

# 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](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

### 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](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.



# Traditional Song Week

## July 2-8

Traditional Song Week realizes a dream of a comprehensive program completely devoted to traditional styles of singing. Unlike programs where singing takes a back seat to the instrumentalists, it is the main focus of this week, which aims to help restore the power of songs within the larger traditional music scene. Here, finally, is a place where you can develop and grow in confidence about your singing, and have lots of fun with other folks devoted to their own song journeys. Come gather with us to explore various traditional song genres under the guidance of experienced, top-notch instructors. When singers gather together, magical moments are bound to happen! This year, Traditional Song Week is proud to present a gathering of highly influential singers and musicians who have remained devoted over the years to preserving and promoting traditional song. This year we will include many opportunities for students to perform for an audience. In addition to Friday's Student Showcase, there will be opportunities to apply what you've learned to the delight of other students and staff. Our Community Gathering Time affords us the opportunity to experience together, as a group, diverse topics concerning our shared love of traditional song. The past few years have seen special programs with such national treasures as Jean Ritchie, John Cohen, Charlie Louvin, Fiona Ritchie, David Holt, Josh Goforth, Betty Smith, Dáithí Sproule, Aidan O'Hara, Freddy LaBour, Cathie Ryan, Peter Yarrow, Bobby McMillon, Brian Peters, Tom Paxton, Doug & Darcy Orr, Cathy Jordan, Robin and Linda Williams, Tim O'Brien, Sheila Kay Adams, Beth Magill, Alan Reid, Len Graham, Tony Ellis, Laura Boosinger and others. We will carry on the tradition of gathering three of the five days directly after lunch from 1:15-2:15. This year's spotlight will feature panels on topics that reflect the styles of our diverse staff. This will include The Carter Family Meets the Copper Family, Sea Songs and Chanteys, and Queer & Feminist Folk Songs Today. This summer will feature classes in both traditional and contemporary gospel, voice technique from a variety of perspectives, sea chanteys, and songs from Ireland and England—including the English Music Hall. You may choose to focus on writing in the tradition, learning duet harmony, singing ballads from the mountains that surround us or from across the ocean, or expressing yourself through the Native American flute. The week will also feature nightly concerts and singing sessions, with ample opportunity to participate. Bring a friend and come join us for a week you will never forget!



### SARO LYNCH-THOMASON

Saro Lynch-Thomason is an award-winning singer and song leader from Asheville, NC. She has studied and taught traditional song and balladry from Appalachia, the American South, the British Isles and Ireland for over a decade. Saro believes that old songs can help us understand the beliefs and struggles that shape human history, and that, in turn, these songs enable us to build a more compassionate and just future. She uses teaching, documentary, illustration and more to explore the amazing people and

history behind songs ranging from Appalachian lullabies to American labor anthems, southern work songs and Scottish ballads. Her projects include the *Songs that Speak* YouTube series, the CD and multimedia project, *Blair Mountain: A Musical Exploration of America's Largest Labor Uprising*, and several albums. Saro's song "There Are More Waters Rising" has gained international attention, becoming an anthem in the movement to end global warming and garnering praise in the *Huffington Post*. Saro holds an MA in Appalachian Studies from East Tennessee State University and a Certificate in Documentary Studies from Duke University. [www.sarosings.com](http://www.sarosings.com)



### JOHN ROBERTS

A native of Worcestershire, England, born of a Welsh family, John Roberts is a highly-regarded interpreter of the traditional folksongs of the British Isles. John's career as a solo singer began in high school when he bought a guitar and joined the local folk club, and continued through his time at Manchester University. He then came to the US as a graduate student at Cornell University where he met Tony Barrand, resulting in a singing

partnership that lasted for 50 years. Over the years he continued a concurrent solo career, while also performing most notably as a member of Nowell Sing We Clear, Ye Mariners All, and with Mick Moloney & The Green Fields of America, Debra Cowan, and longtime partner Lisa Preston. Whether a *cappella*, with banjo, or with concertina, he presents a wide repertoire of mostly traditional songs informed by a deep knowledge of the traditions that bore them. As a solo artist, he has performed at various folk festivals including the Mystic Sea Music Festival, the Newfoundland Folk Festival, New Bedford's Summerfest and Working Waterfront Festivals, the San Francisco Sea Music Festival, the Fox Valley (IL) Festival, and the Old Songs Festival, close to his home in the Capital Region of New York State. [www.johnrobertsfolksong.com](http://www.johnrobertsfolksong.com)



### CATHIE RYAN

Cathie Ryan has devoted her life to singing Irish songs. Her 45-year career is distinguished by an unerring taste in song, critically acclaimed songwriting, and a history of excellence in recording and performance. She has released numerous CDs, is featured on myriad compilations of Celtic music, and tours internationally with her band headlining at performing arts centers, festivals, and with symphony orchestras. Born in Detroit to Irish parents from Kerry and Tipperary, she grew up in a home steeped in song and storytelling and continues to research the myths and excavate the old songs. Cathie has taught workshops on Irish traditional singing and myth & folklore throughout North America and Europe, including several years at the Gathering. She makes her home in County Louth, Ireland. [www.cathieryan.com](http://www.cathieryan.com)



## CHRIS KOLDEWEY

Chris Koldewey has been singing folk music since his teens, comes from a family rich in maritime traditions, and his lullabies as a child were traditional songs of the sea. He has performed in many states along the eastern seaboard of the US, the Maritime Provinces of Canada, and in the UK. A multi-instrumentalist, Chris might be heard playing guitar, concertina, banjo, or mandolin. He spent twenty years working in the Chantey

Department at Mystic Seaport Museum in Connecticut, where museum visitors could hear the songs and see the work for which they were used. Chris was privileged to sail and chantey on two historic vessels: the barque Picton Castle, out of Lunenburg, Nova Scotia, and the only wooden whaler left, the Charles W. Morgan, out of Mystic, CT. Chris uses his 32 years of experience as a public school music teacher to engage and inspire audiences and workshop students as they expand their participation and enjoyment of traditional music. [www.chriskoldewey.com](http://www.chriskoldewey.com).



## DAVID JONES

A born-and-bred Londoner, David's childhood included Cecil Sharp and S. Baring Gould's songbook for children at school, and listening to Burl Ives on the radio. When his work as an engineer brought him to the US in 1965 (for what was to be a few months) he found Gerdes Folk City in Greenwich Village and with his repertoire of English folksong, he soon became involved with the NYC folk scene. After

some years in California in the 60's he returned to the East Coast and became a U.S. citizen. He has sung at folk venues on both sides of the Atlantic, played featured roles in theatrical productions, and has performed across the US as a featured artist in *The Victorian Revels*, a production based on traditions of the Winter Solstice. He played the part of the great sailor Joshua Slocum in a production based on Slocum's book, *Sailing Alone Around the World*, and has provided narration for a number of PBS productions. He has made several recordings of folksong, both solo and with groups such as the Starboard List, the Bermuda Quadrangle, and Poor Old Horse. His CD of songs for young audiences, *Widdecombe Fair*, won a Parents' Choice Gold Award. He has a strong repertoire of English folksong, songs of the sea, and English Music Hall songs, and enjoys performing the works of many fine contemporary songwriters. [davidjones.ws](http://davidjones.ws)



## SAM GLEAVES

Sam Gleaves studied old time music as a teenager in his home community of Wytheville, VA. As a student, Sam played for four years with the Berea College Bluegrass Ensemble directed by Al White. After graduation, Sam performed and taught in a variety of settings, including festivals, colleges, universities, and public schools. Sam teaches at many music camps, including Augusta's Vocal Week, Blue Ridge Old Time Music Week, Common Ground

on the Hill's Tradition Week, Folk College, and Cowan Creek Mountain Music School. With five studio recordings to his credit, Sam has shared music in the U.S., Canada, Italy, Ireland, England, and Japan. Appalachian author Lee Smith called Sam, "courageous as hell and country to the bone – the best young songwriter around." Respected musicians have invited Sam to perform with them including Cathy Fink, Marcy Marxer, Sheila Kay Adams, Kay Justice, Peggy Seeger, John McCutcheon, and Mary McPartlan. Sam currently serves as Bluegrass Ensemble Director and Appalachian Instruments Instructor at Berea College in Berea, KY. [www.samgleaves.com](http://www.samgleaves.com)



## MATT WATROBA

Traditional Song Week Coordinator Matt Watroba has spent most of his adult life sharing his knowledge and passion for folk music with just about anyone who would listen. As a performer, Matt has delivered thousands of shows in just about every imaginable setting. As a song leader, he is committed to inspiring or facilitating at least 100 community sings every year somewhere in

the country. In 2019, Matt was inducted into the Folk DJ Hall Of Fame as part of the Folk Alliance International conference in Montreal, honoring three decades of producing folk radio locally in Michigan, as well as in syndication all over the world. He currently hosts and produces the show, *Folk With Matt Watroba* for Michigan State Public Media and is host, writer and producer of the popular podcast, *No Root, No Fruit – A History of Folk, Roots, and Americana Music, One Record At A Time*. [www.mattwatroba.com](http://www.mattwatroba.com)



## WADE FERNANDEZ

Wade Fernandez / Wiciwen Apis-Mahwaw (Walks With The Black Wolf) is an international award-winning and touring musical artist, songwriter, and educator who lives among the ancient and heavily forested land of his ancestors on the Menominee Nation Reservation in Wisconsin. His performances range from Woodstock '94, to The Kennedy Center, to well over 60 international tours both performing

and teaching. His awards include the Community Spirit Award (First People's Funds), Male Artist Of The Year (NAMMYS), Medal Of Honor (Menominee Indian Tribe), Storyteller Of The Year (Wordcraft Warriors), President's Award (Medical College Of WI), and numerous awards from many genres of music. He currently teaches a Native American History course at Marquette University but has also taught music workshops nationally and internationally on subjects including songwriting, Native American Flute playing, guitar improvisation, and more. [www.wadefernandez.com](http://www.wadefernandez.com)



## SHIRLEY SMITH

Shirley Smith is a phenomenal vocal coach/music director, born and raised in Detroit, MI. She hails from a musical family and was exposed to several genres of music at an early age. She amazed her parents when she sat at the piano and played her first song at the tender age of 3 years old. Shirley started formal music training when she was 7. She began playing organ and piano in church at the age of 9. Her gift would continue to evolve as she studied voice, piano,

and harp under the tutelage of Patricia Terry-Ross at Cass Technical High School in Detroit, MI and with Professor Dennis J. Tini at Wayne State University in Detroit, MI. She has performed for over 42 years and has taught voice and piano for 35 years. Shirley's passion for music has introduced her to several types of venues including church, corporate events, and stage productions. Shirley is the founder and CEO of Journey Music Studios in Southfield, MI, where her skill, experience, honesty, confidence, and ability to help others realize growth and accomplishment in music and life emphasize her special touch that leaves such an indelible mark on the lives of all through her gift of music. She has been a gospel music coach in Australia and Jamaica and she is the original music director and vocal coach for the gospel stage play, *Perilous Times*, produced by her mentor TJ Hemphill. She has been the original Minister of Music for Bishop William H. Murphy III and the Dream Center Church, Atlanta, GA; and former Minister of Music at the Potter's House International Ministries, Bishop Vaughn McLaughlin,



Jacksonville, FL, where she taught a 200-voice youth choir at the Shiloh Metropolitan Baptist Church. She is also currently working on an album project with Pamela English along with nationally acclaimed producer, Noel Hall.



## SHEILA KAY ADAMS

A seventh-generation ballad singer, storyteller, and musician, Sheila Kay Adams was born and raised in the Sodom Laurel community of Madison County, NC, an area renowned for its unbroken tradition of unaccompanied ballad singing that dates back to the early Scots/Irish and English settlers of the mid-17th century. In September, 2013, Adams received the nation's highest honor in the folk and traditional arts – the National

Endowment for the Arts National Heritage Fellowship Award which recognizes folk and traditional artists for their artistic excellence and efforts to conserve America's culture for future generations.



## PAMELA ENGLISH

Pam began playing for churches, directing, and teaching choirs at the age of 10. This continued throughout high school, college, and well into her adult musical career. In 1991, she recorded with Michael Mindingall & Communion, leading to the gospel hit single "Holy." In 1995, writing and vocal production were her focus, and she landed her first song publishing deal, as co-writer of "You Encourage My Soul" and "Fly Away" on the female vocal group Virtue's *Get*

*Ready* album. This was the beginning of a blossoming music career. Pam has served as Worship Leader at Dunamis Outreach Ministries in Detroit since 1998, and was the vocal producer and writer for the 1999 recording, *Tears to Cheers* with the Dunamis Praise Team and traveled twice to London, England to perform. Her vocal production, recording, and songwriting extended to various artists locally and nationally, including work with super producers Tommy Walker and Mo' Life Entertainment, and J Moss/PAJAM and Milleniera Writers. In 1999, Pam recorded her first solo project entitled, *Real Good*, and she has worked, written, and produced music with various artists, including: Virtue, Diana Ross, Kem, Tasha Page, Mitchell Jones & Fred Hammond, Dorinda Clark-Cole, J Moss, Karen Cark-Sheard, Dorinda Clark-Cole, The Nevels Sisters, Lexi, Darius Twyman, Charles Curry, Bishop William Murphy III, jazz artists Randy Scott, Demetrius Nabors and Daryl Beebe and more. Currently, Pam is the President of Journey a Music Studios (JMS) in Southfield, Michigan and is working on an album project with the CEO of JMS, Shirley Smith, along with super producer Noel Hall.



## KAY JUSTICE

Kay Justice began singing and playing the guitar in the 1960's when she discovered popular folk music. Later, while a student at Clinch Valley College, she became enthralled with the songs, tunes, and ballads of the Appalachian region. Over the years she played music with various individuals and groups during which time she honed her guitar playing and singing skills. She has recorded with Ginny Hawker and with the Herald Angel Band with Alice Gerrard and

Gail Gillespie. Kay has taught at numerous music camps including the Augusta Heritage workshops, Mars Hill Blue Ridge Old Time Music Week, Southern Week at Ashoken, Alleghany Echoes and the Swannanoa Gathering. She has performed at festivals throughout the US and Canada and is widely respected as a patient and gentle instructor.



## JOSH GOFORTH

Josh learned to play fiddle from legendary fiddlers Gordon and Arvil Freeman in his native Madison County, NC. A highly accomplished old-time, bluegrass, and swing musician, he attended East Tennessee State University to study music education, and to be a part of ETSU's famous Bluegrass & Country Music Program. His fiddling was featured in the movie *Songcatcher*, both onscreen and on the soundtrack, and he has toured extensively with a variety of ensembles, including the ETSU bluegrass band, with David Holt

and Laura Boosinger, and with several bluegrass bands including Appalachian Trail, the Josh Goforth Trio, and Josh Goforth and the New Direction. He has shared stages with Ricky Skaggs, Bryan Sutton, The Yonder Mountain String Band, Open Road, and The Steep Canyon Rangers, and performed throughout the US, Europe, and in Japan. In 2000, 2003, and 2005, he was named "Fiddler of the Festival" at Fiddler's Grove and, after winning his third title, was designated "Master Fiddler" and retired from that competition. He was nominated for a Grammy for his 2009 release with David Holt, entitled *Cutting Loose*.



## MELISSA HYMAN

Children's Program coordinator Melissa Hyman is involved with kids and music in all the many facets of her working life. She has taught music to elementary students at Asheville charter schools and coordinated children's programming at regional music conferences. Her main gig is as a musician on the folk/indie circuit with The Moon and You, working full-time as a touring and recording artist, cellist, singer and songwriter. She is also the Music Teacher for the Asheville chapter of Arts for Life ([artsforlifenc.org](http://artsforlifenc.org)), a non-profit providing art and music

programming for patients in NC's major children's hospitals and outpatient clinics. In 2016 Melissa founded Arts For Life's Heartbeat Sessions program ([heartbeatsessions.org](http://heartbeatsessions.org)), in joyful collaboration with Echo Mountain Recording Studios and many talented members of the Asheville music community. Melissa looks forward to many more unforgettable summers in Swannanoa, leading a ragtag crew of amazing kids and counselors on adventures through space and time. She feels right at home in this world of messy games, silly songs, amazing crafts and fast friendships. [www.themoonandyou.com](http://www.themoonandyou.com)

## Classes

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

### JUST GOOD SONGS (David Jones)

*This session will cover traditional ballads and songs, as well as the works of such latter-day songwriters as Ewan MacColl, and Dillon Bustin, to name a few. Included will be musical settings of poems by the Australian poet, Henry Lawson, Rudyard Kipling, and others. I will supply song sheets for some of the songs I will bring, and attendees are encouraged to bring a song that they would like to share. We will also talk about presentation, song selection, and building a repertoire. There will be plenty of singing, and songs with choruses will be encouraged, as will a cappella singing. (No class limit)*

### MUSIC HALL: DOWN AT THE OLD BULL & BUSH (David Jones)

*The English Music Hall began in coffee shops and taverns sometime in the 1840s. It rapidly gained in popularity, and the taverns were replaced by grand theaters where star performers had tremendous followings. Although the genre began to fade around the time of the First World War, the songs are still widely sung and enjoyed. Generally, the songs were about the pleasures and travails of working class life. Subjects included drink, domestic problems, and over the top patriotic songs, and, there were some grand recitations. We will listen to some of the legends of the Music Hall, i.e. Lily Morris who was a mighty singer and an accomplished clog dancer. One of her big hits was "Why Am I Always the Bridesmaid, Never the Blushing Bride?" Although Herman's Hermits didn't bother with the verses to their 60s hit remake of the Music Hall's "Henry The 8th", we will sing them. There will be plenty of singing for all. You don't have to have a beautiful voice, just be able to sing on key, more or less. (No class limit)*

### SHAPE-NOTE SINGING (Josh Goforth)

*Western North Carolina has a long history of shape-note singing. From the haunting melodies of William Walker's Christian Harmony to the complex, moving parts of Stamps-Baxter Conventional Hymn Books, this class will be an exploration of the evolution of shape-note. You will be able to hear the differences through group singing. We will discuss a variety of singing styles that are most effective for each hymn and above all, have fun! Gospel harmony has always been an important part of traditional singing and you'll get the chance to hear where Josh, along with many others, got their start in music. We will begin by learning the shapes, so no prior experience is required. Get ready to have lots of fun hearing some amazing harmony and experiencing it with a full group in four parts. (No class limit)*

### MUSIC THEORY (Josh Goforth)

*Ever hear a song and wonder why it's so pleasing to your ear? Have you always wanted to be able to sing in harmony without approaching it like a math problem? Have you tried to learn theory before and just didn't find it interesting in the least or just way too difficult? Perhaps you are thinking, "Why do I need music theory as a traditional singer, shouldn't it just come naturally?" Well, this class is for you! We will explore the advantages of visual and aural learning in traditional music. No experience or formal music training necessary! This is a good way to get pleasantly thrown into the deep end of music theory and ear-training basics.*

### UNACCOMPANIED BALLADS (Sheila Kay Adams)

*In 1916, the esteemed British collector and ethnomusicologist, Cecil Sharp and his assistant, Maude Karpales, spent nine weeks collecting what he referred to as English and Scottish folk songs in the southern Appalachians. During their time in Madison County, Sharp collected twenty-five traditional ballads from my great-great aunt, Mary Sands. In this class I'll be reintroducing sixteen of these songs that have fallen out of the tradition! I'd like to offer you the words, tunes, some of the ornamentation and discussion about these lovely ballads and restore them to their rightful place within the singing tradition. We'll work on the way my family members bent and held notes and the little 'sigh' they put on the last word at the end of certain lines. Please bring something to write on and with, a recorder of some kind and an open heart and mind for songs that haven't been heard in over a hundred years! If you have questions you can email me at sheila31853@gmail.com. Hope to see you there! (No class limit)*

### OLD MEETING HOUSE SONGS (Sheila Kay Adams)

*These are the songs I grew up singing in the many different Baptist churches in Sodom, NC. You'll recognize many of them: "I'll Fly Away", "Build Me a Cabin", "Where the Soul Never Dies", "Farther Along" and "Palms of Victory" are but a few. This class will ROCK! You can sing melody or find a harmony. I'll provide the words and music but we'll sing them without accompaniment. Come to this class ready to sing and sing some more! I love teaching this class! If you need to get in touch with me please email me at sheila31853@gmail.com. (No class limit)*

### SEA CHANTEYS: HOW THEY WERE USED (Chris Koldewey)

*Ever wonder just how those old sea chanteys were used during the age of sail? Join Chris in singing and 'virtual' demonstration of the working of a 19th century square-rigged sailing vessel, and the specific songs that helped get the jobs done together and more easily. By use of a Powerpoint demonstration, and Chris' knowledge gained after a 20-year association as Chanteyman with the demonstration squad of Mystic Seaport Museum and sailing square-riggers, participants will 'sail' a 19th century vessel through Cyberspace, singing as we go. In addition to the songs themselves, we'll learn how the form, pace, and style changed depending on their specific use. We'll learn about shipboard life aboard a square-rigger as well as some of the 'rituals' that included their own songs. (No class limit)*

### CONTEXT FROM CONTENT IN MARITIME MUSIC (Chris Koldewey)

*We'll decipher 'clues' that were left for us in the work songs and ballads of 19th and early 20th century maritime trades and folksongs. We'll look at singing the songs that might contain obscure, or confusing references and terms, and explore potential meanings and definitions in order to sing them with more intent and understanding. Although some chanteys may be used, the sources will be largely from the 'non-work song' maritime-themed ballads and songs. (No class limit)*



### DUET HARMONY SINGING (Kay Justice & Sam Gleaves)

*This is a class for those who enjoy the spine-tingling harmonies of Southern singing. Repertoire will include songs by the Blue Sky Boys, Jean Ritchie, the Louvin Brothers, the Carter Family, the Stanley Brothers, and more. We will learn parts by ear using repetition, singing melody and harmony separately before putting parts together. Participants will work with different singing partners to experiment with harmony lines, match phrasing, and practice the stylistic elements of Southern singing. Lyrics will be provided. This class is beginner-friendly and open to everyone. No previous experience with harmony singing is needed. (Class limit: 14)*

### CHOICES: HOW TO GET THE MOST OUT OF PERFORMING YOUR SONGS (Matt Watroba)

*Bringing your songs and performances alive is all about choices. In this interactive class, Matt will show you the choices great performers make to get the most out of their songs and time on stage. Participants will then be encouraged to apply what they've learned to the songs they choose to sing. This workshop promises to be a safe, friendly place where beginners and professionals alike will benefit from the wisdom of the instructor and the group. Phrasing, style, stage fright, and performance techniques are just a few of the areas this class will explore on the way to wowing any audience with the power of your music. (Class limit: 12)*

### SONGWRITING IN THE TRADITION (Sam Gleaves)

*Many of Appalachia's best-known songwriters, such as Ola Belle Reed, Hazel Dickens, and the Carter Family, absorbed traditional songs as their first musical language. We will explore the sounds, styles, and structures used in traditional songs and apply those elements to songwriting. In class, we will listen to traditional songs, discuss the basic tools of songwriting, and work with individual and group songwriting prompts. Participants will be given the option to share their work in class but sharing is not required. All are welcome to participate. No previous experience with songwriting or playing an instrument is needed. Participants should bring their instrument (if they play one), paper, a writing utensil, and an audio recording device.*

### SONGS FROM THE IRISH TRADITION (Cathie Ryan)

*Cathie Ryan grew up in a home steeped in Irish music and storytelling and learned the rudiments of the oral tradition of sean n6s (old style) singing from her father and his mother. In this course, we will explore songs in both Irish Gaelic and English which Cathie learned from family and from years of song collecting. Lyric sheets will be provided but we will learn by ear, so bring audio recorders with you to class. (No class limit)*

### VOCAL TECHNIQUE (Cathie Ryan)

*Joan Baez, who is still singing beautifully at 81, uses regular vocal exercises and the support of a vocal coach to keep her voice strong and resonant. As she says, "At this stage, it constantly takes more tricks to hold it this way." This class is designed to teach you some of the tricks and techniques that will help*

*you sing well for a lifetime, including breathing exercises to help support the strength and tone of your voice, vocal exercises to help you develop your range and expression, simple vocal embellishments and stylistic techniques, how to take care of your voice, the rudiments of a singing practice, performance tips on how to be more comfortable when singing in front of an audience, and how to get the most out of using a microphone. By the end of the week, you will have a basic understanding of vocal training and the tools to sing with more freedom and confidence.*

### I KNOW MY CHORDS; NOW WHAT? (Kay Justice)

*This class is designed for early intermediate level guitar players and will concentrate on learning to accompany songs rather than fiddle tunes. Each day will be devoted to a particular subject including various strumming patterns, the use of a flat pick, various strumming patterns, use of a capo, runs between chords and matching the accompaniment to the song. Students should be able to comfortably change chords in the keys of C, D, G and A prior to enrolling in the class. Please bring a playable acoustic guitar, flat pick, thumb and finger picks, if desired, capo and tuning device. A recording device may be helpful but not required. (Class limit: 12)*

### A TOUR OF ENGLISH

#### FOLK SONG GENRES (John Roberts)

*The variety of English folksongs cover the gamut of human feelings, attitudes and reactions through a wide range of personal and worldly circumstances. There are songs of the working man (or woman!), their pride in their work or the dissatisfaction of their underpaid labor. There are songs of love and seduction, of fidelity and betrayal. There are songs of outlaws and criminals, their exploits and punishments. Conversely, there are songs sung for pleasure, such as humorous songs, joke songs, and songs of conviviality. Then there are newer songs written in a similar traditional style by more recent composers. In this session we will explore all of these, and sing our way through this 'tour' of songs. Bring your voices and suggestions of songs to share, or songs you would like to know. (No class limit)*

### SINGING THE BALLADS (John Roberts)

*The 'big' ballads, particularly those in the Child collection, have fascinated literary scholars for centuries. Often taught as literature, they are but shadows until they are reunited with their tunes, and sung as they should be. We will look at some of these ballads, and consider some of their variants with regard to melody, text and style. Lyric sheets will be provided and tunes will be taught, so we may sing them. Practical approaches to ballad singing and interpretation will be discussed. The ancient ballads demonstrate human strength and frailty, the conflict of good and evil, and the striving for love and redemption. Quite often they involve the realm of the supernatural. These classic ballads have everything! (No class limit)*



## Traditional Song Week, July 2-8, 2023

7:30-8:30	Breakfast					
8:30- 8:50	Vocal warm-ups (staff)					
9:00-10:15	Songs From the Irish Tradition (Cathie Ryan)	Sea Chanteys: How They Were Used (Koldewey)	I know My Chords – Now What? (Justice)	Mind Over Matter: Vocal Therapy (Smith)	Community Singing For the Soul (Lynch-Thomason)	A Tour of English Folk Song Genres (Roberts)
10:15-10:45	Coffee/Tea Break					
10:45-12:00	Choices: How to Get the Most Out of Performing Your Songs (Watroba)	Songwriting in the Tradition (Gleaves)	Finding Your Voice With the Native American Flute (Fernandez)	Badass Women in Folk Song (Lynch-Thomason)	Just Good Songs (Jones)	Traditional Gospel Choir (Smith, English)
11:30-1:00	Lunch					
1:15-2:15	Community Gathering & Special Events					
	Monday		Tuesday		Wednesday	
	The Copper Family Meets the Carter Family (staff)		Queer & Feminist Folksongs Today (Gleaves, Lynch-Thomason)		Sea Songs & Chanteys (Roberts, Koldewey, Jones)	
2:30-3:45	The Evolution of Gospel Music (English)	Shape Note Singing (Goforth)	Singing the Ballads (Roberts)	Finding Your Voice in Songwriting & Performing (Fernandez)	Old Meeting House Songs (Adams)	Music Hall: Down at the Old Bull & Bush (Jones)
4:00-5:15	Unaccompanied Ballads (Adams)	Vocal Technique (Ryan)	Context From Content in Maritime Music (Koldewey)	Duet Harmony Singing (Justice, Gleaves)	Music Theory (Goforth)	Contemporary Gospel Choir (Smith, English)
5:00-6:30	Supper					
6:15-7:15	Singing Sessions by Genre (Monday: open; Tuesday: Ballad Singing Session; Wednesday: open; Thursday: Pub Sing; Friday: Gospel)					
7:30-?	Evening Events (concerts, dances, jam sessions, etc.)					

### BADASS WOMEN IN FOLK SONG (Saro Lynch-Thomason)

Many of us feel drawn to folk songs and ballads from England, Scotland and Appalachia. Yet so often, these songs tell stories in which women are victims in a world they can't control. While these songs reflect important historical realities, there are also plenty of songs that flip the script: songs about women as witches, warriors, adventurers, survivors and justice-seekers. In this class, we'll learn a mix of traditional ballads and folk songs in which women live fiercely, outwit assailants and use magic to achieve their ends. Lyric sheets will be provided. (No class limit)

### COMMUNITY SINGING

#### FOR THE SOUL (Saro Lynch-Thomason)

Singing together brings joy, calms the nervous system, and releases oxytocin to generate feelings of trust and empathy. In this workshop participants will enjoy the sensations of sharing their voices together as Saro teaches work songs, hymns, rounds, hollers and more from a variety of American and North Atlantic Island traditions. Get ready to learn everything from

sea chanteys and Shaker songs to Appalachian hymns, Catawba Indian songs and Scottish lullabies. Along the way, Saro will provide the historical background and context for each song. (No class limit)

### THE EVOLUTION OF GOSPEL MUSIC (Pam English)

For centuries, gospel music has been the center focus of musical expression within African American culture. No matter the denomination, gospel music is the thread that stitches together various religious experiences and expressions through the singing of spirituals, hymns, and songs spreading the gospel. Even in times of extreme difficulty, gospel music is the genre that helps bring people together to focus on the common good and promote positive changes within our communities. Gospel music is inspiring, uplifting, and encouraging. It creates a platform for musical expression, so no matter who you are or where you're from, we can all sing the good news together in one voice. In this class, Pam will take you on a musical journey that highlights the beginning of gospel and takes you through its evolution to the present impact of its message and influence on current church culture. (No class limit)

## MIND OVER MATTER:

### VOCAL THERAPY (Shirley Smith)

*There are important components buried deep in the mind of the singer that can aid them in performing beautiful music or hinder their best musical expression. This class will show you how important your mind is in the overall equation of what makes or breaks a great vocal performance. We will delve into the psyche of great singing and singers. We'll share musical and mental strategies needed to execute your notes with precision and confidence. And we will provide essential information on vocal health and maintenance. This class has been curated to help vocal musicians understand how his/her instrument works in order to achieve pristine musicality.*

## TRADITIONAL

### GOSPEL CHOIR (Pam English & Shirley Smith)

*This class is all about singing some amazing and spirited music that will move your very soul. These songs are not only graced with great uplifting energy, but they will also encourage you to clap your hands, pat your feet, and sing with a joyful sound. This class will include two different styles of gospel music: the traditional style that includes hymns like "Precious Lord", penned by the prolific composer, Thomas A. Dorsey and congregational style that includes songs like "Down Through the Years". We encourage you to bring your passion and leave your inhibitions at the door. You will leave this class everyday humming and rocking with a song in your heart and soul. You won't have to bring your hymnals because handouts will be provided. (No class limit)*

## CONTEMPORARY

### GOSPEL CHOIR (Pam English & Shirley Smith)

*The focus for this class is to share a varied style of gospel music that has been common since the early 1970s. This style infuses syncopated rhythms and fun harmonies to explore. We will teach songs made popular by some of gospel music's most prolific composers and musicians, like Andrae Crouch, Walter Hawkins, and Hezekiah Walker. The songs and skills obtained in this class will certainly keep you inspired and encouraged. Opportunities to perform solos and duets come with this class, as well as encouragement to bring small hand instruments, like a tambourine. Don't worry about having a perfect voice! Just bring your enthusiasm and we'll bring our years of love for this great style of music for every student. Handouts will be provided. (No class limit)*

## FINDING YOUR VOICE IN

### SONGWRITING & PERFORMING (Wade Fernandez)

*We were all born with unique gifts but it takes courage and healing to truly set our voice free. Our audiences, whether they be one child or a packed house, deserve all that we truly can give to the moment and to the music. This is also true for our own personal relationship with music and life. This class will dig deep down to open up our hearts and loosen our musical spirits so that they may soar through to deliver the music we love unhindered. (Class limit: 12)*

## FINDING YOUR VOICE WITH

### THE NATIVE AMERICAN FLUTE (Wade Fernandez)

*Everyone has a musical voice that is unique and comes from deep within. This is a class based around an ancient-voiced instrument that helps you to set that voice free and to use it as musical medicine for yourself and all whom you may share it with. Students will be required to purchase a Native*

*American flute (around \$100) specifically for this class so that all students will have the same type of flute, with the same tuning, and in the same key. Wade can provide a source for these.*

## 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.*

## Community Gathering Time

*(Note: A highlight of the day's schedule is when we gather together each day after lunch for these special events. No advance registration necessary.)*

### THE COPPER FAMILY MEETS THE CARTER FAMILY

*In many ways, the Copper family was to England what the Carter Family was to America. We have several instructors steeped in both traditions. Join us to sing and explore this rich repertoire of songs.*

### QUEER & FEMINIST FOLK SONGS TODAY

*Sam Gleaves & Saro Lynch Thomason will lead both the songs and the discussion surrounding this fascinating and relevant topic.*

### SEA SONGS & CHANTEYS

*Led By John Roberts, David Jones & Chris Koldeway, this workshop will explore the vast tradition of songs of the sea.*



## 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.***