



news & events

North Atlantic Fiddle Convention

crossing boundaries



Crossing Boundaries is devoted to traditional fiddlers and fiddle music from countries around the northern seas, combining an international conference with performance events, workshops, and informal sessions.

25 - 29 July 2001

Patron - Aly Bain

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The Convention

The North Atlantic Fiddle Convention (NAFCo) is a celebration of the fiddle and its music in the traditional cultures of countries surrounding the northern seas. There will be a [conference](#) with enthusiasts and researchers presenting papers, as well as keynote addresses from some of the most knowledgeable experts in their field. There will also be workshops, demonstrations, concerts, ceilidhs, informal music sessions and busking, all happening at various venues around the city.

Aberdeen

Situated on the rugged north-east coast of Scotland, the oil capital of Europe and Scotland's third largest City. Aberdeen will be the first city to host the North Atlantic Fiddle Convention from 25 to 29 July 2001.

Further information [about Aberdeen](#) can be found on the central pages of the University's website.

Aberdeen University

Founded in 1495, Aberdeen University is Scotland's third oldest seat of learning. The main campus is King's College, the oldest part of the University, situated only 1 mile north of the city centre in Old Aberdeen. The conference will take place in the Regent Lecture Theatre, next to the historic Elphinstone Hall. In the city centre is Marischal College. This impressive gothic edifice, claimed to be the second largest granite building in the world, will be the venue for the daily performances and some of the workshops and demonstrations.

Further information about [the University](#) and its [history](#) can be found on the central pages of the University's website.

The Elphinstone Institute

Named after the founder of the University, Bishop William Elphinstone, the Institute exists to study, record and promote the cultural traditions and language of communities in the North of Scotland, and, in particular, of the North East. It is also concerned with the cultural traditions of groups that have recently come to live in the region and of Scottish expatriate communities abroad the Scottish diaspora. Under its Director, Dr Ian Russell, an imaginative programme of fieldwork, research, collaborative projects, publications and outreach is underway, of which the North Atlantic Fiddle Convention is the most wide-ranging to date.

The NAFCo info centre

The University Union will be the home of the NAFCo info centre, open daily from 11:00 till 17:00 during the week of the convention. The University Union is opposite Marischal College. It has a shop, café and bar facilities.

The NAFCo club

Sivell's bar in the University Union will be the convention club and act as the focus of social activities. Here you will be able to eat, drink, relax, meet old friends and new, and of course play as much music as you want. Food will be available till 22:00 and the bar will be open daily to midnight during the convention.

A map showing the [location of the University Union](#) can be found on the central pages of the University's website.

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Guests & Performers

from Sweden

Göran Premberg, Karin Eriksson, Ingegerd Sigfridsson, Mats Nilsson

from Cape Breton

Carl Mackenzie, Mary Janet MacDonald, Janine Randall

from Shetland

the Cullivoe Fiddlers, Trevor Hunter

from the USA

Scottish fiddler Alasdair Fraser

from Ireland

Liz Doherty, Johnny McCarthy, John Carty, Connie O'Connell

from Norway

Steinar Rygg, [Åse Teigland](#), [Håken Högemo](#), Frank Rolland, Øyvind Vabø

from Scotland and elsewhere

Bert Murray, Mats Melin, Jean-Ann Callender, Carmen Higgins, Karen Steven, Pete MacCallum, Paul Anderson, James Alexander, Carol Anderson, Eugenio Giuliani, Alessandro Barberis, Paul Burgess, Gina Le Faux, Johnny Adams, Paul Roberts. Hallyrackit & Lorna Maclaren, Gizzen Briggs, and many more.



Paul Anderson



Alasdair Fraser



Bert Murray



Liz Doherty



Connie O'Connell



Åse Teiglund

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The Conference

NAFCo: Crossing Boundaries - the conference is the first major international academic conference to focus on traditional fiddling and to explore its past and future in social, ethnological, anthropological and musical contexts. All are welcome to attend the conference, to be held at the Regent Lecture Theatre, King's College campus, and tickets may be purchased by those who are not conference delegates.

Please send for a booking form or [download](#) from the web.

[Mail address at foot of page.](#)

The central objective is to provide a forum for examining the ways in which the fiddle, fiddle music, and styles of

playing cross boundaries of all kinds geographical, political and personal creating new styles and fresh musical insights.

Abstracts

A [list of abstracts](#) is available.

Keynote speakers

- Dr Jan-Petter Blom
Emeritus Professor of Social Anthropology, University of Bergen
- Dr Burt Feintuch
Professor of Folklore and English, University of New Hampshire
([play his tune*](#) - reproduced by kind permission of Brenda Stubbert)
- California-based Scottish fiddler Alasdair Fraser
- Professor Mícheál O Súilleabháin
Director of the Irish World Music Centre, University of Limerick

*We await the sequel, 'Burt's Trip tae Aiberdeen'.

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What's on

To view the full Programme of Events,
including **NEW** events not listed in the printed programme
[follow this link.](#)

Please note that while the information in the events listing is correct at the time of publication, the organisers reserve the right to change the content or other details of the programme as may be necessary.

Daily performances and workshops

NAFCo afternoon events are based around the University's Marischal College, Broad Street, and at the Maritime Museum, Shiprow. There will also be busking trails, providing lunchtime 'marketplace music' and a free lunchtime concert on Thursday, Friday and Saturday in the Lemon Tree.

Solo gigs

There will be two concerts every day by visiting musicians from around the world and some of the best local performers, plus the Big Bash on Sunday afternoon!

Demonstrations and workshops

There are six music workshops / demonstrations every day Wednesday through Sunday on bowing, Cape Breton-style, Irish style, Norwegian Hardangar, Scottish strathspeys as well as accompanying with guitar.

Dance workshops

There will be two dance workshops every day. Cape Breton step-dance, Scottish solo and social dance, traditional dances from Canada, Norway and Sweden are just some of the workshops on the agenda.

Busking trails

There are two busking trails covering eight venues around the city. Visiting and local musicians will be playing between 12:00 and 15:00 every day. The whole city will be alive with fiddle music!

Evening events Concerts and ceilidhs

Evening events are at the Elphinstone Hall, Old Aberdeen - Wed 25 July with Alasdair Fraser and friends - two Lemon Tree concerts (seats limited), and a country evening at Woodend Barn, Banchory. A Grand Concert and Ceilidh Dance will be held at the Music Hall, Union Street, on Saturday 28 July, with as many fiddlers on stage as possible!

The NAFCo club

The Convention Club will be held in Sivell's in the University Union. Open daily from 11:00 for socializing and soaking up the atmosphere of the convention, here you can mix with friends old and new, eat, drink, and play music till 24:00.

Sessions

There are numerous pubs in Aberdeen which welcome musicians to play casually and informally for their own pleasure. The Prince of Wales, the Globe and the Blue Lamp are just a few.

Booking information

Tickets

Tickets for all NAFCo performances will be available from NAFCo from 21 May 2001. For further information and conference booking forms - contact details at the [foot of this page](#). **OR** download a festival booking form as either a [PDF](#) file or a [Word 97](#) file. An online [conference booking form](#) is also available.

Tickets for specific events at these venues may also be obtained from the relevant box office:

Aberdeen Music Hall: Tel. +44 (0)1224-641122

The Lemon Tree: Tel. +44 (0)1224-642230

Woodend Barn Arts Centre: Tel. +44 (0)1330-825431

Disabled access

Access limited at some venues. Please indicate when booking if you require assistance.

Travel

Aberdeen is about 120 miles north-east of Edinburgh, and can be reached by air, rail, public transport, and by road. [How to get here](#) - links you directly to travel information and maps maintained centrally on the University of Aberdeen website.

NAFCo performance and workshop events are mostly based in or near the University of Aberdeen's Marischal College, in the centre of town, with the academic conference at the historic King's College campus, a short distance away.

Accommodation

For assistance with accommodation contact:

Aberdeen and Grampian Tourist Board Information Centre

Provost Ross's house

Shiprow

Aberdeen AB11 5BY

Tel: +44 (0)1224 288828 · Fax: +44 (0)1224 581367 · E-mail: aberdeen1@agtb.ossian.net

Website: www.agtb.org

Mailing list

The purpose of the list is to provide a forum for discussion concerning our forthcoming North Atlantic Fiddle Convention, 25-29 July 2001. If you have any thoughts to share or comments to make, please use it. If you have any questions unasked or problems unsolved, please raise them. To subscribe to the list, send an e-mail message addressed to:

majordomo@abdn.ac.uk

Leave the subject line of the message blank. In the body of the message, type the text 'subscribe fiddle' (without quotes).

NEW! Mailing list Archive

Visit our mailing list archive - newly set up - at www.abdn.ac.uk/elphinstone/fiddle/

Friends & Supporters

NAFCo: Crossing Boundaries would like to acknowledge the help and support of the following:

Local Supporters

the City of Aberdeen; SCaT (Scottish Culture and Traditions Association); the Aberdeen School of Music at Dyce Academy; The Lemon Tree in Aberdeen; Aberdeenshire Arts; the Royal Scottish Academy of Music and Drama (Glasgow); the School of Scottish Studies (University of Edinburgh); the Shetland Arts Trust; the Royal National Institute for the Blind; Sandy Tweddle and Shindig.

International Partners

the Irish World Music Centre (University of Limerick); the Grundtvig Institute (University of Gothenburg, Sweden); the Grieg Academy (University of Bergen, Norway); the Ole Bull Academy (Norway).

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Sponsors

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Shell; PGL; Aberdeen City Council; The Scottish Arts Council; Saltire Society; Esso; Agip UK; The Swedish Institute; The National Folk Music Fund; The British Academy; The Irish Cultural Relations Committee; The Norwegian Cultural Department, [The Norwegian Traditional Music Agency](#), Ministry of Foreign Affairs.

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Related websites

You may like to visit the following related websites:

www.ceilidhtrail.com
www.musicscotland.com
www.fiddle.com
www.musicinscotland.com
www.froots.demon.co.uk
www.scotlandsmusic.com

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North Atlantic Fiddle Convention - Abstracts

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Fiddlers - changing styles - nothing new?

RICHARD MACKINNON AND SHELDON MACINNES

Fiddle tunes in eighteenth-century Wales

CASS MEURIG

The Swedish 'brand' of British/Scottish dances and dancing: Dance, and dance music, across the north Atlantic

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Rufus Guinchard and Emile Benoit - the men behind the music

EVELYN OSBORNE

Cape Breton accompaniment - The East Coast influence on piano 1930s-1990s

JANINE RANDALL

English fiddling 1650-1850: Reconstructing a lost idiom and beyond

PAUL ROBERTS

Fiddle style of the Scottish Borders: An insight into an older traditional style and repertoire seen through the playing of Tom Hughes of Jedburgh

PETER SHEPHEARD

The fiddle and the dance in Fife

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North Atlantic Fiddle Convention

crossing boundaries[Abstract Listing](#) | [Main Convention Page](#)**Eighteenth- and nineteenth-century English fiddlers' tune books: A primary research resource**

JOHN ADAMS

A number of manuscript notebooks 'pricked out' by English social musicians during the eighteenth and nineteenth centuries have survived into the twenty-first century and are available for inspection by those able to dedicate enough time and money to travel and linger in the various repositories which contain them. The Village Music Project was started to assist in this type of endeavour by amassing film or facsimile copies of these books and transcribing their content into electronic format so that scholars world-wide could take the first steps in comparative study of this mostly neglected body of evidence. In undertaking this task, the project has encountered a wide range of problems including illegibility, deterioration, variation in musical literacy, lack of background information and copyright.

The analysis of the body of material reveals a diversity of content covering dance tunes of various categories including country dance (as observed in the publications of John Playford *et al.*), later popular dance crazes like the polka, waltz and schottische; regimental and militia tunes, parlour song, and operatic and classical music, much of which was later adopted into the 'traditional' repertoire.

The intention of this paper is

- to enumerate the manuscripts so far located and examine their nature with reference to geography, period, likely instrument, social class, musical literacy and any other evidential factors
- to evaluate the contents with regard to musical form, instrumentation and key, identifying the proportions of dance, song, etc.
- to evaluate the type of evidence available to assist in the assessment of the skills and repertoires of the fiddle players in particular
- to present a strategy for further research which should include comparative study of this body of material with published sources, with military and religious manuscripts, with similar books in other countries, and with contemporary English repertoire.

John Adams is the Director of the Village Music Project, University of Salford, Manchester, England.

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Folk viola: Report on research in progress

'What I like best is when I hit the C-string really hard and my whole head vibrates!'

'I like the potential, in terms of colour and mood that you can create with the viola. Play one note on the fiddle and it sounds like one note on a fiddle, anybody could play or whatever. Play it on the viola and for some reason, I don't know what it is, it's a different kind of "fingerprint" left behind, there's something else there.'

LINDSAY AITKENHEAD

This talk is based on some of the preliminary findings of my research into folk music played on the viola in Britain. There is little or no research or writing in this area, but there are plenty of folk musicians who use the viola in their music. Because of the absence of historical documents or a tradition of folk viola performance or teaching, I have chosen to use the methodology of ethnomusicology in order to investigate who is currently playing folk music on the viola, what they are playing, how they are using the instrument and what they think about the viola in relation to the violin. I am very interested in documenting current practice, its nature and extent, and also in comparing and exploring the differences between what people say and what they actually do.

The methodology currently employed combines a detailed interview with recordings. The interview contains a wide range of questions, in the hope that the viola players will be persuaded to talk at length about their particular areas of interest. The musicians are then recorded at a public performances. The interviews and tapes are transcribed and cross-referenced.

Early findings are that the viola is used with great enthusiasm by many of its practitioners. It is particularly the instrument of choice for accompanying songs. There is some debate as to whether the viola constitutes a separate instrument to the violin or whether it is merely a larger and deeper variant. Governing factors in performance practice are the size and morphology of the instrument and its slow response time in faster dance music. Players are generally isolated and have little contact with each other or with the history of their instrument.

Lindsay Aitkenhead plays with Klezmer and storytelling band Tashbain.

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North Atlantic Fiddle Convention

crossing boundaries[Abstract Listing](#) | [Main Convention Page](#)**Making the fiddle speak Gaelic: An eighteenth-century Scottish Gaelic song repertoire from Captain Simon Fraser of Knockie's *Air and Melodies* [1816]**

MARY ANNE ALBURGER

Scottish fiddle music is probably best known for contributing the strathspey and the reel to traditional music and dance. However, as I hope to show, some of the melodies published from the 1740s onwards in collections of traditional instrumental music associated with the fiddle, such as those by James Oswald, and the Gow family, are actually sources for Scottish Gaelic (henceforth Gaelic) songs. The songs discussed in this paper have been edited from music in Simon Fraser's *Airs and Melodies Peculiar to the Highlands of Scotland and the Isles*, Edinburgh [1816]. Many known Gaelic poets' compositions are included in *Airs*, such as dialogue songs, drinking songs, humorous songs, love songs, military songs, laments, and lullabies, some from as early as the beginning of the seventeenth century.

Fraser was a well-known amateur fiddler and composer whose published song repertoire was collected mainly from his father, John (1735-1810), who had learned, in turn, many from his grandfather, Angus (1707-1777). The paper will be accompanied by musical illustrations of Fraser's settings (played on a violin made in Aberdeen in 1776), and, it is hoped, by live or recorded performances of the author's editions of Fraser's music set with some of the Gaelic lyrics associated with them. Fraser's *Airs and Melodies of the Highlands of Scotland and the Isles*, based on an 1874 edition, is still in print, published by Paul S. Cranford, Sydney, Nova Scotia.

Mary Anne Alburger is the Peter A. Hall Research Fellow, Elphinstone Institute, University of Aberdeen.

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North Atlantic Fiddle Convention

crossing boundaries[Abstract Listing](#) | [Main Convention Page](#)**Comparing revivals of fiddling in North America and Western Europe**

RICHARD BLAUSTEIN

Revivals of various types of fiddling have taken place in the United States, Canada, Scotland, Ireland, Norway and Sweden during the twentieth century. These efforts to revive traditional fiddling have succeeded in transforming the traditions they were intended to preserve.

Several basic questions emerge from studying these contemporary revivals of traditional fiddle music. How and in what contexts were fiddling traditions transmitted in the past? How and where do most contemporary fiddling enthusiasts learn and perform their music? How have the demographics of fiddling as a social pastime and genre of expressive culture changed over the course of the century? To what extent is fiddling still part of rural social life; to what extent has it become a middle-class hobby, divorced from its earlier social and geographical contexts? Are there any general similarities in the ways contemporary fiddlers have selectively reconstructed earlier fiddling styles and repertoires? How can studying these movements in comparative perspective help us better understand the meaning and value of folk traditions to proponents of fiddling and other contemporary manifestations of traditional culture in general?

Answers to these questions can only come from the careful analysis of specific revivals of fiddling and other forms of traditional music in the United States and elsewhere. In this paper, I will briefly survey the histories of revivals of fiddling traditions in North America and Western Europe and set forth a general theory of cultural revitalization to help explain the proliferation of these contemporary efforts to reinvent traditional fiddling in the very process of reviving it.

Richard Blaustein is Professor of Sociology and Anthropology and Senior Research Fellow of the Center for Appalachian Studies and Services at East Tennessee State University in Johnson City, Tennessee.

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crossing boundaries[Abstract Listing](#) | [Main Convention Page](#)**What makes music dance**

JAN-PETTER BLOM

Fiddle music traditions of the countries and peoples adjoining the North Atlantic/North Sea have, in spite of marked differences in style, several features in common. One of them is functional: they are all basically dance music. As the title indicates, the present talk explores in semiotic terms how the fiddlers make "dance talk" through their musical performances. By implication the presentation, therefore, addresses the more general theoretical problem of meaning in music. Following L. B. Meyer, distinction has to be made between the level of embodied meaning in music, i.e. the culture specific meanings attached to the paradigmatic and syntagmatic organisation of musical material, and the designative (denotative or connotative) meanings attached to modes of musical expression, i.e. the associations made between the musical organisation and some aspect of extra-musical experience.

To the extent that perceptual experiences constitute a unified system, there have to be some similarities between different modes of perception and expression, which account for their translatability. More specifically, therefore, the presentation focuses on structural homologies between dance and music at the level of rhythm and meter. Empirically the discussion will be pursued with reference to the analysis of relevant aspects of traditional dance and fiddle music of Norway. By emphasising the traffic between digital and analogous coding, it aims at showing how the form and content of dance movements are musically codified and conveyed.

Clearly the conventional way of representing music/dance relationships, referring to meter and tempo as codified in musical notation, is considered analytically and descriptively inadequate. This is partly so because concept like rhythm, meter and related terms, which constitute the vocabulary of conventional music theory, fail to distinguish terminologically between the level of musical form, expression or *figura* and the level of content or conceptualisation. Therefore, in order to pursue the analysis of music/dance relationships the conventional terminology will be modified or revised, or new terminology suggested.

Jan-Petter Blom, University of Bergen, Norway.

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North Atlantic Fiddle Convention

crossing boundaries[Abstract Listing](#) | [Main Convention Page](#)**Reconstruction of a southern English fiddle tradition.**

PAUL BURGESS

It has been suggested by a leading English fiddle player that, because there are so few 'tradition bearers' for the southern English fiddle tradition, successful performance of this repertoire requires the utilisation of techniques from other countries with strong fiddle traditions, especially France and Scandinavia. Is there in fact sufficient evidence for us to gain a clear idea as to the performance practices of vernacular musicians in southern England? I believe that there is and will review the range of sources which can be consulted for this information.

I shall be looking to the evidence to supply answers to questions such as the identity of fiddle players and the social context in which they performed. Contemporary fiction, diaries, newspapers and other descriptive literature contain clues as to the social status of the musician within his community and the context of his performance within this milieu, whilst recent research has given us better information as to the repertoire of these musicians.

In this paper I shall look in detail at the Northamptonshire poet and fiddler John Clare (1793-1864), whose attempts to notate the tunes he heard give us many important indicators as to his response to the tunes. I shall then look at two later nineteenth-century Gloucestershire fiddlers, William Hathaway and John Mason and describe how genealogical and social research can give us a fuller life history of such figures and enable us to place them in their world and show the influences to which their playing may have been subject. Finally, I shall look at the twentieth-century fiddler Stephen Baldwin to ascertain the extent to which the values of Mason and Hathaway were carried forward. In conclusion I shall hope to show the means by which we can approach the reconstruction of a southern English 'style' based on solid historical knowledge.

Paul Burgess is an English fiddler.

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North Atlantic Fiddle Convention

crossing boundaries[Abstract Listing](#) | [Main Convention Page](#)**Three images of Scottish fiddle playing**

KATHERINE CAMPBELL

This paper seeks to explore three images that portray the fiddler in Scotland: *A Blind Fiddler*, *The Itinerant Fiddler*, and *The Banner of the Biggar Whipmen Society*. Although there are a number of depictions of the great composers, Scottish artists such as Walter Geikie have sought to portray less well-known individuals. His etching entitled *A Blind Fiddler* gives us an interesting insight into two traditions associated with fiddle playing in Scotland: the blind fiddler and playing the fiddle and singing at the same time. Geikie (1795-1837) was born in Edinburgh and must have sympathised with the blind fiddler, since he himself also suffered from disability, being deaf and dumb. Another image of Geikie's, *The Itinerant Fiddler*, exhibited at the Royal Scottish Academy in 1821, portrays the travelling fiddler, a common sight in Scotland, playing outdoors to an eager audience consisting of both young and old.

The artist James Howe (1780-1836), from the Scottish Borders, shows a fiddler playing the instrument whilst riding on horseback in *The Banner of the Biggar Whipmen Society*. The banner, commissioned by the society, was painted in 1807, and here the fiddler rides on a pony and has the important role of leading the procession.

The paper will argue that these works and others, which are sometimes backed up by historical references and captions that can help us to understand them, have a good deal to tell us about the lives of some of the lesser-known fiddle players in Scotland in the past. Furthermore, an interpretation of these works can tell us much about the social contexts of fiddle playing and about the norms of performance. The paper will conclude by suggesting that we need to examine works like Geikie's *Blind Fiddler* more closely and to use them to a greater extent as sources for study of the Scottish fiddle tradition.

Dr Katherine Campbell is a Research Fellow at the School of Scottish Studies, University of Edinburgh.

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 news & events**North Atlantic Fiddle Convention***crossing boundaries*[Abstract Listing](#) | [Main Convention Page](#)**The role of Scottish and Irish fiddle music in shaping bluegrass and Celtic flatpicking guitar**

JOHN CARNIE

Recent events such as the 'Transatlantic Sessions' and 'Celtic Connections' have highlighted to a wider audience the Scottish roots of American bluegrass and mountain music. In the States, however, huge flatpicking guitar festivals and competitions are commonplace and have at their heart, the core repertoire of Scottish and Irish fiddle tunes. The paper will examine the cultural and musical links between these forms of music.

The roots of much American music go deep into the heart of the Appalachian Mountains and comprise traditional mountain fiddle tunes, many of which were based on Scottish music brought over in the 1800s. Bluegrass music, a term coined in the 1940s, took these old songs and melodies and injected them with two defining features; virtuosity in terms of playing and instrumental improvisation.

The role of the guitar in bluegrass, as well as in Scottish and Irish music, was very much one of accompanist to fiddles and other instruments until the 1960s when artists such as Clarence White developed a style of playing fiddle tune melodies on the acoustic guitar with a plectrum and punctuated with stunning improvisations. The term flatpicking was coined.

The paper will examine the role of early flatpicking pioneers such as Doc Watson and discuss their extensive use of Scottish and Irish fiddle melodies - the essential stock of flatpickers to this day.

Fiddle tunes and styles used by guitarists on this side of the Atlantic, such as Gaughan and McGlynn, will be looked at together with the role of fingerpickers such as Carthy and Renbourne.

The defining USA flatpickers will be examined - Rice, Crary and Blake - and their use of fiddle tunes and extending the genre into newgrass with jazz and blues inflections.

The types of fiddle tunes will be examined. The most common in the USA for bluegrass styles is the reel, which lends itself to improvisation.

Finally, the often very different types of session on both sides of the Atlantic will be looked at - which regardless of musical styles will be certain to be full of two things - fiddles and guitars!

John Carnie is a musician in Aberdeen. Recent articles include 'The Acoustic Routes of Rory Gallagher,' in Stagestruck Magazine.

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North Atlantic Fiddle Convention

crossing boundaries[Abstract Listing](#) | [Main Convention Page](#)**Bringing it all back home? Issues surrounding Cape Breton fiddle music in Scotland**

LIZ DOHERTY

During the first half of the nineteenth century Cape Breton Island (in the province of Nova Scotia, Canada) became home to thousands of emigrants from the Highlands and Islands of Scotland. For generations the isolation afforded by Cape Breton allowed the Gaelic language, customs, music, song and dance of these people to survive unchanged. Cape Breton was in effect a marginal survival, holding on to the old ways while huge changes were taking place in the homeland.

The twentieth century brought many changes to the fiddle tradition in Cape Breton in terms of style, repertoire, and contexts. While the Highland links are still acknowledged, we see the creation of what is effectively a new voice in Scottish music. In Scotland, however, the discovery of this new voice leads to a movement to promote Cape Breton fiddling in Scotland as its heritage reclaimed.

This paper will deal with the changing perceptions of identity among the Cape Breton fiddling community, and the issues surrounding the recognition of this music in Scotland over recent years.

Dr Liz Doherty is a traditional fiddler, and Lecturer in traditional music at University College Cork, Ireland.

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North Atlantic Fiddle Convention

crossing boundaries[Abstract Listing](#) | [Main Convention Page](#)**Folk music from Halland and the organised fiddlers' movement during the twentieth century**

KARIN ERIKSSON

This paper is part of a presentation of my work on a thesis about the Fiddlers' Association of Halland, and the organised folk music milieu in Halland. The two central questions are: what kinds of forms do the fiddlers play, and how has the music and the repertoire changed as a result of the fiddlers' movement during the twentieth century? Halland is a Swedish county on the west coast, south of Gothenburg. The Fiddlers' Association of Halland started in 1931, and is an exemplary case study of the fiddlers' movement during the last century. The history of the association is similar to other Fiddlers' associations in Sweden, both regarding what they do, how they do it, and the ideologies behind their actions.

The paper is divided into two sections. First an introduction to the folk music of the county of Halland, followed by a survey of the influence on the folk music repertoire and its forms due to the Swedish organised fiddlers' movement. The most important aspects are the changes in performance style, and in the content of the of folk music repertoire which have both been influenced by the existence of the Halland Fiddlers' Association. As an example, the 'typical' Swedish dance 'polska' (in 3/4 time) has been regarded as more authentic, more Swedish, than the 'polka' (also a dance, but in 2/4 time). One important effect of organising the Swedish folk dancers and musicians during the first decades of the twentieth century, was that the ways of playing the music changed. For there is a big difference between a solo folk musician and the larger groups of up to 20 fiddlers, the 'spelmanslag' or 'fiddlers' clubs'.

Karin Eriksson, BA, is a PhD candidate in musicology at the University of Gothenburg, Sweden.

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crossing boundaries[Abstract Listing](#) | [Main Convention Page](#)**Unravelling the Birl: Using basic computer technology to understand the fiddle tradition**

STUART EYDMANN

Traditional fiddle music written down in conventional western musical notation provides only a guide to how the music is actually played and heard. Written descriptions of technical and stylistic characteristics can help supplement the musical score but can only go so far in recording or communicating what is actually happening. In Scotland, with its unrivalled heritage of notated and published traditional fiddle music supported by an early and popular high level of musical literacy, this has implications for both the transmission and the content of the music involved. In this context the page often takes precedence over the ear and through formal, paper-centred education and competitions it tends to dictate the 'correct' and assumed 'traditional' ways of doing things.

This is illustrated by the example of the 'birl', three successive accented notes of the same pitch, which is a central element in Scottish fiddle practice as a common melodic figure and a form of ornamentation. The birl is also found in the fiddle traditions of Ireland and Cape Breton where the influence of the Scottish musical idiom is strongest and therefore might be taken as an indicator of Scottish musical dissemination.

As discussed, there is no consensus among music historians, scholars, educators or editors as to how the figure should be described, notated, sounded or performed and as a non-standard violin technique it is an effect which often taxes greatly the ability and understanding of those who approach it from a 'classical' background.

Through the analysis of the birl playing of fiddlers from Scotland, Donegal and Cape Breton this paper shows how modern, inexpensive computers and software can help us understand, with a high level of precision, traditional fiddle music as actually played in order to complement our use of more conventional methods.

The paper is accompanied by audio and graphical illustrations.

Dr Stuart Eydman plays fiddle and concertina with the Scottish traditional music ensemble the Whistlebinkies, is a tutor for the Open University, and works in heritage conservation.

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crossing boundaries[Abstract Listing](#) | [Main Convention Page](#)**Music on the margins**

BURT FEINTUCH

In the places that I know best, fiddle music has, in my lifetime, been on the margins. Thinking about traditional fiddle music in general, I want to talk specifically about the example of Cape Breton. On the edge of Atlantic North America, the island portion of the Canadian province of Nova Scotia, Cape Breton is both geographically and economically marginalized. It is also an extraordinarily artistic place. These days fiddle music is at the forefront of significant cultural and economic creativity. Old music is very vital in Cape Breton, especially on the western side of the island, in Inverness County, the heart of the music. I will talk about music and dance in their connection to community and to notions of heritage, and I will look at the way the music is becoming an economic resource in a place that is too far from markets, a place that has nearly always been unable to sustain its population.

I'll frame this by talking about other ways in which fiddle music seems to exist, at least in my research in various communities in the United States, Canada, and the United Kingdom, on the margins. That brings me to other experiences in doing fieldwork in fiddle cultures, especially in south central Kentucky in the mid-1970s and 1980s, where the last generation of older players seemed to be dying off and where the older music has largely vanished. I'm mindful, too, of the fact that for North American academics studying fiddling is a kind of marginalized activity, not one that has a lot of cachet. Cape Breton, where music is flourishing on the margins and contributing to a kind of renewal, may have something to teach other places about the value of traditional music.

Dr Burt Feintuch is the Director of the Center for the Humanities, Huddleston Hall, University of New Hampshire.

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crossing boundaries[Abstract Listing](#) | [Main Convention Page](#)**'If you want to win, you've got to play it like a man': Music, gender, and value in Ontario Fiddle Contests**
SHERRY A. JOHNSON

When April Verch won the 1998 Canadian Open Fiddle Championship in Shelburne, Ontario, she was only the second woman to have done so. Surprisingly, this distinction was not mentioned in the award presentation, broadcast live by the Canadian Broadcasting Corporation. For women fiddlers, however, April's win was significant, evoking a sense of pride and solidarity as they claimed the achievement for all Canadian women fiddlers.

There are obviously fewer women than men fiddling in contests, but why, and to what effect? How do women fiddlers' experiences differ from men's experiences? What gender structure is created/reflected in contests, and is this structure consistent in less formal and non-competitive social contexts for fiddle performance? What strategies do women fiddlers employ in negotiating these gendered boundaries? These questions, prompted by April's win at Shelburne, have guided my current research.

The main themes that emerged from my interviews with women fiddlers who have participated at some time in the Ontario fiddle and step dance contest circuit, are: a) predominant male/female roles at contests; b) separation of men's and women's performance spheres; and c) discourses and demonstrations of masculine/feminine fiddle style. My twenty years of experience in the circuit, as a step dancer, step dance judge, and later as a fiddler, as well as information from brochures, participant registration statistics, and audio recordings from several years of various contests, constitute the supporting data sources for this study.

This paper is a preliminary step in the exploration of gendered boundaries in fiddling, and specifically fiddle contests, by focusing on women fiddlers' experiences.

Sherry A. Johnson is a PhD candidate in the Music Department, York University, Toronto.

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crossing boundaries[Abstract Listing](#) | [Main Convention Page](#)**Boundary crossing with 'fiddle in front': Thomas Hardy's fiddle motifs**

WILL KAUFMAN

Fiddler, novelist, poet and playwright, Thomas Hardy has usually been fixed in particular temporal and spatial locations. Conventionally, his work is located in the English southwest - the imaginary Wessex, corresponding with Dorset and west Hampshire - and vaguely amidst the dying years of pre-industrial England. This paper argues, however, that amongst the various elements of Hardy's writing that should challenge such fixing in time and place, his motifs of fiddlers and fiddling demand particular attention, for they force an engagement with a variety of locations and time frames.

Hardy uses fiddlers and fiddle music in at least three significant ways. In the first place, he establishes musical settings that are often read as signs of a distinctly local authenticity. It is true that the Thomas Hardy I/James Hook manuscript book and the Thomas Hardy II manuscript book, from which Hardy draws many of his musical references, do reflect an identifiable Dorset repertoire. However, the particular fiddle tunes drawn from these and other sources, and which are named in a variety of Hardy's novels, short stories and poems, suggest that his Dorset repertoire is based on a collection of shared musical borrowings from other local, national and international cultures. Hardy's musical references suggest that his 'Wessex' cannot have been an hermetically sealed locality: his Dorset repertoire drew not only from other English, Scottish and Irish sources, but also demonstrated cultural interplay with France, the Low Countries, and other parts of continental Europe. Secondly, Hardy's poems in particular use the fiddle as a device that effectively enables his characters to travel in time, engage with the dead, and bring the past to impinge upon the present. Moreover, the fiddle often signals some sort of social or sexual transgression in Hardy's writings.

Thus, through its exploration of Hardy's fiddlers and fiddle music, this paper contributes significantly to the discussion of how these motifs reflect the crossing of a variety of boundaries: geographical, temporal, psychological and social.

Dr Will Kaufman is Reader in English and American Studies, Dept. of Cultural Studies, University of Central Lancashire, Preston, Lancashire.

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crossing boundaries[Abstract Listing](#) | [Main Convention Page](#)**'If the music lacks the sound of the fiddle, there's something missing': Æsthetics in a northern Norwegian fiddle tradition**

OVE LARSEN

My paper deals with an old fiddle tradition from the Drevja community, in the county of Nordland in northern Norway. This region has been known for its strong fiddle playing tradition of old dance tunes, stretching from the eighteenth century until today.

The paper is based on my PhD research, and discusses the æsthetics linked to this tradition, and how my informants seem to 'invent tradition' (Hobsbawn and Ranger 1983), mostly as a defence against 'modernity' in a rapidly changing society. Modernity, contextualised both in internal and external conditions, provide new interpretations of terms such as tradition, authenticity and local identity. The 'transforming of tradition' (Rosenberg 1993) does not necessarily mean that the playing styles changes, but rather that what is perceived as the old traditional tunes, and old manners of playing, is stressed as a counterpoint to the lack of local tradition in modern forms of music. In my paper I try to draw attention to some of the æsthetics pointed out by my informants, and try to examine these æsthetics drawing on a general historical and social context. The amount of research conducted on this area of the æsthetics of performance practice, has been rather limited in Northern Norway.

Dr Ove Larsen (fiddle) and assistant professor Snorre M. Sivertsen (guitar) will provide examples of this music during the presentation.

Dr Ove Larsen is associate professor in ethnomusicology at Nesna University College, Nesna, Norway.

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crossing boundaries[Abstract Listing](#) | [Main Convention Page](#)**The transition from Swedish folk music to world music: Johan Hedin's transition from keyed fiddle player to modern composer**

JAN LING

In the twentieth century Swedish folk music was for the first time considered as art music in its own right. The development had already started in the nineteenth century with folk music concerts in the hall of the Musical Academy in Stockholm with the king and his family in the audience, which led to the establishment of our national hymn.

Composers in the nineteenth century used stylistic traits and instruments from the Swedish farmers' environment in romances and theatrical plays. But all this can only be considered as something related to the upper classes' interest in exotic concert forms and theatre performances.

The development which started at the beginning of the twentieth century was of another dimension. The goals were to preserve only the aesthetically valuable instrumental folk music from the rich flora of dubious new fiddle music and give it to coming generations of fiddlers as a traditional heritage from the past. Swedish folksongs were collected more or less without such intentions; instead, the goal was to preserve all the songs in a singer's repertoire. The fiddlers' aesthetic level was controlled by yearly competitions with prizes, later with special fiddlers' medals in bronze, silver, and gold, while the singers were not subjected to such official controls.

The ideological framework around this new fiddle culture was something very far from the framework of the original farming society. It was created by the upper class and cultivated by the middle class - the vicar, the school teacher, etc. They all wanted to establish a national feeling not only with the help of fiddle music but also with dances, costumes, and old or newly invented ceremonies. The Swedish flag was a very important symbol and the church was always visited in connection with fiddlers' competitions. The national movement wanted to save the country folk (especially the farmers) from the new, dangerous industrialised urban societies, and to preserve traditionally orientated activities, among them the fiddlers' music. As a consequence of this ideology the fiddlers were organised into chamber music or orchestral groups to fit into concert or mass media structures.

The documentation of folk music by the Swedish Radio and The Swedish Song Archives in the 1950s, '60s and '70s was very important, saving the last tradition which had remained separate from the fast growing spread of music through the mass media. In the same way the folk music was evaluated according to new trends, in theory emphasising the function but mostly preserving the aesthetic ambition. Mass media now played a very important role. Today folk music is part of higher education in music, and you can become a professor in keyed fiddle playing, which was considered to be a bad joke only thirty years ago!

FolkNetSweden och Rikskonsserter has produced a boxed CD set under the name of *Folk Acts Sweden*. Record companies, artists and organisations have got together to give an overview of the sound of Swedish folk music today. Here we meet many musical styles and performances of the highest level, representing a new multi-cultural Sweden.

This new movement had already started at the end the '60s with a generation of singers and players, inspired by 'flower power', political trends (most of them left-wing), and different attempts to change the society to something better. Organised folk music festivals were very important, especially the Falu folk music festival, where folk music from different parts of the world, and mixtures of folk music and popular music, created a new musical consciousness.

In 1967 I wrote my thesis about the keyed fiddle, which I then thought was an instrument in its last, dying, stage. But I was totally wrong. Instead of dying, it was an instrument born anew which became a very important

musical tool in the coming wave of folk music. After more than thirty years working in other fields, I wanted to understand what had happened with my old keyed fiddle. I chose to begin my investigation by interviewing and listening to the music of one fiddler, Johan Hedin. He started as a keyed fiddle player, but is today also a very well known composer and leader of different folk music groups. I hoped that perhaps the different layers in his musical development could help me to understand the shift from traditional folk music to world music.

I would like to use my twenty-minute presentation and ten-minute discussion to discuss different music examples and pictures on an overhead projector with the audience, and thereafter present a very short conclusion.

Professor Ling worked at the Swedish Centre for Folksong and the Museum of Music History at Gothenburg University, where he later started the department of musicology, becoming professor in 1977 and university vice-chancellor in 1992. His main areas of research are music history, ethnomusicology, and the sociology of music.

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crossing boundaries[Abstract Listing](#) | [Main Convention Page](#)**'The Times They Are A-changing': The dynamics of a conservative tradition**

CAOIMHIN MAC AOIDH

Traditional Irish music has survived the 1900s against all odds as predicted by hoards of Gaelic Revivalists of the late 1800s. The first two-thirds of the last century focused on survival and preservation of the music while the final third saw a revolution in both popularity and participation. The music has gone 'global' and in much the same way as the American Revolution of the 1770s created outwards effects in countries such as Ireland and France, the Irish music revolution of the late 1900s has impacted for both good and ill on other North Atlantic traditions, most notably in Scotland.

In entering a new century the once radical, and now middle-aged generation of Irish adult players struggle with the tradition's inherent ironies of constant and change, development and commercialism, the past and the future, etc.

Calling on the experience of the Donegal fiddle tradition over the last thirty years and with a slight tongue-in-cheek approach, this paper looks at the dominant forces present in Irish fiddle playing today and arrives at what will be maintained as being a 'logical' conclusion for a process of future development which can be applied to all fiddle traditions in the known universe.

Caoimhin Mac Aoidh is an Irish fiddler based in Ballyshannon, Donegal, and author of Between the Jigs and the Reels - The Donegal Fiddle Tradition.

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crossing boundaries[Abstract Listing](#) | [Main Convention Page](#)**Fiddlers - changing styles - nothing new?**

RICHARD MACKINNON AND SHELDON MACINNES

Cape Breton Island in Nova Scotia, Canada, is surrounded on the northeast, southeast, and southwest by the Atlantic Ocean, and on the northwest and west by the Gulf of St. Lawrence and the Strait of Canso where a causeway links the island with mainland Nova Scotia and the rest of Canada. The island is less than 4,000 square miles, while its extreme length is slightly over eighty miles. Cape Breton is well settled with Scots - many of whom are the descendants of that direct flood of Highland and Hebridean Scots who emigrated to Cape Breton as early as 1802. They had followed other Scots who had arrived via the mainland several decades earlier. These people took with them from the 'old' country many of their traditions and customs, including their language and their music. One legacy of their perseverance to retain that highland tradition continues in the music of the Cape Breton fiddler.

Our paper will illustrate that, historically, the Cape Breton fiddler is a well-travelled musician who encountered a wide range of exciting and dynamic musical experiences from 'outside' the Cape Breton tradition. These experiences have had an impact on how the fiddlers continue to interpret the 'traditional' Celtic music. However, to argue that the music of the Cape Breton fiddler is 'contaminated' from 'without' is contrary to popular belief.

The view attributed by some who analyse Cape Breton 'traditional' music and by some who perform the music is that the music was nurtured in isolated, rural areas in Cape Breton for decades, indeed centuries, and that this isolation alone has contributed to the longevity and the unique and distinctive sound of the Cape Breton fiddler. We do not share this 'romantic' view. Rather, we believe that the music of the Cape Breton fiddler has always enjoyed contact with musical experiences from outside the tradition, and therefore 'a process of change' is inherent in style, i.e., performance and presentation. This process has been ongoing for generations. The latter point is at the heart of our proposed presentation.

This issue is important because in recent years, Cape Breton fiddlers have enjoyed increased notoriety among a wider audience which some say has now resulted in the opportunity to affect a change in how the music is rendered. For some, the view is that musicians from a wide variety of musical experiences generally, anywhere in the world, and especially Celtic musicians in Scotland and Ireland, are now embracing the music of the Cape Breton fiddler and, thus, are lending another interpretation to the music. A concern is that these 'foreign' interpretations are now being assimilated into the Cape Breton style of fiddling 'at home'. Some say that this fusion will now change that 'pure' Gaelic music which some claim that the Cape Breton fiddler has enjoyed since 'the beginning of time'.

Some believe that the fiddling celebrities, especially those of the 1990s who come from within the 'new' tradition, will dissipate that 'old' traditional music. They believe that the 'perceived' challenge to the 'old style' music is a new element within the tradition. Again, we do not share this view. We believe that the old traditional style has evolved over decades and that the proponents of the tradition must come to realise this fact if they are to be effective in their efforts to support the music culture.

The current activity of the Cape Breton fiddlers within the music industry is often presented and discussed as a challenge to the old style tradition. But the 'winds of change' and the desire to experiment are not new. The tradition of change itself has a place in the music of the Cape Breton fiddler. This paper, 'Fiddlers - Changing Styles - Nothing New?', that we are proposing, is designed to help make that illustration clear.

Dr Richard MacKinnon, Chair of Culture, Heritage & Leisure Studies, and associate professor of Problem Centred Studies, Folklore and Humanities; and Sheldon MacInnes, MA, Researcher at the Beaton Institute, are at University College of Cape Breton, Nova Scotia, Canada.

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 news & events**North Atlantic Fiddle Convention***crossing boundaries*[Abstract Listing](#) | [Main Convention Page](#)**Fiddle tunes in eighteenth-century Wales**

CASS MEURIG

The eighteenth century was the heyday of the fiddle in Wales, and a fascinating point in the history of Welsh music. It witnessed the last days of medieval instruments such as the crwth (crowd) and their archaic native repertoire, and the growth in popularity of a modern repertoire modelled largely on English and Scottish dance tunes and ballads. Three sources, all compiled by fiddlers, provide a particular insight into the popular repertoire of eighteenth-century Wales; these are a list of tunes made by Richard Morris of Anglesey in 1717, and the music manuscripts of John Thomas of North-east Wales and Morris Edward of Anglesey, dated 1752 and 1778/9 respectively. This paper focuses on the content of these three sources. It looks at the types of tune popular amongst eighteenth-century Welsh fiddlers, the proportion of older, newer, Welsh and non-Welsh elements in the repertoire, and the development of the repertoire over the century. The sources are put into the context both of an older musical tradition and of the cultural revival which influenced and shaped attitudes towards Welsh music-making at the time.

The eclectic, international nature of the eighteenth-century Welsh fiddle repertoire raises issues relating to the current revival of traditional fiddle playing both in Wales and outside. Does it matter whether 'Welsh' tunes are played in Wales? What are the criteria for deciding the nationality of a tune? The final part of the paper draws together the eighteenth-century material with questions regarding the modern fiddle tradition in Wales. Examples of tunes will be played live on fiddle and crwth.

Cass Meurig, University of Wales, Bangor, also plays with the Welsh traditional groups Pigyn Clust and Fernhill.

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crossing boundaries[Abstract Listing](#) | [Main Convention Page](#)**The Swedish 'brand' of British/Scottish dances and dancing: Dance, and dance music, across the north Atlantic**

MATS NILSSON

'Engelska' and 'schottis' are common names for certain dance/music types in Sweden. It is obvious that these names have something to do with England and Scotland. 'Engelska' is according to the dictionaries a Swedish word for an English woman, but can also be translated as 'English dance'. Schottis is the German name used in Sweden for a 'Scottish dance'. The French names 'Anglais' and 'Eccosais' have also, but to a lesser degree, been used in Swedish, especially among the aristocratic classes.

When you start to look at dances from the form aspect, it is possible to trace the connections between dance and music in Scandinavia and the British Isles. Historically there have been well-known interactions, on many levels and for lots of reasons, between these parts of the world since at least the Viking Age, 800 to 1050 AD and until today, including (inter alia) - to widen the view, the importance of Scottish merchants for the economic growth of Gothenburg in the eighteenth and nineteenth centuries and Swedish football players (and managers) in the Scottish and English teams - not to forget the growing university collaborations.

In this presentation I want to discuss, present some video recordings and, if possible, give some live examples of Swedish and Scandinavian dances that from any of the aspects such as name, choreographic form, or music, can be regarded as connected with Scotland or England. (From a Swedish perspective it is, unfortunately, often hard to separate England from Scotland in everyday language. 'Great Britain' is mostly used synonymously with 'England', and 'United Kingdom' is hardly ever used by Swedes.)

On the theoretical level I almost always in some way relay to the concept of tradition, in the sense of something transmitted and conveyed in some way within and between time and space, gender and generation but often following different lines according to class. This perspective is relevant also for dancing, and of course, in this case as well.

Dr Mats Nilsson is Senior Lecturer in Folklore Studies, Dept. of Ethnology, University of Gothenburg, Gothenburg, Sweden.

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North Atlantic Fiddle Convention

crossing boundaries[Abstract Listing](#) | [Main Convention Page](#)**Rufus Guinchart and Emile Benoit - the men behind the music**

EVELYN OSBORNE

Rufus Guinchart and Emile Benoit are perhaps the most prominent fiddlers to come from Newfoundland. What are their stories and how did their life experiences contribute to their music?

Born in 1899 and 1913 respectively, they grew up in small coastal outport communities in different parts of the island. Both were well known as fiddlers and composers in their areas.

While raising large families, both men had various occupations ranging from untrained dentist to river warden to fisherman, yet still found time to entertain at community 'times'. In the 1970s, they were 'discovered' and brought to St. John's to play for larger audiences, and eventually to perform around the world from Japan to Australia and France.

As composers, both men drew from their lives for inspiration. For example, Rufus composed the tune 'Uncle Manuel Milks the Cow', after seeing Uncle Manuel doing the chore when his wife was ill, apparently a rare sight. Benoit composed 'Flying Reel' on an airplane returning home from a trip to mainland Canada.

Kelly Russell, a long time musical partner of Guinchart, published a short biography of the fiddler in 1982, and Emile Benoit was the subject of a dissertation and corresponding book by Colin Quigley. This paper will draw on their research, other unpublished materials, and various media interviews and appearances to elucidate the influence their life stories had on their music.

Evelyn Osborne, BMus, is completing an MA in Canadian Studies at Carleton University, Ottawa, Ontario, Canada.

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North Atlantic Fiddle Convention

crossing boundaries[Abstract Listing](#) | [Main Convention Page](#)**Cape Breton accompaniment - The East Coast influence on piano 1930s-1990s**

JANINE RANDALL

While there is much ado about the purity of the 'Highland style' in Cape Breton Scottish style fiddle, there is no doubt that the addition of the piano as accompaniment did not come directly from the Highlands, since the piano was not yet invented at the time of the Highland Clearances. However there is little argument that the 'Cape Breton Sound' has come to the fore of popularity due to the piano accompaniment as well as the fiddle itself.

Purists might disagree. However, the throngs of swollen dance halls in Inverness County, Cape Breton Island, continue to thrive due to the driving rhythms of Cape Breton-style piano accompaniment as well as the driving fiddles. It is this sense of 'dance' and not 'concert' music that is the sustaining factor in the Cape Breton traditional music history.

This paper will look at some of the history of fiddle music from Cape Breton Island to Boston and back. It will review the humble beginnings of accompaniment from duo fiddlers to pump organs to pianos, perhaps with a bit of guitar thrown in! It will then investigate the influence of various stylisations from the early piano players (including my great aunt Elizabeth Maillet, the pianist for the first recorded group of Cape Breton fiddlers, 'The Inverness Serenaders', whose original Decca recording now resides in Edinburgh Museum), to the influence of classical, jazz and ragtime styles, to the 'youth players' from the 1970s who changed the sound to include more 'modern' syncopations, to the present, which adds a 'dance', or 'Gaelic', rhythm to the syncopated style. It will also pose the question whether it is easier to achieve the 'Cape Breton sound' by applying the Cape Breton piano to the Irish/Scottish fiddler than it is to have a Cape Breton Scottish fiddler play without 'Cape Breton style' accompaniment.

Janine Randall, MEd, is the Director of the Ceilidh Trail School of Music, Inverness, Cape Breton Island, Nova Scotia, Canada.

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 news & events**North Atlantic Fiddle Convention***crossing boundaries*[Abstract Listing](#) | [Main Convention Page](#)**English fiddling 1650-1850: Reconstructing a lost idiom and beyond**

PAUL ROBERTS

The popular dance music of pre-Victorian England was dominated by the fiddle and a repertoire of jigs, reels, hornpipes and country dances similar to the one we now associate with Scottish and Irish tradition. This rich and deeply-rooted musical culture was largely swept away in the middle decades of the nineteenth century by a wave of new music, by a new world of polkas, waltzes, imported ballroom dances, brass bands and accordions. At its core this paper is a practical exercise in historical reconstruction which uses a variety of sources to identify, and analyse some key elements in the playing styles of pre-Victorian English fiddlers. These sources include the playing of twentieth-century traditional musicians, period art and literature, old printed tune collections, and in particular the manuscript tune books kept by many of the old fiddlers themselves, a large number of which have been discovered in recent years.

Using these sources to support and confirm each other, the paper discusses such fundamental areas as stance, tunings, bowing patterns, decoration and improvisation in some detail, and is to a great extent successful in its primary objective of recreating the main components of pre-Victorian English fiddle style.

Some of the conclusions, however, have far-reaching implications, and the paper is hopefully more than an exercise in antiquarian reconstruction. It would seem that eighteenth-century English fiddle playing not only shared much with period art violin technique, it combined the most important stylistic features of modern Irish, Scots and Anglo-American fiddling - features now regarded as unique to these individual traditions and as marking the boundaries between them. Given that old English fiddling also encompassed much of the repertoire, of these other traditions it begins to appear almost as a 'missing link'.

This research suggests that 200 years ago the fiddle traditions of the north Atlantic region may have been a lot closer and more deeply interrelated than today, and the gap between 'folk' and 'art' violin much narrower. Ultimately it challenges the long-standing and conventional use of restrictive Nationalist categories as the basis for the analysis and understanding of traditional fiddle music.

Paul E. W. Roberts.

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crossing boundaries[Abstract Listing](#) | [Main Convention Page](#)**Fiddle style of the Scottish Borders: An insight into an older traditional style and repertoire seen through the playing of Tom Hughes of Jedburgh**

PETER SHEPHEARD

Tom Hughes was born into a farmworking family near St. Boswell's in the Scottish borders in 1907. The family were all talented musicians - his grandfather, Henry Hughes, father, Thomas Hughes and two uncles played together in a family band - two or three fiddles, melodeon and tambourine and his father also played pipes and tin whistle. Henry Hughes was a talented craftsman and, after he retired from his life as a ploughman, he spent his hours making wheelbarrows, walking sticks, fiddles in three sizes, and goat-skin tambourines. Tom was seven years old when he was presented with his first (half-size) fiddle by his grandfather and, by the 1920s, he was playing fiddle with his father at harvest kirns, village hall dances, hiring fair dances and country weddings, firstly around Hawick and later around Jedburgh, Morebattle and Kelso.

Tom's unique heritage of fiddle style and repertoire only became recognised after he joined up with a younger fiddler, Wattie Robson of Denholm, in the 1970s. Travelling together, Tom and Wattie took part in many fiddle competitions and festivals at Gretna, Alwick, Rothbury, Newcastleton, Kinross and Keith. In 1978, I started to record his playing for my Springthyme Records label, a project which continued over several years and included video recordings made in association with the University of Stirling, and detailed transcriptions of the music.

None of Tom's family could read music and this may account for the evident complexity of his distinctive style, characterised by the extensive use of ringing strings and double stops. He used a somewhat flatter bridge that facilitated 'double string work' as he called it, and always used an old style bow grip, with the thumb on the hair beneath the frog providing variable tension to the bow.

Perhaps the current resurgence of interest in traditional music and the burgeoning numbers of young fiddle players may result in a new awakening of interest in one of Scotland's forgotten regional styles of playing.

Dr Peter Shephard is Director of Springthyme Records, and a traditional musician and collector based in Fife.

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crossing boundaries[Abstract Listing](#) | [Main Convention Page](#)**The fiddle and the dance in Fife**

CATHERINE A. SHOUBE

Itinerant dancing instructors have been a prominent feature of life in Scotland. A father and son, both called 'Fiddley' Adamson, worked in central and north Fife, teaching three generations of rural people both social and step dancing. Alexander Adamson taught from c1880 until he retired in 1927, and his son William practiced his own business from c1900 until his retirement in 1953 (Flett and Flett 1964: 8-14). These fiddlers earned their living by offering fourteen-week sessions in village halls, with separate children's and adult classes. Accompanying themselves, they used the fiddle to both pluck the rhythm for step practice and to play tunes for couple dances and sets.

The youngest generation to have been taught by William Adamson is now aged 60 to 70, and my research with people who were his pupils illustrates the influence of these teachers. Recalling Mr Adamson arriving at a hall on his bicycle for classes, with the fiddle strapped to his back, people express their admiration for his stamina and dedication: no matter what the weather, he would always arrive as expected. Acknowledging his strength of character as well, people claim that one can recognize dancers who were taught by Fiddley Adamson: he was strict in insisting on the proper execution of steps, and was very particular to attempt to instill social decorum and etiquette in youngsters he taught.

The importance of the fiddle in dance instruction and practice in Fife, even after the introduction of melodeons and accordions, is noteworthy in two ways. First, it connects dance in the twentieth century with earlier music and dance traditions, and continues the symbolic association of dance with high culture. Secondly, dance music as fiddle music has influenced the aesthetic of performance, which is still part of contemporary ideas about what constitutes a good sound for a Scottish dance band.

Catherine A. Shoupe is the Associate Professor and Chair of the Social Work and Anthropology Department, Saint Mary's College, Notre Dame, Indiana.

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Burt Feintuch's Trip to Cape Breton

reel

Brenda Stubbert

The image shows a musical score for a reel. It consists of four staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth notes. The second staff continues the melody and includes two first and second endings, marked '1.' and '2.'. The third and fourth staves are in bass clef and provide a harmonic accompaniment, primarily using eighth notes. The score concludes with a double bar line.



North Atlantic Fiddle Convention *crossing boundaries*

25 - 29 July 2001

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Look out for items **NEW** to the programme!

The Conference

Conference registration will take place on **Wednesday 25 July - from 10:00 - in Crombie Hall**, Old Aberdeen.

The conference will take place daily, in the Regent Lecture Theatre, King's College, Old Aberdeen, Thursday 26 July through till Sunday 29 July, from 09:00 till 13:00.

A programme with details and abstracts of papers will be available at the event.

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The NAFCo club

Sivell's bar, the University Union

Every night of the convention throughout the week.

Food available till 22:00, bar open till midnight.

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Wednesday 25 July

Daily performances and solo gigs	Marischal College <i>Mitchell Hall</i> 2 performances	14:30 Paul Anderson Scottish fiddle
		16:00 Bert Murray Scottish fiddle
	Marischal College <i>Room 1/2</i> 2 workshops	14:30 Jean-Ann Callender Jigs and slow airs for beginners
		16:00 Jean-Ann Callender Marches for beginners

Music workshops	Marischal College <i>Room 3</i>	14:30 James Alexander Improvisation on the fiddle - 1
	2 workshops	16:00 James Alexander Improvisation on the fiddle - 2
	Maritime Museum <i>Conference Room</i>	14:30 Carol Anderson Pipe tunes on the fiddle
	2 workshops	16:00 Pete MacCallum accompaniment for Guitarists!!
Dance workshops	Marischal College <i>The Debater Room</i>	14:30 Karen Steven Basic step dance
	2 workshops	16:00 Sherry Johnson Ottawa style step dance
Evening events Concerts and ceilidhs	The Elphinstone Hall	20:00-22:30 Welcoming concert with Liz Doherty, Alasdair Fraser, Paul Anderson, Trevor Hunter, James Alexander, Denis Morrison

[Return to top](#)**Thursday 26 July**

Daily performances and solo gigs	The Lemon Tree <i>Café Bar</i>	13:00-14:00 The Orcadian Fiddlers
	Free lunchtime concert featuring young musicians	
	Marischal College <i>Mitchell Hall</i>	14:30 Cape Breton fiddle with Carl Mackenzie
	2 performances	16:00 Norwegian fiddle music with Øyvind Vabø, Håken Högemo, Frank Rolland Åse Teigland and Steinar Rygg
Music workshops	Marischal College <i>Room 1/2</i>	14:30 Karen Steven Highland fiddle style - 1
	2 workshops	16:00 The Cullivoe Fiddlers North Shetland style fiddle
	Marischal College <i>Room 3</i>	14:30 Alasdair Fraser Masterclass - 1
	2 workshops	16:00 Alasdair Fraser Masterclass - 2
	Maritime Museum <i>Conference Room</i>	14:30 Connie O'Connell Sliabh Luachra style

	2 workshops	16:00 Liz Doherty Donegal style
Dance workshops	Marischal College <i>The Debater Room</i>	14:30 Swedish couple dance workshop - 1
	2 workshops	16:00 Swedish couple dance workshop - 2
Evening events Concerts and ceilidhs	The Lemon Tree	20:00-23:00 Liz Doherty, Karin Eriksson and Göran Premberg with Mats Nilsson and Ingegerd Sigfridsson, Cullivoe fiddlers, Carmen Higgins
	Woodend Barn Arts Centre	20:00-23:00 Carl Mackenzie, Janine Randall, Johnny McCarthy, John Carty, Connie O'Connell, Karen Steven, Carol Anderson, Pete MacCallum

[Return to top](#)**Friday 27 July**

Daily performances and solo gigs	The Lemon Tree <i>Café Bar</i>	13:00-14:00 Ägir (Sweden)
	Free lunchtime concert featuring young musicians	
	Marischal College <i>Mitchell Hall</i>	14:30 Alasdair Fraser
	2 performances	16:00 Swedish fiddlers Göran Premberg and Karin Eriksson with dancers Ingegerd Sigfridsson and Mats Nilsson
Music workshops	University Union <i>'Associates'</i>	NEW! 14:30 Johnny McCarthy Irish Fiddle 'Sliabh Luachra style'
	Marischal College <i>Room 1/2</i>	14:30 English fiddle - 1 Johnny Adams, Paul Burgess and Paul Roberts
	2 workshops	16:00 English fiddle - 2 Johnny Adams, Paul Burgess and Paul Roberts
	Marischal College <i>Room 3</i>	14:30 Shetland fiddle style
	2 workshops	16:00 Karen Steven Highland fiddle style - 2
	Maritime Museum <i>Conference Room</i>	14:30 Norwegian Hardanger

	2 workshops	fiddle - 1
		16:00 Norwegian Hardanger fiddle - 2
Dance workshops	Marischal College <i>The Debater Room</i> 2 workshops	14:30 Mary Janet MacDonald Cape Breton Step dance - 1
		16:00 Mary Janet MacDonald Cape Breton Step dance - 2
Evening events Concerts and ceilidhs	The Lemon Tree	20:00-23:00 Norwegian fiddles of Håken Högemo, Øyvind Vabø, Steinar Rygg, Frank Rolland and Åse Teigland. Irish fiddlers John Carty, Connie O'Connell and Johnny McCarthy. Trevor Hunter, Carol Anderson

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Saturday 28 July

Daily performances and solo gigs	The Lemon Tree <i>Café Bar</i> Free lunchtime concert featuring young musicians	13:00-14:00 The Fochabers Fiddlers
	The Lemon Tree <i>Studio</i> talk/demonstration	NEW! 14:30 Jan Ling 'The Swedish Nickleharp'
	Marischal College <i>Mitchell Hall</i> 2 performances	14:30 Cullivoe Fiddlers from Yell, Shetland
Music workshops	University Union <i>'Associates'</i> workshop/demonstration	NEW! 14:30 Kári Sværriðsson, Justin Philbrow and Angelika Nielsen 'Faroese Dance Tunes'
		14:30 Sandy Tweddle Scottish slow airs
	Marischal College <i>Room 1/2</i> 2 workshops	16:00 Italian guitar meets Scots fiddle
		14:30 Swedish west coast style fiddle workshop - 1
	Marischal College <i>Room 3</i> 2 workshops	16:00 Swedish west coast style fiddle workshop - 2

	Maritime Museum <i>Conference Room</i> 2 workshops	14:30 Carl Mackenzie Cape Breton fiddle - 1
		16:00 Carl Mackenzie Cape Breton fiddle - 2
Dance workshops	Marischal College <i>The Debater Room</i> 2 workshops	14:30 Mats Melin Old Scots reels
		16:00 Mats Melin Square sets
Evening events Concerts and ceilidhs	The Music Hall	Grand Concert and Ceilidh Dance concert starts 19:30 ceilidh dance follows 22:30 Alasdair Fraser, Carmen Higgins Liz Doherty and friends, Swedish fiddlers, Norwegian fiddlers, Scottish fiddlers, Gizzen Briggs and more, followed by ceilidh dancing to Hallyrackit

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Sunday 29 July

Daily performances and solo gigs	Marischal College <i>Mitchell Hall</i> 2 performances	14:30 Liz Doherty followed by 16:00 the big bash where <i>everyone</i> gets to play - <i>altogether</i>
	Lemon Tree <i>Studio</i>	NEW! 14:30 Janine Randall piano/keyboard workshop 'Cape Breton Accompaniment and Ornamentation'
Music workshops	University Union <i>'Associates'</i> workshop	NEW! 14:30 John Carty Irish Fiddle 'Sligo and Beyond'
	Marischal College <i>Room 1/2</i>	14:30 Jean-Ann Callender Strathspeys and reels for beginners
	Marischal College <i>Room 3</i>	14:30 Norwegian Hardanger fiddle - 3
	Maritime Museum <i>Conference Room</i>	14:30 The Cullivoe Fiddlers North Shetland style

Dance
workshops

Marischal College
The Debater Room

14:30
Irish set dance
with Leonie Sweeney,
music by Irish
guest musicians

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Convenors: Ian Russell and Mary Anne Alburger

NAFCo
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NAFCo fiddle chatline: fiddle@abdn.ac.uk



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ELPHINSTONE  INSTITUTE

North Atlantic Fiddle Convention
Crossing Boundaries
25-29 July 2001

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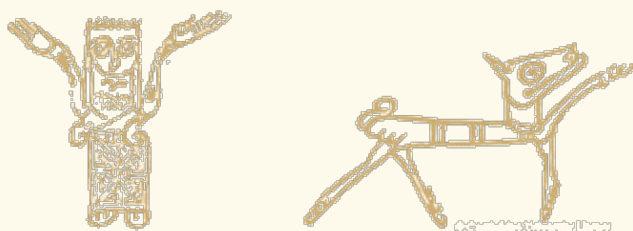
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about the institute

Welcome! The Institute is an initiative on the part of the [University of Aberdeen](#) to introduce the study of human traditions into its [research](#) portfolio, especially the traditions of the North and North-East Scotland.

The people of this relatively vast area have experienced major changes over the past three centuries: depopulation (the Highland Clearances and two World Wars), agricultural revolution, and North Sea Oil among them. Charting such changes in the past and the present, and studying and explaining the cultural and psychological upheaval that goes with them, is central to our [activities](#) such as conferences, lectures, workshops and publications.



images from the [Book of Deer](#) · © Cambridge University Library

Teaching and outreach to the community are also part of the Institute's work: we organise [events](#) that not only celebrate the traditional life of the North, but also show the resilience and adaptive qualities of old and newer traditions. These events in turn allow us to undertake research that focuses on cultural change in Northern Scotland.

We are eager to get a response from you, no matter in which part of the world you live. We realise that Northern Scotland is a concept that exists well beyond its physical and geographical shape - mainly because of three centuries of emigration to the New World. If you know of North-East, Highland, or Northern Isles traditions in which we would be interested, please contact us:

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research & publications

The interests of the Elphinstone Institute are international as well as local, since the great diaspora of Scots from the North stretches around the world. The study of local traditional culture is combined, as it must always be, with the study of wider connections so that the two perspectives are seen to be interdependent. These wider connections involve, for instance, the historical effect of emigration from the North: the arc that sweeps from the Carolinas through Scotland and Ireland to Scandinavia and the Baltic is one that has seen substantial emigration from Scotland's shores.

The cultural life of emigrants from the North has often retained elements lost to the original homeland, or has added a newer perspective on tradition. In contrast, recent immigration into the North has shown that incomers not only adapt to the personality of the region but bring to it idioms which add cultural richness. The task of the Institute, therefore, is to make sense of these processes as they take on cultural significance in an increasingly technological world.

- [The Bedesman and the Hodbearer](#)
- [Northern Folk: The Elphinstone Institute CD-ROM](#)
- [Elphinstone Institute Occasional Publications, No. 1: After Columba - After Calvin](#)
- [Hebridean Song-Maker. Iain MacNeacail of the Isle of Skye](#)
- [Special issue of Northern Scotland](#)
- [Glenbuchat Ballad Manuscript](#)

The Bedesman and the Hodbearer

The Epistolary Friendship of Francis James Child and William Walker - Edited and Introduced by Mary Ellen Brown

The *Bedesman and the Hodbearer* is the second in the Elphinstone Institute's Occasional Publications Series on the culture and traditions of North and North-East Scotland. The intriguing title describes the epistolary relationship between Aberdeen pawnbroker William Walker and Harvard Professor Francis James Child, during the last decade of the nineteenth century. Edited and introduced by Professor Mary Ellen Brown, Director of the Institute for Advanced Study at the University of Indiana, the book brings together for the first time the two halves of their correspondence: from the Houghton Library at Harvard and from Aberdeen University's Historic Collections, Special Libraries and Archives. Child's monumental *The English and Scottish Popular Ballads* (1882-1898), the standard text for ballad studies, was published without an introduction, which he had intended to remedy but for his untimely death in 1896. This fascinating correspondence helps the reader to gain an insight into Child's method of working, as well as the remarkable friendship the two men established.

To order a copy of this publication (priced £10.00), either download an order form [here](#) (Word '97 format) or contact the Elphinstone Institute: 24 High Street, King's College, Aberdeen AB24 3EB

Tel: 01224-272996 · Email: elphinstone@abdn.ac.uk

Northern Folk: Living Traditions of North East Scotland

Interactive multimedia CD-ROM

Two years in the making, *Northern Folk* explores the crucial role tradition plays in people's lives. Find out about burning the Clavie at Burghead. Listen to the ballad 'The Battle of Harlaw'. See Alec Findlay perform at the Tivoli variety theatre in Aberdeen. Visit Peterhead and Fraserburgh to discover the techniques fisherfolk use, from sma lines to modern beam trawling.

To order a copy of *Northern Folk* (cost £15, including postage & packing), please contact The Secretary, The Elphinstone Institute, King's College, 24 High Street, Aberdeen AB24 3EB - Email: elphinstone@abdn.ac.uk

Visit our on-line companion to the CD-ROM '[Northern Folk: Living Traditions of North East Scotland](#)'

[Part I: The Personality of the Region](#)

[Part II: Discussion Points](#)

[Part III: Integrating & Communicating Knowledge](#)

Elphinstone Institute Occasional Publications: No. 1, March 2000

After Columba - After Calvin

To order a copy of this publication (priced £.50), either download an order form [here](#) (Word '97 format) or contact the Elphinstone Institute: 24 High Street, King's College, Aberdeen AB24 3EB

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Hebridean Song-Maker. Iain MacNeacail of the Isle of Skye

Thomas A. McKean, 1997

Hebridean Song-Maker, published by Polygon, explores the world of a Gaelic song-maker, largely through Iain's own words and thoughts. The picture that emerges is of a lively interaction between a vibrant island community and their township bard. The book includes a CD of Iain MacNeacail singing his own songs.

For more information, e-mail [Dr. McKean](mailto:Dr.McKean)

A special issue of Northern Scotland, January 1999

A special "Elphinstone Institute" issue of the journal *Northern Scotland* was published in early 1999. The Institute staff contributed to the issue with articles ranging from the study of language, place-names, material culture and song to the customs and beliefs of modern times found in the North.

Glenbuchat Ballad Manuscript, forthcoming



A study of the famous ballad MS collected by the minister of Glenbuchat parish in the early 19th century. It is held in the University's Department of Special Collections. The late Professor David Buchan had been working on an edition of the MS, and his student Dr James Moreira, a Visiting Fellow of the Institute in 1997, is currently working on its completion.



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news & events

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For the latest information about Elphinstone events, e-mail us at: elphinstone@abdn.ac.uk

Public Lectures

A series of public lectures taking place on Tuesday evenings in Marischal Museum, Marischal College, at 7.30 pm.

[October-December 2000](#) · [January-March 2001](#) · [April-June 2001](#)

Tuesday 17 October

'Balls to Ballet: The Dancing Scot'

Evelyn Hood

Scottish Traditions of Dance Trust

Tuesday 21 November

'North-East Folksong: A Creative Continuum'

Arthur Watson

University of Dundee

Tuesday 5 December

'Burglars and Burglaries in Contemporary Legends'

Professor Bill Nicolaisen

University of Aberdeen



Tuesday 16 January

'Foo Muckle's Left an for foo Lang? Prospects for the Survival of North-East Scots'

Ian Hendry

Banchory Primary School/Grampian Enterprise

Tuesday 6 March

'The Folk Beliefs of the Covenanters'

Professor Ted Cowan

University of Glasgow



Tuesday 3 April

'The Fiddling Detective: William C. Honeyman of the People's Friend'

Mary Anne Alburger

University of Aberdeen

Tuesday 8 May

'Second Sight in Scotland: Fact or Fiction'

Shari Cohn

School of Scottish Studies, University of Edinburgh

Tuesday 5 June

'Traditional Song and Remembered Community in the Isle of Skye' - Rescheduled

Thomas A McKean

University of Aberdeen

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Conferences & Conventions

25th - 29th July 2001

North Atlantic Fiddle Convention

Crossing Boundaries

Crossing Boundaries is devoted to traditional fiddlers and fiddle music from countries around the northern seas, combining an international conference with performance events and workshops, as well as opportunities for informal sessions. A mailing list is also available for further discussion.

[Further details](#)

Downloadable [registration form](#) (Word 97)



Saturday 23 September 2000

'Local Schools and National Schooling'

Northern Identities and the Scottish Educational System

A one-day conference on the North-East educational tradition. Its aim is to explore the contribution that the local school, and the national system that it represents, have made to the shaping of the region's distinctive identity and cultural experience.

[Further details](#), including details of speakers and their chosen topics, and a downloadable registration form.

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Workshops & Festivals

6th - 8th July 2001

The Traditional Singing Weekend @ Cullerlie

A festival to celebrate the singing traditions of North-East Scotland, Orkney, England, and Ireland in the unique setting of Tom and Anne Reid's farm in rural Aberdeenshire.

Listen to [sound clips](#) of recordings made at last year's Cullerlie Festival.

[Further Details](#) about the singers, workshops and costs are now available.

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Concerts & Ceilidhs

Sunday 29 October 2000, 8.00 pm

The Lemon Tree, Aberdeen

Singing for Young Singers

'Singing for Young Singers' is a special event to encourage young accomplished singers and give them the opportunity to learn and perform traditional songs from the North East. Workshops during the day will be followed by a concert at the Lemon Tree in the evening.

[Further details](#)



Sunday 12 November 2000

The Lemon Tree, Aberdeen

Jeannie!

The Elphinstone Institute, in conjunction with the Lemon Tree, is organising an evening celebration of the life and songs of Jeannie Robertson MBE (1908-1978).

[Further details](#)





Friday 30 March 2001

8pm at the Forum, Aberdeen

Ceilidh Dance - with Shindig

To raise funds for the first [North Atlantic fiddle convention](#), Aberdeen 25 - 29 July 2001.

Tickets  ( concession) on the door, or call 01224-272996.

[poster](#) (67 Kb)

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Honorary Research Fellows: [Professor W F H Nicolaisen](#)
[Dr Caroline Macafee](#)

Peter Hall Research Fellow: [Ms Mary Anne Alburger](#)

Research Associates: Dr David Northcroft
Evelyn Hood

Archives and Research: Dr Thomas A. McKean

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study opportunities

Undergraduates

Please see the appropriate entry in the Undergraduate Prospectus on-line at:

www.abdn.ac.uk/prospectus/ugrad/2001/arts/etho.html

Postgraduates

Postgraduate study is available in Ethnology at the PhD level.

NEW! [MLitt in Ethnology and Folklore](#)

Some Honours courses within the Postgraduate Diploma/MLitt in Irish-Scottish Studies are also planned. Please see the appropriate entry in the Postgraduate Prospectus on-line at: www.abdn.ac.uk/prospectus/pgrad/2001/anthropology.hti

or write for more information to:

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[School of Scottish studies](#)

[Sabhal Mor Ostaig](#)

[Book of Deer](#)

[Scottish Music Information Centre](#)

[Scottish Country Dance](#)

[Linnet Scottish Tourist Guide](#)

[SCRAN \(Scottish Cultural Resources Access Network\)](#)

[Archon \(information gateway to UK manuscript archives\)](#)

[The James Hogg Society](#)

[The Traditional Music and Song Association of Scotland](#)

[University of Stirling Scottish Summer School](#)

[Musical Traditions \(magazine\)](#)



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Foto: Kay A. Berg

Åse Teigland comes from Utne in Hardanger, and plays traditional tunes from her region on the hardingfele (Hardanger fiddle), the Norwegian folk fiddle with sympathetic strings. She has learned from many fiddlers in this region, particularly Knut Hamre, her primary teacher and mentor. She has also studied Telemark traditional music through studies at the Telemark High School and the Ole Bull Academy. Since 1995 Åse Teigland has competed in the elite A class at fiddle competitions, and has ranked highly on numerous occasions, including a second place in the Landskappleik (the Norwegian national traditional music and dance competition) in 1999. She has received several awards and stipends, including the Saga Petroleum Prize and Øyvind Bergh's memorial prize. Åse Teigland primarily plays solo hardingfele, but she has also performed together with other musicians, including the singers Åsne Valland Nordli and Torhild Ostad.

Recordings:

Norsk Folkemusikk, Volume 7 (NRK/Grappa, 1995)

Dansarsteinen (solo CD) (NOR-CD, 1999)

Håstabøslåttar (together with Knut Hamre and Frank Rolland) (Heilo/Grappa, 2000)

Performances:

Osa Festival, Telemark Festival, Peer Gynt Festival, International Church Festival, Hardingtonar festival

Sound Samples in mp3 format. Mp3 players can be downloaded for free from www.mp3.com

- [So sulla ho mor](#) - from the CD "Håstabøslåttar" HCD 7157

Activity: Music

Full/Part Time: Full time

Works with: Children Youths Adults Pensioners

Main Category: Artist

Area of Residence: Utne (Norway)

Genre - Province: Hardanger

Genre - Country: Norway

Genre - Area: Western Norway

Style: Genuine/traditional

UP ▲

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Comments to: [Webmaster](#)

Håkon Høgemo

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Foto: Jan Lothe Eriksen

Artist of the Month january 2000

Håkon Høgemo has been a free-lance musician since 1993. On his instrument, the hardingfele (Hardanger fiddle), he won the Landskappleik, the Norwegian national fiddling championship, in 1989 and 1995. For over ten years Håkon has performed solo and with various ensembles. He has performed at the Olympic Games in the U.S. and in Nagano, Japan. He has toured together with the hardingfele player Knut Hamre from 1995 to the present, and with Tom Karlsrud and Judith Vestreim since 1996. He has also toured with the group Slåttetrioen from 1995 to 1998 and with UTLA since 1992. He has taught hardingfele at the Ole Bull Academy in Voss since 1993, and at the Grieg Academy at the University of Bergen in 1995-96. He has been a teacher at the Osterøy community music school from 1994 to the present.

Recordings:

Å fela ho let, 1988

Mellom vener, 1988

UTLA, 1992 (nominated for the Spelemannsprisen)

Juv, 1993

Bufaste tonar, 1994

Brodd, 1995

Dans, 1999

Solo, 2000

Sound Samples in mp3 format. Mp3 players can be downloaded for free from www.mp3.com

- [Gjellsviken, springar](#) - from the CD: Meisterspel (HCD 7132)

Activity: Music

Full/Part Time: Full time

Works with: Adults

Main Category: Artist

Other Categories: Teacher

Area of Residence: Bergen (Norway)

Genre - Province: Sogn, Voss

Genre - Country: Norway

Genre - Area: Western Norway

Style: Genuine/traditional

UP▲

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Comments to: [Webmaster](#)