

The Swannanoa Gathering

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



The Swannanoa Gathering
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For college admission information contact: 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)

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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

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.

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

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 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) 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.

Fiddle Week

June 25-July 1

Since the invention of the violin, the music of its unschooled alter-ego, the fiddle, has excited people to dance, evoked the devil and the spiritual, echoed the human voice and heart. It is an instrument that has made its way into the core of many different traditions and it speaks a language understood worldwide.

Fiddle Week at the Swannanoa Gathering celebrates that universality with classes in traditional and contemporary styles from Ireland to Texas, from old-time to swing. Those who love 'northern' fiddle styles will be treated to an array of genres such as Scottish and Irish, while 'southern' fiddle music lovers will be thrilled with the varied offerings in old-time, Texas Swing and bluegrass. In addition to offering genre-based workshops, Fiddle Week also offers classes on some of the most exciting contemporary fiddle techniques today such as chopping and improvisation. The instructors for each topic are meticulously selected and among the best players and teachers in the world. To facilitate jamming, the week includes classes in guitar, focusing on accompaniment in various styles, and bass. For the classes with levels indicated, students are asked to place themselves in the appropriate level. Most classes are taught at the intermediate or advanced level. Intermediate classes are appropriate for advanced players who would like to explore a style that is new to them, or for experienced players who need to get more fluent playing by ear. The advanced classes are designed to build on previous experience in the style. During the last hour of the day, there will be a special class time for students of any skill level to form bands along with students from Mando & Banjo Week. With coaching from instructors, band members arrange tunes and rehearse with the option of performing at the student showcase on Friday evening.

Fiddle Week runs concurrently with Mando & Banjo Week and students may take classes in either program. This year's Luthier's Exhibit features violin maker Gordon Gross and bow maker Sarah Bystrom Andal, who will be demonstrating their craft and will also have finished works on hand to sample.



CASEY DRIESSEN

Described by southern rocker Zac Brown as "a mad scientist with a five-string fiddle," GRAMMY-nominated fiddler Casey Driessen loves to experiment, collaborate, teach, travel, and expand boundaries. Currently, that means pouring himself into *Otherlands: A Global Music Exploration*. Produced, performed, recorded and filmed by Driessen, *Otherlands* is a travelogue of on-location recordings, short films, photos and essays documenting musical collaborations

with local masters through Spain, Ireland, Scotland, India, Japan, Finland, Italy, the Czech Republic, and other locations. Casey recently spent four years as Program Director of the Contemporary Performance master's degree program at Berklee College of Music's first international campus in Valencia, Spain. In 2019, he spearheaded The Chop Notation Project, a free resource creating standardized music notation to read and write the percussive bowed-string technique known as chopping. Over the past 14 years, Casey has released four solo records, toured as a one-man live looping show called *The Singularity*; collaborated with Béla Fleck, Toumani Diabate, Abigail Washburn, Bootsie Collins, Steve Earle and others; produced and engineered records; and travelled the world playing music in 22 countries on four continents and counting—all while wearing red shoes. www.caseydriessen.com



EVAN PRICE

Evan Price is a violinist and fiddler best known for his work with The Turtle Island Quartet and The Hot Club of San Francisco (HCSF). He studied violin performance and music theory at the Cleveland Institute of Music and Berklee College of Music. He's won first place at the U.S. National Scottish Fiddling Championship, the Kentucky State Fiddling Championship and in the 18-and-under division of the Canadian Old-Time Fiddle Championship in Shelburne, Ontario,

and has performed with many of his fiddling heroes including Stephane Grappelli, Vassar Clements, and Johnny Gimble. With Turtle Island, he spent ten years touring extensively in North America and Europe and recorded five acclaimed CDs with the group, two of which received Grammy awards. He continues to be a leading voice in gypsy jazz, primarily through his 23-plus years of performing and recording with the

HCSF. He was one of the fiddlers featured on *Fiddler* magazine's 20th Anniversary CD and tune book, *Fiddlers 20*, and in 2017, released his debut solo album, *Dialogues*, featuring unique interpretations of solo Bach, contrapuntal fiddle tunes, and reunions with old friends. The previous year, he debuted his own "Concerto for Jazz Violin and Orchestra" with the San Francisco Chamber Orchestra. The 2015 Swannanoa Gathering saw the premier performance of his unique, 4-string arrangement of "Improvisation No. 2," by Django Reinhardt, subsequently released as a viral video on social media. Evan continues to compose and arrange for himself and other ensembles, including Chanticleer, Vitamin Em, San Jose Chamber Orchestra (for which he also serves as Assistant Concertmaster), and numerous string quartets. He teaches jazz violin and improvisation at the California Jazz Conservatory and the University of California, Berkeley. www.evanpricemusic.com



JOE CRAVEN

After 40 years in the biz, Joe Craven wears a lot of hats; instrumentalist, vocalist, producer, actor, storyteller, visual artist, noisemaker, fashion insulant, former museologist and creativity educator. He enjoys 'playing forward' folk tradition and process by mashing ideas and sound tools from a variety of unexpected places creating new music altogether. As a multi-instrumentalist, Joe has made music with Jerry Garcia, David Lindley, Alison Brown, Howard Levy, Vassar Clements, Rob Ickes and many other innovative artists. As an award-winning educator, he has taught with jazz vocalist Inga Swearingen, bassist Victor Wooten, children's music innovator Paul Reisler and jazz percussionist Jason Marsalis; been a featured artist/educator in the PBS television *Music Gone Public* series, and created music and sound effects for commercials, soundtracks, computer games and contributions to several Grammy-nominated projects. Joe is the Executive Director of Vocáli Voice Camp, RiverTunes Roots Music Camp and JAMBoree in California and he's presented at over 500 schools, universities, music camps and the American String Teachers Association. Joe is a keynote clinician at Wintergrass in Seattle and a coast-to-coast Master of Ceremonies, having emcee-ed at a wide variety of music festivals, including DelFest, Grand Targhee and Telluride Bluegrass. A recipient of a Folk Alliance Far-West Performer of the Year Award and the Swannanoa Gathering's Master Music Maker Award, Joe has consecutively taught for over a decade during our

Fiddle Week and also teaches creative process during Contemporary Folk Week. From Carnegie Hall to street corner busking around the world and back – Joe’s at home and loving every minute. “Everything Joe touches turns to music” – David Grisman www.joecraven.com



DAROL ANGER

One of the most influential fiddlers alive, Darol Anger is an innovative and popular clinician who works with teachers and students of all ages in school, university, camp and festival settings across the United States, helping promote interest in contemporary improvising and vernacular strings. He helped drive the evolution of the contemporary string band through his involvement with numerous path-breaking ensembles such as Mr Sun, with fellow virtuosos Grant Gordy and Joe K. Walsh, his Republic Of Strings, The

Turtle Island String Quartet, The David Grisman Quintet, Montreux, The Duo and other ensembles. Today Darol can be heard on the Sim City soundtracks and on NPR’s *Car Talk* theme every week, along with Earl Scruggs, David Grisman and Tony Rice. In addition to performing all over the world since 1977, he has recorded and produced scores of important recordings. He’s a MacDowell and UCross Fellow, and has received numerous composers’ residencies and grants. He has been a featured soloist on dozens of recordings and motion picture soundtracks. He received an IBMA Distinguished Achievement Award in 2020 and an ASTA Artist Teacher Award in 2023. As an Associate Professor at Berklee College Of Music, through his online Fiddle School at ArtistWorks.com, the Turtle Island String Quartet, the American String Teachers Association, and his performing groups, he brings over 40 years of experience to teaching and residencies in jazz, blues, fiddle, chamber and orchestra settings. Darol has a passion for intergenerational education and performance as a way to bridge imaginary borders of age and culture. He envisions a great nation of string players, embodied by The Republic of Strings: a floating intergenerational orchestra that plays music scooped from backyards, garages and kitchens in every continent. Darol is committed to promoting appreciation of musical diversity and the evolution of personal musical styles based on strong cultural roots throughout the world. www.darolanger.com



SARA CASWELL

Grammy nominee Sara Caswell is recognized as one of today’s foremost jazz violinists through her lyricism and technical facility. Voted into the *DownBeat* Magazine “Critics and Readers Polls” every year since 2013, Sara’s artistry and unique sound led internationally-renowned jazz educator David Baker to write, “Sara Caswell is a brilliant world-class violinist... one of the very best of the present generation of emerging young jazz stars.” Sara has released two highly-acclaimed albums

under her own name, *First Song* and *But Beautiful*, – and is slated to release her third in early 2023. She has been a member of groups led by Esperanza Spalding (Chamber Music Society), Linda Oh (Aventurine), and David Krakauer (The Big Picture), and has performed and/or recorded with artists and ensembles including the WDR Big Band, Brad Mehldau, Brian Blade, John Patitucci, Donny McCaslin, Fred Hersch, Henry Threadgill, Dave Stryker, Helen Sung, Miho Hazama, Christian Sands, Regina Carter, Kishi Bashi, and Bruce Springsteen. She is also a member of Joseph Brent’s 9 Horses trio, Chuck Owen’s The Jazz Surge, and the Caswell Sisters Quintet (a group she co-leads with her sister, vocalist Rachel Caswell). Sara has performed at Carnegie Hall, Village Vanguard, Birdland, Jazz at Lincoln Center, SFJazz, Disney Hall, Barbican, and Blue Note (NYC and Tokyo), and at jazz festivals including Newport, Montreal, Montreux, North Sea, Banlieues Bleues, and Saratoga Springs among others. Currently on faculty at the Berklee College of Music, Manhattan School of Music, The New School, and New York University, Sara’s formidable teaching experience also includes the Mark O’Connor String Camps, the Jamey Aebersold Summer Jazz Workshops, the Indiana University String Academy, and a private studio. She gives jazz string improvisation

workshops and masterclasses nationwide and is involved with Jazz Education Network and American String Teachers Association. Raised in a musical family, Sara began playing violin at age 5 and studied with two legendary giants: Josef Gingold (classical) and David Baker (jazz). She made her orchestral debut at 15, earned degrees from Indiana University and Manhattan School of Music, and amassed over 100 awards in the jazz and classical competition worlds. Jazz educator, author, and critic Dr. Herb Wong said: “A gifted starbright talent of the first magnitude, Sara is a top tier member of the young generation of major voices.” www.saracaswell.com



JENNA MOYNIHAN

Jenna Moynihan is regarded as one of the best of the new generation of freestyle fiddlers. Versatile and inventive, her fiddling style draws strongly from the Scottish tradition, but is also influenced by American, Irish, and Swedish styles. Jenna has performed and taught around the world, including performances at Celtic Connections, Celtic Colours, Scots Fiddle Festival, A Christmas Celtic Sojourn and Festival Inter-celtique, and has toured with The Milk Carton Kids, Old Blind

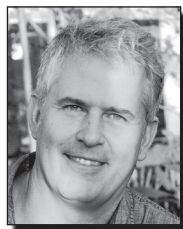
Dogs and Laura Cortese & The Dance Cards. She has performed as a soloist with The Boston Pops, and appeared on *Jimmy Kimmel Live!* and *CBS Sunday Morning*. Jenna is a graduate of Berklee College of Music, where she received the Fletcher Bright Award & The American Roots Music Scholarship, both given annually to one outstanding string-player. She released her debut solo album, *Woven* in 2015 and currently performs in a duo with harpist Mairi Chaimbeul. Jenna is also a dedicated teacher and teaches at various camps and courses throughout the year. www.jennamoynihan.com



ANDREW FINN MAGILL

Fiddle Week Coordinator Andrew Finn Magill grew up attending the Swannanoa Gathering where he became proficient in bluegrass, old-time, Irish, and swing. He has toured the world playing these genres with such artists as John Doyle and Rising Appalachia. He is a sought-after traditional Irish musician, with BBC Musician of the Year Martin Hayes calling Finn “a leading fiddler in a new generation of musicians.” Finn has received

acclaim from some of the foremost jazz violinists on the planet as well, including Snarky Puppy’s Zach Brock, who says Magill displays “effortless virtuosity” and Berklee College’s Matt Glaser who calls him “an extraordinary violin virtuoso.” Finn tours the country with his original music project fusing Irish, Brazilian, and Jazz styles in a jazz quartet, and is represented by the prestigious Marsalis Mansion Artists agency. www.andrewfinnmagill.com.



DIRK POWELL

Dirk Powell is a musician with deep roots in several rural American styles, including the Appalachian heritage of his Kentucky grandfather, from whom he learned banjo and fiddle, and the strong Cajun sounds of the Balfa family, into which he married at a young age. While traditional music will always be his ‘first language,’ Dirk has built on those foundations to create a career during which he has toured and recorded with Eric Clapton,

Joan Baez, Levon Helm, Linda Ronstadt, Jack White, and many others. He has worked extensively in film and television and is also in demand for his production work. As a teacher, he aspires to share more than simply notes or repertoire but the stories, meanings, and inflections integral to the music that can help students become ‘fluent’ in the kinds of expression that make the music so beloved in the first place. www.dirkpowell.org

GREG RUBY

(See bio in Guitar Week, pg. 45)



KATIE GLASSMAN

Katie is one of the country's most renowned and decorated Texas-style and swing fiddlers, as well as an accomplished songwriter, singer, and a highly sought after educator. Katie is a 4-time National Swing Fiddle Champion and 2-time National Divisional Champion, to mention a few of her accolades. Based in Denver, CO, For 6 years Katie toured and recorded with the renowned trio, The Western Flyers, winners of 2018 Ameripolitan Awards "Best Western Swing

Group" and Western Music Association and the Academy of Western Artists "Western Swing Album of the Year" award for Wild Blue Yonder. As an educator, Katie is the founder, owner, and primary instructor at the online fiddle academy, FiddleSchool.com. Since Fiddle School opened in 2018, her thorough online curriculum has given fiddlers around the world the opportunity to learn, improve, and progress in Texas-style fiddling, western swing, and early jazz. Offering over 1,000 sequential instructional videos and countless webinars on fiddling and improvisation, Katie is also an innovator, creating a modern curriculum for a traditional American art form. www.fiddleschool.com



LIZ KNOWLES

Liz Knowles' fascination with music has always been rooted in how one can arrive, land, and leave a note. Her early foundations on the violin were in classical music and her discovery of Irish music connected the dots between memories of her grandfather's singing, a lifelong exploration of the modal melodies in Medieval and Early music, and the "In-Between", a conceptual theme that illuminates the juxtaposition of challenge and vitality in life's liminal places. Liz has established herself as a dynamic performer and recording artist as soloist on the soundtrack for *Michael Collins*, fiddler with *Riverdance*, Broadway's *The Pirate Queen* and *The Green Bird*, soloist with the New

York Pops, the National Symphony and other orchestras and as featured artist for the Ireland 100 Festival at the Kennedy Center. She was music director and producer for several large scale stage shows and recording projects that toured Europe, Asia and South America. Her compositions and arrangements of tunes and songs have been recorded by John Whelan, Flook, Chicago's Metropolis Symphony Orchestra, Liz Carroll, Beolach, Bachue, J.P. Cormier, Michael Black, John Doyle, and Ensemble Galilei. Liz is known as an active and engaging teacher at camps around the world as well as conducting her own online masterclasses, courses, and lessons and currently holds a teaching position at the New England Conservatory in Boston. Liz has composed and produced music for two exhibits featuring Irish art at the Art Institute in Chicago and most recently at Notre Dame's Snite Museum. She is a member of The String Sisters, The Martin Hayes Quartet, and Open the Door for Three and has just released a podcast with fiddler Liz Carroll called The Lizzes. www.lizknowles.com



KEVIN KEHRBERG

Kevin Kehrberg is an award-winning bassist who focuses on performing jazz and traditional music styles. He has toured nationally and internationally and is currently the bassist for Organic Records recording artist Zoe & Cloyd. He also performs widely as a sideman and session artist. His recent collaborative recording for *Bluegrass at the Crossroads* won IBMA's 2021 Instrumental Recording of the Year. Kevin has taught at many workshops and clinics in addition to being a professor of music at Warren Wilson College, where he maintains an active bass instruction studio and teaches various courses in music and culture.

Classes

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

THE WORLD OF CHOP (Casey Driessen)

Percussive string playing knows no bounds, nor should it! In this intermediate/advanced class I intend to enrich your rhythmic center and repertoire through the exploration of grooves based in different global traditions. I will share from my recent travels through Spain, Ireland, Scotland, India, Japan, Finland, Czech Republic and Italy as time allows. And, so we're all on the same technical page, the first day of this class begins with a review of chopping technique fundamentals. Previous chopping experience required. Audio recorders and/or manuscript paper and rosin are highly encouraged.

MUSIC FROM OTHERLANDS (Casey Driessen)

For each day of this intermediate/advanced class, we'll learn a traditional melody from another country, including chord structure if there's time. The music presented is based on travels around the world collaborating with and learning from local masters for my Otherlands: A Global Music Exploration project. Possible countries include Spain, Ireland, Scotland, Japan, Finland, Czech Republic, Italy, and Ukraine. Proceed With Caution (and excitement); time signatures, forms, and scales may differ from what you're used to. Audio recorders and/or manuscript paper and rosin are highly encouraged.

MUSIC THEORY (Sarah Caswell)

During our week together, in this class for intermediate players we'll explore some of the fundamental chords, scales, and progressions used in jazz/fiddle tunes and ear-opening ways we might practice them, both melodically and

harmonically. We'll also spend a portion of each class strengthening our skills reading rhythms. A partial list of topics to be covered: pentatonic and blues scales, the major scale and its modes, triads and 7th chords, chord outlining/voice leading through tunes, V7 I progressions, ii7 V7 I progressions, and rhythmic subdivisions. Printed materials will be provided.

JAZZ IMPROVISATION (Sarah Caswell)

During our week together, more advanced players will learn about a style of jazz called Bebop, crafted by master musicians like Charlie Parker, Dizzy Gillespie, and Thelonious Monk. Through our study of scales, phrases, ornamentation, and melodies, we'll gain a greater understanding of why this virtuosic music is a cornerstone in the development of one's jazz language. A partial list of topics to be covered: bebop dominant/minor/major scales, inversion exercises, core riffs and elongations, enclosures, approach tones, and learning melodies. Printed materials will be provided.

INTERMEDIATE

BLUEGRASS FIDDLE (Darol Anger)

If you're a fiddler who would like to learn the skills you need to play well in jams and casual gigs, Darol can help! Darol will draw from his vast bag of tricks developed over his years at Berklee College and his online school at Artistworks.com to find areas where we can grow as fiddlers and musicians. We'll play and analyze classic fiddle solos from first-generation greats, as well as more recent ideas from straight-ahead bluegrass fiddlers. We'll take the

licks from those solos and apply them to other keys, so you can widen your comfort zone without having learning a zillion other licks. We'll also delve into every aspect of being a good fiddler, including bowholds, kickoffs, endings, ideas for playing more in tune, how to play backup & fills (very important), working on our tone, and key basic improvisation skills. If you can tune your instrument, keep time, and play a few tunes all the way through at medium tempo, you're the perfect student for this class. Don't worry if you're not comfortable with playing double stops or playing up the neck – tunes and licks will be mostly in first position, and double stops are always optional. All material will be taught by ear in classic Fiddle Camp style (we go slow and don't move on until everyone's on board). You'll get handouts to take home so you can remember what you learned. Everything we'll do hinges on the idea that fiddling is Fun, and we get better so we can have more Fun!

ADVANCED

BLUEGRASS FIDDLE (Darol Anger)

If you're a fiddler who is reasonably comfortable in jams, want to step up your band skills and expand your technique and repertoire, this class is for you! Darol will draw from his vast bag of tricks developed over his years at Berklee College and his online school at Artistworks.com to find areas where we can grow as fiddlers and musicians. We'll work over classic fiddle solos from first-generation greats, and examine more recent ideas from the great history of bluegrass fiddlers, many of which Darol has met and played with. We'll go into just about every aspect of being a great fiddler, including kickoffs, endings, getting more in tune, chopping & fills, ideas about tone, improvisation skills, and tricks for grooving better, using tunes and musical examples to make it all relevant. If you can play tunes up to speed, have spent some time playing up the neck, and aren't afraid of double stops, you're the perfect student for this class. Material will be taught by ear, but you'll get a lot of printed material to reinforce what you're learning. Sign up now and come learn how to be a more resourceful fiddler with Darol's humor and knowledge leading the way.

INTUITIVE IMPROVISATION (Joe Craven)

How do you make better music in the moment, jam confidently with folks you've never met, and/or say something different every time you take a solo? Make it up...change it up! We'll deepen your connection to spontaneity, movement and seeing the value of not being attached to the outcome when letting your creative juices flow. Joe teaches musical improvisation more from a theater model rather than the requisite model of jazz. Therefore, this is not an ability-based class. Joe connects improvisation to what you already do and moves you forward from there. We'll focus on ways to think differently about sound, embrace fearlessness, and address the connection between spoken-word language and the language of music. Some of what we'll explore includes the mimicry of call and response, awareness/focus, creative mistakes, and the value of losing control. The exercises we do will help you play with others in new ways. In fact, this class may well change some of your perceptions of what music is. Exploring improvisation is a fun and often hilarious adventure into the unknown. It will set you free! It's a fun and enlightening romp, so come liberate yourself from the tyranny of common sense. All instruments are welcome.

FEELIN' THE BLUES (Joe Craven)

The blues are truly a foundation and inspiration for most traditional and contemporary vernacular American music. This adventure is open to all bowed instruments. We'll do a little listening to historical references from early recordings to the present. We'll play basic forms of the 8, 12 & 16-bar (& grill). We'll feel grooves from ballads to stomps, rumbas to shuffles, hand jive to swing. Like horn and wind players, we'll reference the melodic

guidepost of the human voice, bending long and short tones and learn some tunes/songs that reflect them. We'll also tackle how to translate the 'feel' of the grease, the groan and the growl of the blues to your instrument. We'll address taking your time sayin' a bunch... without playin' a bunch... of notes. Playin' the blues suggests the 'technique' of clarity over correctness – of intuition, release and expression of your personal emotion. Surrender to the feeling and you'll do it! We'll have a great time!

INTERMEDIATE OLD-TIME FIDDLE (Dirk Powell)

This class will focus on creating the kind of rhythmic feels and drives that let fiddlers feel the lift and power that comes from sitting in the middle of the best old-time jam. The class will start in A cross-tuning and focus on several tunes that can be expressed rhythmically and emotionally in different ways. This will evolve towards exploring unique feels, types of expression, inflections and shapes, etc. The goal, as always, will be to give students something more than just the notes but, rather, the deeper/higher things that drew them to the music in the first place. It's tempting, when learning, to pull the music out of its context. The goal here will be to let the music pull us further in.

ADVANCED OLD-TIME FIDDLE (Dirk Powell)

Dirk emphasizes cultural inflection and personal expression when teaching advanced Appalachian fiddle. It's fairly easy these days to get the bare notes for a seemingly endless stream of fiddle tunes. What's not as easy is being 'fluent' in the music, which comes from an immersion similar to that required to learn a spoken language. Dirk focuses on many of the things that can help fiddlers get to this point – expressive shaping of pitch, rhythmic feels and drives, use of drones, bowing patterns, etc. The goal is to help fiddlers come to a place where they can say what they have to say, personally, within the core language of the music. The advanced class will explore several different tunings and dig deep into different interpretations of the same tune.

WESTERN SWING IMPROVISATION (Katie Glassman)

Western Swing music found its roots in country, breakdown fiddling, and jazz. The combination of these regional styles formed a unique string-based, 'big band' sound in the 40s and 50s, centered around the seminal Western Swing band, Bob Wills and his Texas Playboys. In this class for intermediate/advanced players, we'll learn some twin fiddle tunes to capture the styling that gets us to the bowings and embellishments of the bands of that era, vital to capturing their authentic sound. After learning the melody and twin fiddle parts, we'll delve into my 5 key ingredients to improvising a Western Swing solo. Practicing each 'ingredient' with creativity and using guided repetition to solidify your skills, you'll become a Western Swing improviser in no time!

TEXAS STYLE FIDDLE TUNES

WITH VARIATIONS (Katie Glassman)

One of the unique aspects of Texas Fiddling is that every tune has so many built-in variations. This is how fiddlers come up with such 'hot' versions of tunes to play at fiddle contests. This advanced class will look at the origins of the melody of a common Texas fiddle tune. The evolution of a fiddle tune is like playing the old game of telephone. As the tune gets passed down by ear, from generation to generation, and from fiddle to fiddler, small changes in the melody naturally occur; variations are added, and the tune grows over time. The melody of any fiddle tune can vary, especially as certain variations become part of a fiddler's standard interpretation. But because respect for the original melody of a fiddle tune is an unspoken code in Texas-style fiddling, even the oldest melodies remain recognizable over time. Yes, we'll learn a breakdown, waltz and if we have time, a tune of choice in this class. You know what that means? You'll be ready for a jam session or even a fiddle contest. Come dip your toes in Texas Style, I promise it'll be fun!

Fiddle Week, June 25-July 1, 2023

7:30-8:30	Breakfast				
9:00-10:15	Intermediate Bluegrass Fiddle (Anger)	Advanced Gypsy Swing Fiddle (Price)	Intermediate Scottish Fiddle (Moynihan)	Advanced Old-Time Fiddle (Powell)	Intuitive Improvisation (Craven)
10:15-10:45	Coffee/Tea Break				
10:45-12:00	Advanced Bluegrass Fiddle (Anger)	Intermediate Swing Fiddle (Price)	Advanced Scottish Fiddle & Beyond (Moynihan)	Intermediate Old-Time Fiddle (Powell)	Feelin' the Blues (Craven)
11:30-1:00	Lunch				
1:15-2:30	Jazz Improvisation (Caswell)	Western Swing Improvisation (Glassman)	Intermediate Irish Fiddle (Knowles)	The World of Chop (Driessen)	Swing Ensemble (Ruby)
2:45-4:00	Music Theory (Caswell)	Texas-Style Fiddle Tunes (Glassman)	Advanced Irish Fiddle (Knowles)	Music From Otherlands (Driessen)	Beginning Swing Guitar (Ruby)
4:15-5:15	Luthiers Exhibit, Band Sessions & Daily Bluegrass Jam (Dodson)				
5:00-6:30	Supper				
7:30- ?	Evening Events (open mikes, concerts, jam sessions, etc.)				

INTERMEDIATE SCOTTISH FIDDLE (Jenna Moynihan)

In this class, we'll learn tunes by ear from the Scottish repertoire including marches, strathspeys, reels, jigs, slow airs – old and new favorites. We'll spend plenty of time learning melodies, as well as exploring embellishments, groove, plus some tips for practicing. For some tunes, we'll learn to play some basic chords. We'll also listen to some great recordings. Students should bring a recording device to each class.

ADVANCED SCOTTISH FIDDLE & BEYOND (Jenna Moynihan)

We'll learn lots of tunes in the Scottish repertoire by ear, but we'll also spend a good bit of time in the 'beyond' part of this course title. How can we approach these melodies thoughtfully? We'll be exploring lots of ways to express a melody, digging into all things bowing: phrasing, dynamics, groove. Students should bring a recording device to each class.

INTERMEDIATE SWING FIDDLE (Evan Price)

Let's get swingin'! Whether you have already started to improvise in your primary genre or not, this class will get you oriented to the fundamentals of generating the sound, the feel, and the lines of the great swing-era fiddlers like Stephane Grappelli, Svend Asmussen, and Stuff Smith. Learn to jam on a few standard swing tunes and to start thinking chordally on your fiddle. Some tried-and-true practice techniques will be covered, including how to build an improvisational vocabulary through arpeggios and related patterns, and how to create flowing, horizontally lines that glide through the changes. We will also talk about 'riffing,' an age-old jamming technique which not only gives horn players (that's us!) something to do during other people's solos but provides a great opportunity to practice and internalize the swing groove.

ADVANCED GYPSY SWING FIDDLE (Evan Price)

This class is appropriate for fiddlers who already have some swing experience but would like to expand their improvising vocabulary or perhaps learn some more advanced tunes. A greater focus will be placed on the music of Django Reinhardt and Stephane Grappelli and the finer points of recreating their sound. Depending on the general class level, we could learn to integrate various chord substitution techniques involving diminished and augmented chords, or practice building melodies using higher-tension notes like 9ths and 13ths. But don't be intimidated! If you can confidently jam on a swing tune and are comfortable in first and perhaps third position, you'll be right at home.

INTERMEDIATE IRISH FIDDLE (Liz Knowles)

Through the lens of both new and familiar tunes, we will explore Irish fiddle music – the various tune types, the wide world of bowings and ornamentation, an introduction to different fiddle styles, ways to explore and expand your tone as well as an understanding of the tone of well-known players, practice methods for increasing speed and an overall sense of pulse and rhythm. We will be doing a lot of playing and listening and the class will be taught entirely by ear. Some printed materials will be used as take-home references. Please bring a recorder and your questions!

ADVANCED IRISH FIDDLE (Liz Knowles)

The advanced fiddle course is for students who already have a general knowledge of Irish fiddle techniques, bowings and ornamentation and can comfortably play at speed in any session. This class will be less about technique and more about style and developing your own voice in the tunes while staying 'close to the well' of the tradition, its players, past and present. We will explore deeper aspects of style like gesture and tone, look at various approaches to improvisation, and hopefully inspire a more expansive practice of this music. Please bring your questions!

BEGINNING SWING GUITAR (Greg Ruby)

Whether you are new to swing music or the guitar, this hands-on beginners' class will introduce you to the skills that you need to play swing music. Using common repertoire, this class will provide a solid foundation for good chord voicings, rhythm guitar strumming patterns, pick technique, melody playing and accompaniment practices. Participants should plan to have fun and play during class. Handouts will be in standard notation, tablature and chord diagrams.

SWING ENSEMBLE (Greg Ruby)

Open to all instruments. This class will focus on performance practice through learning arranged swing repertoire. With parts divided between instruments and difficulty level, we will assemble a swing ensemble during class as we address the fundamental aspects of swing eighth notes, dynamics, part-playing, improvisation and good rhythm section practices. Materials will be provided in standard notation, tablature and chord diagrams. Open to intermediate and advanced players but no prior experience with swing music is required.

INTERMEDIATE BASS (Kevin Kehrborg)

This class will cover intermediate principles of bass performance and accompaniment applicable to various musical settings including jazz, swing, and traditional music styles. Topics include bass line construction, following chord progressions, timing and feel, and ear training. Concepts of bass soloing and improvisation will also be introduced. The class will mainly use pizzicato technique, although other techniques (bowing, slap, etc.) may be discussed if applicable. Students should possess fundamental technical skills and know basic scales.

CELTIC GUITAR ACCOMPANIMENT (Conor Hearn)

This class will cover a wide range of guitar-oriented subjects for players interested in guitar accompaniment in Irish and Scottish music. The class will be taught out of Drop-D tuning, but is open to players in DADGAD and standard tuning. Together, we will think about right-hand techniques and grooves for different types of common melodies, hearing harmonic movement within traditional tunes, counterpoint, different approaches to understanding and visualizing the fretboard, approaches for session playing, and cool guitar player jargon. The class will be taught by ear, though chord charts can be provided. (Find this class in the Mando & Banjo Week Schedule on page 15)

BLUEGRASS GUITAR ACCOMPANIMENT (Ed Dodson)

This class focuses on how to play powerful bluegrass rhythm guitar. We will work on alternating-bass styles of playing as well as using bass runs and other motion within the chords to accent your vocals or the instrumentalists you're playing with. In addition to these basic building-block techniques, we will learn the rhythm accompaniment part to one bluegrass song or tune each day. The class will present songs/tunes that allow you to see the rhythm patterns that work effectively in most of the first-position chord families. We will also discuss how to use a capo to get the song in a key to fit your voice. All levels of participants are welcome. Familiarity with guitar chords and knowledge of guitar tablature is helpful, but not required. Participants are encouraged

to bring recording devices to class and also encouraged to participate in the Bluegrass Jam that Ed will lead every afternoon, as a way to reinforce the techniques learned in class as well as learn additional songs/tunes. (Find this class in the Mando & Banjo Week Schedule on page 15).

ADVANCED BLUEGRASS GUITAR

ACCOMPANIMENT (Ed Dodson)

This course will delve into more advanced forms of bluegrass guitar rhythm playing. In addition to learning our way around the standard "boom-chuck" bass note and strum patterns that form the foundation of bluegrass rhythm guitar, we will explore more advanced moving bass lines, substitute chords and inversions, and even some basic three-note swing rhythm patterns to put some extra "sock" into your playing. Along the way, we'll highlight the concepts of harmonic theory and how to select chords and chord patterns to strengthen the guitar's support of the vocalist and instrumentalist. Familiarity with flatpicking and guitar chords, along with knowledge of guitar tablature is highly recommended. While tablature will be provided for most techniques and songs covered in class, participants are strongly encouraged to bring recording devices to class as a memory aid, as we will be covering some fairly challenging material. (Find this class in the Mando & Banjo Week Schedule on page 15).

Other Events

DAILY BLUEGRASS JAM (Ed Dodson)

In the last hour before supper, Ed will lead a non-threatening bluegrass jam for all levels and instruments. Come have fun channeling your inner Bill Monroe! (No class limit)

BAND SESSIONS (staff)

During the last hour before supper, there will be a special class time for students of any skill level to form bands, along with students from Mando & Banjo Week. With the guidance of instructors, band members arrange and rehearse with the option of performing at the Student Showcase on Friday evening. (Sign up for band sessions is at first band meeting time; no advanced registration required.)

LUTHIER'S EXHIBIT

Throughout the week we will feature several fine luthiers displaying instruments, including bowmaker Sarah Bystrom Andral www.bystrombows.com, and violin maker Gordon Gross.

ON-SITE INSTRUMENT REPAIR (Lynn Dudenbostel)

Master luthier Lynn Dudenbostel will be offering his repair services throughout the week. Contact him through his website for his rates: www.lynnndudenbostel.com/contact.htm

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>, 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>

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.***