

# Nordic-American Psalmodikonforbundet

“ A Society dedicated to the education and preservation of the Psalmodikon and Sifferskrift Music. ”



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## Notes from MUSIC-ON-A-STRING

Beatrice Hole

Welcome Summer! It is so good to have the greens of nature and the sound of wildlife after a long cold Winter here in Minnesota. I have been volunteering at a local hospital since 1981 and I so enjoy taking time off, which I call my 99 days of summer. That is, Memorial Day until Labor Day.

I love the time on my deck overlooking the back yard, the beautiful gardens and deep wooded area. I enjoy watching nature, especially the two baby fawns born in June. Mother deer must feel this large “playpen” (our fenced in property) is a safe place to leave her babies when she is away.

Another reason to be outdoors is that research has found that being in the natural environment improves our health and well-being. Nothing better than that!

I am also looking forward to the many festivals held during the summer where I can mingle and learn from other musicians. I will be participating at the Nordic Fest in Decorah, Iowa and always enjoy seeing so many of you who stop by for a little chat.

I especially want to thank all of you for your support of the Psalmodikon Newsletter. I so enjoy reading your letters and e-mails as another way to keep in touch. Also, a big thank you to those who sent, along with their membership, a little extra \$\$\$. The Newsletter fund is OK for now!

Enjoy the summer to the fullest!

May you always have a song in your heart and music at your fingertips!



## NYCKELHARPA

The nyckelharpa (*keyed fiddle*) is a traditional Swedish instrument dating back to the 16th century, with a revival in the 1960s and 1970s when there was a resurgence in the popularity of the *nyckelharpa*.

The *nyckelharpa* is usually played with a strap around the neck, stabilized by the right arm which holds the bow to draw across the strings. The keys are attached to tangents which, when a key is depressed, serve as frets to change the pitch of the string.

The most common type has 3 playing strings, 1 drone string, and 12 resonating strings. It has 37 fingering keys, including sharps and flats, and so music can be played in any key. Tunes were, and still are, passed on from player-to-player and teacher-to-teacher.

Cheryl Paschke resides in the Twin City area. She grew up playing the violin, and started playing *nyckelharpa* as an adult, having first encountered the instrument in Sweden at a Midsommar Celebration, where several *nyckelharpa* players were “jamming” together. Seeing Cheryl’s interest, one of the players offered to let

her “try” the instrument. After a quick scale to check what notes were where, “*Johan på Snippen*” came to mind, and her fingers were hooked!

Cheryl is a member of the Twin Cities Nyckelharpa-lag, an organization that was formed in 1998. This group has become a folk orchestra with the *nyckelharpa* as the lead instrument. They present concerts and play for dancing and special events. Cheryl also performs in several other Twin Cities-based groups.

Mary Crimi joined Cheryl Paschke in playing the *nyckelharpa* during the opening ceremony of the “Nordic Strings and Bows”. Mary has played the *nyckelharpa* for several years with many of the Twin City musicians and is one of the founding members of [Tjämbloom](#), a local group of *nyckelharpa* players.

✳ [Wikipedia's Nyckelharpa articles: \(EN\) \(SV\) \(NO\)](#)



## HARDANGER FIDDLE (HARDINGFELE)

Ole Bull (1810-1880) was one of Norway’s most popular violinists and composers during the 19th century.

The Hardanger fiddle is a traditional Norwegian stringed instrument very similar to the violin, with four melody strings and is played with a bow.

However, its unique feature is the four or five “understrings” which resonate sympathetically creating the unique sound for which the *hardingfele* is famous. The fiddle is often beautifully decorated with mother-of-pearl inlay and black pen-and-ink drawings, called *rosing*. (cf. [rosemaling](#))

Dating back to the 1800s when there was a religious revival, the Hardanger fiddle was viewed as a sinful instrument that encouraged wild dances, drinking and fights. Playing a Hardanger fiddle in a church building was forbidden until the 20th century.

Rachel Jensen began playing the *hardingfele* after her family acquired a Norwegian Hanger fiddle during a trip to Norway in 1988. She is an active member of the

Twin Cities Hardingfelelag (group). In addition to performing she also teaches at various workshops. Rachel is proud of her Norwegian heritage and is fascinated by the haunting melodies of the Hardanger fiddle.

Like the *psalmodikon* and *nyckelharpa*, the *hardingfele* also was declining toward virtual disappearance. Thus, the Hardanger Fiddle association of American was found at an organizational meeting in June of 1983.

✳ [Wikipedia's Hardingfele articles: \(EN\) \(NO\) \(SV\)](#)

**Picture:** The Schubert Club’s Hardanger Fiddle on display during the Nordic Strings exhibit, was given as a gift to Ole Bull ca. 1860 from his friend Torgeir Augundsson (Mylarguten). (Re letter from 1992, linking this instrument to [Ole Bull](#). From his great-granddaughter, Patricia Bull Smith Langdon.)



# Folkemusikktradisjonar i Rogaland: Salmodikon

» From «Folkemusikktradisjonar i Rogaland», *Aett og Heim* 1982, pp. 51-54, by Harald Olsen; translation by Kristen Åkre (see [p. 3](#))

Når det gjeld kordofonar (strenginstrument), ser det ut til at det berre er salmodikon og fele/hardingfelesom har vore nytta som folkeleg musikkinstrument i Rogaland. Her er det berre salmodikon som skal omtalast.

Salmodikon er eit heller ungt instrument her i landet, og er vel til vanleg ikkje oppfatta som eit typisk folkemusikkinstrument. Likevel har det fått vesentleg innverknad på folkemusikken, og særleg då den folkelege songen — ein innverknad som mange rett nok vil sei har vore meir skadeleg enn god.

Salmodikon vart innført her i landet frå Danmark ikring 1825 av ein av landets fyrste musikkpedagogar, [Lars Roverud](#) (1776–1850). Roverud nytta salmodikon i ei lang rekkje musikk-kurs han heldt for lærarar i åra 1835–47, og salmodikonet vart såleis skulesongens instrument framom noko anna i ei årrekkje. Salmodikon vart også nytta i kyrkjer utan orgel.

Salmodikon er ein langstrakt rektangulær resonanskasse av tre der det er strekt ein tarmstreng over lokket, og der tonehøgda vert regulert med ei strammeskru. Strengen vert spela på med feleboge. Under strengen er det eit gripebrett forsynt med opphøgde tverrband for kvart halvtonetrinn. Bak gripebrettet kunne ein plassere ulike «dinnealer» eller tabellar, som syner grepa i dei ulike toneartane. Dette systemet gjorde det nødvendig med ei temperering av skalaen. Roverud utvikla eit eige siffernotesystem for salmodikonet.

Innverknad på folkesongen fekk salmodikonet fyrst og fremst gjennom si rolle i skulestova, men også i samband med innføringa av [O. A. Lindemans](#) koralbok i 1835. Denne koralboka var i stor grad prega av rasjonalismens musikalske stilideal, der alle melodiar er utforma i den same, «fornuftige» to-delte takten («brillenotar»). Resultatet var ein langsam og slepande syngemåte, i sterk kontrast til den rytmisk frie og ornamenterte folkelege songstilen. Derfor vart også innføringa av Lindemans koralbok møtt med motstand i mange kyrkjelydar der den folkelege songen sto sterkt. Mange stader kunne konfrontasjonen mellom lærarar, som væpna med salmodikon og assistert av elevar representerte den nye stilen, og dei gamle [Kingo](#)-songarane resulterte i regulær kappsynging i kyrkjene.

I Rogaland har vi sikre vitnemål om bruk av salmodikon frå Time, Vikeså, Høyland, Sjernarøy, Vikedal, Skåre og Skudenes. Dei fleste stadene vart salmodikonet nytta av lærarane i skulen. I Høyland heiter det at opplæring i salmodikon-spel var eit minstekrav i musikkopplæringa for lærarar i eldre tid, og instrumentet vart mellom lærarar kalla «donk». I Sjernarøy vart det siste salmodikonet til skulebruk kjøpt inn i 1890-åra.

I Skudenes vart salmodikon også nytta i kyrkja. Her heiter det om Ole [Andreas Andersen] Tjøstheim (1842–1929) at han laga seg salmodikon sjølv,

etter modell av det læraren hadde. Han lærde seg å spele svært godt på dette instrumentet. Han var også ein god songar, og i Falnes leidde han i mange år songen i kyrkja med salmodikonet sitt.

Fleire stader vart salmodikon også nytta i heimane. Frå Time fortel Jon Line at han 9-10 år gamal fekk sitt fyrste instrument, som var eit salmodikon. I Skåre heiter det at fanst salmodikon på fleire gardar, og også i Høyland kjenner vi til at instrumentet vart nytta i heimen.

Det ser ut til at det berre var salmetonar som vart spela på dette instrumentet. I Høyland heiter det: «Instrumentet kunne bare brukast til salmetonar, då det ikkje var rådelegt med nokon kvikk fingerføring på strengen».

Systemet med utskiftbare tabellar («dinnealer») er nemnt i Høyland og Skudenes, og i Høyland, Skudenes og Skåre nytta ein også Lindemans spesielle koralbok for salmodikon (med tal i staden for notar).

I Vikedal og Skudenes laga ein salmodikon sjølv. Dimensjonen på instrumentet ser til å ha variert noko. Frå Vikeså har ein fylgjande mål: 60-70 cm langt, 10 cm breidt, 3-4 cm høgt. I Vikedal heiter det at salmodikonet var ca. 1 m langt. Frå Høyland var vi fylgjande utgreiing om eit gammalt salmodikon, som truleg må vere frå 1850-åra:

«Det gamle salmodikonet var pålag 80 cm langt, 12-13 cm breitt og 5-6 cm høgt eller tjukt. Alle sidar var rette og det var jambola frå enne til annan. Mitt på låket var tagentbrettet pålimt. Dette kunne vera kring 45 cm langt, påsett ein messingkrampe for kvar halv tone, som ein ser gitarar og mandolinar idag. Over brettet var så strengen strama med skrue til venstre og festa i høgge enden av instrumentet. Eit stykke inn på her stod hesten, som bar strengen oppe over brettet og nokre sentimeter herfrå, strauk ein strengen med felebogen. Like under der var eit hol i låket, så stort at ein tommeltott gjekk lett gjennom. Framfor brettet og med ein knast i kvar ende, låg tabellen ein skulle spela etter. Der var tal i boka og tal på tabellen og når ein sette peikefingeren for dei rette tal på strengen, fekk ein fram salmetonen, når ein gav strengen eit strok med bogen for kvar einskild tone». Det heiter her elles at salmodikon vanlegvis vart laga av grantre, og at ein nytta ein tjukk tarmstreng til. Denne vart kjøpt i forretning i Stavanger.

Som nemnt spela salmodikonet ei rolle i den såkalla salmesongstriden som fylgde av innføringa O. A. Lindemans koralbok i 1835. Denne striden rasa også i Rogaland. Holger Barkved har fylgjande forvitnelege skildring av kva former denne striden tok i Strand og Hå:

«Etter kongeleg resolusjon frå 1835 skulle folketonane ut or kyrkja. Det stod ikkje direkt. Men i og med at det vart innført ei koralbok der det ikkje fanst ein einaste folketone, verka dette til at folketonane laut ut. Dette førte til ein beisk strid, ikkje minst i Rogaland. Heime i Strand var denne saka framme på

ein bispevisitas i 1844. Der står at [klokkaren](#) Peder Barka bruka folketonane. Men korkje bispen eller prosten var nøgd med det. Bispen hadde tidlegare sendt eit skriv der han «anmodede paa et Skoleholdermøde at raadslaae om nogen af de andre Skoleholdere skulle ønskes ansat til Klokkerens Substitut». Men på visitasen «beklagedes at da ingen af Skoleholderne antoges som syngere, man heller vilde beholde den gamle Klokker Peder Barke, som saaledes vedbliver i samme formening og troer at Forandring ikke bør gjøres med Forsangen i den Tid Peder Barke endnu haver tilbage». To år etter vart det tilsett ny klokkekar. Han hadde vore på klokkearskulen, og då kom han med dei såkalla nye tonane, og dermed var salmestriden i gang med det same.

Som døme på korleis det kunne gå til, skal eg nemna eit døme frå Hå på Jæren. Der bruka og gamleklokkaren folketonane. Men så kom det ein ung lærar til bygda som hadde vore på klokkearskulen, og han ville slå eit slag for dei godkjende tonane. Han lærde opp nokre ungdomar, og dei møtte opp på galleriet i kyrkja. Når gamleklokkaren stemde i med sin folketone, stemde dei i på den andre. Det vart ein hard kappestrid om kven som kunne syngja sterkast. Då var det ein gamal gubbe som reiste seg nede i kyrkja og knytte neven mot dei på galleriet. Også snudde han seg mot gamleklokkaren og ropa: «Ikkje gjæ deg, Ola!» Men Ola laut gje seg, og dermed tagna folkesongen i kyrkjene våre.

Den vanlegaste bruken av salmodikonet, som akkompagnement til salmetonar i skular og kyrkjer, har truleg i liten grad gjeve rom for folkeleg tonekjensle. Snarare har vel den musikkformen som på denne måten vart introdusert i norske bygder gjort sitt til å grave grunnen under gamle folkemusikalske tradisjonar. Men dreg ein parallellar til andre musikkinstrument, er det ikkje usannsynleg at den meir private bruken av salmodikon rundt ikring i heimane har vore meir open for folkelege særpreg og gamalt tonekjensle.

## SAVE THE DATE

Ruth Gibson & Joan Saathoff have arranged a day for the psalmodikon players to get together for a "jam session".

**Date:** 11 August 2018

**Time:** 10:00 AM

**Place:** Mt. Zion Lutheran Church  
505 - 13th Street South  
Hudson, WI 54016

All you must bring is your psalmodikon and we will play until we're "played out"! Mt. Zion has invited us to participate in worship service the next day.

**RSVP** Beatrice Hole (contact info., p. 5)

# Folk Music Traditions in Rogaland: Psalmodikon

✦ From «Folkemusikktradisjonar i Rogaland», *Aett og Heim 1982*, pp. 51-54, by Harald Olsen; translation by Kristen Åkre (see [p. 2](#))

When it comes to *kordofonar* (stringed instruments), it seems that it's only a psalmodikon and fiddle/Hardanger fiddle are useful to us as a popular musical instrument in Rogaland. Here just the psalmodikon is to be mentioned.

Psalmodikon is a rather young instrument in this country, and is usually not regarded as a typical folk music instrument. Nevertheless, it has had a significant impact on folk music, and especially with the popular song — an impression that many people just want to say has been more harmful than good.

Psalmodikon was introduced here the country from Denmark, around 1825 by one of the country's first music teachers, [Lars Roverud](#) (1776–1850). Roverud used the psalmodikon in a long series of music courses he held for teachers in the years 1835–47, and the psalmodikon was thus the school-song's instrument for many years. Psalmodikon was also used in churches without an organ.

Psalmodikon is an elongated rectangular resonant box of wood with a stretched catgut across the lid, and the pitch height is regulated with a tightening peg. The string should be played with a fiddle bow. Below the string there is a fingerboard provided with raised crossband for the quarter halftone stage. Behind the fingerboard one could place different “lineations” or scales (tables), that show the chord in the different notes. This system necessitated a tempering of the scale. Roverud developed a single-digit system (*Sifferskrift*) for the psalmodikon.

Influence on the folk song by the psalmodikon gained first and foremost through its role in school-room but also in connection with the introduction of [O. A. Lindeman's](#) chorale book in 1835. This chorale book was largely characterized by rationalism's musical style ideology, all melodies being designed in the same, “sensible” two-part time (“spectacle notes”). The result was a slow and swaying singing, in stark contrast to the rhythmically free and ornamental folk song style. Therefore, the introduction of Lindeman's chorale book also met with resistance in many churches where the popular song stood strong. In many places, the confrontation between teachers, who armed with psalmodikon and assisted by students, represented the new style, and the old “Kingo-songarians”, resulted in regular competitive singing in the churches.

In Rogaland we have a evidence of use of psalmodikon from Time, Vikeså, Høyland, Sjernarøy, Vikedal, Skåre and Skudenes. In most of the towns, the psalmodikon was used by teachers in the school. In Høyland, it is stated that training in psalmodikon playing was a minimum requirement in music education for teachers in older times, and the instrument between teachers called “*donk*”. In

Sjernarøy, the last psalmodikon for school use was bought in the 1890s.

In Skudenes psalmodikon was also used in the church. Here it is told about Ole [Andreas Andersen] Tjøstheim (1842–1929) [*KÅ: a distant relative of this editor!*] that he made the psalmodikon himself, after the model that the teacher had. He learned to play very well on this instrument. He was also a good singer, and in Falnes he led the singing in church for many years with his psalmodikon.

Several places psalmodikon was also used in the homes. From Time, Jon Line told that at 9–10 years old he got his first instrument, which was a psalmodikon. In Skåre it's told that psalmodikon is found on several farms, and also in Høyland, we know that the instrument was used in the homes.

It seems that only “hymn melodies”<sup>1</sup> were played on this instrument. In Høyland, it is said: “The instrument could only be used for ‘hymn melodies’, as it was not advised with any quick finger movement on the string”

The system of replaceable scales (“lines”) is mentioned in Høyland and Skudenes, and in Høyland, Skudenes and Skåre, one also used Lindeman's special choral book for psalmodikon (with numbers in place of notes).

In Vikedal and Skudenes, one made a psalmodikon himself. The dimension of the instrument looks to have varied enough. From Vikeså one had the following measurements: 60–70 cm long, 10 cm wide, 3–4 cm high. In Vikedal, it is said the psalmodikon was about 1 m long. From Høyland we follow a statement about an old psalmodikon, which must likely be from the 1850s:

“The old psalmodikon was 80 cm long, 12–13 cm wide and 5–6 cm tall or thick. All sides were right and there was a *jambola* from one to another. At the top of the lid the *tagent* board was glued. This could be around 45 cm long, putting on a brass band for each half tone, like one sees guitars and mandolins today. Across the board the string was tightened with a peg to the left and fastened to the right end of the instrument. A piece in here stood the bridge, which carried the string up over the board and further some centimeters, one stroked the string with the fiddle bow. Just below there was a hole in the lid, so big that a thumbtack could easily pass through. In front of the board and with one knob at each end, lay the scale one would play to. There were numbers in the book and numbers on the scale and when one put the pointer finger for the correct number on the string, one got the ‘hymn tone’ when one gave the string a stroke with the bow for each single tone.” That is here otherwise that psalmodikon usually was made of spruce/fir, and that one used a soft catgut. This was bought in a business in Stavanger.

As mentioned, the psalmodikon plays a role in the so-called psalmodikon confrontation which followed the introduction of O. A. Lindeman's chorale book in 1835. This battle is also raged in Rogaland. Holger Barkved has the following description of what forms this battle took in Strand og Hå:

“After the royal decree of 1835, the folk tunes should be out of the church. It was not direct. But as soon as a chorale book was introduced, where there was no single folk tune to be found, this seemed to mean that folk tunes had to go. This led to a bitter battle, not least in Rogaland. At home in Strand was this case before an episcopal visitation in 1844. It is said that the *klokker* Peder Barka used folk tunes. But neither the bishop nor the dean was content with it. The bishop had previously sent a letter where he “asked at a school meeting to advise if any of the other schoolholders would be employed as a substitute for the *klokker*”. But at the visitation, “complained that when none of the schoolholders were accepted as singers, one would rather keep the old *klokker* Peder Barke, thus remaining in the same sense and believing that change should not be done with the cantor when Peder Barke is still back.” Two years after a new *klokker* was employed. He had been to the *klokker* school, and then he came with the so-called new tones, and hence the hymn strife came along with it.

As an example of how it could have gone, I shall mention an example from Hå in Jæren. The old *klokker* also used folk tunes. But then there came a young teacher to the rural district (parish, *bygd*), who had been to *klokker* school, and he wanted to strike a blow for the approved tunes. He taught some youth, and they met up in the church gallery. When the old *klokker* tuned in with his folk tune, they tuned in on the other. There was a hard rivalry for women who could sing the strongest. Then there was an old greybeard who went down to church and made a fist against them in the gallery. And then he turned to the old *klokker* and shouted, “Don't do it, Ola!” But Ola must have still, and thereby tying the folk tunes to our churches.

The most common use of the psalmodikon, as an accompaniment to the “hymn melodies” in schools and churches, has likely little to do with great room for feelings of popular tunes. Rather, the music form that in this way was introduced in Norwegian rural districts made it possible to dig the ground under ancient folk music traditions. However, drawing a parallel to other musical instruments, it is not unlikely that the more private use of psalmodikon around amongst the homes has been more open to popular characteristics and feelings of old tunes.

<sup>1</sup> The Norwegian word *salmetone* is not readily translated, i.e.: *salme* = “psalm, hymn”; *tone* = “tone, melody”.

# In Memorium

## FRANCES FOSLIEN

Frances Foslien, age 75, of Hudson, Wisconsin passed away on May 5, 2018, at the Mayo Clinic of Rochester, Minnesota after a lingering illness.

Fran is the wife of Floyd Foslien and both are long time members of the Psalmodikon organization.

Fran and Floyd were blessed with three children and several grandchildren and great-grandchildren

A memorial service was held on May 9 at the Zion Lutheran Church in Hudson for family and friends.



We give our condolences to Floyd and his family.

# Playing for a Taste of Wine



Jean Akre

On 19 May 2018, the Northwest Psalmodikon Ensemble performed at Johan's Winery in Rickreall, Oregon. The owner of Johan's Winery, Dag Sundby, was born in Norway and came to the USA specifically to start a winery. Dag likes to celebrate his heritage by having a *Syttende Mai* celebration and has it the Saturday after the 17th of May. Each year the crowd is larger and larger. The barrels

behind us are barrels of wine. (See pictured above.)

This year our group was small, since our bass player, Linda Dalrymple, passed away in January. Her husband Jim usually plays with us, but their son was on a bike ride in memory of his mother. So, there were just the three of us.

We have a new member, Marlene Jenson, and she will be joining us soon. She purchased a psalmodikon and is ready to join us.

# May 17th – Syttende Mai

Beatrice Hole

May 17th was a beautiful day and once again Gracia Grindal was holding the annual *Syttende Mai* service in the old Muskego Church located on the campus of Luther Seminary in St. Paul. But when we arrived we found a huge construction process taking place right next to the Old Muskego Church. And so, for the safety of the guests, the *Syttende Mai* service was held in the Chapel of Luther Seminary. (There was still

coffee and "Lefse on the Lawn" served.)

History states the psalmodikon was often played to accompany hymns during the worship service held in the homes of the Scandinavian immigrants just arriving in America. Sometime later they were able to build a large church complete with a fancy new pipe organ and thus the psalmodikon was set aside, no longer used and often forgotten.



Above (Left): A rare occasion where the little one-string psalmodikon was placed alongside the "mighty pipe organ" and once again chosen to provide music for the service instead of the pipe organ! (Right): Construction on campus of Luther Seminary.

# Remember This Vest?

Beatrice Hole

When going through my files, I found an invoice dating back to Spring 2005 when I had ordered fifteen Red cotton vests. They were stamped with the logo "Nordic-American Psalmodikonforbundet" on the back. They are no longer available but set me to wondering how many are still being worn as they were sent out to psalmodikon enthusiasts in various parts of the country.

By coincidence at this same time, I received an inquiry from a gal in Colorado, wondering if these red vests are still available.



Here is your chance to sell yours if it is no longer being used! Contact: Beatrice Hole at: [enstrengb@gmail.com](mailto:enstrengb@gmail.com)



## ITEMS FOR SALE

### PSALMODIKON SONGBOOK (revised edition)

*written in Sifferskrift and 4-part harmony for psalmodikons*

**\$15.00 ea. + shipping**

Send orders to: **Beatrice Hole**

### PSALMODIKON QUARTET CD

**\$15.00 pp**

Send orders to: **Singsaas Lutheran Church**

Attn: Music CDs

P. O. Box 87, Hendricks, MN 56136

<http://www.countrychurchmusic.com/>

## PSALMODIKON FOR SALE

(#65 made by Floyd Foslien)

Psalmodikon Songbook and CD. \$200.00.

Contact: Myron Wilcox (608) 276-7609

325 S. Yellowstone Dr. #328

Madison, WI 53705

## PSALMODIKON CASES

2 Softside cases with zipper enclosure; 1 Hardside case suitable for a small Psalmodikon or Dulcimer.

Slightly used. Make offer... The price is right.

Contact Beatrice Hole.

## *Greetings from Readers*

Hi!

I love to read about the old instruments — both their design and history. Each time I receive the Newsletter, I am reminded of my Swedish heritage. Although I have yet to find a Swede locally that knows about the psalmodikon! Must be a mid-western thing.

— Walter, Poughkeepsie, New York

April 25, 2018

Hello,

I am writing from the Annala local history museum of Pyhajoki, Finland. Next summer we have a very small exhibition about our musical instruments (we have only three of them). It is really hard to find psalmodikon tunes played. I would like your assistance.



## Nordic-American Psalmodikonforbundet & Newsletter

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The **\$8.00 membership fee** helps to cover the cost of printing and postage for the Newsletter and annual fee for the Psalmodikon Web Site.

Check the date on your mailing label which indicates if your dues are current.

Send membership dues to: Beatrice Hole  
6560 Leesborough Ave  
Eden Prairie, MN 55346

I could send you a photo of our psalmodikon (that is *Virsikantele* in Finland, “hymn zither”) when I next time go to the museum.

Yours, Heikki – Part-time director of the museum

June 16, 2018

Dear Beatrice,

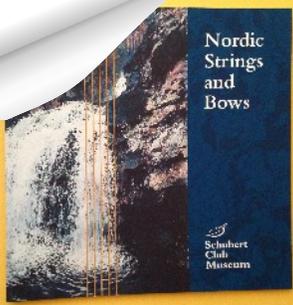
We met in Ostervåla years ago, but I have not been playing my psalmodikon much and do not know any other players in Uppsala, Sweden, where I live. I know that there is a group in Stockholm though.

I have now been asked to demonstrate my instrument for a group of seniors in Uppsala. According to Rodney Sjöberg, my psalmodikon is a Tenor. For this occasion, I would like to buy your Songbook and your CD. How can this be arranged?

I have been singing in different choirs all my life and is also playing an accordion, both a regular and a bass accordion, in a group here in Uppsala. We have also toured in the USA twice and been touring China and South America beside Europe and we have produced four CDs.

Hope to hear from you soon.

Many regards, Maj in Sweden



This New Exhibit is: NORDIC STRINGS AND BOWS.

The Opening Celebration was held from 5:30-8:00 p.m. with music and refreshments. The

room overflowed with guests and visitors seeing the exhibit for the first time. One of the visitors came from Colorado! During the evening celebration music was furnished by:

- Rachel Jensen, Hardanger Fiddle
- Beatrice Hole & Floyd Foslien, Psalm-odikon
- Cheryl Paschke & Mary Crimi, Nyckel-harpa

The exhibit nicely displays the three different instruments and explains their origin, country represented and historical information about each one.

The "hands-on learning" table in the display room drew much attention and proved to be an excellent idea which gives the visitors a chance to try playing the various instruments included in the exhibit.

While putting the display together, Beatrice, Floyd, Cheryl and Rachel realized

that these old Nordic instruments which were nearly a forgotten part of history until about the year 1990 when, without knowing the efforts of each other, they began promoting and playing their instruments, telling the history and the important part they played in the lives of our forefathers

It is an honor for the psalmodikon to be included in the Nordic Strings and Bows exhibit at the Schubert Club Museum. This display will continue for about two years and it certainly is a worthwhile visit for everyone. The exhibit is located on the 2nd Floor in the Schubert Club Galleries in the Landmark Center Building in St. Paul.



# INSTRUMENTS ON DISPLAY



Above: The "hands-on learning" table in the display room draws much attention and proves to be an excellent idea which gives the visitors a chance to try playing the various instruments included in the exhibit as well as the Nyckelharpa and Hardanger fiddle.

## NORDIC-AMERICAN PSALMODIKONFORBUNDET



MUSIC-ON-A-STRING  
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