

# The Swannanoa Gathering

JUNE 25 - JULY 29, 2023 AT WARREN WILSON COLLEGE, ASHEVILLE, NC



The Swannanoa Gathering  
Warren Wilson College, PO Box 9000, Asheville, NC 28815-9000  
phone/fax: (828) 298-3434  
email: [gathering@warren-wilson.edu](mailto:gathering@warren-wilson.edu) website: [www.swangathering.com](http://www.swangathering.com)  
shipping address: The Swannanoa Gathering, 701 Warren Wilson Rd., Swannanoa, NC 28778  
For college admission information contact: [admit@warren-wilson.edu](mailto:admit@warren-wilson.edu) or 1-800-934-3536



## Program Information

### WARREN WILSON COLLEGE

President (interim)  
Provost  
Vice President for Administration and Finance (interim)  
Senior Director for Communications & Constituent Relations  
Director for Diversity, Equity, and Inclusion Initiatives  
Vice President for Enrollment, Marketing & Financial Aid (interim)

Bill Christy  
Dr. Jay Roberts  
Alan Russell  
Mary Hay  
Dr. M. Z Yehudah  
Bob Nesmith

### THE SWANNANOA GATHERING

Director  
Operations Manager  
Logistics Coordinator  
Housing Coordinator  
Dorm Host  
Coordinator, Fiddle Week  
Coordinator, Mando & Banjo Week  
Coordinator, Traditional Song Week  
Coordinator, Celtic Week  
Coordinator, Old-Time Music & Dance Week  
Coordinator, Guitar Week  
Coordinator, Contemporary Folk Week  
Coordinator, Children's Programs  
Coordinator, Work Exchange Crew

Jim Magill  
Kimberly Ann Clark  
TBD  
Melissa McCormick  
TBD  
Andrew Finn Magill  
Jim Magill  
Matt Watroba  
Jim Magill  
Erynn Marshall  
Greg Ruby  
Jim Magill  
Melissa Hyman  
Anna Dean

### MASTER MUSIC MAKER AWARDS

Ralph Blizard — 1996  
Tom Paxton — 1996  
Margaret Bennett — 1998  
Fiona Ritchie — 2000  
David Holt — 2001  
Jean Ritchie — 2001  
John McCutcheon — 2001  
Séamus Connolly — 2002  
Mike Seeger — 2003  
Billy Jackson — 2004  
Stranger Malone — 2005

Phil Jamison — 2008  
Alice Gerrard — 2010  
Al Petteway — 2013  
Liz Carroll — 2016  
Martin Hayes — 2016  
John Doyle — 2016  
Robin Bullock — 2016  
Tony Trischka — 2016  
Mike Marshall — 2016  
Ginny Hawker  
& Tracy Schwarz — 2016

### FOUNDER'S AWARD

Dr. Douglas M. Orr, Jr., President Emeritus — 2006

### ADVISORY BOARD

David Holt • Tom Paxton • Fiona Ritchie • Dougie MacLean • Barry Poss  
Tommy Sands • David Wilcox • Si Kahn • Art Menius  
John McCutcheon • Billy Edd Wheeler • Jennifer Pickering

### COVID-19 SAFETY PROTOCOLS

The Covid-19 pandemic has presented unique challenges to the safe presentation of in-person gatherings of all types. For next summer, our safety protocols will be guided by the recommendations of the national Centers for Disease Control (CDC), the Buncombe County Health Department and those of Warren Wilson College. **We anticipate that these measures will continue to evolve in response to the progress of the virus**, but as of this writing:

- All participants, including children, must provide documentation, verified with a photo ID, that they are up to date with a COVID-19 vaccine primary series and have gotten the most recent booster dose recommended by the CDC. For maximum immunity, please insure that your immunizations are up-to-date at least two weeks before your participation in the 2023 Swannanoa Gathering.
- We recommend that Gathering participants remain on campus throughout the week.
- Other Covid precautions may be imposed in the spring depending on conditions projected for July. Registrants will be notified in advance of additional safety protocols.
- Participants will be updated throughout the spring of any changes or additions to these safety measures.

### CLASS INFORMATION

Founded in 1991, the Swannanoa Gathering is a continuing education program of Warren Wilson College. Our mission is to preserve, promote and pass on the traditions that will insure the future of our priceless folk heritage.

The workshops take place at various sites around the Warren Wilson campus and environs, (contact: [admit@warren-wilson.edu](mailto:admit@warren-wilson.edu) or 1-800-934-3536 for college admission information) including classrooms, Kittredge Theatre, our Bryson Gym dancehall and campus Pavilion, the campus gardens and patios, and our own jam session tents. Each year we offer over 150 classes. Each class is a five-day course of study. *Students are free to create their own curriculum from any of the classes in any programs offered for each week.* Students may list a class choice and an alternate for each of our scheduled class periods, but concentration on two, or perhaps three classes is strongly recommended, and class selections are required for registration. We ask that you be thoughtful in making your selections, since we will consider them to be binding choices for which we will reserve you space. After the first class meeting, students have until 6pm on Monday of that week to switch into another open class if they find they have made an inappropriate choice, and are then expected to remain in those classes. We discourage dropping in and out of classes during the week. *Unless indicated in the class descriptions, classes have a maximum of 15 students,*



and when those limits are reached, classes will be closed and additional students waitlisted. Registration is on a first-come, first-served basis. Look for updates and any corrections to this catalog on our website.

Each week commences with supper, an orientation session, and jam sessions and socializing on the Sunday before classes begin. Most classes will meet for morning or afternoon sessions, Monday through Friday. Friday evening's activities will conclude the week. Some classes may also meet in the evenings for performance critiques, rehearsals, or jam sessions. In addition to the scheduled classes and instructor staff, some programs may have various 'potluck sessions', guest instructors, and adjunct staff to lead picking sessions and 'slow jams', or tune-learning sessions. Check the program descriptions for details. We will also have several vendors on hand. Those wishing to rent instruments, or purchase special-order items, accessories, books, and other musical supplies should contact our local music shop, **Acoustic Corner** (828-669-5162 or [www.acoustic-corner.com](http://www.acoustic-corner.com)) in advance. The Gathering has grown steadily since its inception, and we expect growth to continue this year. Please note that both class size and total enrollment are limited for each calendar week, so **early registration is encouraged**. Our mountain campus is beautiful but hilly, and those with health problems may find it challenging. Before registering, students should give reasonable consideration to their ability to participate in the program without assistance. *Although we help where we can, we don't have the resources, personnel or expertise to provide assistance to those with prohibitive health issues.*

Our program's 'open' format, which encourages students to take several courses a day, allows a breadth of understanding of our folk traditions seldom found in workshops of this type. For example, a fiddler may take a class in her instrument in the morning, then, after lunch, a dance class that uses tunes from her fiddle class, and a folklore class in the afternoon describing the cultural context in which both tunes and dances developed. This may then contribute to a more complete grasp of the nuances of the style during her practice time, and a more authentic fiddle sound. We encourage all students to come to Swannanoa with an open mind and a willingness to try something new.

Students enrolled for instrumental instruction are expected to provide their own instruments, and most of our instructors encourage the use of small recording devices as a classroom memory aid. Students wishing to record video of their classes will be required to obtain the permission of the instructor prior to the first class meeting, and must sign a release form stating that no commercial use will be made of any recorded materials, nor will they be posted to any social media or other internet website. The Swannanoa Gathering reserves the right to cancel, add, and/or substitute classes and personnel where necessary. Call our office or visit our website for the latest program updates or corrections.

## SKILL LEVELS

Our students come from all backgrounds and skill levels, from complete beginners to serious hobbyists to professional musicians, and from countries as varied as France, Colombia, Japan and Australia, as well as Canada and all 50 states. Some class descriptions define required skills in detail, but when the following terms appear, **Beginner** refers to those with no experience at all, or those who play some but are not yet comfortable with the basics. **Intermediate** students should have mastered basic skills, and be able to tune their instruments, keep time, play the principal chords and scales cleanly, and know how to play a few tunes with confidence. **Advanced** students should be very comfortable with their instruments and able to focus on style, arrangement and ornamentation. Please assess your skill level carefully in order to derive the greatest benefit from your classes. Roman numerals after a class title indicate a

difference in focus or skill level of the same subject, while capital letters denote different sections of the same class. Many classes may include musical notation, tablature or other handouts, though *in general, we emphasize learning by ear*. Our classes have no age restrictions, but *we require that all students, especially minors, be sincerely interested in the class subject and not a distraction to others*. Students 16 and under must be accompanied by an adult 18 or older.

## TUITION

Tuition is **\$600** per week, which includes a deposit of **\$100** required for registration. **Full payment is required by May 31** to guarantee your class choices. After that date, your class reservations will be unconfirmed until we receive your balance. Payment in US dollars only, please. No foreign checks. **If we are holding a space for you in a class that is full, and your balance is unpaid after May 31, we may release that space to another student.** If possible, full payment with your registration is helpful and appreciated. Registrations after May 31 for any remaining spaces must be accompanied by full payment. Some classes may require materials- or other fees as specified in the course descriptions and should be paid directly to the instructor upon arrival.

## HOUSING & MEALS

If you're considering joining us and are wondering what kind of environment you can expect, just remember that *the Swannanoa Gathering is not a conference center or resort, but a music camp held on a college campus*. Remember camp? Remember college? Housing is available for students and staff of the Swannanoa Gathering in the college dormitories. Rooms are double-occupancy with communal bath facilities. Small deposits for dorm keys and meal cards will be required on arrival. Linens are provided, but students may wish to bring extra items that will be listed in the Welcome Letter emailed to registrants in late spring. **Smoking is not permitted in or near any campus buildings**. No pets, please. Motor homes are not permitted on campus. The housing fee of **\$500** includes a double occupancy room for six nights, supper on Sunday, three buffet-style meals a day at the college cafeteria in Gladfelter Student Center, and breakfast on Saturday at the end of the week. A limited number of single rooms are available at an additional fee of **\$200** for a total housing fee of **\$700**. The College is catered by Sodexo (828-298-1041), and low-sodium and vegetarian meals are available. Vaccinated children 12 and under may stay in a room with two adults, at least one of whom is a registered student, at no charge, other than the cost of meals. Our rooms contain no more than two beds, so the accompanying adult must provide each child's bedding (cot, air mattress, etc.), and both adults must request the arrangement.

In the case of a single adult with child(ren), they will be housed together and charged an additional single-room fee of **\$200** for the week *as long as*

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*space permits.* We do not offer Saturday stayovers except for those attending consecutive weeks and we cannot house those wishing to arrive a day early. Adults staying off-campus may purchase a meal ticket for **\$180**, and meal tickets for children 12 and under may be purchased for **\$140**. Meals may also be purchased individually.

As long as space permits, we will continue to allow a non-student living outside the Asheville area to accompany an enrolled student and be housed with them in student dorms for payment of the **\$500** housing fee and an activity fee of **\$185**, which allows admission to all events except classes. There is a **\$50** deposit required to register as a non-student. Since many of the social activities that foster the sense of community we are striving for take place outside of class – at mealtimes, in the evenings, and at jam sessions, all participants are encouraged to be in residence on campus during the week if at all possible. This will also help attendees avoid possible exposure to Covid-19. Those with special needs should include a detailed, written description of those needs with their registration materials.

## CANCELLATIONS AND REFUNDS

*The deposits required for registration are processing fees credited toward tuition and not student funds held in escrow, and are thus non-refundable and non-transferrable.* Should an enrolled student need to cancel, we can refund all monies collected, other than the deposits, *if notified four weeks before his/her program begins.* **No refunds other than the cost of meals (\$180 for adults, \$140 for children) can be made within four weeks of the Sunday that begins a student's program week.**

## YOUTH SCHOLARSHIPS & ENDOWMENTS

Each year, we award Youth Scholarships for the cost of tuition and housing in any of our programs to a number of promising young musicians and dancers. These scholarships are funded entirely by donations from our participants. Several of these are memorial scholarships awarded during Celtic Week in memory of **Tony Cuffe** and **Regis Malady**, during Old-Time Week in memory of **Ralph Blizzard**, and during Contemporary Folk, Fiddle or Traditional Song Weeks in memory of **Freyda Epstein**, our dear friends and long-time staff members. In the past, several additional scholarships have been sponsored by the following individuals and groups:

Charlotte Folk Society	Tosco Music Parties
Robert Woodfin Foundation	Wilkes Acoustic Folk Society
Austin Friends of Traditional Music	<i>Banjo Gathering</i> CD proceeds
Green Grass Cloggers	Savannah Friends of Music
Measley Brothers Scholarship Fund	Dream Guitars
ArtistWorks Video Exchange Learning	Various anonymous donors
High Lonesome Strings Bluegrass Assoc.	"The Shepard Posse"
Jack of the Woods Sunday Early Seisún	

Other individuals and organizations are also welcome to sponsor Youth Scholars. Contact our office for details. Scholarship applicants should be under the age of 22 during the week they are applying for, and should submit to our office by **April 2** a completed application (available from the Youth Scholarship page at our website), a self-written letter of request for the specific week desired, giving background and contact information, including the applicant's age, prior musical experience and stating why (s)he should receive a scholarship, plus a

letter of recommendation from a mentor or other individual *knowledgeable in the applicant's area of folk music or dance.* Please do not send recordings. Priority will be given to those who have not received a scholarship before. An application fee is not required. Scholarships are merit-based, limited and competitive.

**The Doug & Darcy Orr Music Endowment** is an endowment fund established to provide long-term financial support for the work of the Swannanoa Gathering now, and for decades to come. Originally established with a generous gift from one of our workshop participants, interest from the fund provides financial support for the programs where it is most needed.

Interest from our **Youth Scholarship Endowment** directly funds youth scholars.

Our **Greatest Needs Fund** is the account that receives the interest from our two endowments. Tax-free contributions to the Doug & Darcy Orr Music Fund, the Youth Scholarship Endowment, and/or the Greatest Needs Fund are welcomed and may be included on the registration form.

## SOCIAL EVENTS

In addition to scheduled classes, each week's activities may include concerts by staff instructors, song swaps, 'slow jam' sessions, open mikes and informal pickin' parties. The College's facilities include a gymnasium, weight room and tennis courts, as well as nature trails and a working farm. There are also a number of nearby scenic attractions, including historic Asheville and Black Mountain, the Biltmore Estate, the Blue Ridge Parkway, Folk Art Center, Pisgah National Forest, Great Smokies National Park and Mount Mitchell, the tallest peak in the eastern US.

## CHILDREN'S PROGRAMS

As of this writing, while we continue to monitor Covid's progress, we plan on offering a Children's Program once again during Traditional Song, Celtic and Old-Time Weeks for children ages 6-12. Children must have turned 6 by July 1st to participate, and all children must provide documentation of vaccination against Covid. We will not be able to offer late-night childcare this year.

## COURSE CREDIT

The North Carolina Department of Public Instruction has allowed three hours of Teaching Certificate Renewal Credit for each week of the Swannanoa Gathering. Interested teachers should contact their local school board for prior approval.

## HOW TO GET HERE

The Asheville-Swannanoa area is easily reached by car from the east and west by I- 40, and from the north and south by I- 26. From I- 40, take exit 55, and go north a quarter mile to Hwy 70. Go east approximately 1.6 miles to the next stoplight. Turn left onto Warren Wilson Rd. and go 1.4 miles to the College. *Follow the signs past the North Entrance to the parking lot behind Kittredge Theatre.* American, Allegiant, Delta and United provide daily service to the Asheville Regional Airport (AVL), located just south of Asheville.

For those wishing to find or share a ride to the Swannanoa Gathering, please visit the 'Rideshare' page at our website. It's a great way to meet new friends.



# Celtic Week

## July 9-15

The musical traditions of Scotland and Ireland, possessing separate, distinctive personalities, nonetheless share a common heritage. Many of western North Carolina's early white settlers were either Highlanders or 'Ulster Scots' – the Scots-Irish. Our Celtic Week acknowledges that varied heritage with a program that features some of the best from those traditions.

Celtic Week welcomes a few new staff members, several old friends we haven't seen in a while, and a lineup that features present or former members of the supergroups Lúnasa, Ossian, Solas, The Chieftains, Cherish the Ladies, Slide, Runa, The House Band, Skylark, Moving Cloud, Comas, We Banjo 3 and the Alt, plus the return of an outstanding group of veteran staff members. The week will feature classes, potluck sessions, concerts, and jams. For those taking any of the style classes for fiddle, it is recommended that students should play at an Intermediate level: students should have mastered beginning skills, be able to tune their instruments, keep time, play the principal scales cleanly, and know how to play a few tunes with confidence. Fiddle classes are double-length, and students may take *either* intermediate *or* advanced classes, but not both. The uilleann pipes class is also double-length. Fiddlers who plan on taking both Irish and Scottish fiddle should consider their stamina and the available practice time before registering for two daily 2 ½ hour classes. For novices, "Fiddle for Complete Beginners" will cover the basics and two sections of "Fiddle Technique" will address technical problems for all players, while "Tinwhistle for Complete Beginners" will provide new whistle players with a repertoire of simple tunes.



### BRIAN CONWAY

New York-born fiddler Brian Conway is a leading exponent of the highly-ornamented Sligo fiddling style made famous by the late Michael Coleman. The winner of two All-Ireland junior titles in 1973 and 1974, and the All-Ireland Senior Championship in 1986, Brian first studied fiddle with his father, Jim, of Plumbridge, Co. Tyrone, and with Limerick-born teacher/fiddler Martin Mulvihill. However, it was the legendary fiddler and composer Martin Wynne who taught him the nuances of the County Sligo

style. Later, Brian met and befriended the great Andy McGann of New York, a direct student of Michael Coleman, who further shaped his precision and skill on the instrument, and he remains faithful to the rich tradition handed down to him. In 1979, Brian recorded a duet album, *The Apple in Winter*, with fellow New York fiddler Tony DeMarco. In July of 2002, Brian released his debut solo CD, *First Through the Gate*, on the Smithsonian-Folkways label, which was subsequently chosen as Album of the Year by *The Irish Echo*. He is also featured on the CD, *My Love is in America*, recorded at the Boston College Irish Fiddle Festival, and on the documentary, *Shore to Shore*, which highlights traditional Irish music in New York. With the release in 2008 of his second solo CD, *Consider the Source*, *The Irish Echo* selected Brian as their Traditional Irish Artist of the Year. One of the musical 'rocks' of the New York area, Brian has also performed all over North America, Ireland and the rest of Europe, and is a noted instructor who has mentored many fine fiddle players, including several All-Ireland champions as well as three students who went on to perform in *Riverdance*. [www.brianconway.com](http://www.brianconway.com)



### GERRY O'CONNOR

Gerry O'Connor comes from Dundalk in Co. Louth, and was taught by his mother, Rose, who was a descendant of three generations of fiddle players. With a focus on his local music of the Oriel region, he is known worldwide as a soloist and as a founding band member of Lá Lugh, Skylark and Oirialla. His playing is noted for its vibrancy and pulsating rhythm which he attributes to his early years of step-dancing. He has recorded

14 albums, with his first solo album, *Journeyman* hailed as a landmark album of Irish fiddle music, and he has performed with all of the leading performers of the Irish music world including members of the Chieftains, Boys of the Lough, Planxty, De Dannan and the Bothy Band. Gerry has published a book of Cathal McConnell's songs, *I Have Travelled This Country*, and his recent publication, *The Rose in the Gap*, is a collection

of the dance music of Oriel recorded at the turn of the 20th century. A winner of the prestigious Ródaíocht Bardic Award at the the 2018 All Ireland Fleadh for his valuable cultural contribution to Irish music, Gerry is also highly regarded as a violin-maker and music producer, and is in constant demand as a music tutor. His second solo album, *Last Night's Joy* is now available on Lughnasa Music. [www.gerryoconnor.net](http://www.gerryoconnor.net)



### JOHN DOYLE

John Doyle is one of Ireland's most talented and innovative musicians. Originally from Dublin, and now a longtime resident of Asheville, John is an accomplished singer and songwriter, multi-Grammy nominee, and an extraordinary master of the Irish guitar whose hard-driving style has influenced generations of players. A founding member of the acclaimed group Solas, his powerful guitar playing provided the signature rhythmic backbone for the band, and his sensitive and emotional finger-style playing and creative vocal harmonies can be heard on four

of Solas' recordings as well as dozens of other recordings. John regularly performs solo, and has also toured the world with such artists as Joan Baez, Mary Chapin Carpenter, Linda Thompson, Jerry Douglas, The Alt, Usher's Island, Liz Carroll, Eileen Ivers, Tim O'Brien, Michael McGoldrick & John McCusker, Alison Brown, Mick Moloney, Kate Rusby and a host of other world-class performers. John has been featured on over 100 recordings of traditional and contemporary Irish, folk and Americana music, and is a great lover of traditional song, and an encouraging and enthusiastic teacher. We're pleased to welcome one of our Master Music Makers back for his sixteenth Gathering. [www.johndoylemusic.com](http://www.johndoylemusic.com)



### ALASDAIR WHITE

Alasdair White is an exceptional exponent of west coast Scottish music and is widely regarded as one of the foremost Scottish fiddler players of his generation. He was born and brought up on the Isle of Lewis in the Outer Hebrides, a chain of islands of singular importance to Gaelic Scotland's musical heritage and he's perhaps best known as having been a member of Scotland's seminal Battlefield Band for over 16 years, touring extensively in

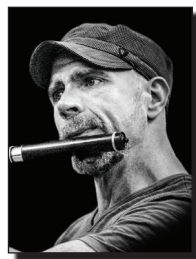
that time throughout North America, Europe and Asia. Now resident in New York, Alasdair has performed and recorded as a guest with many of the most renowned artists in Scottish, Irish and Breton traditional music. Current ongoing projects include Gaelic supergroup, Dàimh, Loud Weather, a duo with Mike Katz, and his own solo performances. His composition and recording work includes an original commission entitled *An Iuchair*, and a featured performance on the soundtrack of the award-winning Lewis-set movie, *The Road Dance*. [www.alasdairwhite.com](http://www.alasdairwhite.com)



## LIZ CARROLL

Since she was 18, when she astounded the Celtic music world by winning the Senior All-Ireland Fiddle Championship, Liz Carroll has been amazing audiences around the globe. She has been called a “virtuoso” (*The Irish Times*), a “celebrated torchbearer” (*Lexington Herald-Leader*), and a “master of Irish traditional music” (NPR’s *The Thistle & Shamrock*). She is a NEA National Heritage Fellow, a 2009 Grammy nominee (“Best Traditional World Album,” *Double Play* with John Doyle), one of our Master

Music Makers, and the first American-born recipient of the TG4 Gradam Cheoil for Cumadóir/Composer – Ireland’s most significant music prize. Liz’s recordings are, in the majority, her own compositions, and they have given her a stature equal to that of her playing. She is celebrated for invigorating the traditional styles of Irish music, and her compositions have entered the repertoire of Irish and Celtic performers throughout the world. Highlights from 2022 included composing music for the *Who Do We Say We Are?* project for Trinity College’s Long Room and Notre Dame’s Snite Museum; composing music and appearing alongside forty young fiddlers from Ireland and Scotland for the opening night of the All-Ireland Fleadh Cheoil in Mullingar; and dressing up, in April, for her induction into the Irish-American Hall of Fame. She continues to talk about composition through her Patreon site, and is working with Liz Knowles on a series of podcasts called, *The Lizzes*, also on Patreon. Finally, Liz is over the moon excited to return to the Swannanoa Gathering! [www.lizcarroll.com](http://www.lizcarroll.com)



## KEVIN CRAWFORD

Born in Birmingham, England, Kevin Crawford’s early life was one long journey into Irish music and Co. Clare, where he eventually moved while in his 20’s. He was a founding member of Moving Cloud, the Clare-based band who recorded such critically-acclaimed albums as *Moving Cloud* and *Foxglove*, and he has also recorded with Grianin, Raise the Rafters, Joe Derrane, Natalie Merchant, Susan McKeown and Sean Tyrell.

Kevin appears on the 1992 recording, *The Maiden Voyage*, recorded live at Peppers Bar, Feakle, Co. Clare, and appears on the 1994 recording, *The Sanctuary Sessions*, recorded live in Cruise’s Bar, Ennis, Co. Clare. He now tours the world with Ireland’s cutting-edge traditional band, Lúnasa, called by some the “Bothy Band of the 21st Century,” with nine ground-breaking albums to their credit. A recent project is the Teetotallers, a supergroup trio that also features Martin Hayes and John Doyle. A virtuoso flute player, Kevin has also recorded several solo albums including *The ‘D’ Flute Album*, *In Good Company*, *On Common Ground*, *Carrying the Tune*, a duo recording with Lúnasa’s piper, Cillian Vallely, and a trio project with Dylan Foley & Patrick Doocey, *The Drunken Gaugers*. [www.lunasa.ie](http://www.lunasa.ie)

## ANDREW FINN MAGILL

(See bio in Fiddle Week, pg. 4)



## JOHN WHELAN

Born in London, in his youth John was blessed to play with some great names of an older generation of players, such as Lucy Farr, Brian Rooney and Bobby Casey, to name but a few. After winning three All-Ireland button accordion competitions, he recorded his first LP, *The Pride of Wexford*, at the age of fourteen and an EP with Christine Considine, produced by the legendary Finbarr Dwyer. He made several appearances on RTE and British television before moving to the US in 1980 where he teamed up with Eileen Ivers, culminating in the recording, *Fresh Takes* with Mark Simos on guitar. In 1996, he signed with Narada Records and wrote, recorded and produced seven CDs, bringing him into the Top Ten on the *Billboard* World Music charts with sales in excess of one million. John has taught no less than four All-Ireland Button Accordion Champions, two of whom became professional players. Teaching has always been a passion for John and is not limited to just button accordion: he also taught the great Karen Tweed, five-time All-Ireland Piano Accordion Champion. John has also appeared on the *Conan O’Brien Show* and in two films, *Ride with the Devil*, directed by Ang Lee and *Gods & Generals*, directed by Ron Maxwell. He recently formed a new band called Gailfean, featuring lifelong friend Brian Conway, with Máirtín de Cógáin and Don Penzien. [www.johnwhelanmusic.com](http://www.johnwhelanmusic.com)



## SEÁN GAVIN

A master of the uilleann pipes, Irish flute, and tin whistle, Seán Gavin is one of the most highly regarded Irish musicians of his generation. He was encouraged in music by his father Mick, a fiddler from Co. Clare, and his multi-instrumentalist brother Michael. At age 12, he began study on the uilleann pipes with the late Al Purcell, former pupil of piper Leo Rowsome. Seán moved to Chicago at age 20 where he spent a decade playing and studying with the windy city’s finest musicians, particularly Sligo flute-legend Kevin Henry. He is the first and only musician born outside Ireland to win the prestigious Seán Ó Riada Gold Medal. His most recent recording, *Music from the Lost Continent*, with fiddler Jesse Smith, accompanist John Blake, and bodhran player Johnny “Ringo” McDonagh, was hailed by *The Irish Echo* as “traditional music at its best!” Seán tours regularly with the groups Bua and Téada, both of which have gleaned top praise from Irish music critics around the globe. Currently, Seán lives in his native Detroit where he continues to play, teach, and promote traditional Irish music. [www.seangavinmusic.com](http://www.seangavinmusic.com)



## GRÁINNE HAMBLY

Gráinne Hambly comes from Co. Mayo in the west of Ireland. She started to play Irish music on the tinwhistle at an early age, before moving on to the concertina and later the harp. She lived in Belfast for six years, where she completed a Master’s Degree in Musicology at Queen’s University. Her main research topic concerned folk music collections and the harp in 18th-century Ireland. In 1994, she was awarded first prize in the senior All-Ireland Fleadh Cheoil competitions for harp and concertina. As well as being an established performer touring extensively throughout Europe and North America, she is also a qualified teacher of traditional Irish music and is in great demand at summer schools and festivals both in Ireland and abroad. Gráinne was awarded the T.T.C.T. (a certificate for teaching traditional Irish music at advanced level, credited by Comhaltas Ceoltóirí Éireann and the Irish Department of Education), and has also received her Graduate Diploma in Education (Music) from the University of Limerick. She has released three widely-acclaimed solo harp CDs and a collaborative CD with Billy Jackson, as well as appearing on a number of other recordings. [www.grainnehambly.com](http://www.grainnehambly.com)





## WILL MACMORRAN

Will MacMorran is a multi-talented musician, audio engineer, and educator based in Johnson City, TN. Will has had the honor of touring with The Chieftains as their guitar player for the past few years and has spent 15 years touring nationally and internationally with well-known artists in the Celtic, pop, and country genres. Will started piping at a young age and quickly added the guitar, whistles, accordion, and bouzouki, among other instruments, to his skillset. In addition to touring, Will currently teaches in East Tennessee State University's Bluegrass, Old Time, and Country Music Studies Program and is the Department Head of Entertainment Technology at Northeast State Community College. [www.willmacmorran.com](http://www.willmacmorran.com)



## KATHLEEN CONNEELY

Born in Bedford, England, to Irish parents from Galway and Longford, Kathleen began playing Irish music at age twelve, along with her siblings, Bernadette, Michael & Pauline. She took lessons from Co. Clare musician, Brendan Mulkere, a well-regarded teacher in and around London. Her father Michael is a fiddle, accordion, and tin whistle player from Errislannan, Co. Galway, and the Conneely home was always filled with music from records and live sessions with many visiting musicians. Over the years, Kathleen has lived in London, Dublin, Chicago, Rhode Island & Boston, where there was always a lively traditional Irish music scene, which has helped to sustain her passion for the music. She has taught for Comhaltas Ceoltoiri Eireann both in Dublin and Boston, at the Boston College Irish Studies program; Gaelic Roots, the Catskills Irish Arts Week, the Swannanoa Gathering and at various Trad Festivals throughout the U.S. In 2012, she released her first solo CD, *The Coming of Spring*, and in 2022 released a new CD, *All Jokes Aside*, collaborating with fellow musicians and friends Sean Clohessy and John Coyne in Boston.



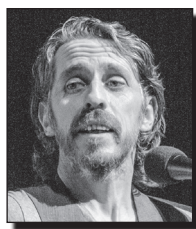
## MARTIN HOWLEY

Martin Howley has been at the forefront of Irish mandolin and banjo for over a decade. He is a seven-time All-Ireland Champion on mandolin and banjo and was the first Irish banjo and mandolinist to play at the hallowed Grand Ole Opry in Nashville, TN. Martin is a founding member of We Banjo 3, one of the biggest bands to come out of Ireland in the last two decades, with two *Billboard* World No.1 albums and a *Billboard* Bluegrass No.1 record, as well as recognition as RTE's "Folk Album of the Year".

We Banjo 3 were architects of a genre fusing Irish with Americana and bluegrass, having headlined many of the major Irish, bluegrass and folk festivals across the US with tours as far afield as Colombia and Japan. Martin is the mandolin and guitar soloist on the first national tour of Broadway's Tony Award-winning *Come From Away*, playing in some of North America's most prestigious venues including the Kennedy Center in DC, Boston Opera House, & Place Des Arts, Montreal. He is leading the vanguard of Irish mandolin, bringing the instrument to new levels of virtuosity and innovation, and introducing Irish banjo and mandolin to new audiences throughout the world. He has performed with The Chieftains, Bela Fleck, Ricky Skaggs, Eileen Ivers, Sharon Shannon, Carlos Nunez, Steve Earle, Altan and Mumford & Sons among others. [www.webanjo3.com](http://www.webanjo3.com)

## JENNA MOYNIHAN

(See bio in Fiddle Week, pg. 4)



## EAMON O'LEARY

Originally from Dublin, Eamon has lived in New York City for the last twenty years. He has toured extensively throughout North America and Europe, performing and recording with many of Irish music's great players. In addition to his performance schedule, Eamon has taught at numerous music programs including the Augusta Heritage Center, the Catskills Irish Arts Week, the Alaska Irish Music Camp and many years at the Gathering. In 2004, he and Patrick Ourceau released a live recording, *Live at Mona's*, documenting their many years hosting a session on New York's Lower East Side, and in 2012, Eamon released a recording of traditional songs, *The Murphy Beds*, with Jefferson Hamer, described by the *Huffington Post* as "ten beautiful, crystalline songs." He has also teamed up with old friends John Doyle and Nuala Kennedy to form The Alt. Their self-titled debut album was released in November 2014. [www.eamonolearymusic.com](http://www.eamonolearymusic.com)



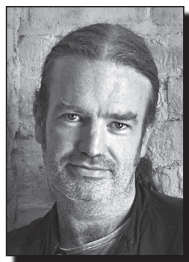
## JOHN SKELTON

London-born flute and whistle player John Skelton is probably best known to American audiences from his work with The House Band, with whom he recorded eight albums on the Green Linnet label. He has also released a solo album, *One At a Time*, and *Double Barrelled*, a highly regarded album of flute duets with Kieran O'Hare, as well as a series of tune collection books, imaginatively titled *A Few Tunes*, *A Few More Tunes*, *Yet More Tunes* and *Some Breton Tunes*. John has performed at most of the major folk festivals in North America, Europe and Australia. He is an experienced teacher, and has taught at summer schools in the United States, Europe and Africa, and nineteen previous years at the Gathering. In addition to his background in Irish music, John is also well-schooled in the music of Brittany. He visits there regularly, and is a highly-regarded player of the Breton bombarde, a double-reed folk shawm. NPR's *Thistle & Shamrock* described him as "the finest bombarde player outside of Brittany." He also plays the 'Piston' (Low Bombarde), the 'Veuze' (the bagpipe of eastern Brittany) and the 'Gaita Gallega' (Galician pipes). In 2014, John and Kieran O'Hare recorded the CD, *Two Tone*, a follow-up to *Double-Barrelled*. John serves as the Celtic Week Host.



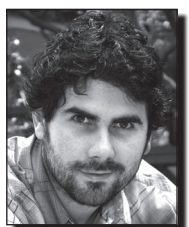
## MARI BLACK

Called "One of the brightest fiddlers around today" by WGBH radio's *A Celtic Sojourn* host Brian O'Donovan, multistyle violinist Mari Black has delighted audiences around the world with her energetic playing, sparkling stage presence, and dazzlingly virtuosic fiddling. Mari made her entrance onto the international stage when she became the Glenfiddich Fiddle Champion of Scotland, a two-time U.S. National Scottish Fiddle Champion, and a two-time Canadian Maritime Fiddle champion, all within a three-year period. She's performed at Celtic festivals, Highland Games, celebrated folk venues, world music concert series, and acclaimed classical concert venues including Carnegie Hall. She's performed in Brazil, Scotland, Canada, China, Korea, Zimbabwe, Hungary, Poland, the Czech Republic, Italy and France, and works as a teacher, performance coach, dancer, competition judge and musical ambassador dedicated to connecting people through music. Mari has taught workshops at the Acadia Trad School, the Jink & Diddle School of Scottish Fiddling, the Mark O'Connor fiddle camp, the Tanglewood Festival, the Yale School of Music, and more. Her compositions have won several awards, including a Gold Medal from the MASC International Songwriting Competition. [www.mariblack.com](http://www.mariblack.com)



## CILLIAN VALLEY

At age seven, Cillian Valley began learning the whistle and pipes from his parents, Brian and Eithne at the Armagh Pipers Club, a group that has fostered the revival of traditional music in the north of Ireland for over four decades. Since leaving college, he has played professionally and toured all over North America, Europe, Asia and Australia. He appears on over sixty albums including guest spots with Bruce Springsteen, Natalie Merchant and Alan Simon's *Excalibur* project with Fairport Convention and the Moody Blues. He has also performed and toured with *Riverdance*, Tim O'Brien, Mary Chapin Carpenter, Whirligig, and the Celtic Jazz Collective. Since 1999, he has been a member of Lúnasa, one of the world's premier Irish bands, with whom he has recorded nine albums and played at many major festivals and venues including WOMAD, Glastonbury, Edmonton Folk Festival, Carnegie Hall and The Hollywood Bowl. [www.cillianvalley.com](http://www.cillianvalley.com)



## MÁIRTÍN DE CÓGÁIN

Máirtín de Cógáin is a singing, dancing, tale-spinning bodhrán player, playwright and actor descended from a long line of storytellers with two All-Ireland titles for Storytelling under his belt. Máirtín grew up in Carrigaline, Co. Cork, where house parties were frequent, and everyone had to have their 'party piece' to perform. His father Barry taught him nearly all he knows, along with great yarnspinnings like Éamon Kelly, Pat 'the Hat' Speith, Bob Jennings, Éamonn de Barra and many more. Máirtín is also a true promoter of the Ballad and learned from many famous Irish singers such as Danni Maichi Ua Súilleabháin, Séamus Mac Mathúna, and Ciarán Dwyer. A fluent speaker of Irish (Gaelic), he grew up in a bilingual home and later earned a degree in the Irish language from University College Cork. Máirtín has taught the art of storytelling at many festivals and camps, including the Catskills Irish Arts Week, Augusta's Irish Week, Spanish Peaks International Celtic Music Festival as well as major US festivals including the Kansas City Irish Fest, Milwaukee Irish Fest, CelticFest Mississippi, Minnesota Irish Fair, and La Crosse IrishFest. Máirtín is delighted to be back at the Gathering and looking forward to exploring deeper into the tradition. [www.mairtinmusic.com](http://www.mairtinmusic.com)

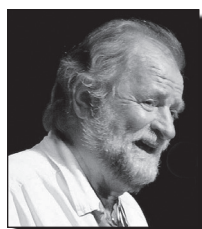


## BILLY JACKSON

Billy Jackson was a founding member of the influential folk group Ossian in 1976, a band whose outstanding recordings remain a benchmark for Scottish music, and a member of the Scottish Traditional Music Hall of Fame. Acclaimed for his musicality on the Celtic harp, he is also a renowned composer whose work is inspired by the history and landscape of Scotland. In 1999, his song, "Land of Light" was selected as the winner of *The Glasgow Herald's* year-long "Song For Scotland" competition, coinciding with the restoration of the Scottish Parliament, to select a "new anthem for a new era in Scotland." As a solo performer, he has toured extensively throughout Europe and North America, and has taught harp at many international festivals. Billy is also a trained music therapist, and in 2004, he received our Master Music Maker Award for lifetime achievement. Billy has performed with, and composed for, a variety of orchestras including The Scottish Chamber Orchestra, Asheville Symphony and Cape Cod Symphony. Billy headed the music therapy program at Mission Hospital in Asheville for 10 years, and he now works part-time in music therapy in Sligo, Ireland. [www.wjharp.com](http://www.wjharp.com)

## CATHIE RYAN

(See bio in Traditional Song Week, pg. 17)



## ED MILLER

From the folk clubs of Scotland in the 1960s and 70s to the festivals, coffeehouses and music camps of America, Ed Miller has steadily established himself as one of the finest Scottish singers of both contemporary and traditional songs. He has been a regular staff member of Swannanoa's Celtic Week for three decades, where his love and knowledge of Scots song, paired with a droll sense of humor, made him an excellent and popular teacher. Originally from Edinburgh, Ed has been based in Austin, TX for many years, where he received a PhD in Folklore from the University of Texas, but over the past 35 years he has gradually moved from academia to full-time performing. He hosts *Across the Pond* on SunRadio in Austin (KDRP.org), leads folk music tours to Scotland each summer, and has released ten CDs of traditional and contemporary Scottish song, including his most recent, *Follow the Music*. [www.songsofscotland.com](http://www.songsofscotland.com)



## DAVE CURLEY

Dave Curley is one of Ireland's leading multi-instrumentalists, vocalists and a champion step dancer. Hailing from Co. Galway on the west coast of Ireland, Curley has worked with the award-winning traditional group, Slide, for the past ten years and also spent five successful years with award-winning American Roots band, Runa. More recently, Curley has joined forces with musically diverse multi-instrumentalist Andrew Finn Magill, and is also a creative member of Crannua, featuring Moya Brennan, John Doyle, Ashley Davis, Mick McCauley and Eamonn & Cormac DeBarra. Curley has a BA in Irish Music and Dance from the University of Limerick, four years teaching experience at The Music Academy, State College PA, and has taught at O'Flaherty's Retreat in Texas, the Milwaukee Irish Fest School of Music, and has presented many music workshops at colleges, festivals and music schools around the US with Slide, Runa and Sligo fiddler, Manus McGuire. [www.davecurleymusic.com](http://www.davecurleymusic.com)



## KIANA JUNE WEBER

Kiana June combines her classical training with her love for American and Irish folk music. Kiana graduated with a BM in violin performance from University of Michigan SMTD, and gave the commencement speech to her graduating class. At only 19, she was scouted by the violin troupe Barrage and toured internationally for three years. In 2012 she made a splash as the fiddler player in one of Celtic music's most popular bands, Gaelic Storm, with whom she recorded 4 *Billboard* World No.1 albums. In 2017, she left the band to pursue her own career and toured as a special guest with Grammy award-winning artist, Carlos Nunez. In 2018, she was the fiddle player for the first national tour of Broadway's hit, *Come From Away*. Kiana is an educator par excellence, with a unique pedagogic philosophy that yields measurable success in all learning styles. She founded her own company to further contemporary violin education. American-born and living in the west of Ireland, Kiana tours internationally much of the year and enjoys openly sharing her experience. [www.kianajune.com](http://www.kianajune.com)



## ANNA COLLITON

Anna Colliton's distinctively buoyant and imaginative playing has made her one of the leading exponents of the bodhrán, the traditional Irish frame drum. Anna has appeared with Cherish the Ladies, Eileen Ivers, Comas and the Paul McKenna Band among others, worked as a dedicated sub for the Broadway hit musical, *Come From Away*, and completed a three-year residency at Walt Disney World in Orlando, Florida. She has performed and taught



at dozens of festivals across the country, including Catskills Irish Arts Week, The Swannanoa Gathering Celtic Week, Fairbanks Summer Arts Festival, The O'Flaherty Irish Music Retreat, The St. Louis Tionol, CCE MAD Week, Tune Junkie Weekend, and Augusta Celtic Week. As a teacher dedicated to advancing the tradition of bodhrán playing, Anna inspires students of all levels to incorporate both 'the old' and 'the new' into their playing, emphasizing the importance of personal style in traditional music. [www.annacolliton.com](http://www.annacolliton.com)



## NUALA KENNEDY

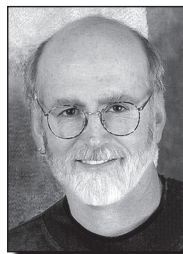
Nuala is known for her creative reworking and reimagining of traditional songs and for her unique Irish flute style, formed in Dundalk, Co. Louth and honed in her long-time adopted home of Edinburgh, Scotland. With four solo albums to her credit, and a new record *Shorelines* in shops this year, Nuala is a musical adventurer who is known world-wide as a superlative performer of traditional music. She has graced the cover of *Irish Music* magazine, *Sing Out!* and regularly appears on the mainstage at festivals around the world. Her roots are first and foremost in Irish music, but she's "something of a genre bender" according to *Living Tradition* magazine. Nuala performs with Oirialla, playing music from her native area alongside fiddler Gerry O'Connor, and with The Alt (John Doyle and Eamon O'Leary) whose second album *Day is Come* was released last year on Under the Arch Records. [www.nualakennedy.com](http://www.nualakennedy.com)



## SIOBHAN BUTLER

Siobhan is an acclaimed performer and teacher of Irish traditional dances. She has collaborated and performed with leading artists including Kevin Burke, Nuala Kennedy, Nic Gareiss, Cherish the Ladies, Tony Demarco, Kieran Jordan, and Sandy Silva, along with a European tour with the renowned dance show, *Rhythm of the Dance*. Inspired by the rich history of set dance battering from County Clare, Siobhan's

dancing is at once musical and rooted in tradition. She is informed by over 20 years of study and ethnographic research and her expertise in Irish dance styles can be seen through her in-demand workshops, demonstrations, and lectures. In 2022, Siobhan launched her new online education platform for Irish dance: *Bánóg Irish Dance*. She is a graduate of Goddard College and the University of Limerick, where she received a BA in Anthropology and MA in Ethnochoreology respectively. [www.sioibhanbutler.com/www.banogirishdance.com](http://www.sioibhanbutler.com/www.banogirishdance.com)



## JIM MAGILL

The Coordinator of Celtic Week is an award-winning songwriter and instrumentalist and the founding Director of the Swannanoa Gathering Folk Arts Workshops at Warren Wilson College. He holds Bachelor's and Master's degrees in anthropology from the University of North Carolina at Chapel Hill, and also acts as Coordinator for our Contemporary Folk and Mando & Banjo Weeks. He directed the Celtic Series of Mainstage Concerts at Asheville's Diana Wortham Theatre for more than twenty years, and was awarded the first Fellowship in Songwriting and Composition from the North Carolina Arts Council. He performs solo on guitar, mandolin and vocals, and with his wife Beth (flute) and son Andrew Finn (fiddle) as the Celtic trio, The Magills. With numerous album and performance credits, including performances with Emmy Lou Harris and Tom Paxton, Jim's original songs have been covered by such artists as Mike Cross, The Smith Sisters, Cucanandy and the Shaw Brothers, and have been featured numerous times on NPR's *Thistle & Shamrock*. In the world of graphic arts, his cover designs for the Gathering's catalogs have won fifteen design awards; he's twice been a finalist for Photoshop World's Guru Awards; and he has served as a consultant on website design for several luthiers. [www.magillarts.com](http://www.magillarts.com)

## ROBIN BULLOCK

(See bio in Celtic Week, page 43)

## Classes

(Unless otherwise indicated, all classes have a limit of 15)

### Fiddle

#### INTERMEDIATE IRISH FIDDLE A (Gerry O'Connor)

*The bowing and articulation of bow patterns in the playing of jigs and other familiar dance rhythms introduced in the early part of the class will provide the basis for a systematic approach to a generic playing of Irish fiddle music suitable for intermediate/advanced fiddlers. This will enable the student to identify some repetitive patterns of bowing which, although non-specific, will aid the student in understanding the non-random activity of bow movement in Irish fiddle playing. Audio and selective video recording is encouraged. While some experience in learning by ear would be an advantage, a positive approach to attempting to learn by watching and listening is essential. The notation of the workshop tunes with some typical bowing motifs indicated will be forwarded in .pdf format by email after the class. (Class limit: 30)*

#### INTERMEDIATE IRISH FIDDLE B (Andrew Finn Magill)

*As intermediate players you've built a little repertoire and mastered some basic ornaments. In this class we will work on phrasing and stylizing your playing with those things we term 'lilt', 'lift', and 'drive' by looking at specific*

*bowings, ornaments and fingerings. We will also look at the notion of 'style' and some of the techniques the great fiddlers before us used. For those who read music, I will bring a few fiddle transcriptions, but this class will be first and foremost an ear-training class. We will learn one or two rare hornpipes, fiddle-friendly reels (think G minor) and maybe even something more exotic like a slide or a set dance. The goal of the week is to inspire, inspire, inspire, while giving you the tools you need to practice more efficiently and meet your musical goals. All music will be recorded before camp and notated for all who wish it. (Class limit: 30)*

#### ADVANCED IRISH FIDDLE A (Liz Carroll)

*This advanced fiddle class will work on good bowing and ornamentation, and we'll tackle interesting and challenging tunes. We'll learn some new tunes and brush up on some old ones, and we'll even learn a 'Liz tune' or two. A relaxed pace will be the order of the day as we delve into all the elements of Irish fiddling. (Class limit: 30)*



### ADVANCED IRISH FIDDLE B (Brian Conway)

In this course for advanced players we will cover the use of phrasing, ornamentation and bowing in traditional Irish music. We'll discuss a 'bow-to-practice' method, how to approach session playing, and how to learn tunes from recorded media. We will learn a few tunes, but the emphasis will be on advanced technique and the use of variations as well as answering any questions you may have. The tunes taught in this class will be, for the most part, traditional Irish tunes rather than newer compositions and Brian is open to teaching tunes requested by the students. Sheet music will be provided for those who need it. Please bring an audio recorder. (Class limit: 30)

### FIDDLE FOR COMPLETE BEGINNERS (Kiana June Weber)

Learning to play the fiddle might seem daunting, but believe it or not, it's possible to learn the basics (as well as a tune or two!) in a week. That's what we'll do in this class, starting with a foundation of great left-hand and bow-grip technique, and moving on to finessing your sound production, string crossings, and intonation. By the end of the week, you'll be able to play basic scales as well as a simple polka. Please make sure to bring a fiddle and bow in playable condition and a shoulder rest.

### FIDDLE TECHNIQUE A (Kiana June Weber)

This will be a 'how to sound like a fiddler' technique class. It's for those who already play fiddle at an intermediate to advanced level, but want to learn techniques to take their playing and sound to the next level. Throughout the week we will focus on specific fiddle techniques that are part of the recipe for authentic style: lilt (aka swing), turns, double-stops, slides, cuts, grace notes, tone, and 'crunch'. We will also learn when and how to implement these, how to troubleshoot, and how to practice for success. Expect to leave this week with some really cool sounds you can actually use right away. Bring a recording device, and all your questions – class will be tailored to the needs of the students. (Class limit: 20)

### FIDDLE TECHNIQUE B (Jenna Moynihan)

In this class we'll explore the instrument beyond tune-learning, zooming in with a holistic focus on both understanding & investigating the mechanics and nuances involved in playing the fiddle. Unlocking the next level of your playing can often be inhibited by some technical challenges, and adjustments to technique, posture, bowing (and so much more!) can help you progress further. We'll discuss tone, bowing, and how we might bring a tune to life and find our own voice within these traditions. This class will be geared towards intermediate players and students are encouraged to bring their personal questions and queries to the class. (Class limit: 20)

### CAPE BRETON FIDDLE (Jenna Moynihan)

In this class, we'll look at what makes Cape Breton music different from other fiddle styles. We'll talk a lot about bowing and how this gives the fiddle style its 'accent,' as well as common left-hand embellishments that you'll hear in the style. Listening to recordings will also be a part of the class. We'll use this as part of our ear training to identify common stylistic features and apply them in our own music. The class will be taught mostly by ear and we'll talk about ways to improve your ear training. Sheet music will be provided for reference at the end of the week. We'll learn jigs and reels, and march, strathspey & reel sets, as the class desires. (Class limit: 25)

### INTERMEDIATE SCOTTISH FIDDLE (Mari Black)

Are you searching for your authentic Scottish voice? Looking for more sparkle in your playing? Want to get grooving with a real Scottish fiddle accent? This class is a fun, yet intensive odyssey that delves into creating a believable stylistic Scottish feel. We'll learn many traditional tunes: driving reels and jigs, stately marches, mighty strathspeys (the signature Scottish tune type!), and haunting slow airs. We'll discover how to capture the stylistic essence of

each tune type through good choices in bowing, ornamentation, phrasing, and rhythmic groove. We'll polish up your dance feel so you know how to get everyone's feet tapping, and we'll put together complete 'MSR' sets that you could use for a traditional Scottish performance or competition. All tunes will be taught by ear, so definitely bring your audio recorders, but don't worry – notated sheet music for all tunes we learn will be given out at the end of the week to help you keep practicing once you get home! (Class limit: 30)

### ADVANCED SCOTTISH FIDDLE (Alasdair White)

In this class we'll mainly cover tunes from the rich Gaelic traditions of the Highlands and North West coast of Scotland and the stylistic means to play them, focusing on grace notes and bowed articulation to give your playing authenticity and swing. Particular attention will be paid to the tunes and idioms from 'puirt a' beul' music and the piping tradition, music perhaps seldom heard very widely. We'll also talk about the history and background of the tunes and discuss other regional musical styles of Scotland. Teaching will be primarily by ear but sheet music for some of the tunes covered will be available during classes. All sheet music will be provided by the end of the camp. The reason for this distinction is that it will allow us greater flexibility and spontaneity within the class. If we're enjoying a particular type of tune we can maybe look at another similar one, for example, rather than sticking to a rigid curriculum the whole time. It will be very useful to you to have some kind of audio recorder (be it your phone or a dictaphone) for future reference. (Class limit: 30)

## Reeds

### UILEANN PIPES (Cillian Vallyely)

This class will focus on tunes from the standard piping repertoire and their associated piping techniques. Through the teaching of new tunes, we will examine standard piping elements such as rolls, crans and triplets, and also look at how to get the best sound from the instrument in terms of tone and tuning. We will spend some time looking at the various styles of playing and how to develop the music from the basic melody through the use of ornamentation and melodic and rhythmic variation. We will also look at regulator accompaniment for those with full sets and we will try to cover the various tune types associated with traditional music. A device to record the classes will be essential as the class will be taught by ear and it is expected that a lot of what you learn at the class will be of use between classes. For those who require it, musical notation can be made available at the end to take home. Intermediate and advanced players will benefit the most from this class.

### ANGLO CONCERTINA (Gráinne Hambly)

This class is intended for students playing Anglo C/G concertinas, and is open to all levels, from beginners with some basic playing experience upwards. It is not suitable for complete beginners, however, and all participants should be familiar with their instrument (location of the notes, etc). Basics of technique and style (e.g. bellows control, phrasing, alternative fingerings) will be covered, as well as ornamentation in the context of Irish traditional dance tunes. Participants are encouraged to bring an audio recorder. Written music will also be provided.

### BUTTON ACCORDION (John Whelan)

In this class for B/C accordion, a specific tune will be assigned to the class each day, and learned by ear. Attention will be paid to posture in general, fingering technique, hand position, air button control, the understanding/internalizing of a tune, phrasing and ornamentation. Different playing styles will be demonstrated and discussed, along with listening recommendations for representative box-players. Students will also be encouraged to showcase

# Celtic Week, July 9-15, 2023

7:30-8:30	Breakfast														
9:00-10:15	Intro to Celtic Harp (Jackson, Hambly)	Int. Scottish Fiddle (Black)	Adv. Scottish Fiddle (White)	Storytelling (de Cógáin)	Scotland in Song (Miller)	Working Songs (Curley)	Session Guitar Accomp. I (MacMorran)	Fiddle for Complete Beginners (Weber)	Bodhran I (Colliton)	Intro to Irish Flute B (Skelton)	Intro to Irish Whistle A (Conneely)	Intro to Irish Whistle B (Gavin)	Int./Adv. Flute C (Kennedy)	Mandolin I (Howley)	
10:15-10:45	Coffee/Tea Break														
10:45-12:00	Intro to Irish Dance (Butler)	Celtic Bouzouki (Doyle)	Int. Scottish Fiddle ( <i>cont'd</i> )	Adv. Scottish Fiddle ( <i>cont'd</i> )	Who's Who in Irish Mythology (de Cógáin)	Singing Scottish Songs (Miller)	Songs of Connacht (Curley)	Tinwhistle for Complete Beginners (Jackson)	Fiddle Technique A (Weber)	Fiddle Technique B (Moynihan)	DADGAD Song Accomp. (O'Leary)	Int./Adv. Flute B (Skelton)	Int./Adv. Whistle A (Conneely)	Int./Adv. Whistle B (Gavin)	Mandolin II (Howley)
11:30-1:00	Lunch														
1:15-2:30	Int./Adv. Celtic Harp (Jackson, Hambly)	Sean Nós Dance (Butler)	Int. Irish Fiddle A (O'Connor)	Int. Irish Fiddle B (Magill)	Adv. Irish Fiddle A (Carroll)	Adv. Irish Fiddle B (Conway)	Flatpicking Celtic Guitar (Bullock)	Irish Traditional Song (Ryan)	Playing in Sessions (Whelan)	Session Guitar Accomp. II (Doyle)	Cape Breton Fiddle (Moynihan)	Accompany Tunes on the Fly... (MacMorran)	Intro to Irish Flute A (Crawford)	The Big Sing (Kennedy)	Uilleann Pipes (Valley)
2:45-4:00	Singing for a Lifetime (Ryan)	Int. Irish Fiddle A ( <i>cont'd</i> )	Int. Irish Fiddle B ( <i>cont'd</i> )	Adv. Irish Fiddle A ( <i>cont'd</i> )	Adv. Irish Fiddle B ( <i>cont'd</i> )	Bodhran II (Colliton)	Anglo Concertina (Hambly)	Tenor Banjo (O'Leary)	Button Accordion (Whelan)	Celtic Fingerstyle Guitar (Bullock)			Int./Adv. Flute A (Crawford)	Uilleann Pipes ( <i>cont'd</i> )	
4:15-5:15	Potluck Sessions & free time														
5:00-6:30	Supper														
6:00-7:00	Slow Jams/Song Swaps														
7:30-?	Evening Events (concerts, jam sessions, etc.)														

their progress to their classmates. Classes will be taught by ear. Students are encouraged to bring audio recorders, pen and paper, and to ask as many questions as possible. Videotaping is not permitted.

## PLAYING IN SESSIONS (John Whelan)

Playing in sessions can be a daunting task sometimes, especially if you are venturing into a new one when traveling around, so being prepared is a good way to keep your mind and nerves at ease. I will focus on what are the best session tunes played around the country. Session etiquette is very important not just for you but for everyone – when to play and when not to play. Learn to use your experience to learn new tunes without interfering with others in the session and gain more confidence. We will also focus on how to improve your current community's session to get more enjoyment from it and to understand that you, along with your peers, are all equally responsible for sustaining a vibrant musical experience for each other and your community especially in a public session. (No class limit)

## Fretted Instruments

### MANDOLIN I (Martin Howley)

This will be foundational exploration of Irish music on the mandolin. We will gain a fundamental understanding of the fretboard, posture & picking mechanics, and explore a range of techniques and rudiments such as scales, picking exercises, and the establishment of good practice. We will learn tune types and rhythms, working on a balanced selection of basic easy-to-learn tunes. We will work with notation and playing by ear throughout the week. Bring a recording device!

### MANDOLIN II (Martin Howley)

This class will focus on honing our playing style, our technical mastery and our overall advanced techniques. We will work an advanced repertoire tailored to the class, and develop these tunes fully, exploring phrasing, or-

namentation, variation, harmonic/chordal underpinnings. We will discuss and disseminate particular examples of Irish musicians and how to develop one's own personal style while exploring and paying homage to other artists. Bring a recording device!

### DADGAD SONG ACCOMPANIMENT (Eamon O'Leary)

This class will focus on approaches to song accompaniment using the unique DADGAD tuning. We'll start with an introduction to the tuning, so no previous experience is necessary, and then we'll explore the different rhythmic and harmonic possibilities that it affords. Particular emphasis will be placed on chord voicings and rhythm-hand techniques. Participants need not be singers and most of what we cover will also be applicable to dance tune accompaniment.

### FLATPICKING CELTIC GUITAR (Robin Bullock)

This intermediate-level class will focus on making traditional Celtic tunes come to life, flatpicked on steel-string guitar. We'll discuss technique, lift, ornamentation, and other facets of making Irish, Scottish and Breton tunes sound authentic on guitar, as well as alternate tunings, capo techniques and methods for picking up tunes by ear. Sheet music and tab will be available if required. Students should bring a capo and an audio recorder is recommended.

### CELTIC FINGERSTYLE GUITAR (Robin Bullock)

This class will explore the world of possibilities presented by traditional Irish, Scottish and Breton repertoire arranged for solo fingerstyle guitar. Some tablature will be offered, but students will also create their own individual settings of airs, jigs, reels and the 18th-century harp music of Turlough O'Carolan, sharing arrangement ideas in an informal, hands-on environment. Alternate tunings such as DADGAD, 'Canine' tuning (CGCGCD) and 'Werewolf' tuning (CGDGAD) will be used extensively to open up the instrument's full sonic potential. A good time will be had by all. An audio recorder is recommended.



## SESSION GUITAR

### ACCOMPANIMENT I (Will MacMorran)

*This class is for newer guitarists and those new to Irish traditional music. Students will learn chord shapes and patterns for DADGAD guitar tuning and strumming patterns for jigs, reels and other melodies. We will focus on common keys within Irish traditional music, how to be creative with your own playing, and also discuss the 'ins and outs' of playing with others. An audio recorder is recommended, and chord charts will be provided.*

## SESSION GUITAR

### ACCOMPANIMENT II (John Doyle)

*In this class for advanced students, players will further master different strumming techniques to a variety of types of tunes, add dynamics to their playing through syncopation and emphasis, confident chord substitutions, fingerpicking techniques, tips and tricks for playing in sessions, how to work out the right chords for tunes and alternate tunings for the guitar. Students should be familiar and comfortable with strumming, have a good working knowledge of Irish music and of music theory. Chord sheets in dropped-D tuning will be provided. Students should bring a capo.*

### ACCOMPANY TUNES ON THE FLY & THE NASHVILLE NUMBER SYSTEM (Will MacMorran)

*In this intermediate/advanced level class, we will strengthen our knowledge of the guitar's fretboard while building an array of right-hand rhythmic possibilities. We will also learn to use the Nashville Number System as it pertains to chording traditional music. Using DADGAD tuning for counter-melodies, syncopation, and reharmonization, we will explore ways to be an invaluable addition to any musical setting. By the end of class, we will have explored techniques to accompany tunes on the fly, and given new life to the music you already play.*

### CELTIC BOUZOUKI (John Doyle)

*In this class we will explore the first basic chord structures for backing tunes and songs, rhythmic patterns in Celtic music, and then explore further into counter-melodies, hammer-ons, and other techniques used to make bouzouki accompaniment dynamic and unique. Students should bring a bouzouki, pick, capo and recording device.*

### TENOR BANJO (Eamon O'Leary)

*In this course for banjoists of all levels, Eamon will cover right- and left-hand technique, ornamentation, tune settings, and different banjo styles. Tunes that are particularly well-suited to the banjo will also be incorporated into the class. Students are advised to bring a recording device.*

## Flute & Tinwhistle

### TINWHISTLE FOR

#### COMPLETE BEGINNERS (Billy Jackson)

*This class is for students with no prior experience of the tinwhistle. Instruction will start with the most fundamental techniques and a few very simple tunes. By the end of the week, you'll be well on your way to playing. Please bring along a recording device and a tinwhistle in the key of D.*

### INTRO TO IRISH TINWHISTLE A (Kathleen Conneely)

*This class is for students who already have some experience with the basics of the instrument, and can play some tunes at a slow pace with little or no ornamentation. Beginners will learn how to ornament tunes with rolls, cuts and tonguing. Emphasis will be placed on rhythm and phrasing. Tunes will be taught aurally, so bring a D whistle and a recording device. Sheet music will be provided for those who need it.*

### INTRO TO IRISH TINWHISTLE B (Seán Gavin)

*This class will focus on the fundamentals of the instrument. Seán will teach simple traditional tunes, and use those tunes as a vehicle for learning other foundational techniques such as embouchure, finger position, intonation, rhythm, phrasing, and basic ornamentation. Students can also expect some discussion and analysis of great players from the past and present. Participants will need a tin whistle in the key of D.*

### INTERMEDIATE/ADVANCED IRISH

#### TINWHISTLE A (Kathleen Conneely)

*This class is for students who are skilled enough to play tunes in a variety of rhythms (jigs, reels, etc), with good technique and at a reasonable tempo. This course will expand on the skills and topics introduced in the beginners class, with more attention given to ornamentation, breathing, style and repertoire, while continuing to emphasize rhythm and phrasing in the music. Tunes will be taught aurally, so bring a D whistle and recording device. Sheet music will be provided for those who need it.*

### INTERMEDIATE/ADVANCED IRISH

#### TINWHISTLE B (Seán Gavin)

*In this class, Seán will teach traditional tunes with a focus on musical thinking. Students can expect to learn ornamentation (cuts, taps, rolls and more) while also covering articulation on a variety of Irish tune types. While students can expect to expand their repertoire, the emphasis of the class will be on the intangibles such as rhythm, phrasing, and the placement of breaths. There will also be some discussion and analysis of regional styles, as well as great players of the past and present. Participants will need a tin whistle in the key of D.*

### INTRO TO IRISH FLUTE A (Kevin Crawford)

*This class offers an introduction to playing traditional Irish music on the flute for students who already have some experience with the basics of the instrument and can play some tunes at a slow pace with little or no ornamentation. We'll discuss a 'how-to-practice' method and how to approach session playing. We'll learn a few tunes but the emphasis will be on establishing foundations for you to take home and apply throughout your own learning as well as answering any questions you may have. Students will learn how to ornament tunes with rolls, cuts and tongue-ing. Tunes will be taught by ear so bring a D flute and a recording device. ABC notation will be provided for those who need it.*

### INTRO TO IRISH FLUTE B (John Skelton)

*This class is designed for those who have just started playing Irish music on the flute. It will cover the basics of ornamentation and phrasing. Some time will be spent on tone production and the mechanics of playing a flute. Players coming from the tinwhistle or from another flute discipline will find this class particularly useful. The class is taught by ear but sheet music is available for those that need it.*

### INTERMEDIATE/ADVANCED FLUTE A (Kevin Crawford)

*This class is for students who are skilled enough to play tunes in a variety of rhythms (jigs, reels, etc.), with good technique and at a reasonable tempo. This course will expand on the skills and topics introduced in the intro class, with more attention given to ornamentation, breathing, style and repertoire, while continuing to emphasize rhythm and phrasing in the music. Tunes will be taught by ear so bring a D flute and a recording device. ABC notation will be provided for those who need it.*

### INTERMEDIATE/ADVANCED FLUTE B (John Skelton)

*This class covers all of the aspects of Irish flute playing – ornamentation, phrasing, breathing and rhythm. Some time will also be spent on repertoire and in developing a personal style. We will learn a few tunes and then 'de-*

construct' those tunes to help us understand different styles. Students should be proficient in playing tunes at a moderate tempo. The class is taught by ear but sheet music is available for those that need it.

### INTERMEDIATE/ADVANCED FLUTE C (Nuala Kennedy)

Nuala grew up playing traditional Irish music in Dundalk, Co. Louth and has spent many years living and playing music in Edinburgh, Scotland. She is also influenced by the music of her friend and mentor Cathal McConnell. In this workshop, she will explore some of the repertoire from these three sources, looking at a variety of tune types, ornamentation, and discussing how to make this music your own. Students will play in a range of keys. Written music is not provided, however students are free to notate, and are encouraged to bring a recording device.

## Harp

### INTRO TO CELTIC HARP (Billy Jackson & Gráinne Hambly)

The beginning student will be introduced to the fundamentals of this grand and ancient instrument, including basic harp technique (e.g. hand position, posture, exercises). Arrangements of simple Scottish and Irish melodies will be taught by ear, with written music provided as back-up. Billy and Gráinne will each lead the class at various times during the week. In order for classes to commence on time, students are kindly requested to be tuned and prepared well in advance, and to ensure their instruments are in good working order. Students are also encouraged to bring a recording device, music stand, and spare strings.

### INTERMEDIATE/ADVANCED

### CELTIC HARP (Billy Jackson & Gráinne Hambly)

Class topics will include arranging, ornamentation, and accompanying voice and other instruments. A selection of Scottish and Irish material will be taught at a more advanced level and individual interests of participants will be taken into account. Billy and Gráinne will each lead the class at various times during the week. In order for classes to commence on time, students are kindly requested to be tuned and prepared well in advance, and to ensure their instruments are in good working order. Students are also encouraged to bring a recording device, music stand, and spare strings.

## Song & Folklore

### THE BIG SING (Nuala Kennedy)

Everyone is welcome at The Big Sing, where we will sing a range of beautiful Celtic songs plus a few wild cards thrown in, and arrange them together to create the powerful group sound for which this class is known. No skills in reading music are required. No singing skills either! This is a safe musical haven for all ages and abilities: a love of song is the only prerequisite. If you love harmony singing, love belting out a song or poem, or if you are shy about performing but want to improve, then this is the class for you! It's an enjoyable and informal way to broaden your repertoire and add your voice to the group. Please come ready to say hello; share a song or poem (or even tell us a joke!) that you enjoy. Lyric sheets will be provided. Bring a recording device if you have one. (No class limit)

### STORYTELLING (Máirtín de Cógáin)

Máirtín gets no more joy out of life than the telling of stories. In this class he will use urban legends to demonstrate and teach two main ideas of the Yarnspinner: that of the Mask of the Storyteller and The Game between listener and teller, which are crucial elements to anyone telling stories at any level. He will also impart how to make a story your own, along with discussions about important nuances in storytelling such as presentation and cadence of speech. You may be asked to take the stage during class if you are so inclined. There are no skill levels required or any other prerequisites needed for this class. (No class limit)

### WHO'S WHO IN IRISH MYTHOLOGY (Máirtín de Cógáin)

Did you ever wonder what the Fhiannaíocht was all about? What about the Rúraíocht? Do you find understanding which one came first a challenge? Or do you, like so many, find these stories inaccessible because you simply get lost in the Irish names? We understand, but help is on the way. Join Máirtín in this survey of Irish mythology in which he will delve into works like The Ulster Cycle, The Fenian Cycle, the 12th century writings, the International Traveling Folktales, and maybe even a few of the lesser known Fairy stories, in his own inimitable and highly entertaining style. Together, we will bring the main players of these tales to life and discuss what will make them so compelling. You'll not only come away with a better understanding of Irish mythology's 'hits', but you'll also be in a position to better explore these seminal works of Irish folklore on your own, worry free. There are no skill levels required or any other prerequisites needed for this class. (No class limit)

### THE SONGS OF CONNACHT (Dave Curley)

In this class we will be singing songs from the western province of Connacht – Counties Galway, Mayo, Leitrim, Sligo and Roscommon. Connacht has a rich tradition of singing and songwriting and its songs preserve so much of its history. We will explore the context of these songs, learning by ear and lyrics will be provided. We will also listen to recordings of notable singers from this region as we go. (No class limit)

### WORKING SONGS (Dave Curley)

We'll look at working songs and songs that chronicle the journey of the Irish people looking for a better chance at life. Most laboured and toiled, many didn't survive and some made it to the height of power all over the world. Mines, railroads, skyscrapers, ditches, sailors, politics, military, servants, – the Irish have left a strong legacy in the physical and political landscapes of many countries. We will learn by ear with the aid of lyrics. We will also listen to recordings of notable singers in this category. (No class limit)

### IRISH TRADITIONAL SONG (Cathie Ryan)

This course will feature songs in both Irish and English that Cathie has collected through the years and new ones she has recently discovered, including love songs, newly-composed songs written in the old style, children's songs, humorous songs, historic ballads, singalongs, Christmas songs and more. We will focus on the oral tradition of sean nós (old style) singing and utilize those rudiments to deepen and develop our own individual singing styles. We will learn the songs aurally so bring audio recorders with you to class. And please bring a beloved song you'd like to share with the group as we will sing for each other and learn from each other. (No class limit)

### SINGING FOR A LIFETIME (Cathie Ryan)

Even the most casual traditional singer needs to sing regularly to sing well. If you plan on singing for a lifetime, vocal training will help give you a voice you can depend on. In this class I will teach some of the vocal techniques I



have learned and practiced in my 45 years of singing, including breathing exercises to help support the tone and strength of your voice, vocal exercises to help you develop your range, simple vocal embellishments and stylistic techniques, how to take care of your voice, the rudiments and importance of a vocal practice, tips on how to deal with performance anxiety, and how to use a microphone. By the end of the week, you will have a basic understanding of vocal training and the tools to sing with more confidence and freedom for many years to come!

### SINGING SCOTTISH SONGS (Ed Miller)

Each day will focus on two or three songs, learning them by hearing and singing them over several times. We'll also listen to recordings by a variety of singers to hear how they present, express and decorate a song. Songbooks will be available and the language and social context of the songs will be explained. Emphasis will be on learning a selection of traditional and more recent songs aurally and orally by repetition. (No class limit)

### SCOTLAND IN SONG (Ed Miller)

The songs of the Scottish folk revival of the past 50 years cover everything from politics and social change to urban renewal and personal experience. In this class, we'll listen to, talk about and SING serious and humorous songs by Adam McNaughtan, Ewan MacColl, Alan Reid, Hamish Henderson, Robin Laing, Andy M. Stewart, Dougie MacLean and others, all of whom are keeping the Scottish song repertoire refreshed, vibrant and relevant. Songbooks will be available. (No class limit)

## Percussion & Dance

### BODHRÁN I (Anna Colliton)

In this class, we'll cover basic position and technique for playing the bodhrán, focusing on developing speed, comfort, and versatility, and with the long-term goal of creating skilled and knowledgeable players who are able to accompany in whatever style they choose. Students will learn several 'no fail' approaches to accompanying jigs and reels, and begin to enhance their playing with ornamentation, fills, and tonal variation. We'll cover other types of traditional tunes, time-permitting and/or according to the wishes of the class. There will be something for everyone, so students are strongly encouraged to bring questions, favorite recordings, and topics of discussion to class! Total beginners are welcome, as are more experienced players wanting a refresher. Written notation will be used in class but we'll leave time at the end of class for students wishing to make audio or video recordings for reference. (Class limit: 25)

### BODHRÁN II (Anna Colliton)

In this class, we'll learn to further enhance our playing with tonal variation, alternate sticking patterns, syncopated rhythms, and ornamentation (double and/or single-ended triplets and rolls), and begin to craft fully-formed parts to accompany traditional melodies. We'll deepen our understanding of jigs and reels, and develop approaches to other types of traditional tunes according to the wishes of the class. And, we'll learn how to break out of any rhythmical ruts we may be stuck in! Students should already be comfortable accompanying both jigs and reels and be able to play with consistent timing, and are strongly encouraged to bring questions, favorite recordings, and topics of discussion to class – we're going to have fun! Written notation will be used in class but we'll leave time at the end of class for students wishing to make audio or video recordings for reference. (Class limit: 25)

### SEAN-NÓS DANCE

Sean-nós Dance is an improvised and low impact dance form, with close links to the rhythms and melodies of Irish traditional music. This class will be a complete introduction into the common movements and phrases found in sean-nós dance. With its emphasis on music structure and rhythm, it is the ideal class for musicians to better understand the rhythms and melodies of Irish traditional music and dance. Open to beginners or folks with some dance experience. Please bring water bottle and notebook or phone.

### INTRODUCTION TO IRISH DANCE

'Irish Dance' is an umbrella term that represents the many styles of dancing from Ireland. Students will learn the stylistic differences between most types of Irish dance in a mixed format of presentation and practical. This class will provide historical contexts of Irish dance and music, teaching basic movements of the different styles, and helping musicians develop practical skills for accompanying dancers. Ideal for absolute beginners, please bring notebooks and/or phones.

## Children's Program

We offer a full-day program taught by Melissa Hyman, for children ages 6-12. Children must have turned 6 by July 1st to participate. No exceptions please. Bathroom independence is a non-negotiable prerequisite. Maximum age is 12 on July 1. Some older children (age 12-16) may be able to work as junior counselors. Please email Melissa ASAP if interested in a junior counselor position, even if you've discussed it with her before: melissa.hyman@gmail.com. We are no longer able to provide evening childcare.

We are so excited for the return of the Children's Program! This year, our theme is UNDER THE SEA!! Welcome to the Swannanoa Sea-Pod, where we explore the depths, biodiversity and magical legends of the briny deep. Together, our seafaring crew will set sail for an underwater world of arts & crafts, music and games. We'll even meet some magical mer-folk, and read stories of sea creatures real and imagined. It'll be another unforgettable summer of friendship, water balloon fights, scavenger hunts, and discovery... and we hope you'll join us! With the help of a talented music teacher, we will write our own original song and perform for the whole Gathering at the student showcase on Friday. We'll also have visits throughout the week from other Gathering staff, who will teach and perform just for our kids. Weather permitting we'll continue our traditions of shaving cream hairdos and slip-n-slide madness; we'll definitely have movie night, messy games, and other old favorites. Please bring at least one swimsuit with you, for cooling-down activities like running in the sprinkler. Get ready for a week celebrating curiosity, exploration and wacky fun! There will be a \$30 art/craft materials fee for this class, payable to Melissa on arrival.

## Other Events

### SLOW JAMS & SINGING

After supper each night, students have the opportunity to participate in slow jams and singing sessions. At the slow jams, common tunes are played at a speed that is accessible even to beginners. The singing sessions are a chance to share your voice and songs.

### POTLUCK SESSIONS

In addition to the regular class sessions, each afternoon several staff members will offer Potluck Sessions serving up a different menu of one-hour workshops

## How to Register

1. Stop and think about what classes you wish to take. Do you really want to take a class in every period? Although our 'open format' allows students to take as many classes as the schedule will allow, many students find that two or perhaps three classes give them plenty to work on, and use the free periods for practice. Remember, also, that class size is limited to 15 unless indicated otherwise in the course descriptions, so out of consideration for others, 'take all you want, but want all you take.'

2. **You may register online by visiting our website and clicking on the 'Register' link. This is the fastest way to register**, and since many of our classes fill up in a relatively short period of time, **we recommend this method** as giving you the best chance to get into the classes you want. **General registration opens online in March.** Please visit our website's registration page for the specific date.

3. **Before beginning online registration, be sure to have digital images handy (.jpg, .tif, .png, etc.) of the following two items:**

– **Proof of your full Covid-19 vaccination, including a booster**

– **Your photo ID**

**These items are required and will be uploaded as a part of your registration.** (Those who prefer to pay their fees with a check or money order can still register online and then mail their payment in. Please note that we can only take credit card payments online.)

4. If you are unable to register using the online form, please visit <<https://swangathering.com/register/information/options/>> , email us at <[gathering@warren-wilson.edu](mailto:gathering@warren-wilson.edu)>, or call our office (828-298-3434) for assistance. Due to the volume of calls, please limit phone calls to those who do not have online access or who are experiencing technical difficulties with online communications.

5. Please read thoroughly all the information on our website's registration page and on the registration form. Email additional questions to <[gathering@warren-wilson.edu](mailto:gathering@warren-wilson.edu)>

6. Registrants will receive an information packet later in the spring. Classes will be assigned on a first-come, first-served basis through our website on a date to be determined later in the spring. If you wish to make changes in your class choices, please notify us immediately. Once a program week begins, students may switch after the first class meeting into another open class if they find they have made an inappropriate choice. The add/drop period ends at 6pm on Monday of each program week. After this 'settling-in' period, we expect students to remain in those classes, and we discourage dropping in and out of classes during the week.

## Fees, etc.

Tuition is **\$600** per week. This includes a deposit of **\$100** which is required for each week's registration. ***Full payment is required by May 31*** to guarantee your class choices. After that date, your class reservations will be unconfirmed until we receive your balance. ***If we are holding a space for you in a class that is full, and your balance is unpaid after May 31, we may release that space to another student. There is no deadline for class registrations.*** Registrations after May 31 for any remaining spaces must be accompanied by full payment. Payment in US dollars only, please. No foreign checks. Some classes may require materials- or other fees as specified in the course descriptions and can be paid directly to the instructor upon arrival.

Housing is **\$500** per week, and includes double occupancy accommodations for six nights, supper on Sunday, three buffet-style meals a day at the Gladfelter Student Center, and breakfast on Saturday at the end of the week. A limited number of single rooms are available at an additional fee of **\$200** for a total housing fee of **\$700**. The college is catered by Sodexo (828-298-1041), and low-sodium and vegetarian meals are available. Vaccinated adults staying off-campus may purchase a meal ticket for **\$180**, and meal tickets for children 12 and under may be purchased for **\$140**. Meals may also be purchased individually. See the 'Housing & Meals' section on page 1 of this catalog for our policy regarding children's housing. Some may find our hilly campus challenging, and students should give reasonable consideration to their ability to get around without assistance. Although we help where we can, we don't have the resources to provide mobility assistance to all that require it. Those with special needs should include a detailed, written description of those needs with their registration.

As long as space permits, a non-student living outside the Asheville area may accompany an enrolled student and be housed with them in student dorms for payment of the **\$500** housing fee and an activities fee of **\$185**, which allows admission to all events except classes. There is a **\$50** deposit required to register as a non-student. If possible, full payment with your registration is helpful and appreciated.

## Cancellations and Refunds

***The deposits are processing fees credited toward tuition and not student funds held in escrow, and are thus non-refundable and non-transferrable.*** Should an enrolled student need to cancel, we can refund all monies received other than the deposits, ***if notified four weeks before the student's program begins. No refunds other than the cost of meals (\$180 for adults, \$140 for children) can be made within four weeks of the Sunday that begins a student's program week.***