

## **Transcript for the Nordic on Tap Podcast, “The Hardanger Fiddle: Lynn Berg and Rachel Nesvig”**

[Please credit this show and the speaker, if you quote or use information from this podcast.](#)

### **[00:00:00.190] - Eric**

It's time for Nordic on Tap. [A Hardanger fiddle tune plays] .Welcome to our podcast, featuring interviews, music, folktales and lots of hygge, all with a Nordic flavor. I'm your host, Eric Stavney.

### **[00:00:33.130] - Eric**

You're hearing one of the first times I ever heard a Hardanger fiddle or "hardingfele", as they say in Norway. This was in a gym at a school in Sandane, Norway, in 1979 with Peter Eide on fiddle playing for the Nordfjord Leikarring dance group. I found myself fascinated back then by the hardingfele and the many blended, harmonizing notes in the music. That's two or three strings being played together, at the same time.

### **[00:01:06.430] - Eric**

You can play the regular violin that way, but usually you hear single, rather than double or triple notes. And then there's the beautiful fiddle itself, traditionally with inlaid mother of pearl on the fingerboard, designs around the edge, and an unusual scroll at the end.

### **[00:01:26.170] - Eric**

Since that day, 40 years ago in Norway, I've come to see the hardingfele as a symbol of what is authentically Norwegian, like stave churches. Ibsen's plays, and Edward Grieg's music. The hardingfele is referred to as the National Folk Instrument of Norway. I've learned that Hardanger fiddles have some special differences compared to a standard violin, including what have been called drone strings found underneath the regular strings, which are never directly played.

### **[00:01:59.050] - Eric**

Now I've assumed this means Hardanger fiddle music has a drone or a note being played in the background, as with bagpipes, but I've never been able to pick out or hum the drone note as you can with bagpipes. And as you'll learn in this show, those special strings are more accurately called sympathetic strings.

### **[00:02:22.750]**

Three years ago, I met an actual Hardanger fiddle maker, an American, at the Sons of Norway Heritage Day, and I thought, wow, there can't be that many makers of Hardanger fiddles in the United States; they've got to be scarcer than hen's teeth. This was Lynn Berg from Eugene, Oregon.

**[00:02:43.630] - Eric**

I've met several great Hardanger fiddle players over the years, but one of them stands out for me as very special and extremely talented and accomplished. That is Rachel Nesvig from Seattle, Washington. She is special not only because I think she's a virtuoso, but she plays one of the violins made by the luthier or violin maker, Lynn Berg.

**[00:03:09.280] - Eric**

So I've long wanted to sit down with these two and find out what the hardingfele is all about, how they're made, how they're played, and to hear what led them to be involved with this very special Norwegian folk instrument.

**[00:03:24.430] - Eric**

A heads up that this podcast is much longer than my normal 30 to 40 minutes. It runs over an hour, so be prepared to settle in.

**[00:03:34.150] - Eric**

I spoke to both Lynn and Rachel by video conference, which in the last two years during the pandemic, many of us have learned that they can have less than perfect sound quality. The sound on this call I had with Lynn is a bit ragged in places with some distortion, but bear with it. You'll also hear Lynn's wife in the background at one point, which I found highly amusing.

**[00:03:58.730] - Eric**

I plan to post the transcript of the call on my website, [NordicOnTap.com](http://NordicOnTap.com). When that's ready. In case you want to see what was actually said in print, here's my conversation with Lynn, who hails from Eugene, Oregon, in the United States.

**[00:04:15.610] - Eric**

Are you yourself Norwegian or Swedish?

**[00:04:18.570] - Lynn**

Norwegian by heritage, not by birth.

**[00:04:22.050] - Eric**

Grandparents were immigrants, any particular part of the country?

**[00:04:25.760] - Lynn**

Lillehammer and an island, north of Trondheim.

**[00:04:30.160] - Lynn**

I've seen you dressed in a bunad. So I was wondering if that was more of a costume or whether it was reflective of where your relatives were from.

**[00:04:40.480] - Lynn**

Oh, no. It's reflective of Gudbrandsdalen, which is Lillehammer.

**[00:04:43.100] - Eric**

Which is kind of almost like a tartan plaid, like red.

**[00:04:47.670] - Lynn**

Yeah, that's Gudbrandsdalen.

**[00:04:49.590] - Eric**

That's cool. Can I ask if you had a vocation before you were a luthier? And how did you move to become one out of college?

**[00:04:58.300] - Lynn**

I got a job with the Travelers Insurance Company, and so I was with them for 26 years. Most of that time was back in Connecticut, although I grew up in Eugene, and then circumstances were such that we moved back to Eugene in '91. So although I was working with violins on a part time basis in Connecticut, and I thought, well, they better do a little bit more of that when we came out here, in addition to some other stuff to earn a few dollars here. But I did have a career, so to speak, before fiddles.

**[00:05:32.720] - Lynn**

The other part of that story is the fact that our younger daughter started to play when she was six and a half. And at about age eight, we changed teachers, and her teacher thought that her instrument needed some work. So again, we are in Connecticut. So he took it to a very fine German frame maker outside of Boston, and he indicated all the things that needed to be done to it to bring it up to snuff being the good Norwegian that I am. I thought I can do that myself if I know what to do.

**[00:06:03.650] - Lynn**

And so then it was just kind of a search to figure out how to get some training. And that led to a number of summer sessions at the University of New Hampshire, where they have a program called Summer Violin Institute, where they bring in a German master violin maker repair person out of New York City. And he was top notch because he's also a traveling repairman for the New York Philharmonic. The maker actually was the director of the Mittenwald School of Violin Making in Germany. So the information we got was just top notch.

**[00:06:36.130] - Lynn**

And then we, of course, had to develop our own skill level. So then with that, then it just kind of progressed from there. And that was many summers, more than one.

**[00:06:45.560] - Lynn**

Well, my wife thinks it's probably 100, (fifteen! says Lynn's wife) But it was probably closer to ten, maybe eleven (fifteen! says Lynn's wife). It's a little hard to know when I started, I know my last one was in 92. It was a program established initially to help string instrument teachers so that they could better handle their own school instruments, how to set up bridges and set up a sound post, and the fundamental issues that school instruments get involved with.

**[00:07:19.910] - Eric**

So did you then start making your first violin or something like that?

**[00:07:24.410] - Lynn**

I made my first violin in class in New Hampshire, and it took me four summers to do it for two weeks sessions each time until it was finished.

**[00:07:35.240] - Eric**

Great.

**[00:07:35.700] - Lynn**

And then the same daughter that was my violin player. She did a junior year in Norway, Norway, and she brought back a book on how to make the Hardanger fiddle by Sverre Sandvik ["Vi bygger Hardingfele"]. That particular book was written in Norwegian, and it was primarily his methodology in not necessarily making a hardingfele, but in making a violin. Well, I knew how to make a violin from my time in New Hampshire, but there were some full size drawings in the back of this book, then that pertain to the Hardanger fiddle.

**[00:08:09.750] - Lynn**

And so with that information, I made my first Hardanger fiddle, then in 93. So then that's kind of where this whole thing started.

**[00:08:18.980] - Eric**

That's interesting. So you learned how to make violins. But then you address this very special type of violin, right.

**[00:08:27.570] - Lynn**

At some point in the early 90s, I came to the realization that every city has who knows how many violin makers? Every city block has a violin maker. It seems so. It just dawned on me that there are just too many violin makers. So if one of my instruments was hanging up in a good violin shop where you have 100 instruments on the wall, the odds of that one being picked is slim. So I thought, Well, maybe ought to transition to the Hardanger fiddle because although the demand is less certainly because there are far fewer players.

**[00:09:06.870] - Lynn**

But you get to know the community. You get to know the makers, you get to know the players, at least those in this country. And then also I know some of them in Norway as well. But it just seemed to me that that was the way to go. And so then I transitioned them into pretty much exclusively the Hard runner fiddle. Although even now I'll do some violin repair, I very much enjoy doing the Hardanger fiddle repair, if it comes to me.

**[00:09:37.240] - Eric**

Yes. Right. So what makes as for folks who don't know what makes the Hardanger fiddle different from a standard violin.

**[00:09:46.700] - Lynn**

The oldest one in existence dates back to 1651. That's in existence. Now, was there something prior to that time? Of course, at this point, we don't know. There's speculation that there was something prior to that time. The violin itself kind of came about in 1525 or thereabouts. So the Hardanger fiddle, if we say 1650, it came a little late to the party, but still very early in the whole string instrument violin field. Anyway, the original one, the oldest one, is quite small. It would be somewhere between one half size and one three quarter size.

**[00:10:29.080] - Lynn**

Modern standard. It was really quite rounded in its caricature over time. The filing has kind of flattened out a bit and bear with me a second.

**[00:10:41.860] - Eric**

And [there] you have a fine example [Lynn shows me one of his Hardanger fiddles].

**[00:10:44.590] - Lynn**

Yes. This is my rendition of it.

**[00:10:47.570] - Eric**

So you're showing us it looks like a very beautiful decorated violin.

**[00:10:52.240] - Lynn**

The curvature here is really quite rounded, and it's very narrow compared to violin. Now, violin and the modern Hardanger fiddles have transitioned to a very Italian classical violin shape, but this is very narrow and full. So they've made that transition over time. But they still characteristically are a little Fuller in the body than a violin, maybe 2 cm greater in depth than a violin. When we talk about a violin, we talk about the curvature of the top. The south poles are carved into that curvature.

**[00:11:37.430] - Eric**

Now, are those little s shaped things on the lateral to the side? Yeah. Okay.

**[00:11:43.180] - Speaker 2**

Now they're called F holes. The sound holes. And they're just carved in that curvature with the Hardanger fiddle, however, they are on two distinct levels, whereas the violin is just carved within the curvature. Very unique. But the oldest one in existence is made that way. So that tradition has carried forward to modern times. The other thing that has carried forward is that the oldest had two sympathetic under strings. You have the four strings that are playable, just like on a violin.

**[00:12:19.950] - Eric**

Right.

**[00:12:20.360] - Lynn**

And then running in the middle of the bridge underneath the fingerboard tune its own tuning pegs. You have under strings, which rings sympathetically. They're not playing. They just ring sympathetically, picking up the vibrations of the other strings to provide their own undercurrent sound. The oldest one has two modern instruments have five. So the current trend in making is to have 5 strings. This goes back...let me say, 25 years. For the latter half of the 1800s and all of the 1900s: four strings. But now the trend is five.

**[00:13:01.510] - Lynn**

That's what I'm making. And each go to their own tuning pegs. And they each have their own unique tuning.

**[00:13:08.530] - Eric**

That suggests, then that there's more pegs on a Hardanger violin than a standard violin.

**[00:13:15.350] - Lynn**

Absolutely. Standard violin has four. The modern instruments have five. The difficulty that we have is that with all of these strings, if you pluck a string to tune it, the top strings is not that big of an issue, but to pluck one of the under strings to tune it and you turn the peg and it's not changing the sound. You're plucking the wrong string, and that can lead to a broken string quite easily. If you haven't learned a swear, you will learn how by changing an under string that you've broken, it is a real pain.

**[00:13:50.300] - Lynn**

It's easier to replace all five under strings than it is to just replace one.

**[00:13:55.670] - Eric**

So the pegs are out on the end, it's called the...

**[00:13:58.580] - Lynn**

Peg box.

**[00:13:59.320] - Eric**

Peg box. Oh, it's before the scroll at the end.

**[00:14:02.360] - Lynn**

But after it's between the fingerboard and the head, for the scroll at the end of it.

**[00:14:08.600] - Eric**

Now, that does not look like a garden variety scroll there.

**[00:14:13.030] - Lynn**

Well, it's not a classical violin scroll, no. Well, these, are folk instruments, so there's some folk touches that go along with it. One of which is up here, which is a dragon's head or the character of a woman up there, a young lady. But primarily, it's a dragon's head type of creature, that goes back again to the original.

**[00:14:37.900] - Eric**

And so that's on virtually all Hardanger violins, they have something different for the scroll. Or do some of them have traditional?

**[00:14:44.630] - Lynn**

And what I carve, I would say, is really quite traditional in my own way.

**[00:14:51.470] - Eric**

It's very traditional, I think of violins and orchestras, but I don't usually think of Hardanger fiddles, multiple Hardanger fiddles playing together, right. Are they mostly solo instruments?

**[00:15:06.380] - Lynn**

They are mostly solo instruments. The tuning of the Hardanger fiddle is different than that of a violin. It's typically tuned higher. And although there are 22 standard tuning for the Hardanger fiddle --22, I think-- in reality, there is one "primo" tuning and then a whole bunch of variations off of that. But the point being is that it's typically an instrument used solo to play for a dance, because there are a lot of different tunings, but also the player will pitch it to where they feel it sounds the best when it's tuned to itself.

**[00:15:45.160] - Lynn**

It doesn't matter. So if you do have several players getting together to play, you've got to agree upon a pitch and then all tune to that particular pitch. It's big claim to Fame here. Most recently has been The Lord of the Rings movies, where the Hardanger fiddle was one of the instruments used in that orchestration. After the great success of those movies, the composer Howard Shore condensed all of that musical score into a Lord of the Rings Symphony, which in the early 2000s, 2003, 2004, two or three years, it was extremely popular, primarily because it was an additional performance out of the regular Symphony performance series.



**[00:16:36.800] - Lynn**

It got an entirely new audience into the concert hall. And, of course, these orchestras had to have a Hardanger fiddle. That's just part of the contract, I guess when orchestras rent scores, they agreed to use the orchestration that's indicated, well, so there for a period of time, I was shipping Hardanger fiddles virtually all over the world for these orchestras to rent for their performances and shipping them to Singapore and to Tokyo, to Madrid. Lots of different places.

**[00:17:08.950] - Eric**

You had that many on hand?

**[00:17:10.940] - Lynn**

Yes. A couple of times. Actually, I had to schedule an instrument to go to three different orchestras before it came back to me. So it was a little complex for a while, but I had two or three out a few times. It was fun. Basically, it was fun.

**[00:17:29.590] - Eric**

I saw on your website that you've made some kind of a quartet.

**[00:17:34.210] - Lynn**

I've made a quartet of Hardanger style instruments that being two fiddles, a Viola and a cello. Actually, I've three quartets, and all of them are fully decorated in the scheme of the Hardanger fiddle. My first, I think maybe have four under strings, as opposed to five. But I think these last two that I've made have five under strings. The problem with that is that there is no tradition for the Viola and the cello, right? It gets to be a question then of how are they tuned? What strings do you use?

**[00:18:14.240] - Lynn**

The violin or the fiddle is pitched higher than the violin. So you have to have special strings. But you can't use cello strings commercial cello strings, because if you pitch them to a pitch that would be higher, you're going to destroy the strings and destroy the instrument just because the tensions gets great. It was kind of a foolish thing to do, but it was fun to do.

**[00:18:38.950] - Eric**

Did I hear something about a quartet debuting at PLU [Pacific Lutheran University] in Lagerkvist Hall?

**[00:18:45.870] - Lynn**

The first quartet I made back in '02. We had a coming out, so to speak, party with a concert at PLU. Rachel Nesvig was on second fiddle. Karen Code was first fiddle. Karen's husband was on viola, and Linda Caspersen from Gig Harbor was on cello. David Code, he arranged the music for that performance. Then we also had at the time Gig Harbor Spelmanslag which was a group of kids that played Hardanger fiddle. It was a wonderful couple of hours' worth of Norwegian music.

**[00:19:23.140] - Eric**

When was the King [Harald of Norway] - here in the Northwest\_

**[00:19:26.200] - Lynn**

About five years ago, when he came. Prior to that, there was a luncheon for him at PLU, and the quartet then provided the music. From my perspective, of course, it was pretty cool because my quartet is being played for the King. Not everybody can say that, I guess.

**[00:19:44.770] - Eric**

Can you talk a little bit about the kinds of tools that you use to make a violin?

**[00:19:50.690] - Lynn**

The problem with making an instrument is that there's a lot of waste wood. And although you can use a bandsaw to cut out the basic shape of the top or the basic shape of the back, there's just a lot of waste wood that you have to get rid of. With spruce being the top, maple in the back. With spruce being much softer, it's fairly easy to get rid of that waste wood by using a gouge to take away a lot of the excess. Then you get down to using small planes to remove stuff.

**[00:20:29.460] - Lynn**

And then once you get the outside curve like you want it, then you flip it over to carve out the inside again. It's the same technique now with maple. However, that's tough. That is hard work. The purists will hog it away, I suppose, with gouges and this type of thing.

**[00:20:49.070] - Lynn**

Many years ago, I had a friend in Connecticut who is a machinist and also a violin enthusiast. He created for me a very rough duplicating router, so that at least the outside of the back. I have a pattern, and then I have my wood, and then I bring the router back and forth and it follows that pattern.

**[00:21:12.520] - Lynn**

Now it's very rough to translate into modern times. One would use a CNC [computer numeric control] machine , but the way I do it, it gets through the excess wood. But there is still a lot of work to be done on the outside. But then when I flip it over and use a drill press and just make oodles of holes, which basically gets rid of some excess wood down to a depth that I want to clean it up.

**[00:21:36.590] - Lynn**

Now, once I get it to that point, then I start using what's called referred to as a caliper, which will measure the thickness and it shows up on the dial how thick that is.

**[00:21:49.420] - Lynn**

And from there, you can start to adjust the thicknesses of what you're doing. And through the use of looking at thicknesses and bending it in your hands, bending the piece of wood in your hands, you can kind of feel where there's some tough spot. The last millimeter is the hardest part.

**[00:22:10.770] - Eric**

Yeah, sounds very exacting.

**[00:22:13.540] - Lynn**

It takes forever. It seems to get down that last millimeter to where you want it.

**[00:22:19.400] - Eric**

So how do people find out about you? I mean, your web page...? I'm sure that doesn't hurt..?

**[00:22:24.270] - Lynn**

I think it's a little bit word of mouth. I think my website helps. It's fiddlemaker.com

**[00:22:30.590] - Eric**

"Fiddlemaker", all one word lowercase, dot com.

**[00:22:34.300] - Lynn**

don't want a waiting list. If somebody wants an instrument, I want to be able to hear. This is what I've got. Like it or not.

**[00:22:41.480] - Lynn**

I don't like commissions because somebody who commissioned something has an expectation of what they're going to get. And if I don't fulfill that expectation, then I failed in their eyes. So I would rather just continue to make at my own pace. And if I have something to send somebody, I'm happy to do that if I don't have anything at the time, okay, I'll write their name down, and sometime later I'll tell them, if you're still interested, I can ship it to you.

**[00:23:13.290] - Lynn**

But that way, it's no pressure on me. That's just the way I operate. I find it to be quite successful. But again, I only make maybe two or three a year, so it's low production. Demand is low, too. It's not something that you can crank out and then just ship out and sell. It just doesn't work that way.

**[00:23:33.970] - Eric**

Lynn...thank you so much!

**[00:23:35.700] - Lynn**

Good deal.

**[00:23:36.420] - Eric**

All right.

**[00:23:37.200] - Lynn**

You take care.

**[00:23:38.120] - Speaker 3**

All right.

**[00:23:39.310] - Eric**

So that's Lynn Berg's amazing story. And you can learn more about him at his website, [fiddlemakerom.com](http://fiddlemakerom.com). All lower case.

**[00:23:49.090] - Eric**

Now comes my interview with Rachel Nesvig with a bit better sound quality. Later in the interview, I asked her to play her Hardanger fiddle for us so you can hear what it sounds like and why it's special.

**[00:24:02.240] - Eric**

Rachel, what would help me is [for you to]give a little bit about you and your musical background.

**[00:24:07.160] - Rachel**

Yeah. I was born in Walla Walla, Washington, and when I was four years old, we moved to Stavanger, Norway, and we lived there for five years. And my sister and I both attended international school. So we did get some exposure to Norwegian and of course, living in the country, you get exposure just by living there. When I was eight years old, I started violin lessons in Norway from a Polish man.

**[00:24:33.300] - Rachel**

So that was my journey with music. Although I started piano when I was four years old, I grew up in a pretty musical family. And so because I already started on a violin, it was a pretty natural addition to start playing Hardanger fiddle. So when I was, I think 15 or 16, I heard the heart on her fiddle live for the first time, at least within my memory. And it was recital by Karen Code in Gig Harbor, Washington. And Karen is an American. But Hester did in Norway as well, and she gave her title and I remember sitting on a pillow really close to her and just being mesmerized by the sound of the heart on her fiddle.

**[00:25:12.490] - Rachel**

So yeah, it was pretty natural to pick it up with my Norwegian roots and Norwegian background, and my parents spoke in Norwegian.

**[00:25:21.550] - Rachel**

So I decided to start playing and I got a fiddle made by Lynn Berg, and I think I acquired it when I was 16 years old, which is I feel so grateful that my parents helped me with that. And I got to play the Hardanger fiddle.

**[00:25:41.190] - Rachel**

And then I applied to St. Olav College. One of the main reasons I wanted to go there, besides their great music program, is that it's the only college in the U.S. That has a Hardanger fiddle program.

**[00:25:53.110] - Rachel**

So that seemed like a dream come true. So I went to St. Olav, and then my junior year, I went back to Norway to study abroad. And coincidentally, I ended up living in Stavanger, which is where I lived when I was a kid. So it's really interesting to go back when I was 20 versus when I was five living there, and I was mostly studying classical violin at the conservatory in Stavanger. But I obviously brought my Hardanger fiddle and took lessons when I was there and played Hardanger fiddle.

**[00:26:23.570] - Rachel**

And although I haven't studied Hardanger at folk school, or gone to Norway with a primary focus to learn this instrument, it was really fabulous to go there, and that's when I became a much better Norwegian speaker. I tried to mostly hang out with just Norwegians and said smart English to my do not speak English to me, Norwegians have such great English that sometimes they would say, Rachel, it's so much faster if you just tell the story in English. And I said, I know, but I have to learn Norwegian, and I'm not going to learn if I'm speaking English.

**[00:27:00.340] - Rachel**

So I ended up being a double Norwegian and music major at St. Olaf, which are two kind of impractical majors. But actually, it's interesting because now that's what I do with my life. I'm a freelance musician, and I play lots of different styles of violin, classical, rock, hip hop, pop, et cetera, folk, jazz.

**[00:27:24.970] - Rachel**

The other side of me plays Hardanger fiddle, and I teach both violin and fiddle. And I have a lot of Hardanger fiddle students online. And actually, even before COVID, I was teaching online lessons to students around the country just because there aren't a ton of people in the Seattle area who play the Hardanger fiddle.

**[00:27:44.140] - Rachel**

So it's been really fun teaching Hardanger r fiddle, and of course, playing it here and there.

**[00:27:50.230] - Rachel**

So did you reach out or how did you acquire did you use the Hardanger Fiddle Association?

**[00:27:55.990] - Rachel**

Yeah. I've been a member of the Hardanger Fiddle Association of America [HFAA] for many years. I don't remember when I first became a member, but I actually taught the beginning Hardanger fiddle class at their annual workshop maybe ten years ago at this point. And I love that organization. I'm pretty sure I heard about Lynn Berg, the maker of this fiddle, from mutual friends from the Gig Harbor, Spelmanslag, Linda and Laila Caspersen. One of them, I think, hosted the concert where Karen Code played. And that's kind of how everything started off.

**[00:28:30.610] - Rachel**

And Lynn Berg, I don't know if at that point he had already made the Hardanger cello or Hardanger Viola, but I got a chance also to play in that Hard Anger quartet. I think I played the Heart Anger Viola, which was fun.

**[00:28:44.690] - Speaker 3**

Yeah. I guess you have a viola, right?

**[00:28:47.220] - Rachel**

I have a regular viola. Yes. That my brother-in-law made. My brother in law is a luthier..

**[00:28:52.570] - Eric**

Small world!

**[00:28:53.910] - Rachel**

My sister is a flute player, but she ended up marrying a base player who happened to go to violin making school and now makes a living. His shop is in Grand Rapids. It's called Grand Rapids Violins. And yeah. And then he made my viola, and it's nice to have a luthier in the family.

**[00:29:09.750] - Eric**

Yeah. So we'll get to the details of the Hardanger fiddle, but can I ask... You've probably seen a number of Hardanger fiddles that are not yours at this point. Is there anything about Lynn's or fiddle that you think is special or unique?

**[00:29:27.670] - Rachel**

I know I have seen quite a few fiddles, and actually I have another fiddle that is very different than this fiddle. Lin's fiddle is the fiddle that I play most of the time. But if I ever want to play any tunes and other tunings. Then I use the other fiddle. That was a gift that was given to me a few years ago, and it's much thicker and heavier. Lin's fiddle is very light, which I really like nothing against the other fiddle. But Lynn's fiddle is really light, super easy to play.

**[00:29:59.510] - Rachel**

And everyone who sees it says it's very beautiful. So I agree with that. It has lots of Rosemary and traditional painting of roses all around the instrument. And this particular fiddle has mother of Pearl outlining the entire instrument and not all have that.

**[00:30:16.280] - Eric**

Yeah.

**[00:30:17.650] - Rachel**

But it has the classic mother of Pearl also in the fingerboard.

**[00:30:22.890] - Eric**

So what is that? Can you describe the embellishments like rosemaling on it? Is it floral? I guess so...?

**[00:30:29.870] - Rachel**

Rosemaling is literally the "painting of roses". So they look very floral. Kind of looks like a vine with leaves coming out. And then little blossoms as well.

**[00:30:42.050] - Eric**

Is there like a continuous vine going around with the blossoms coming off? It just bursts...?

**[00:30:48.010] - Rachel**

The vines go about halfway down the instrument and then in the very center of the instrument by the bridge, where the bow goes. Then there's kind of a very large floral arrangement. I would say less vine, and more flowers in the very center of the instrument. And then the vines are kind of more outlining the instrument, just like the mother of pearl is.

**[00:31:09.600] - Eric**

Oh, that's beautiful. Anything on the back?

**[00:31:12.740] - Rachel**

Yeah. The back side also has similar drawings. It's a little different. There's some more vines around the back, and then at the very center of the back there's also, I don't know how to describe it exactly.

**[00:31:24.640] - Eric**

But there's...looks like a compass rose or something like that.

**[00:31:28.540] - Rachel**

Maybe it is a compass rose. Yeah.



**[00:31:30.450] - Eric**

That's interesting.

**[00:31:31.700] - Rachel**

I honestly don't know that much about the actual rosemaling on it.

**[00:31:35.790] - Eric**

Yeah. Yeah. So you mentioned that this instrument was lighter than your other regular fiddle, and I've heard that about Hardanger fiddles, that they're thinner and lighter, as a rule. Is that your impression?

**[00:31:49.770] - Rachel**

Well, there's a couple of things. The actual body of the Hardanger fiddle is slightly smaller than a violin. The neck is slightly smaller because the instrument is tuned a whole step higher than the violin. So the string length is going to be slightly shorter, just like a string bass is much bigger than the violin because it's lower.

**[00:32:07.580] - Rachel**

So the Hardanger fiddle is actually a little bit smaller than the violin, although it doesn't fit in a regular violin case a lot of the time because of the sympathetic strings that go underneath the strings that you play, there have to be eight or nine pegs in the peg box.

**[00:32:23.370] - Rachel**

So towards the scroll of the instrument, and because of that, the scroll is really long and the peg box is really long, so it doesn't fit it's longer than a violin. The body, I think, is lighter than most violins. My actual classical violin is maybe about the same weight. The Hardanger fiddle is a little top-heavy because of the longer scroll and pegbox, but my other Hardanger fiddle is heavier than this instrument [Lynn Berg's violin]. It almost feels like it's thicker wood.

**[00:32:51.430] - Eric**

Oh, you have a second Hardanger fiddle. Okay.

**[00:32:54.110] - Speaker 4**

Yes. But one of the reasons it's easier in a lot of ways to play this instrument for my fingers compared to the violin is that the action. So the space between the strings and the fingerboard is smaller on the

Hardanger fiddle than the violin, so you don't have to press down as far as your finger hits the fingerboard or the string hits the fingerboard. It's so much easier to do really fast trails because you don't have to press down as far, which also on the Hardanger fiddle, you rarely shift and play higher than just in Homebase or first position.

**[00:33:30.010] - Rachel**

And if you were to shift more would actually be challenging on this instrument because you would probably hit the other strings really easily because they're closer to the fingerboard.

**[00:33:39.970] - Eric**

I've heard the bridge is flatter, too, so playing two [strings] at once is easier.

**[00:33:44.800] - Rachel**

Yes, the bridge is way flatter than a violin bridge, and it's mostly how to encourage playing double stops playing two strings at once. It's actually a little challenging to play one string on the Hardanger fiddle. You really have to focus to not hit the other strings. But fortunately, 95% of the time you're playing two strings always.

**[00:34:06.870] - Eric**

Now I've heard that and I was watching a video you had...was it one of your "Pizzicato Peeps" videos and you were showing the fingerboard and placement of your fingers on the strings. It looks like it. And I've heard that you don't really use vibrato, wiggle your finger on Hardanger fiddles. Is that right?

**[00:34:27.590] - Rachel**

Generally. Yes. It kind of depends on the player. I rarely use vibrato. There are a couple of exceptions where in a listening tune, I can even play the very beginning if you want, you might add a little bit of vibrato as an ornamentation, and some players might play a little bit of vibrato on the last note.

**[00:34:46.840] - Rachel**

But I generally never use vibrato on this instrument unless it's part of a listening tune. This instrument is a Baroque instrument, so a lot of this music is played like Baroque music.

**[00:35:00.240] - Rachel**

And in a lot of Baroque music, you don't use vibrato or you use minimal vibrato. So I actually find there's so many similarities between the bow stroke and the ornaments in Baroque music. Then, as there are in Hardanger fiddle, playing Baroque music is very similar to playing folk music.

**[00:35:17.080] - Eric**

Yeah. So I've heard that not using vibrato. It messes with the resonance of the sympathetic strings. If you are using vibrato, can you address that, speak to it at all?

**[00:35:29.540] - Rachel**

Whether it's based in true fact or not, I think that my instrument resonates a lot better when I don't vibrate because it keeps that pure. So basically, if your strings are perfectly in tune, your sympathetic strings with the strings above that purity of tone makes the instrument resonate so brilliantly. And I think that if you add vibrato, it kind of messes with that natural resonance. I'm not a purist, but I think this instrument in general sounds better with no vibrato.

**[00:35:59.840] - Eric**

It may be sounds muddy or something?

**[00:36:02.240] - Rachel**

Yeah, it kind of interrupts that beautiful, pure resonance. It's kind of like Renaissance singing, like these beautiful... Or boys choirs who sing with these beautiful tones. And then if one string starts to vibrate [using vibrato], it kind of just messes with the whole of that beautiful, pure sound.

**[00:36:18.970] - Eric**

So tell me more about the sympathetic strings. Now, you said that they resonate with why you're playing other strings. Do they resonate to the same note? Do they resonate with overtones? How does that go?

**[00:36:31.070] - Rachel**

Generally, they resonate just with the same string or the same note. So, for example, [Rachel plucks a string] that's my open A string, although it's a sounding B, and the second one has a more tinny sound. [Rachel plucks an under string]. That was a sympathetic string. If they're perfectly in tune, then every time I play that B or my open a string or a fingered B, which is a couple more places on the instrument, the sympathetic string will wobble and resonate and create more sound. And then every other string of the sympathetic strings. Every time you play that same note.

**[00:37:12.630] - Rachel**

And if they're perfectly in tune with each other, you can actually watch the sympathetic string vibrate and move.

**[00:37:19.430] - Eric**

Well.

**[00:37:21.490] - Rachel**

And this is kind of the case with all string instruments, even on violin. If I play an in tune finger D, my open D string will vibrate and move. So with Hardanger fiddle, you just get bonus because you get your open strings that will also wiggle and vibrate. And then you also get the sympathetic strings. If your instrument sound out of tune or if your instruments not really resonating, I always tell myself and my students, check your sympathetic strings because a lot of times our instruments just don't speak because our sympathetic strings might be slightly out of tune.

**[00:37:58.670] - Rachel**

It's always easy to blame your instrument first. Right.

**[00:38:01.250] - Eric**

Of course! Is there a way to hear that? Is there a way to hold the sympathetic string from vibrating and play whatever it is the...the A, and then let it go and we can hear both?

**[00:38:13.840] - Rachel**

I can try.

**[00:38:14.610] - Eric**

Can you [actually] hear that [hear the difference]? Yeah.

**[00:38:16.500] - Rachel**

I'm going to put, like, a little cloth on top of my sympathetic strings to make them not vibrate and see if that works. Do you want me to just play one string, for starters, maybe?

**[00:38:27.720] - Rachel**

[Rachel plays an upper string.] Okay. That's without the sympathetic and I'm going to take the cloth off now. [Rachel now plays the upper string with the matching sympathetic string vibrating at the same pitch]. Okay. Wow. It lasted longer too!

**[00:38:43.840] - Rachel**

Big difference. I've actually never done that before.

**[00:38:47.460] - Eric**

Well, that really did last a lot longer. That's cool.

**[00:38:50.710] - Rachel**

What a great idea. I'm going to do that for other people. Now. I often play my open strength of the violin and compare that resonance to the Hardanger fiddle. But I've never actually dampened the sympathetic before. If I play two strings, then you'll get double the resonance.

**[00:39:14.050] - Eric**

God, I can almost count that. It's almost 5 seconds. Yeah, that's lovely.

**[00:39:20.530] - Eric**

So they say the sympathetic strings aren't played, and yet they're attached to the pegs. So how do you... I've read something about [how] they go under the fingerboard? How does that work?

**[00:39:32.330] - Rachel**

So the violin neck is solid wood, but on the Hardanger fiddle, there's a hole in the neck of the fiddle. So the sympathetic strings go underneath the fingerboard and through this little hollow passageway, it's like a tunnel. And then they go up to the peg box. And so the Hardanger fiddle bridge has basically, like, two stories. If you think about a level on top, like a parking garage. And then there's another level. And so there's another track where the strings go and they land in the little hole in the bridge.

**[00:40:11.560] - Rachel**

So they have their own little lane.

**[00:40:13.760] - Eric**

Got it. Is it an open hole for all the strings? Or each resonant string has its own hole that passes through the bridge?

**[00:40:22.540] - Rachel**

It's an open hole for all of the [sympathetic]strings, but they each have their own little lane that they sit in.

**[00:40:27.820] - Rachel**

And actually, I've remembered there are some fiddles that the sympathetic strings are too close to each other, and when they are perfectly in tune, and if they're vibrating like crazy, they'll actually hit the other strings and then create buzzing.

**[00:40:46.130] - Rachel**

So it's really important anyone who wants to make a hurt on her fiddle out there to make sure the sympathetic strings are not too close to each other, because then they might hit each other, which I've seen some fiddles do this, and it's hard because I want these fiddles to be played really in tune.

**[00:41:04.210] - Rachel**

But if the sympathetic strings are super in-tune, then they actually will hit the other strings or cause more buzzing. But fortunately, I haven't seen any of lens fiddles have that problem.

**[00:41:15.510] - Rachel**

And my sympathetic strings are very nicely spaced out. And when they're nicely spaced out, they're easier to tune as well, because if they're so close to each other, it's really hard to isolate and just pluck one. So when I tune these [Rachel plucks the sympathetic under strings in sequence], I'm using my fingernail.

**[00:41:34.800] - Eric**

You're reaching through the other strings. Okay.

**[00:41:37.090] - Rachel**

Going through the other strings. Yeah.

**[00:41:39.590] - Eric**

So the tuning on the top is what, like [the notes] A-D-A-G? And the bottom is something else?

**[00:41:46.410] - Rachel**

Well, it's a little complicated because we call it our A string because it's like the violin, right. But it's actually a B. It's a transposing instrument. So if you're thinking about violin terms, it's [the note sequence] E-A-D-A.

**[00:42:00.960] - Rachel**

So the bottom string is tuned up a third from the violin. Or it's the same as your open a. They're in octaves. And that's about 80% of the tunes are tuned in that tuning. It's called or up tuning. And that implies that the base is up. So the lowest string is up, so that the bottom two strings are tuned in a fourth, as opposed to a fifth, like the violin, the viola and the cello.

**[00:42:30.250] - Rachel**

So at pitch, concert pitch, the strings from high to low are [the notes] F-sharp, B, E, B. And then the under strings and a lot of fiddles have five under strings. I just have four, but they are most of the same as the open string. So we have A, B, A, G-sharp and F-sharp, and then an E concert pitch. And it's said, that [Edvard] Grieg.....

**[00:43:00.030] - Eric**

I'm hearing it! What's it called? "Morgan" something, "Morning"...

**[00:43:06.220] - Rachel**

"Morning Mood".

**[00:43:06.220]**

Yeah. Morning Mood from "Per Gynt" [the music Grieg wrote to accompany Henrik Ibsen's play, "Per Gynt"].

**[00:43:08.990] - Rachel**

Yeah.

**[00:43:13.270] - Eric**

That's really something. I'm glad you demonstrated that

**[00:43:19.050] - Rachel**

So yeah. Sounds like, among other things, did he do more with...He tried to incorporate more Hardanger or fiddle tunes into his writing?

**[00:43:27.580] - Rachel**

Yeah. Grieg was super inspired by Norwegian folk music in his music. There's even some Hardanger fiddle tunes that he basically transcribed and put into some of it. Like he wrote a piano piece that is basically from a Hardanger fiddle. And then a lot of just folk elements in his music with ornaments that are

very Norwegian sounding. Little trills, and what not. By Norwegian-sounding, I meant inspired from the Hardanger fiddle because, of course, it's Norwegian -sounding because Grieg was Norwegian.

**[00:44:01.630] - Eric**

Yeah, but he studied with Liszt and did all these other things. But he did try, in my mind, tried to capture the Norwegian sound.

**[00:44:10.090] - Rachel**

Definitely.

**[00:44:11.830] - Eric**

Tell me about top of the pegboard. Is that a lion or a dragon or what do you think that is up there?

**[00:44:18.670] - Rachel**

The answer is yes [this is a joke, since Rachel is answering "yes" to both lion and a dragon]. A lot of people ask me this, and I never have a straight answer because I always hear different answers from other people. So I think it can be whatever you want it to be. A dragon, a lion, a snake, a wolf. But it's inspired from, I don't know if it's what that part of the ship is called, but by the bow...

**[00:44:41.840] - Eric**

Oh, the stave on a Viking ship, and it looks like it has a little Crown on the top.

**[00:44:46.990] - Rachel**

Royalty. I've seen a lot of different types of scrolls on Hardanger fiddles. Some are even like a person's face or like a mermaid or something.

**[00:44:58.150] - Eric**

Does yours have a little tongue sticking out of his mouth?

**[00:45:01.280] - Rachel**

Yes. A black tongue.

**[00:45:02.800] - Speaker 3**

Oh my



**[00:45:03.000] - Rachel**

And teeth!

**[00:45:05.480] - Eric**

And teeth! Well, that's fierce, but no eyes. That's almost scary.

**[00:45:09.010] - Rachel**

I know. Well, maybe closed eyes.

**[00:45:11.540] - Eric**

Maybe.

**[00:45:12.440]**

Maybe it's sleeping and the nose is almost pig like or reptilian or something. Yeah.

**[00:45:19.500] - Rachel**

Yeah. That's why I don't quite actually,... I've never even asked Lynn what it is. I should ask him.

**[00:45:26.290] - Eric**

What would you like to play, something for us?

**[00:45:28.760] - Rachel**

Sure. Let me double check my tuning, because that's another thing about these instruments you may have heard, they joke about. You spend more time tuning your instrument than you do playing the tunes.

**[00:45:40.240] - Eric**

Oh my. They go out fast, huh?

**[00:45:42.370] - Rachel**

So the strings are made out of animal gut. And so that's the same type of strings that were used in the Baroque era. So the strings are just way more fragile and prone to getting out of tune. Humidity really affects these instruments and temperature more than your standard violin.

**[00:46:05.210] - Rachel**

So my violin strings are steel or aluminum, and these strings, they might have steel, like the E string, I think, is steel, but all the other strings are gut, and they just get out of tune easily. [Rachel starts to tune her upper strings by turning each string in sequence as a "perfect fifth" of the previous one. Rachel explains this later in the podcast. We've cut out her full tune up sequence here to save time]. I'm going to check my sympathetics.

**[00:46:38.790] - Rachel**

What kind of tune do you want to hear? There's so many options.

**[00:46:41.700] - Eric**

Yes, there are a lot of options. And I was also going to note that I have seen a number of Hardanger fiddles play, and I noticed that you have a bounce. You tap your foot and you bounce a little bit to keep your rhythm. Is that something you've seen a lot, something that's special to you? Are there certain songs you do it for or not?

**[00:46:59.970] - Rachel**

Yeah. I would say you tapping your feet is pretty much for every song, except maybe a listening tune. They say that your feet are the players accompaniment because this is primarily a solo instrument. It's a solo dance instrument. So you're playing it for dancers. And sometimes the tunes are very complex, and the dancers are relying on the tapping to hear, to know when to put their feet down. And there are just so many different types of tapping and different types of tunes in this music. There's steady tapping.

**[00:47:31.710] - Rachel**

There's irregular tapping for lots of different types of Springar [a type of Scandinavian dance tune], and the balancing kind of depends on the tune. So a Rhinelander [a different dance tune, with a different rhythm], for example, is a lot more bouncy than a Vossarull [a third type of dance tune].

**[00:47:44.350] - Rachel**

We could talk forever about all the different types of tunes and the different dialects of tunes. Just like the language. There's different dialects of playing. So someone playing a Valdres Springar is going to.... A Valdres Springar is much different than a Halling Springar or a Springar from Vestland, from southwestern Norway. So they all kind of have their own languages and beat patterns.

**[00:48:08.220] - Rachel**

And, of course, every player plays differently. And then every dancer has a preference for how fast something goes, and every player has a preference for that.

**[00:48:18.550] - Rachel**

So there's a lot of variables in the world of Hardanger fiddle tapping is kind of a must, but I'm not going to wear my tap shoe. I teach with a tap shoe actually over with online lessons, just because it's important for my students to hear the beat. I'm not going to put it on right now.

**[00:48:36.050] - Eric**

Oh I see, a tap shoe, like when you do tap dancing. Tap. That kind of shoe.

**[00:48:40.640] - Rachel**

Yeah.

**[00:48:41.160] - Eric**

Okay.

**[00:48:41.860] - Rachel**

I didn't start using it until online lessons, but I had a pair of tap shoes from a garage sale, and I use them all the time now. Not for tap dancing, but for loud beats for my students to hear, I like that the only other thing I was going to add. Well, there's so many things we could talk about.

**[00:48:58.510] - Rachel**

No, but I was going to say maybe the tune that I'll play, I'll give myself a little plug [promote her musical recordings]. My colleague, Brandon Vance, and I... Brandon Vance, is a phenomenal Scottish fiddler, and we have a show called Crossing the North Sea, and it's a fusion show of Norwegian and Scottish music.

**[00:49:18.130] - Rachel**

And we've made some original songs, and we've created arrangements of traditional fiddle tunes. And I was thinking the tune that I'll play right now, "Gamle Erik". It's a Halling. And this tune is maybe one of my favorites that Brandon and I have arranged, and we're in the final stages of making our album. So when our album comes out, I'll share that information with you, Eric.

**[00:49:47.010] - Eric**

I'd like that.

**[00:49:48.320] - Eric**

It's interesting that it's called "Gamle Erik" [or Gamle Eirik]. So when I was studying Norwegian at one point, Gamle Erik was a euphemism for The Devil.

**[00:49:57.450] - Rachel**

Very true.

**[00:49:58.390] - Eric**

Oh, really? Am I...Is that what I remember, [is that] right?

**[00:50:01.250] - Rachel**

Yeah. Good memory. Gamle Erik is literally like, "old Eric", but Gamle is plural, so it's a little confusing [go figure!], but, yeah, it's a euphemism for The Devil.

**[00:50:11.010] - Rachel**

And you'll hear some devil in this tune. It's one of the more rare tunes that is pretty much in the minor mode. A lot of Hardanger fiddle is very happy and peppy and major sounding, or kind of cross-modal, but this one is more in the minor mode. So I'll play it for you because I was thinking about this tune earlier and I haven't performed it in a bit. So it'll be fun to play.

**[00:50:39.150] - Rachel**

Of course, my instrument is out of tune already. [Rachel plays her top strings and adjusts one of the pegs].

**[00:50:48.250] - Eric**

So are you doing that by ear? How are you deciding that that's the right pitch?

**[00:50:52.990] - Rachel**

Yeah. Good question. So a lot of times, almost every time I take out my fiddle, I will tune the B or the open A-string to a tuner and make sure that stays.

**[00:51:02.960] - Rachel**

And then I tune the other strings just in fifths [she tunes each string in sequence by listening for a "perfect fifth" between that string and the previous one. Violinists are trained to recognize the sound of notes that are five notes apart, such as C and G on the piano, where C counts as #1 and G counts as #5]. But I try to make sure that my top A-string matches my bottom, because if they match and also my sympathetic matches, that's three opportunities for resonance.

**[00:51:19.280] - Eric**

Got it.

**[00:51:20.030] - Rachel**

It's most important that you're in tune with yourself on this instrument because it's almost always just played by itself.

**[00:51:26.890] - Rachel**

Okay. So here's Gamle Erik. [Rachel plays this rousing tune, which you can hear yourself online by googling Rachel Nesvig and Gamle Erik].

**[00:52:44.430] - Eric**

Lovely. Yes. That's pretty lively. And it is in minor, isn't it?

**[00:52:48.660] - Rachel**

Yeah.

**[00:52:49.250] - Eric**

Thank you. That's great.

**[00:52:50.830] - Eric**

The fellow that you're producing an album with - you said you have a "show". Is that like a YouTube show?

**[00:52:57.510] - Rachel**

"Crossing the North Sea" is a project that Brandon Vance and I have created. And it's a show because we have compiled lots of tunes together and fused Norwegian and Scottish tunes together. And we play lots of different instruments in this show. And so, yeah, it's called a show because we can make it an hour

long. We can make it almost 3 hours long because we know a lot of music together. So we haven't played together live much because of the pandemic. But we did videotape our entire show.

**[00:53:31.020] - Rachel**

It hasn't been released yet. We did create an online show and then we're also producing an album.

**[00:53:37.910] - Eric**

Wow. Is this..?

**[00:53:38.810] - Rachel**

And you can also find us playing a couple of tunes together on my YouTube channel. If you just type in Rachel Nesvig on YouTube, my Hardanger fiddle YouTube channel will come up. And on that channel, there's a couple of collaboration videos with Brandon.

**[00:53:54.090] - Eric**

So you play with him. You do a lot of stuff, right? You've played for what? Video games and orchestras?

**[00:54:01.480] - Rachel**

Yeah. Kind of the life of a freelancer. I would say I mostly play violin and lots of different styles. For example, I play in Seattle rock Orchestra, and that's super fun to play rock and pop music on the violin. And I get to play with this distortion pedal a lot. And I love that. And then, yeah, playing Hardanger fiddle. I've been able to play on some video games and other projects. I love fusion, and I love playing all the traditional tunes on Hardanger fiddle, but I also love improvising and doing projects that are not so traditional and violin across the board.

**[00:54:42.640] - Rachel**

Basically, I'm a performer, but I'm also a teacher, and I used to teach Orchestra in the public schools, so I have a teaching background. But five years ago, I decided to become a freelance musician, and so I teach private lessons. But most of what I do is performance. However, with COVID, that changed and I acquired more students.

**[00:55:03.180] - Rachel**

And so now I just kind of juggle between teaching and performing with violin. I play in some orchestras in the area, but I also do smaller projects or play with bands or chamber groups, recording sessions, subbing with different groups.

**[00:55:20.320] - Rachel**

I've played for a couple of movies and on violin and Hardanger fiddle. And I think my videos, some of my YouTube videos, are going to be featured in the Troll Museum in Tromsø, Norway.

**[00:55:32.130] - Eric**

Wow.

**[00:55:32.840] - Rachel**

There's lots of opportunities. I think a lot of people discover the Hardanger fiddle through "Lord of the Rings" [the movie series] because it's played for Rohan's theme.

**[00:55:41.800] - Eric**

Right.

**[00:55:42.410] - Rachel**

Although it's played kind of like a violin, with some vibrato and with single strings, I think it's played like.. [Rachel plays the theme plainly, with no double notes], which sounds a little weird to me. So that's how it sounds a little bit on the soundtrack. If I were to play it in a Norwegian way, I would play more like adding some double stops or some trills. [Rachel plays the theme again, with nearly all double notes].

**[00:56:21.290] - Eric**

Yeah. Well, I like your way you played it better.

**[00:56:24.860] - Rachel**

I love playing this instrument. I love talking about it and teaching people about this instrument because there's a lot of interest in the United States, I think with this instrument.

**[00:56:35.230] - Eric**

Well, thank you very much, Rachel. I appreciate it.

**[00:56:38.540] - Rachel**

Yeah. Thanks. For having me.

**[00:56:39.830] - Eric**

You bet.

**[00:56:40.880] - Eric**

As Rachel mentioned, she has a website at [rachelnesvig.com](http://rachelnesvig.com), all one word, lowercase, dot com, where you can play several of her videos and see what these beautiful fiddles look like and sound like. Well worth your time.

**[00:57:02.530] - Eric**

Our intro music for the show. Someone can write me and tell me what its name is played by Peter Eide, who, as far as I know, is 95 years old [now]and still fiddling in the Nordfjord area of Norway (near Sandane), and our outgoing music is Grieg's Morning Mood, played by the Czech Symphony Orchestra in 2012. It's available as a Creative Commons download free for you and me, online.

**[00:57:32.350] - Eric**

We are now aiming to produce a new podcast near the end of every month, starting in 2022. So stay tuned or follow us at [nordicontap.podbean.co](http://nordicontap.podbean.co)

**[00:57:45.100] - Eric**

I'm your host, Eric Stavney . "Till neste gang", Until next time, "Vi sees på [we'll see you again on] Nordic on Tap".

**[00:58:25.950] - Czech Symphony Orchestra**

[Edvard Grieg's Morning Mood plays quietly under the previous talking and swells after it finishes, then fades out].

**[00:58:25.950] - Eric**

[Bonus material for those of you who listen to the very end] Did I read that you've made your own version of a violin?

**[00:58:29.770] - Lynn**

I do.

**[00:58:31.110] - Speaker 3**

A "violynn", L-Y-N-N?



**[00:58:33.690] - Lynn**

It's an asymmetrically shaped instrument, which means that one side of the instrument is shaped differently than the other side. It's really quite successful in terms of sound production. But not successful in terms of sales, but that's okay. I have several here [Lynn laughs], either in the closet or hanging on the wall [because they're not selling very fast]. :)