

The Swannanoa Gathering

JUNE 30 - AUGUST 3, 2024 AT WARREN WILSON COLLEGE, ASHEVILLE, NC



The Swannanoa Gathering
Warren Wilson College, PO Box 9000, Asheville, NC 28815-9000
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For college admission information contact: admit@warren-wilson.edu or 1-800-934-3536

Program Information

WARREN WILSON COLLEGE

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

Dr. Damián J. Fernández
Dr. Jay Roberts
TBD
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
David Fee
TBD
TBD
Andrew Finn Magill
Jim Magill
Matt Watroba
Jim Magill
Erynn Marshall
Greg Ruby
Jim Magill
Melissa Hyman
Anna Dean

MASTER MUSIC MAKER AWARDS

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

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

FOUNDER'S AWARD

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

ADVISORY BOARD

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

COVID-19 SAFETY PROTOCOLS

The Covid-19 pandemic has presented unique challenges to the safe presentation of in-person gatherings of all types. Our safety protocols are guided by the findings of the national Centers for Disease Control (CDC), the Buncombe County Health Department and those of Warren Wilson College.

For the last two years, we have required documentation, verified with a photo ID, that all participants have received a COVID-19 vaccine primary series and have gotten the most recent booster dose recommended by the CDC.

Covid is still with us, but its prevalence has receded to the point where **we no longer require vaccination, but still strongly recommend it**. Anyone testing positive for Covid during the Gathering will be asked to leave in order to limit the spread of the virus among the participants. Participants will be updated throughout the spring of any changes or additions to these safety measures.

CLASS INFORMATION

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

The workshops take place at various sites around the Warren Wilson campus and environs, (contact: admit@warren-wilson.edu 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 **\$625** 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 **\$540** 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 **\$230** for a total housing fee of **\$770**. The College is catered by Sodexo (828-298-1041), and low-sodium and vegetarian meals are available. 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 **\$230** for the week *as long as 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.

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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 **\$540** housing fee and an activity fee of **\$200**, 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. 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	"The Shepard Posse"
High Lonesome Strings Bluegrass Assoc.	various anonymous donors
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.

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.

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

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

We offer a Children's Program during Traditional Song, Celtic and Old-Time Weeks for children ages 6-12. While music is a part of the program, it offers a variety of activities for kids. See the program description in the relevant weeks. Children must have turned 6 by July 1st to participate. We no longer offer late-night childcare.

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.

MOUNTAIN INSTITUTE

The college is thrilled to launch 24 on-campus and 3 worldwide courses for our second year of adult learner programming. The Mountain Institute (formerly Mountain Term) has expanded its offerings. Courses will run in May and July. Three of these weeks run concurrently with the Swannanoa Gathering, so if you're accompanying a Gathering participant and are looking for things to do during the day, be sure to come along and join the fun! These courses highlight the unique magic of Warren Wilson College, which has been a hub of experiential learning since its founding as the Asheville Farm School in 1894. Don't miss this great opportunity to be a part of our community and deepen your knowledge in subjects such as Art, History, Craft and Natural History. Follow this link to see the course offerings: mountaininstitute.warren-wilson.edu or email mountaininstitute@warren-wilson.edu for more information.

HOW TO GET HERE

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

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

Celtic Week

July 14-20

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

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



BRIAN CONWAY

New York-born fiddler Brian Conway is a leading exponent of the highly-ornamented Sligo fiddling style made famous by the late Michael Coleman. The winner of two All-Ireland junior titles in 1973 and 1974, and the All-Ireland Senior Championship in 1986, Brian first studied fiddle with his father, Jim, of Plumbridge, Co. Tyrone, and with Limerick-born teacher/fiddler Martin Mulvihill. However, it was the legendary fiddler and composer Martin Wynne who taught him the nuances of the County Sligo style. Later, Brian met and befriended the great Andy McGann of New York, a direct student of Michael Coleman, who further shaped his precision and skill on the instrument, and he remains faithful to the rich tradition handed down to him. In 1979, Brian recorded a duet album, *The Apple in Winter*, with fellow New York fiddler Tony DeMarco. In July of 2002, Brian released his debut solo CD, *First Through the Gate*, on the Smithsonian-Folkways label, which was subsequently chosen as Album of the Year by *The Irish Echo*. He is also featured on the CD, *My Love is in America*, recorded at the Boston College Irish Fiddle Festival, and on the documentary, *Shore to Shore*, which highlights traditional Irish music in New York. With the release in 2008 of his second solo CD, *Consider the Source*, *The Irish Echo* selected Brian as their Traditional Irish Artist of the Year. One of the musical 'rocks' of the New York area, Brian has also performed all over North America, Ireland and the rest of Europe, and is a noted instructor who has mentored many fine fiddle players, including several All-Ireland champions as well as three students who went on to perform in Riverdance. In 2023 Brian published an instructional book which has received numerous accolades, and in 2024, Brian released a new solo CD, which will be available for sale at the Gathering. www.brianconway.com

LIZ KNOWLES

(See bio in Fiddle Week, pg. 4)



SEÁN GAVIN

Founder and director of the Irish Music Institute, Seán Gavin is one of the most highly regarded Irish musicians of his generation. He's the author of the popular new instructional book, *The Tin Whistle Method*, published by Hal Leonard, and in 2016 he became the first musician born outside Ireland to win the prestigious Seán Ó Riada Gold Medal. Seán tours regularly with his critically acclaimed new concert series, "From Shore to Shore," as well as with the groups Téada and Irish Christmas in America. In addition to performing, Seán was Musical Director for the PBS program *I Am Ireland*, and for the long running *Atlantic Steps*. He's one of the most highly sought-after instructors of Irish music, having lectured on the subject at institutions around the world including the University of Chicago, St. Andrew's University in Scotland, and Na Píobairí Uilleann in Dublin. Seán was encouraged in music by his father Mick, a fiddler from Co. Clare, and his brother Michael – a multi-instrumentalist. At age 12, he started work on the uilleann pipes with the late Al Purcell, former pupil of piper Leo Rowsome. Seán moved to Chicago at age 20 where he spent a decade playing and studying with the windy city's finest musicians, particularly Sligo flute legend Kevin Henry. Since then he has toured extensively around the globe, with multiple radio, TV, and festival appearances. After three years in Minnesota, where he was active in the nonprofit Center for Irish Music, Seán is back in his native Detroit where he continues to play, teach, and promote traditional Irish music. www.seangavinmusic.com



COLIN FARRELL

Born in Manchester, England, into a very musical family to parents from Co. Galway and Co. Cavan, Colin started playing the fiddle and tin whistle from an early age and won numerous titles at the Fleadh Cheoil. Since then, he has made a name for himself performing and recording with an array of great musicians in Europe and the US and has been a touring member of the band Lúnasa since 2010. In 2005, Colin was awarded a Master's degree

in music from Limerick University. Living in Florida since 2005, when not touring and teaching, Colin plays with Dave Curley in the 'Raglan Road Irish Pub' in Disney Springs. Colin's solo debut, *On The Move* was named one of 2010's 10 Best Albums by *The Irish Echo*, and his second album, *Make A Note*, released in 2015, was awarded Instrumental Album of the year by *Live Ireland*. At this year's Celtic Week, Colin will be releasing a book and CD of some of his own compositions. www.colinfarrellmusic.com



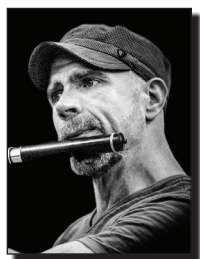
JOHN DOYLE

John Doyle is one of Ireland's most talented and innovative musicians. Originally from Dublin, and now a longtime resident of Asheville, John is an accomplished singer and songwriter, multi-Grammy nominee, and an extraordinary master of the Irish guitar whose hard-driving style has influenced generations of players. A founding member of the acclaimed group Solas, his powerful guitar playing provided the signature rhythmic backbone for the band, and his sensitive and emotional finger-style playing and creative vocal harmonies can be heard on four of Solas' recordings as well as dozens of other recordings. John regularly performs solo, and has also toured the world with such artists as Joan Baez, Mary Chapin Carpenter, Linda Thompson, Jerry Douglas, The Alt, Usher's Island, Liz Carroll, Eileen Ivers, Tim O'Brien, Michael McGoldrick & John McCusker, Alison Brown, Mick Moloney, Kate Rusby and a host of other world-class performers. John has been featured on over 100 recordings of traditional and contemporary Irish, folk and Americana music, and is a great lover of traditional song, and an encouraging and enthusiastic teacher. We're pleased to welcome one of our Master Music Makers back for his seventeenth Gathering. www.johndoylemusic.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 Interceltique, 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. In addition to her solo work, she currently performs with the Seamus Egan Project, Hanneke Cassel, and in a duo with Máiri Chaimbeul. Jenna also teaches at various camps and courses throughout the year, and is an Assistant Professor of Strings at Berklee College of Music in Boston, MA. www.jennamoynihan.com



KEVIN CRAWFORD

Born in Birmingham, England, Kevin Crawford's early life was one long journey into Irish music and Co. Clare, where he eventually moved while in his 20's. He was a founding member of Moving Cloud, the Clare-based band who recorded such critically-acclaimed albums as *Moving Cloud* and *Foxglove*, and he has also recorded with Grianin, Raise the Rafters, Joe Derrane, Natalie Merchant, Susan McKeown and Sean Tyrrell. Kevin appears on the 1992 recording, *The Maiden Voyage*,

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



JOSH DUKES

Josh Dukes is an All-Ireland champion accompanist and a highly sought after music teacher in the Baltimore/Washington D.C. area. A multi-instrumentalist whose talents embrace the guitar, bouzouki, bodhran, flute, and tin whistle, Josh has established a reputation for providing sensitive, tasteful support for traditional Irish music. As a young high school student, Josh studied the oboe, tenor/alto saxophone, drum set and baritone horn. Outside of the classroom, he learned the art of ancient rudimental drumming under the tutelage of Dominick Cuccia, a widely respected instructor/performer in the fife & drum community. In 1997, Josh enlisted in the Army, earned the rank of Master Sergeant and served as one of three Drum Majors for the Old Guard Fife and Drum Corps, "The Official Escort to the President," the only military unit of its kind. Since retiring from the Army, Josh continues to perform Irish music, having shared the stage with such renowned musicians as John Doyle, Paddy Keenan, Billy and Sean McComiskey, Brendan Mulvihill, Skip Healy, Dylan Foley, Zan McLeod, and Myron Bretholz, and he can be seen performing regularly with The Old Bay Ceili Band



WILL MACMORRAN

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



GRÁINNE HAMBLY

Gráinne Hambly comes from Co. Mayo in the west of Ireland. She started to play Irish music on the tinwhistle at an early age, before moving on to the concertina and later the harp. She lived in Belfast for six years, where she completed a Master's Degree in Musicology at Queen's University. Her main research topic concerned folk music collections and the harp in 18th-century Ireland. In 1994, she was awarded first prize in the senior All-Ireland Fleadh Cheoil competitions for harp and concertina. As well as being an established performer touring extensively throughout Europe and North America, she is also a qualified teacher of traditional Irish music and is in great demand at summer schools and festivals both in Ireland and abroad. Gráinne was awarded the T.T.C.T. (a certificate for teaching traditional Irish music at advanced level, credited

by Comhaltas Ceoltóirí Éireann and the Irish Department of Education), and has also received her Graduate Diploma in Education (Music) from the University of Limerick. She has released three widely-acclaimed solo harp CDs and a collaborative CD with Billy Jackson, as well as appearing on a number of other recordings. www.grainnehambl.com



KATHLEEN CONNEELY

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



SHANE FARRELL

Shane Farrell is an All-Ireland champion multi-instrumentalist hailing from Manchester, UK. With an illustrious career spanning over 35 years, Shane's mastery of the mandolin has captivated audiences worldwide. Currently calling Orlando home, Shane has been the resident musician at 'Raglan Road', enchanting audiences at Walt Disney World and Universal Studios since 2012. His musical journey has seen him share the stage with renowned artists like The Irish Rovers, Brock McGuire Band, and Derek Warfield, amassing over 8000 live performances across the globe. Beyond his captivating stage presence, Shane is a dedicated educator, teaching mandolin, fiddle, and tenor banjo to numerous students through his engaging YouTube Channel. His commitment to preserving and sharing the rich tradition of Irish music makes him not only a performer but also a cherished mentor in the world of folk and traditional music. Shane has also been a past teacher at the prestigious O'Flaherty's Irish Music retreat.



EAMON O'LEARY

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

CATHIE RYAN

(See bio in Traditional Song Week, pg. 18)



JOHN SKELTON

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



MARI BLACK

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



DAVE CURLEY

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

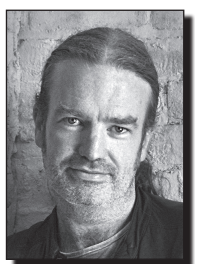
ANDREW FINN MAGILL

(See bio in Fiddle Week, pg. 4)



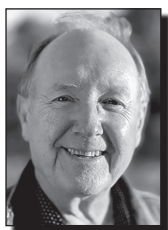
BILLY JACKSON

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



CILLIAN VALLELY

At age seven, Cillian Vallely began learning the whistle and pipes from his parents, Brian and Eithne at the Armagh Pipers Club, a group that has fostered the revival of traditional music in the north of Ireland for over four decades. Since leaving college, he has played professionally and toured all over North America, Europe, Asia and Australia. He appears on over seventy albums including guest spots with Bruce Springsteen, Natalie Merchant and Alan Simon's *Excalibur* project with Fairport Convention and the Moody Blues. He has also performed and toured with *Riverdance*, Tim O'Brien, Mary Chapin Carpenter, Whirligig, Declan O'Rourke and the Celtic Jazz Collective. Since 1999, he has been a member of Lúnasa, one of the world's premier Irish bands, with whom he has recorded ten albums and played at many major festivals and venues including WOMAD, Glastonbury, Edmonton Folk Festival, Carnegie Hall and The Hollywood Bowl. In November 2023, he released a new duet CD with fiddler David Doocey. www.cillianvallely.com



ALLAN CARR

Allan Carr is one of Scotland's finest traditional singers, whose repertoire of songs, ballads and stories reflects the culturally-rich region of his native North East of Scotland. Born and raised in Aberdeen, Allan grew up in a musical family of singers, fiddlers, pipers and accordion players. Allan's "resonant vocals have a depth found only in the rarest of singers" (*Boston Globe*) and he sings in an easy, relaxed style with fine accompaniment on guitar and mandocello. He began singing traditional songs in his teens, learning from such source singers as Jeannie Robertson, Lizzie Higgins, Jimmy McBeath and Stanley Robertson, and winning traditional singing competitions at the Traditional Music Association of Scotland festivals. He has toured extensively in the USA and Europe, initially with Jane Rothfield and Martin Hadden (of Silly Wizard fame) and later solo and in several configurations with his wife Jane. His singing and playing are featured on recordings on Temple, Green Linnet, Shanachie and Lismor labels, along with many others, including a 2013 solo album *Songs of Northeast Scotland*. He and Jane have also just recorded a duo album, to be released in the spring of 2024. Allan is an experienced teacher, having taught ballads at John C. Campbell folk school, and many workshops and music camps in the UK and USA. www.allancarrmusic.com

ROBIN BULLOCK

(See bio in Guitar Week, page 42)



CAITLIN WARBELOW

Originally from Fairbanks, Alaska, Caitlin Warbelow is a violinist and fiddler based in Manhattan. For seven years, she was the violinist/fiddler for the Tony-award winning Broadway musical, *Come From Away*, and performed previously with *Riverdance's Heartbeat of Home* as well as Sting's Broadway musical, *The Last Ship*. She has toured with Cherish the Ladies, The Alt, Mick Moloney and the Green Fields of America, Michael Londra & Celtic Fire, Trinity Dance Company, and the Cathie Ryan Band, among many others. Caitlin is the co-founder of Tune Supply, a pandemic-era online traditional music platform. Caitlin performs, records, and teaches extensively in a variety of traditional and popular Irish and American genres, and occasionally returns to her roots as a classical violinist. Caitlin holds honors from the National Foundation for the Advancement of the Arts, the National Suzuki Conference, the New England Fiddle Championship, and the Fleadh Cheoil, and she is on the faculty at Manhattan's Irish Arts Center, the Fairbanks Summer Arts Festival, and the Far North Fiddle Festival. Caitlin holds a Masters degree in Urban Planning from Columbia University and two Bachelors degrees from Boston University, in Violin Performance and Anthropology. www.caitlinwarbelow.com



ANNA COLLITON

Anna Colliton's distinctively buoyant and imaginative playing has made her one of the leading exponents of the bodhrán, the traditional Irish frame drum. Anna has appeared with Eileen Ivers, Cherish the Ladies, Comas, and the Paul McKenna Band among others, worked as a dedicated sub for the Broadway hit musical, *Come From Away*, and completed a three-year residency at Walt Disney World in Orlando, Florida. She has performed and taught at dozens of festivals across the country, including Catskills Irish Arts Week, The Swananoa Gathering Celtic Week, Fairbanks Summer Arts Festival, The O'Flaherty Irish Music Retreat, The St. Louis Tionol, CCE MAD Week, The Gulf Coast Cruinniú, Tune Junkie Weekend, and Augusta Celtic Week. As a teacher dedicated to advancing the tradition of bodhrán playing, Anna inspires students of all levels to incorporate both 'the old' and 'the new' into their playing, emphasizing the importance of personal style in traditional music. Anna is also the author of *Hide and Seek*, an ears-first approach to interpreting rhythm and variation in Irish traditional melody for the bodhrán, and a funny little bodhrán book for intermediate and advanced players. www.annacolliton.com



NUALA KENNEDY

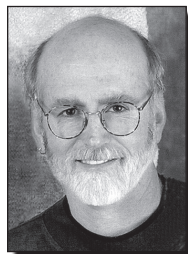
Nuala Kennedy's thematic recording, *Shorelines*, her fifth solo release, is receiving accolades from press and audiences around the world. "Tales of fortitude and resilience, endurance and grit fuel this exceptional concept album," says the *Irish Times*. It explores themes of female empowerment in a maritime setting, through traditional song and new composition. Dundalk-born Kennedy is known for her creative reworking of traditional songs and for a unique flute style. She is a musical adventurer who is respected world-wide as a singer and superlative live performer. Kennedy's roots are first and foremost in Irish music, but she is "something of a genre bender" (*Living Tradition* magazine). She holds a Masters degree in Music and trained as a classical pianist with Prof. John O'Connor. She has toured and recorded with Indie-Poet Will Oldham/Bonnie Prince Billy, with Norman Blake, Euros Childs, and with cutting-edge Canadian composer, the late Oliver Schroer. She worked on composer Brian Reitzell's improvised score for the hit television series, *American Gods* and with piper Eric Rigler (*Braveheart*, *Titanic*) on the national U.S. Public Broadcasting show, *Celtic Journeys*. Kennedy was a featured artist on Janis Ian's 2022 Grammy-nominated release *End of The Line*. www.nualakennedy.com



SHANNON DUNNE

Shannon Dunne is an acclaimed sean-nós dancer, concertina player, singer, community organizer, and educator. She is an Adjunct Assistant Teaching Professor for the Department of Irish Language and Literature, and the founder/director of the University of Notre Dame Céilí Band. Her work with master sean-nós dancers such as Róisín Ní Mhainín, Pádraig Ó hOibicín, Gearóid and Patrick Devane, to name but a few, has given her intimate

access to the tight-knit Connemara dance community, and has afforded her a place among the top sean-nós dancers in North America. *The Washington Post* called her dancing, "Playful musicality! Spirited and fun!" and she was a qualifier for the All Ireland Fleadh in 2017, as MidAtlantic Champion. Her set dance instruction and calling has been developed through working closely with Pádraig MacEnaney and Jim Keenan, and heavily influenced by Máirtín and Eamon de Cógáin. Her multi-generational dance company, Shannon Dunne Dance has many titles and commendations to their name, including two All-Ireland medalists and one All-Ireland special commendation. Shannon's talents and abilities have been recognized by the DC Commission on the Arts and Humanities and the National Endowment for the Arts. Her collaborative nature has seen her dance on stages across the globe, like the Millennium Stage, Symphony Space, and the Smithsonian Folklife Festival, with groups such as Mick Moloney's Celtic Appalachia and Green Fields of America, Kitchen Quartet, Childsplay, and Washington Sound Museum. In 2016 she released *The Connemara Stockings*, an instructional dance DVD and a CD of accompanying music. In 2019, her duo Sineadh Fada (with All-Ireland multi-instrumentalist Alex Boatright) released *Won't You Stay for Tea?* featuring Shannon's dancing and singing. The album is said to be "One to check out if you love the pure drop!" (Dan Neely, *Irish Echo*). www.shannondunnedance.com



JIM MAGILL

The Coordinator of Celtic Week is an award-winning songwriter and instrumentalist and the founding Director of the Swannanoa Gathering Folk Arts Workshops at Warren Wilson College. He holds Bachelor's and Master's degrees in anthropology from the University of North Carolina at Chapel Hill, and also acts as Coordinator for our Contemporary Folk and Mando & Banjo Weeks. He directed the Celtic Series of Mainstage Concerts at Asheville's Diana Wortham Theatre for more than

twenty years, and was awarded the first Fellowship in Songwriting and Composition from the North Carolina Arts Council. He performs solo on guitar, mandolin and vocals, and with his wife Beth (flute) and son Andrew Finn (fiddle) as the Celtic trio, The Magills. With numerous album and performance credits, including performances with Emmy Lou Harris and Tom Paxton, Jim's original songs have been covered by such artists as Mike Cross, The Smith Sisters, Cucanandy and the Shaw Brothers, and have been featured numerous times on NPR's *Thistle & Shamrock*. In the world of graphic arts, his cover designs for the Gathering's catalogs have won fifteen design awards; he's twice been a finalist for Photoshop World's Guru Awards, and he has served as a consultant on website design for several luthiers. www.magillarts.com

Classes

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

Fiddle

INTERMEDIATE IRISH FIDDLE A (Colin Farrell)

In this class for intermediate players we will cover the basics of Irish fiddle technique: bowing, ornamentation and tempo, rhythm and tone. We will be learning new tunes, taught simply, phrase by phrase, before demonstrating how to incorporate various techniques into the tune. We will also take some standard session tunes and look at adding variations and different ornamentations. We will also be listening to recordings of fiddle players and studying the different styles and techniques. Tunes will be taught by ear, but sheet music will be provided for those who need it. (Class limit: 30)

INTERMEDIATE IRISH FIDDLE B (Andrew Finn Magill)

As intermediate players you should have a repertoire of commonly played session tunes and a basic understanding of the most commonly used ornaments. In this class we will strive to take your playing to the next level by working on phrasing and stylizing your playing with those things we term

'lilt,' 'lift,' and 'drive.' We will do this by looking at specific bowings, ornaments and fingerings. We will also look at the notion of 'style' and some of the techniques the fiddlers before us used. To that end, we will listen to a lot of the great fiddle players, which is one of the most fun parts of the class! We will compare and contrast and really dig into how diverse Irish fiddling can be. Having said that, we will focus on establishing a firm foundation of fundamentals. I have lots of exercises and ideas as to how to achieve this. For those of us who read music, I will bring a few fiddle transcriptions, but this class will be first and foremost an ear-training class. We might learn a hornpipe or two, fiddle-friendly reels and maybe even something more exotic like a slide or a set dance. The goal of the week is to inspire, inspire, inspire, while giving you the tools you need to practice more efficiently and meet your musical goals. All music will be recorded before camp and notated for all who wish it. (Class limit: 30)

ADVANCED IRISH FIDDLE A (Liz Knowles)

The advanced fiddle class is for fiddlers who already know and use 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 exploration and practice of this music. Please bring a recorder and your questions! (Class limit: 30)

ADVANCED IRISH FIDDLE B (Brian Conway)

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

FIDDLE FOR COMPLETE BEGINNERS (Caitlin Warbelow)

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

FIDDLE TECHNIQUE (Caitlin Warbelow)

Oftentimes, technique becomes a limiting factor on the journey to fiddle mastery. This often-neglected topic is well worth studying if you want to improve your sound quality, increase your speed while keeping a clean tone, expand your technical ability, and prevent unnecessary aches and pains. This class is for those who already play fiddle at an intermediate level, but wish to improve their technical skills. Over the week, we'll put together a toolbox of technical skills (bowings and bow technique, ornamentation and left-hand technique, string crossings, a discussion of lilt, basic music theory, posture, troubleshooting strategies for common issues, etc.) that you can use in pursuit of good tone and ease of playing. While discussing technique, we'll learn a few tunes by ear, so please bring a device to record tunes each day. The class will be customized to the needs of the students, so feel free to bring questions of interest! All tunes will be taught by ear; some handouts will be distributed as well. (Class limit: 20)

INTERMEDIATE SCOTTISH FIDDLE (Mari Black)

Are you searching for your authentic Scottish voice? Looking for more sparkle in your playing? Want to get grooving with a real Scottish fiddle accent? This class is a fun, yet intensive odyssey that delves into creating a believable stylistic Scottish feel. We'll learn many traditional tunes: driving reels and jigs, stately marches, mighty strathspeys (the signature Scottish tune type!), and haunting slow airs. We'll discover how to capture the stylistic essence of each tune type through good choices in bowing, ornamentation, phrasing, and rhythmic groove. We'll polish up your dance feel so you know how to get everyone's feet tapping, and we'll put together complete 'MSR' sets that you

could use for a traditional Scottish performance or competition. All tunes will be taught by ear, so definitely bring your audio recorders, but don't worry – notated sheet music for all tunes we learn will be given out at the end of the week to help you keep practicing once you get home! (Class limit: 30)

ADVANCED SCOTTISH FIDDLE (Jenna Moynihan)

In this class, we'll delve deep into the Scottish tradition and learn lots of great tunes: reels, strathspeys, jigs, marches, airs. We'll explore using left-hand embellishments & bowing to authentically bring these melodies to life. Particular attention will be given to unlocking the groove & swing in the music. This class is geared towards advanced players, who are quick to learn by ear & comfortable playing in all keys. All tunes will be taught by ear, and students are strongly encouraged to bring a recording device. (Class limit: 30)

Reeds**UILEANN PIPES** (Cillian Valley)

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

ANGLO CONCERTINA (Gráinne Hambly)

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

PLAYING IN SESSIONS (Josh Dukes)

Participating in musical sessions can be a challenging endeavor, particularly when exploring new sessions while on the go. Every area has a different repertoire, feel, and culture that has to be identified and navigated quickly so all can enjoy. It is crucial to recognize the significance of session etiquette, not only for personal benefit but for the collective experience. Knowing when to actively engage in playing and when to observe is a fundamental aspect of fostering a harmonious session environment. In this class we will focus on proper session etiquette, choosing appropriate tunes and overall musicality when playing with others. (No class limit)

Celtic Week, July 14-20, 2024														
7:30-8:30	Breakfast													
9:00-10:15	Intro to Celtic Harp (Jackson, Hambly)	Int. Scottish Fiddle (Black)	Adv. Scottish Fiddle (Moynihan)	Irish Traditional & Newly Composed Song (Ryan)	The Bloody Wars Are Blast & Blawn (Carr)	Celtic Bouzouki (Doyle)	Session Guitar Accomp. I (MacMorran)	Fiddle for Complete Beginners (Warbelow)	Bodhran I (Colliton)	Intro to Irish Flute B (Skelton)	Intro to Irish Whistle A (Conneely)	Intro to Irish Whistle B (Gavin)	Int./Adv. Flute C (Kennedy)	
10:15-10:45	Coffee/Tea Break													
10:45-12:00	Social & Set Dance (Dunne)	Session Guitar Accomp. II (Doyle)	Int. Scottish Fiddle (cont'd)	Adv. Scottish Fiddle (cont'd)	Vocal Technique (Ryan)	Luvè Sangs (Carr)	Songs of Connacht (Curley)	Tinwhistle for Complete Beginners (Jackson)	Fiddle Technique (Warbelow)	DADGAD Song Accomp. (O'Leary)	Int./Adv. Flute B (Skelton)	Int./Adv. Whistle A (Conneely)	Int./Adv. Whistle B (Gavin)	Mandolin I (S. Farrell)
11:30-1:00	Lunch													
1:15-2:30	Int./Adv. Celtic Harp (Jackson, Hambly)	Connemara Sean Nós Dance (Dunne)	Int. Irish Fiddle A (C. Farrell)	Int. Irish Fiddle B (Magill)	Adv. Irish Fiddle A (Knowles)	Adv. Irish Fiddle B (Conway)	Celtic Fingerstyle Guitar I (Bullock)	Working Songs (Curley)	Playing in Sessions (Dukes)	The Big Sing (Kennedy)	Drop-D Guitar Accomp. (MacMorran)	Intro to Irish Flute A (Crawford)	Mandolin II (S. Farrell)	Uilleann Pipes (Vallely)
2:45-4:00	Irish Flute for Complete Beginners (Dukes)		Int. Irish Fiddle A (cont'd)	Int. Irish Fiddle B (cont'd)	Adv. Irish Fiddle A (cont'd)	Adv. Irish Fiddle B (cont'd)	Bodhran II (Colliton)	Anglo Concertina (Hambly)		Tenor Banjo (O'Leary)	Celtic Fingerstyle Guitar II (Bullock)		Int./Adv. Flute A (Crawford)	Uilleann Pipes (cont'd)
4:15-5:15	Potluck Sessions & free time													
5:00-6:30	Supper													
6:00-7:00	Slow Jams/Song Swaps													
7:30-?	Evening Events (concerts, jam sessions, etc.)													

Fretted Instruments

MANDOLIN I (Shane Farrell)

Dive into the essentials of Irish music on the mandolin. You'll gain a solid understanding of the fretboard, posture, and picking mechanics, as well as techniques such as scales, picking exercises, and effective practice methods. We'll delve into tune types and rhythms, focusing on easy-to-learn tunes. In the beginner stage, we'll focus on mastering basic melodies and foundational techniques. The emphasis will be on efficient picking, rhythmic accents, and essential topics like setup, rhythm, and tone. Join us for a concise journey into the world of Irish music, blending skill and artistry.

MANDOLIN II (Shane Farrell)

Take your mandolin skills to new heights in this intermediate/advanced course, building on 'Mandolin I's foundations. We'll focus on detailed ornamentation and crafting unique variations. We'll meticulously explore exciting ornamentation techniques such as triplets, hammer-ons, pull-offs, double stops, and chords. Combine these with the intricacies of adding melodic and rhythmic variations, empowering you to craft your unique interpretation of each tune. This class hones your playing style, technical mastery, and advanced techniques. We'll work on a personalized repertoire, fully developing tunes with emphasis on phrasing, ornamentation, and harmonic elements. We'll discuss notable Irish musicians to aid in developing your unique style.

DADGAD SONG ACCOMPANIMENT (Eamon O'Leary)

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

CELTIC FINGERSTYLE GUITAR I (Robin Bullock)

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

CELTIC FINGERSTYLE GUITAR II (Robin Bullock)

This class will cover similar material to Celtic Fingerstyle I but move at a somewhat faster pace and dive more deeply into the subtleties of solo guitar arrangement (moving bass lines, internal harmonies, chord substitution, creation of medleys, etc.). We'll work with more advanced material including jigs and reels played at or near conventional dance speed, develop authentic-sounding melodic ornamentation, and discuss the challenges inherent in adapting music for pipes, fiddle, harp, and other traditional Celtic instruments to guitar. A capo will be essential and an audio recorder is recommended.

SESSION GUITAR ACCOMPANIMENT I (Will MacMorran)

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

SESSION GUITAR

ACCOMPANIMENT II (John Doyle)

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

DROP-D GUITAR ACCOMPANIMENT (Will MacMorran)

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

CELTIC BOUZOUKI (John Doyle)

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

TENOR BANJO (Eamon O'Leary)

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

Flute & Tinwhistle

TINWHISTLE FOR

COMPLETE BEGINNERS (Billy Jackson)

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

INTRO TO IRISH TINWHISTLE A (Kathleen Conneely)

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

INTRO TO IRISH TINWHISTLE B (Seán Gavin)

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

INTERMEDIATE/ADVANCED IRISH

TINWHISTLE A (Kathleen Conneely)

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

INTERMEDIATE/ADVANCED IRISH

TINWHISTLE B (Seán Gavin)

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

IRISH FLUTE FOR

COMPLETE BEGINNERS (Josh Dukes)

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

INTRO TO IRISH FLUTE A (Kevin Crawford)

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

INTRO TO IRISH FLUTE B (John Skelton)

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

INTERMEDIATE/ADVANCED FLUTE A (Kevin Crawford)

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

INTERMEDIATE/ADVANCED FLUTE B (John Skelton)

This class covers all of the aspects of Irish flute playing – ornamentation, phrasing, breathing and rhythm. Some time will also be spent on repertoire and in developing a personal style. We will learn a few tunes and then ‘deconstruct’ those tunes to help us understand different styles. Students should be proficient in playing tunes at a moderate tempo. The class is taught by ear but sheet music is available for those that need it.

INTERMEDIATE/ADVANCED FLUTE C (Nuala Kennedy)

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

Harp

INTRO TO CELTIC HARP (Billy Jackson & Gráinne Hambly)

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

INTERMEDIATE/ADVANCED**CELTIC HARP** (Billy Jackson & Gráinne Hambly)

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

Song & Folklore

THE BIG SING (Nuala Kennedy)

Welcome to The Big Sing, where we will sing a range of beautiful traditional songs from Scotland and Ireland, with a few wild cards thrown in. We will arrange them together to create the powerful group sound for which this class is known. Suitable for all lovers of song; all age and abilities are welcome. No skills in reading music are required. This class is an enjoyable and informal way to broaden your repertoire and add your voice to the group. Please come ready share a song or poem that you enjoy. Lyric sheets will be provided. Bring a recording device if you have one. (No class limit)

THE SONGS OF CONNACHT (Dave Curley)

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

WORKING SONGS (Dave Curley)

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

IRISH TRADITIONAL & NEWLY COMPOSED SONG (Cathie Ryan)

In this course, we will be singing songs in both Irish and English which Cathie learned from family and from years of searching for great old traditional and newly composed songs to sing and share. We will learn ‘by ear,’ so bring audio recorders with you to class. And please bring a song you'd like to share as we will sing for and learn from each other. Joy! (No class limit)

VOCAL TECHNIQUE (Cathie Ryan)

Joan Baez, who is still singing beautifully at 82, 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, 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. Class size is limited to allow one-to-one work with each student. Please sign up early to assure a place!

THE BLOODY WARS**ARE BLAST AND BLAWN** (Allan Carr)

In this class we will focus on singing traditional Scots songs and ballads about the turbulent experience of war over the centuries. We'll discuss how to interpret these songs with your own authentic voice, learning by ear, with the aid of provided lyric sheets and recordings. The Scots language used and contexts will be explained. We will also listen to recordings by a variety of notable Scots singers, illustrating the social and historical contexts of the songs. No skill levels required, a recording device is highly recommended. (No class limit)

LUVE SANGS (Allan Carr)

In this class we will be singing Scottish songs and ballads of love in many forms, some bawdy, some beautiful, with an emphasis on the rich North East Doric tradition. We'll discuss how to interpret these songs with your own authentic voice, learning by ear, with the aid of provided lyric sheets and

recordings, and the Scots language used and contexts will be explained. We will also listen to recordings by a variety of notable Scots singers, discuss the social aspects and historical context of the songs. No skill levels required, a recording device is highly recommended. (No class limit)

Percussion & Dance

BODHRÁN I (Anna Colliton)

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

BODHRÁN II (Anna Colliton)

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

CONNEMARA SEAN NÓS DANCE (Shannon Dunne)

Sean-nós dance is an improvised, battering-style step dance characterized by a loose upper body, and steps close to the floor. The class will introduce students to the style of sean-nós from Connemara, specifically the movement/sound vocabulary (taps, shuffles, stamps) and approaches to improvisation (beat-based, groove-based, 8-bar steps) used by Connemara dancers. Students are expected to be able to march to a beat if enrolling in this class. This is a perfect class for musicians who would like to learn to dance, as sean-nós dancers are equal parts percussionist and dancer! Please wear leather-soled shoes- no sneakers, no taps or fiberglass tips. Men's oxford style is the most popular.

SOCIAL AND SET DANCING (Shannon Dunne)

Social dancing has a rich history in Ireland, with documentation dating back to the 16th century as part of calendar rituals. In present day Ireland, each region has its own preferred dances and style. This class will develop confident dancers who are fluent in the language of social dancing both on and off the dance floor. Students will receive practical movement coaching as well as an overview of social dance as a 'form' in

the landscape of Irish dancing. Each class will include a combination of 2-hand 'kitchen' dances and 'sets' (dances done in a square of 8 people). Special attention will be given to the common movements done in most sets, to develop confident and fluid dancers. Please wear leather-soled shoes. Rubber soles/sneakers stick to the floor and hinder the movements. (No class limit)

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.

This year, our Children's Program theme is SUPERHERO ACADEMY!! Welcome to the Swannanoa Superhero Academy, where we train aspiring champions of the downtrodden in all the most important heroic skills: speaking up for what's right, flying, breathing underwater, x-ray vision, super strength and more. Get ready to don your cape and zoom into arts & crafts, music and games that tap into our amazing superpowers of creativity and fun. We'll also learn about real-life heroes through the ages, who inspire us to step up and be the greatest versions of ourselves. It'll be another unforgettable summer of friendship, silliness and discovery... and we hope you'll join us! With the help of a talented music teacher and our beloved drama instructor Miss Mary, we'll 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, swimming in the river, playing in the sprinkler and slip-n-slide madness; we'll definitely have movie night, messy games, and other favorites. Please bring at least one swimsuit with you. There will be a \$30 art/craft materials fee for this class, payable to Melissa on arrival.

Other Events

SLOW JAMS & SINGING

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

POTLUCK SESSIONS

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