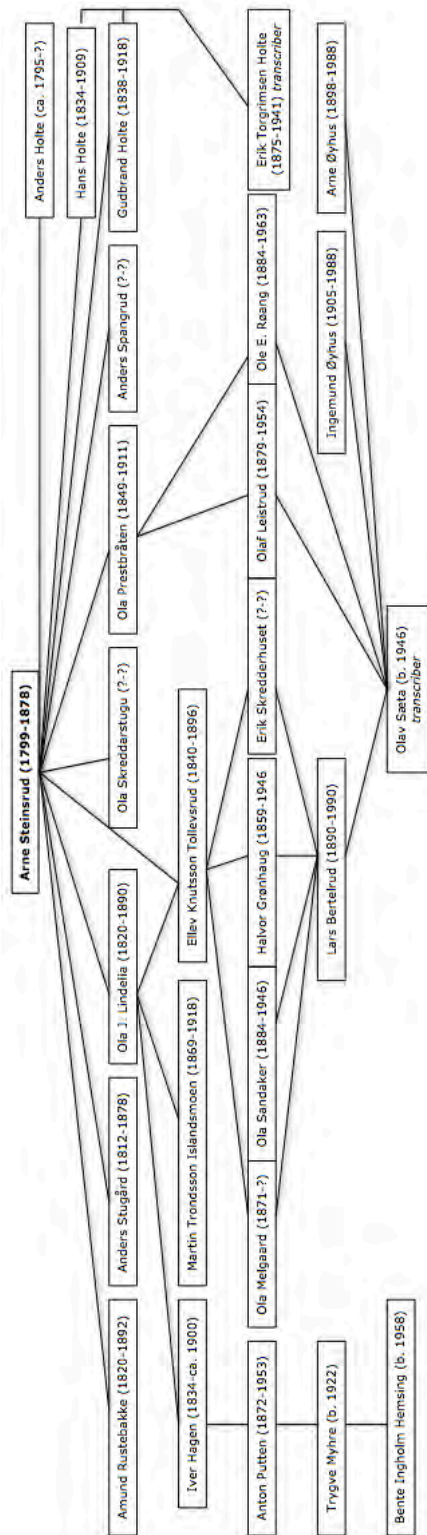
10.1.5. Tunes in tradition after Oscar Hamrey

NO.	MELODY NAME	MELODY TYPE	SOURCE/TRADITION	TUNING
1	Perigarden	springar	- Recording of Oscar Hamrey (<i>Hardingfelespel frå Vestre Slidre</i> , track 1) – probably learned from Ivar Ringestad.	a.d.a.e
2	Springar etter Brøtagut'n	springar	- Recording of Oscar Hamrey (<i>Hardingfelespel frå Vestre Slidre</i> , track 2) – probably learned from Ivar Ringestad.	a.d.a.e
3	Trumpen [Trumpen hass Trond]	springar	- Recording of Oscar Hamrey (<i>Hardingfelespel frå Vestre Slidre</i> , track 11)	a.d.a.e
4	Epleskjula [Heksedansen / Kjeglesmeden]	springar	- Recording of Oscar Hamrey (<i>Hardingfelespel frå Vestre Slidre</i> , track 12) – learned from Ivar Ringestad.	a.d.a.e
5	Hamrisbrøtin [Firfingerlåtten]	springar	- Recording of Oscar Hamrey (<i>Hardingfelespel frå Vestre Slidre</i> , track 13) – probably learned from Ivar Ringestad.	a.d.a.e
6	Fanteladda	springar	- Recording of Oscar Hamrey (<i>Hardingfelespel frå Vestre Slidre</i> , track 14) – learned from Ivar Ringestad, who learned the tune from Andris L. Krøsshaug.	a.d.a.e
7	Springar etter Ulrik Jensetogun [Springar etter Arne Steinsrud]	springar	- Recording of Oscar Hamrey (<i>Hardingfelespel frå Vestre Slidre</i> , track 15) – probably learned from Olav Moe.	a.d.a.e
8	Luråsen	springar	- Recording of Oscar Hamrey (<i>Hardingfelespel frå Vestre Slidre</i> , track 19)	a.d.a.e
9	Kari Hagen	springar	- Recording of Oscar Hamrey (<i>Hardingfelespel frå Vestre Slidre</i> , track 20)	a.d.a.e
10	Sylkjegulen oppstilt	springar	- Recording of Oscar Hamrey (<i>Hardingfelespel frå Vestre Slidre</i> , track 21) – probably learned from Ivar Ringestad	a.d.a.e
11	Bikkjelått'n [Fagerdalen]	springar	- Recording of Oscar Hamrey (<i>Hardingfelespel frå Vestre Slidre</i> , track 22)	a.d.a.e

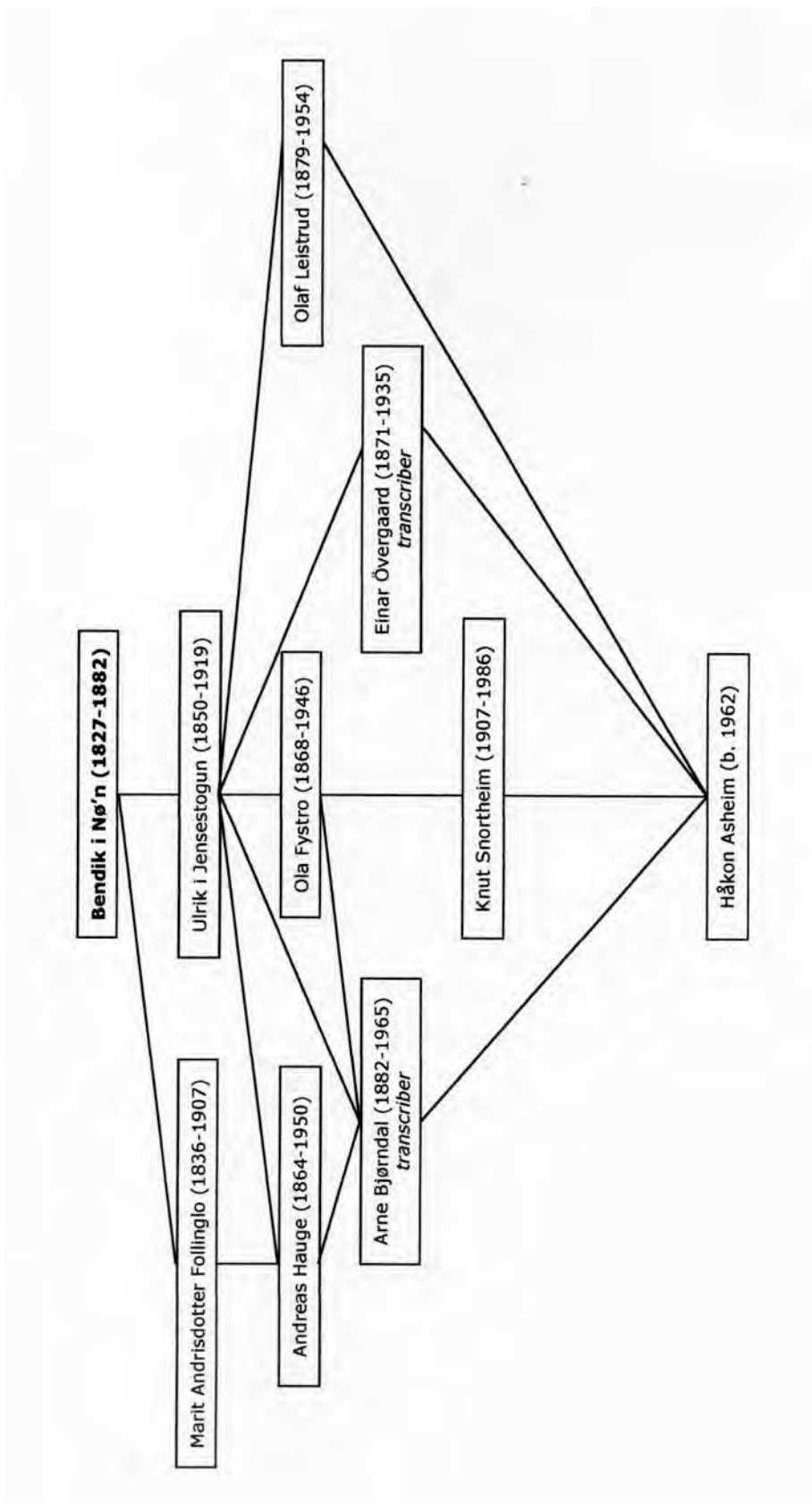
12	Springar etter Torgeir Hegge	springar	- Recording of Oscar Hamrey (<i>Hardingfelespel frå Vestre Slidre</i> , track 23)	a.d.a.e
13	Jørn Røn [Bustebakkin]	springar	- Recording of Oscar Hamrey (ID number unknown)	a.d.a.e
14	Jønsokdagen	springar	- Recording of Oscar Hamrey (ID number unknown)	a.d.a.e
15	Springar etter Lars Mikkjelson Krøsshauk [Knut neri garde på Dale]	springar	- Recording of Oscar Hamrey (<i>Hardingfelespel frå Vestre Slidre</i> , track 3)	g.d.a.e
16	Sylkjegulen på nedstilt	springar	- Recording of Oscar Hamrey (<i>Hardingfelespel frå Vestre Slidre</i> , track 4) – learned from Olav Moe, who learned the tune from Ulrik i Jensestogun.	g.d.a.e
17	Springar etter Brøtagut'n [Låtten som kom heim frå Amerika]	springar	- Recording of Oscar Hamrey (<i>Hardingfelespel frå Vestre Slidre</i> , track 10) – learned from Olav Moe.	g.d.a.e
18	Jørnsrengja [Hilmerengja på låg bas]	springar	- Recording of Oscar Hamrey (ID number unknown)	g.d.a.e
19	Låtten hass Mikkjel Moe	springar	- Recording of Oscar Hamrey (<i>Hardingfelespel frå Vestre Slidre</i> , track 9)	g.d.a.d
20	Springar etter Ola Reishagen	springar	- Transcription after Knut Trøen (HFV 7/557)	g.d.a.d
21	Grålysing frå Slidre [Prillar Guri / Hestebjølludn i Svartedauen]	springar	- Recording of Oscar Hamrey (<i>Hardingfelespel frå Vestre Slidre</i> , track 5)	a.e.a.c#
22	Beitohaugen	springar	- Recording of Oscar Hamrey (<i>Hardingfelespel frå Vestre Slidre</i> , track 7)	a.d.f#.e
23	Trollstemt springar	springar	- Recording of Oscar Hamrey (<i>Hardingfelespel frå Vestre Slidre</i> , track 8)	f.c.a.e
24	Halling etter Olav Moe	halling [bonde?]	- Recording of Oscar Hamrey (<i>Hardingfelespel frå Vestre Slidre</i> , track 16) – in the Hardanger district, this tune is called "Flatabøen."	a.d.a.e
25	Halling etter Olav Moe	halling	- Recording of Oscar Hamrey (<i>Hardingfelespel frå Vestre Slidre</i> , track 17)	a.d.a.e
26	Huldrelått frå Vang	lydarlått	- Transcription after Oscar Hamrey (SN 39); recording of Oscar Hamrey (<i>Hardingfelespel frå Vestre Slidre</i> , track 6)	a.d.f#.e
27	St. Tomas-klukkelått'n	lydarlått	- Transcription after Oscar Hamrey (SN 40b); recording of Oscar Hamrey (<i>Hardingfelespel frå Vestre Slidre</i> , track 18) – possibly learned from Ola Neste or Ivar Ringestad.	a.d.f#.e

10.2. Tradition maps

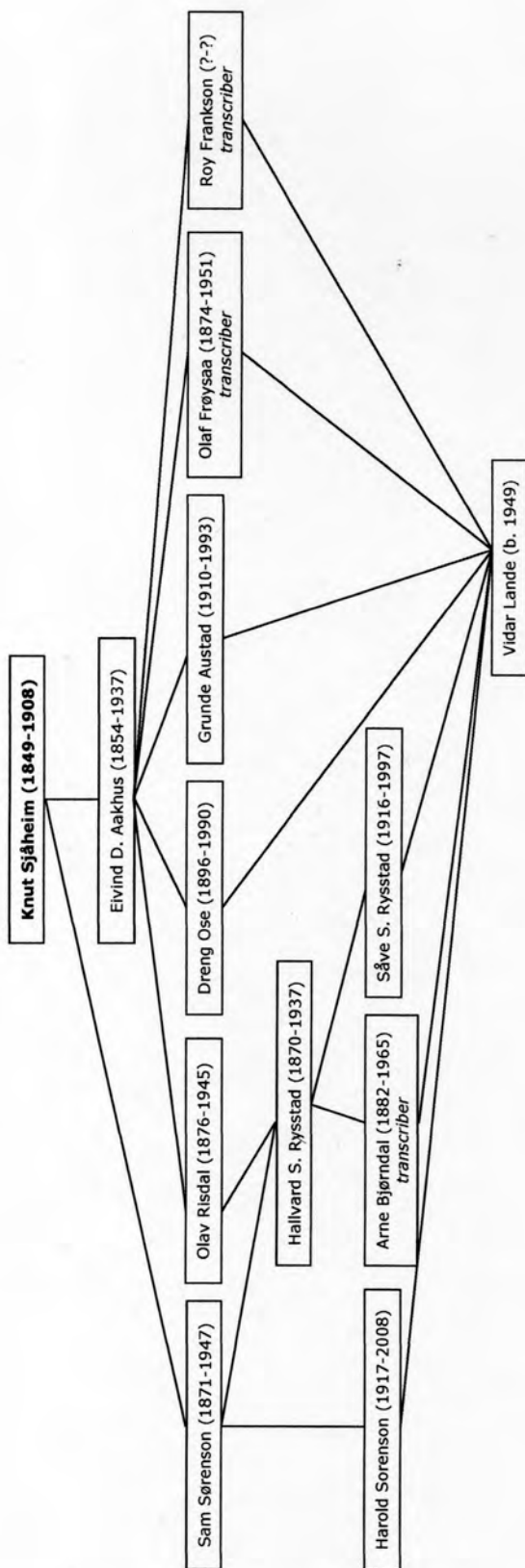
10.2.1. Arne Steinsrud



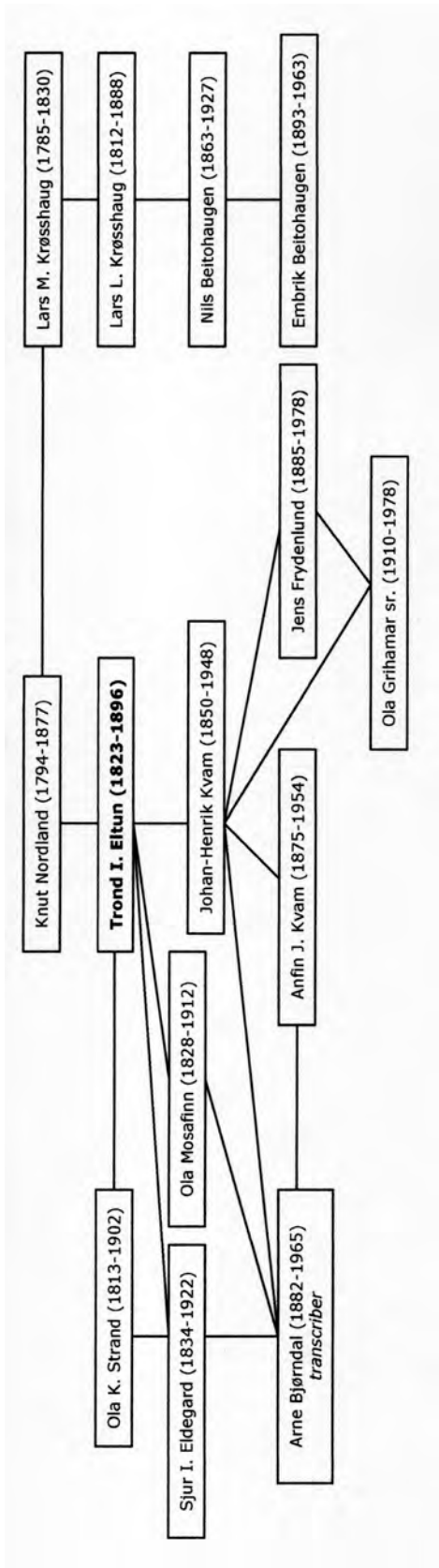
10.2.2. Bendik i Nø'n



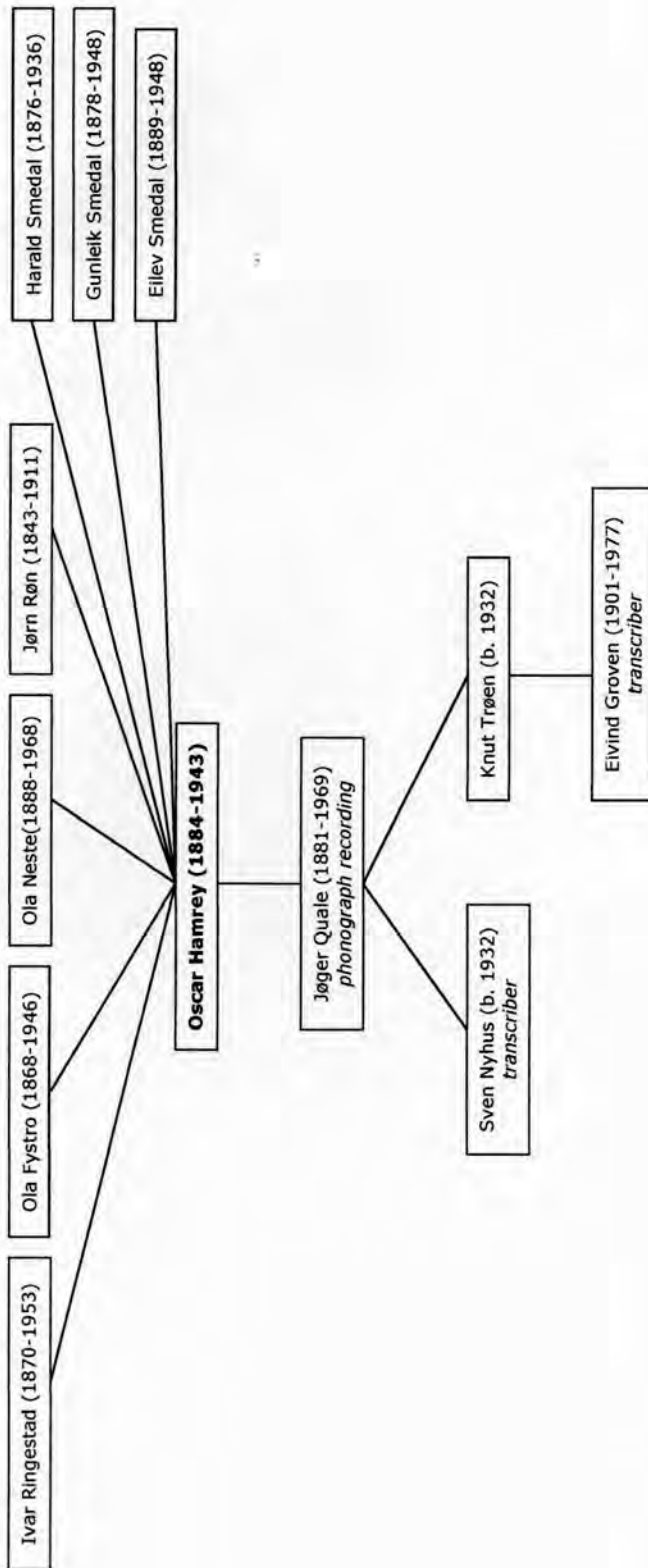
10.2.3. Knut Sjøheim



10.2.4. Trond Eitun



10.2.5. Oscar Hamrey



10.3. Transcriptions

10.3.1. Springar [Perigarden]

Reidar Sevåg and Olav Sæta (eds.), *Norsk folkemusikk, Serie 2, Slåtter for vanlig fele*, vol. 2, 472.

Transcribed by Olav Sæta.

273b Springar

Olaf Leistrud, Sør-Aurdal trad Arne Steinsrud

MM $\text{♩} = 132$ *ad lib*

The musical score for 'Springar' is written on a single treble clef staff in 2/3 time. It begins with a key signature of one sharp (F#) and a tempo marking of 'MM ♩ = 132 ad lib'. The piece consists of five lines of music. The first line starts with a double bar line and a repeat sign. The second line continues the melody with various rhythmic patterns. The third line features a repeat sign and a first ending bracket. The fourth line continues the melody, and the fifth line concludes with a double bar line, a repeat sign, and a 'Fine' marking. The piece ends with a 'Dal. S.' (Dolce) marking.

10.3.2. Springar [Anne Vik]

Marta Rämsten, *Einar Övergaards folkmusiksamling*, 431. Transcribed by Einar Övergaard.

744. *Springlåt* ULMA 11642:90: (20)

The musical score for 'Springlåt' is written on a single treble clef staff in 2/3 time. It begins with a key signature of one sharp (F#) and a tempo marking of 'ULMA 11642:90: (20)'. The piece consists of four lines of music. The first line starts with a double bar line and a repeat sign. The second line continues the melody with various rhythmic patterns. The third line features a repeat sign and a first ending bracket. The fourth line concludes with a double bar line and a 'Fine' marking.

10.3.3. Sissel

Olav Gurvin (ed.), *Norsk folkemusikk, Serie 1, Hardingfeleslåttar*, vol. 4, 146-147. Transcribed by Arne Bjørndal.

172
SISSEL
Sissel

etter Andreas Hauge, Nordre Aurdal, Valdres (B) after Andreas Hauge, Nordre Aurdal, Valdres (B)

Felesstille Tuning Understrenger Sympathetic strings

© Norsk Folkemusikksamling 2002 0837

10.3.4. Sevaldshaugen

Arne Bjørndals samling, Slåttar frå Valdres, 2231. Transcribed by Arne Bjørndal.

Handwritten musical score for 'Sevaldshaugen'. The title is written in cursive at the top. Below it, the composer's name 'Ørjan Andreas Hauge' and the location 'Aurdal, Valdres' with the year '1947' are written. The score consists of three staves of music in treble clef, with a key signature of one sharp (F#) and a 6/8 time signature. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

10.3.5. Fyrespelet til Knut Sjøheim

Arne Bjørndals samling, Slåttar frå Valdres, 1981. Transcribed by Arne Bjørndal.

Handwritten musical score for 'Fyrespelet til Knut Sjøheim'. The title is written in cursive at the top. Below it, the composer's name 'Knut Sjøheim' and the location 'Aurdal, Valdres' with the year '1981' are written. The score consists of three staves of music in treble clef, with a key signature of one sharp (F#) and a 6/8 time signature. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

10.3.6. Kjørstaddrepen

Olav Gurvin (ed.), *Norsk folkemusikk, Serie 1, Hardingfeleslåttar*, vol. 4, 267. Transcribed by Arne Bjørndal.

292
KJØRSTADDREPEN
The Kjørstad Killing Slått

etter Halvor Rysstad, Hylestad, Setesdal (B) after Halvor Rysstad, Hylestad, Setesdal (B)

Flestille Tuning Understrenger Sympathetic strings

17. Hjørstadråpen

Springar

The musical score for '17. Hjørstadråpen' is presented in a single system with six staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a bass clef. The third and fourth staves are treble clefs. The fifth and sixth staves are bass clefs. The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including accents and slurs. A triplet of eighth notes is marked with a '3' above it in the sixth staff. The piece concludes with a double bar line.

10.3.7. Slidreklukkelåtten

Eivind D. Aakhus and Roy Frankson, *Gamle og nye slaattar*, 21. Transcribed by Roy Frankson.

26. I kyrkja.

Andante moderato Eivind Aakhus

N.M.O. 6547

10.3.8. Tomasklukkanlåtten

Arne Bjørndals samling, Slåttar frå Valdres, 614. Transcribed by Arne Bjørndal.

Tomasklukkanlåtten
(Arthur Johannsen og Harald Bjørndal)

614.

1946

10.3.9. Springar etter Ola Reishagen

Olav Gurvin (ed.), *Norsk folkemusikk, Serie 1, Hardingfeleslåttar*, vol. 7, 122. Transcribed by Eivind Groven.

557

SPRINGAR ETTER OLA REISHAGEN

Etter Knut Trøen, Øystre Slidre, Vaidres. (G)

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, typical of a springar. The score consists of four staves of music. The first staff contains the initial phrase, marked with a 'v' (accents) and a '3' (triplets). The second and third staves continue the melodic development with various rhythmic patterns and slurs. The fourth staff concludes the piece with a 'Fine' marking and a 'Dol. f.' (Dolce forte) dynamic instruction.

10.3.10. Huldrelått frå Vang

Sven Nyhus, *Lyarlåttene i Valdres*, 76. Transcribed by Sven Nyhus.

39. Huldrelått frå Vang

Etter Ola Reishagen

The image shows a musical score for a piece titled "Huldrelått frå Vang". The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/2. The tempo is marked "MM" (Moderato) and the metronome marking is "♩ = 42". The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 4/2. The music is written in a single melodic line. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff continues the melody and includes the instruction "Dals al" with a key signature change to two sharps (F# and C#). The sixth staff continues the melody and includes the instruction "pizz." at the end. The score ends with a double bar line.

10.4. Audio recording – track listing

Recorded June 3-4, 2013 and January 1-5, 2014 at Hexagon Studio, Calgary, Canada. Recorded and mixed by Mark Ellestad. All rights reserved.

1. Springar [Perigarden]
2. Hengslelåtten
3. Springar [Anne Vik]
4. Sissel
5. Sevaldshaugen
6. Fyrespelet til Knut Sjøheim
7. Kjørstaddrepen
8. Slidreklukkelåtten
9. Bonde etter Johan-Henrik Kvam
10. Bjøllelåtten
11. Tomasklukkelåtten
12. Springar etter Ola Reishagen
13. Grålysing frå Slidre
14. Huldrelått frå Vang

10.5. Glossary and list of abbreviations

AB: Arne Bjørndal

Bonde: A local *bygdedans* found in Valdres, comparable to the dance known as *gangar* in other districts. *Bonde* tunes are played in duple metre. The dance died out in the 1870s, and several efforts to reconstruct the dance have been made in recent times.

Bygdedans: A category of Norwegian folk dances including *springar*, *halling*, and *gangar* (also *bonde*), which probably first appeared in Norway in the 1500s.

Bygdelag: A Norwegian-American social organization centred around association with a particular rural district in Norway.

DO: Dreng Ose

EDA: Eivind D. Aakhus

EÖ: Einar Övergaard

Ferespel: A short prelude played on the fiddle, commonly used to double-check that the instrument is in tune, as well as to warm up the fiddle. In the past, fiddlers often created their own personal *ferespel*.

FV: *Feleverket*, also known as *Norsk folkemusikk, Serie 2, Slåtter for vanlig fele*.

GA: Grunde Austad

Halling: A solo dance traditionally performed by men, played in duple metre. The *halling* dance and music can be found in various dialectical forms all over Norway.

Hilme-spel: A term for tunes and a playing style that have been transmitted in tradition after fiddler Jørn Hilme (1778-1853).

HSR: Hallvard S. Rysstad

HFV: *Hardingfeleverket*, also known as *Norsk folkemusikk, Serie 1, Hardingfeleslåttar*.

Kappleik: A judged competition in Norwegian folk music and dance.

Langeleik: A folk instrument in the dulcimer family, usually with eight or nine strings.

Lydarlått: A category of Hardanger fiddle tunes that is intended for listening, as opposed to dancing. *Lydarlåttar* are played at a much slower tempo than traditional dance music, and in Valdres, they are usually played in duple metre.

NFS: *Norsk folkemusikksamling* (the Norwegian Collection of Folk Music)

OF: Olaf Frøysaa

Ristetak: A fast triplet figure often found in *springar* tunes. Commonly played in series, such as in the tune "Rengja" (Cf. Övergaard no. 758).

RF: Roy Frankson

Runddans: A category of Norwegian dances that includes *vals*, *polka*, *reinlendar*, and *masurka*. These dances, and their accompanying music, first appeared in Norway at the end of the 18th century.

SN: Sven Nyhus's book of transcriptions, *Lyarlåttene i Valdres*.

Springar: A couple dance in triple metre that can be found in a number dialectical forms in southern Norway. In Valdres, the *springar* is played in asymmetrical triple metre, with a short first beat, a long second beat, and an average-length third beat.

SS: Sam Sorenson

SSR: Såve S. Rysstad

Trollstemt fiddle tuning: A Hardanger fiddle tuning in which the strings are tuned a.e.a.c# (from lowest to highest).

Tronda-fele: A term for a Hardanger fiddle built by the renowned fiddle maker Trond Isaksen Flatabø (1713-1772) from Hardanger.

Vek: A section of a fiddle tune.

VL: Vidar Lande's book of transcriptions, *Slåttar og spelemenn i Bygland*.