

# The Swannanoa Gathering

JUNE 30 - AUGUST 3, 2024 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  
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](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 **\$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](http://mountaininstitute.warren-wilson.edu) or email [mountaininstitute@warren-wilson.edu](mailto: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.



# Fiddle Week

## June 30-July 6

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

Fiddle Week at the Swannanoa Gathering celebrates that universality with classes in traditional and contemporary styles from Ireland to Texas, from old-time to swing. Fiddle Week boasts some of the best fiddlers in the world from European traditions such as Irish and Klezmer, as well as some of the premier fiddlers from this side of the pond, teaching America's diverse fiddling traditions from Texas Swing to old-time to bluegrass and beyond. Fiddle Week doesn't just offer classes in genres, it offers classes using the fiddle as a form of self-expression with classes in improvisation and exploring your own creativity. The instructors for each topic are meticulously selected and among the best players and teachers in the world. To facilitate jamming, the week includes classes in guitar, focusing on accompaniment in various styles; and bass. For the classes with levels indicated, students are asked to place themselves in the appropriate level. Most classes are taught at the intermediate or advanced level. Intermediate classes are appropriate for advanced players who would like to explore a style that is new to them, or for experienced players who need to get more fluent playing by ear. The advanced classes are designed to build on previous experience in the style. During the last hour of the day, there will be a special class time for students of any skill level to form bands along with students from Mando & Banjo Week. With coaching from instructors, band members arrange tunes and rehearse with the option of performing at the student showcase on Friday evening.

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



### EVAN PRICE

Evan Price is a versatile violinist and composer best known for his work with the paradigm-shifting chamber ensemble, The Turtle Island Quartet, and with The Hot Club of San Francisco, the most venerable gypsy jazz band in North America. A native of Detroit, he grew up studying classical violin while mixing with folk and jazz musicians of all stripes, learning to fiddle and improvise in various styles as well as teaching himself to play numerous folk instruments. He also

developed a love of chamber music and with it a taste for composing and arranging, greatly inspired by the early recordings of Turtle Island. He joined that group at age 24 and toured and recorded with them for 10 years, winning 2 Grammy awards. Shortly after his relocation to the Bay Area, he found himself also playing with the Hot Club of San Francisco, a musical association that has now endured for more than 25 years. In 2016, he composed and performed his first large-scale work, *Concerto for Jazz Violin and Orchestra*, and recorded his debut solo album, *Dialogues*. Both reveal an artist with not only the ability to traverse far-ranging genres with authority, but the maturity to assimilate them into a uniquely American voice. His current projects include leading his own jazz trio, continuing to perform with the HCSF, directing the International Space Orchestra, performing with the San Francisco Ballet and Opera Orchestras, and composing and arranging for ensembles large and small. In 2021, he launched the Transcription Of the Month Club, a subscription-based quest to build a library of transcribed jazz performances, edited for string players. He serves on the faculty of the California Jazz Conservatory and the University of California, Berkeley. [www.evanpricemusic.com](http://www.evanpricemusic.com)



### NATALYA WEINSTEIN

Natalya Weinstein is an accomplished violinist/fiddler and teacher in a variety of styles including old-time, bluegrass and klezmer. She performs with her husband, John Cloyd Miller in Zoe & Cloyd, an internationally-touring bluegrass/folk band. Natalya was classically trained in her home state of Massachusetts before moving to Asheville in 2004. Her father is a master jazz pianist, and her grandfather, David Weinstein, originally from Russia, was a professional

klezmer musician. Performing at many prestigious festivals and events all across the country, Natalya is also a champion fiddler, winning old-time and bluegrass contests in both the north and south. She is also an instructor in the Traditional Music program at Warren Wilson College where she founded the school's first klezmer ensemble. Natalya holds an MA in Appalachian Studies from Appalachian State University, where her thesis was on the diverse roots of bluegrass fiddling. [www.natalyaweinstein.com](http://www.natalyaweinstein.com)

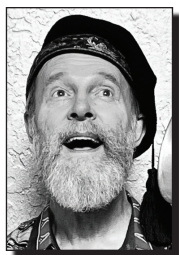


### SARA CASWELL

Grammy Nominee Sara Caswell is recognized as one of today's foremost jazz violinists through her lyricism and technical facility. Voted into *DownBeat* magazine's "Critics and Readers Polls" every year since 2013, Sara's artistry and unique sound led internationally-renowned jazz educator David Baker to write, "Sara Caswell is a brilliant, world-class violinist... one of the very best of the present generation of emerging young jazz stars." Sara has released three highly-acclaimed albums under her own name, the most recent of which is *The Way to You* (2023,

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

ing violin at age 5 and studied with two legendary giants: Josef Gingold (classical) and David Baker (jazz). She made her orchestral debut at 15, earned degrees from Indiana University and Manhattan School of Music, and amassed over 100 awards in the jazz and classical competition worlds. Jazz educator, author, and critic Dr. Herb Wong said: "A gifted starbright talent of the first magnitude, Sara is a top tier member of the young generation of major voices." [www.saracaswell.com](http://www.saracaswell.com)



## JOE CRAVEN

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



## EMMA McDOWELL

Emma McDowell has been teaching music to people of all ages and skill levels for over twenty years. She grew up playing music in western NC and the surrounding areas with her family band, and continued playing through her youth under her teacher and mentor, the legendary Arvil Freeman. She has performed with the Claire Lynch Band and the Jim Hurst Trio, and was invited to perform her original material at the 2008 and 2014 IBMA Songwriter Showcases. She now resides in a stretch of the Appalachian Mountains in Pennsylvania and performs most often in the eastern PA, northern VA and Baltimore areas.



## LIBBY WEITNAUER

Libby Weitnauer is a fiddle player, violinist, songwriter, and educator currently based in Nashville, but raised in the foothills of the Great Smoky Mountains. She has earned degrees in classical violin performance from both DePaul University and New York University and has studied traditional music with Matt Brown, Rayna Gellert, and Grammy Award winner Dom Flemons among many others. While at NYU, Weitnauer served on adjunct faculty teaching undergraduate

students, and immersed herself in the musical community of New York City. It was during this time that she met banjo/fiddler Jake Blount with whom she formed the acclaimed duo, Tui. Tui's debut album *Pretty Little Mister* was named "Best North American Album of 2019" by World Music Central. Libby has more recently been touring with the Broadway revival of *Oklahoma!*, country singer Kelsey Waldon, and her own indie folk project, *Dallas Ugly*. In addition to performing, she has presented research at the Smithsonian Museum of American History and the Great Smoky Mountain Heritage Center on her body of work surrounding Blount County ballads, and received a 2021 Tennessee Arts Commission grant for her recent solo project, *Sixteen Kings' Daughters*. [www.libbyweitnauer.com](http://www.libbyweitnauer.com)



## ANDREW FINN MAGILL

Fiddle Week Coordinator Andrew Finn Magill grew up attending the Swannanoa Gathering where he became proficient in bluegrass, old-time, Irish, and swing. He has toured the world playing these genres with such artists as John Doyle and Rising Appalachia. He is a sought-after traditional Irish musician, with BBC Musician of the Year Martin Hayes calling Finn "a leading fiddler in a new generation of musicians." Finn has received acclaim from some of the foremost jazz violinists on the planet as well, including Snarky Puppy's Zach Brock, who says Magill displays "effortless virtuosity" and Berklee College's Matt Glaser who calls him "an extraordinary violin virtuoso." Finn tours the country with his original music project fusing Irish, Brazilian, and Jazz styles in a jazz quartet, and is represented by the prestigious Marsalis Mansion Artists agency. [www.andrewfinnmagill.com](http://www.andrewfinnmagill.com)



## KATIE GLASSMAN

Katie is one of the country's most renowned and decorated Texas-style and swing fiddlers, as well as an accomplished songwriter, singer, and a sought-after educator. Katie is a 4-time National Swing Fiddle Champion and 2-time National Divisional Champion, to mention a few of her accolades. For 6 years Katie toured and recorded with the renowned trio, The Western Flyers, winners of 2018 Ameripolitan Awards' "Best Western Swing Group", and the Western Music Association and the Academy of Western Artists "Western Swing Album of the Year" award for *Wild Blue Yonder*. As an educator, Katie is the founder, owner, and primary instructor at the online fiddle academy, FiddleSchool.com. Since Fiddle School opened in 2018, her thorough online curriculum has given fiddlers around the world the opportunity to learn, improve, and progress in Texas-style fiddling, western swing, and early jazz. Offering over 1,000 sequential instructional videos and countless webinars on fiddling and improvisation, Katie is also an innovator, creating a modern curriculum for a traditional American art form. [www.katieglassman.com](http://www.katieglassman.com)



## LIZ KNOWLES

Liz Knowles' fascination with music has always been rooted in how one can arrive, land, and leave a note. Although coming to music through the language of classical music, it is her more than thirty year journey through Irish music that has defined her musical style. She established herself as a dynamic performer and recording artist as soloist on the soundtrack for the film, *Michael Collins*, as fiddler with *Riverdance*, Broadway's *The Pirate Queen* and *The Green Bird*, soloist with the New York Pops, the National



Symphony and other orchestras and as featured artist for the Ireland 100 Festival at the Kennedy Center. She was music director and producer for several large-scale stage shows and recording projects that toured Europe, Asia and South America. Her compositions and arrangements of tunes and songs have been recorded by John Whelan, Flook, Chicago's Metropolis Symphony Orchestra, Liz Carroll, Beolach, Bachue, J.P. Cormier, Michael Black, John Doyle, and Ensemble Galilei. Liz is well-known as an active and engaging teacher at camps in the US and abroad and is on faculty at the New England Conservatory in Boston. Liz has composed and produced music for two exhibits featuring Irish art at the Art Institute in Chicago and at Notre Dame's Snite Museum. She is a member of The String Sisters, The Martin Hayes Quartet, and Open the Door for Three, and produces an ongoing podcast with fiddler Liz Carroll called *The Lizzes*. [www.lizknowles.com](http://www.lizknowles.com)



## KEVIN KEHRBERG

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

## GREG RUBY

(See bio in Guitar Week, pg. 45)

## Classes

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

### APPLIED MUSIC THEORY (Sarah Caswell)

*During our week together, in this class for intermediate players we'll explore some of the fundamental chords, scales, and progressions used in jazz/fiddle tunes and ear-opening ways we might practice them, both melodically and harmonically. We'll also spend a portion of each class strengthening our skills reading rhythms. A partial list of topics to be covered include pentatonic and blues scales, the major scale and its modes, triads and 7th chords, chord outlining/voice leading through tunes, V7 I progressions, ii7 V7 I progressions, and rhythmic subdivisions. Printed materials will be provided.*

### JAZZ IMPROVISATION (Sarah Caswell)

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

### INTERMEDIATE

#### BLUEGRASS SONGBOOK (Emma McDowell)

*Do you want to be able approach a bluegrass jam session with confidence and enthusiasm? And be prepared when the lead is handed off to you? In this intermediate class we will be covering several songs that are bluegrass jam staples, from traditional standards by Flatt & Scruggs and Bill Monroe*

*to more modern standards, such as tunes by The Bluegrass Album Band. We will listen to the tunes as played by the original artists, review the chord progressions, and discuss many different approaches to taking leads/breaks/solos. We will also be talking about how to 'back-up' and complement other musicians and vocalists when not taking a solo. Suggested materials: audio recording device (phone app or USB hand-held), folder for organizing printed hand-outs. This class will be taught primarily by ear, but you'll have the option to take home printed materials that will reinforce the basics of what we'll be learning together.*

### MADISON CNTY BLUEGRASS (Emma McDowell)

*As a student of the Appalachian Mountains and of many of the artists who reside in Western North Carolina, I am thrilled to share my experiences growing up with these incredibly unique and amazing musicians. In our time together, we will learn several tunes that my teacher and mentors passed down to me, as well as the various techniques that they used that made their voices unique. I will demonstrate how these techniques affect the interpretation and overall feel of the music, using the tunes that we will be learning together. We will explore many of the local musical dialects, intersections between traditional old-time, Celtic, and bluegrass tunes, as well as how these influenced each other and produced the music that is heard today in and around Madison County, NC. Suggested materials: audio recording device (phone app or USB hand-held), small folder for hand-outs. Material will be taught by ear, but you'll have the option to take home printed materials to reinforce the basics of what we'll be learning.*

### INTUITIVE IMPROVISATION (Joe Craven)

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

### THE STRING PLAYER AS PERCUSSIONIST (Joe Craven)

*The idea of hitting, tapping, shaking or singing something to create a beat has existed since the dawn of time... along with plucking the stretched string of a hunter's bow or blowing through the hollow bone of a bird's wing. Rhythm is where things go on the timeline of music. It's the backbone, and/or the heartbeat of a composition. In fact, for much of the music we play, notes can be negotiable... but pulse is not. Agreement to where things go in our music creates the groove we all seek with one another. Percussion's role is attention to the fundamentals and timbres of those rhythms, allowing melodies and harmonies and chords to connect to us deeply and emotionally. As a well-known percussionist himself, Joe will show you how to think like a percussionist on your bowed, strummed or plucked instrument, with polyrhythmic styles of roots music looped and different rhythmic parts explored. It's a fun week of toe tappin', head boppin' grooves!*

### PLAYING IN ALTERNATE TUNINGS (Libby Weitnauer)

*In this intermediate class, we will explore the wide range of alternate tunings (cross-tuning, high bass tuning, calico tuning, GDAD, DDAD, etc.) used in the old-time fiddling tradition through repertoire learning. Open tunings such as these unlock a completely new world of sound and timbre on the fiddle and will demystify why a lot of old-time music and bowing sounds the way it does. While it might sound intimidating, people at any level quickly adjust to playing in a new tuning. It's a great tool to have for anyone hoping to participate in an old-time jam or square dance band, and it makes playing alone more fun, too!*

### SQUARE DANCE TUNES (Libby Weitnauer)

*Old-time fiddling and square dances go hand in hand. We will be using this advanced class to work through repertoire that is always a hit in a square dance band! These tunes also happen to be some of the most iconic fiddle tunes in the old-time repertoire and are a great vehicle for digging into the intricacies of old-time bowing and groove. In addition to repertoire, we will talk about how to play in such a way that makes people want to dance, which is one of the fundamental qualities of old-time fiddling. We will sample tunes from North Carolina, Kentucky, Tennessee, and beyond, and hopefully, you'll leave feeling like you could sit in at your local square dance!*

### WESTERN SWING IMPROVISATION (Katie Glassman)

*Western Swing music found its roots in classic country, breakdown fiddling, and early jazz. The combination of these regional styles formed a unique string-based, big-band sound in the 40s and 50s, centered around the seminal Western Swing band, Bob Wills and his Texas Playboys. Let's learn the classics AND how to improvise in a Western Swing style! Learn my "5 Elements of Improvisation," designed specifically to emulate those great Western Swing fiddlers within the context of your own voice on the fiddle. Next, we'll delve into my signature Western Swing Fiddle "block system" for improvisation. These blocks, which focus on patterns across two adjacent strings, are specifically designed to give people improvisation tools they can use right away. With these tools, it's easy to find the notes that give a Western Swing solo its special sound. Using guided repetition to solidify your skills, learn three songs top to bottom so you'll be ready to join the band with everything from melodies, twin fiddles, and vocals to playing with the chord changes and improvising in the style!*

### TEXAS STYLE FIDDLE (Katie Glassman)

*Texas-style fiddle greats like Bob Wills grew up playing foot-stomping breakdowns for square dances, then they'd go to fiddle contests and pull out their waltzes, polkas, and rags. Let's take a dive into my collection of intermediate Texas-style fiddle tunes. We'll learn a breakdown (a reel or hornpipe suitable for square dancing), a waltz, and a rag. You know what that means? You'll be ready for a jam session or even a fiddle contest. There's a reason that Texas fiddling sounds so 'hot.' It's all in the bowing. And while learning each tune, I'll highlight the 10 bowing patterns used in Texas-style fiddling. With these patterns, you'll be able to learn any Texas-style tune, and who knows, perhaps they'll even improve your playing along the way. Come dip your toes in Texas-Style; I promise it'll be fun!*

### FIDDLE FROM SCRATCH (Natalya Weinstein)

*Start strong! The fiddle is one of the most exciting and versatile instruments in traditional music, and having a solid foundation is essential for any style you choose to pursue. In this beginner level class we will focus on setting up an effective bow-hold and left-hand position, as well as developing a good tone. We will learn basic scales and four or five simple fiddle tunes by ear. Handouts of the songs will also be provided. Please come with a fiddle, a shoulder rest, a tuner, a recording device and a desire to learn!*

### INTERMEDIATE KLEZMER FIDDLE (Natalya Weinstein)

*Laughing, Singing, Crying. Klezmer music originated in Eastern Europe with Ashkenazi Jews, then spread across the globe with the Jewish Diaspora, picking up various influences along the way. In this intermediate level class we will explore a variety of klezmer dances, tunes and styles, from horas and frailachs to doinas and khosids. We will also discuss the techniques and ornamentation of klezmer fiddle, such as 'krekbtsn,' and 'dreydlakh'. Tunes will be taught by ear although sheet music will be provided. Please bring your 'fidl' and a recording device!*

### MAKE YOUR FIDDLE SWING LIKE A HORN (Evan Price)

*Praised by the L.A. Times for his "intricate, horn-like lines", Evan will share his knowledge and love of early jazz through the playing of seminal artists like Louis Armstrong, Sidney Bechet, and Lester Young. The class will learn some licks and riffs from the masters, focusing on phrasing, using the bow like a pair of lungs, and on what makes music swing.*



# Fiddle Week, June 30-July 6, 2024

7:30-8:30	Breakfast				
9:00-10:15	Applied Music Theory (Caswell)	The String Player As Percussionist (Craven)	Square Dance Tunes (Weitnauer)	Advanced Irish Fiddle (Knowles)	Swing Ensemble (Ruby)
10:15-10:45	Coffee/Tea Break				
10:45-12:00	Jazz Improvisation (Caswell)	Intuitive Improvisation (Craven)	Playing in Alternate Tunings (Weitnauer)	Intermediate Irish Fiddle (Knowles)	Guitar As a Second Language (Ruby)
11:30-1:00	Lunch				
1:15-2:30	Intermediate Bluegrass Songbook (McDowell)	Western Swing Improvisation (Glassman)	Advanced Gypsy Swing Fiddle (Price)	Fiddle From Scratch (Weinstein)	Bass As a Second Instrument (Kehrberg)
2:45-4:00	Madison County Bluegrass (McDowell)	Texas-Style Fiddling (Glassman)	Make Your Fiddle Swing Like a Horn (Price)	Intermediate Klezmer Fiddle (Weinstein)	
4:15-5:15	Luthiers Exhibit, Band Sessions & Daily Bluegrass Jam (Dodson)				
5:00-6:30	Supper				
7:30- ?	Evening Events (open mikes, concerts, jam sessions, etc.)				

## ADVANCED GYPSY SWING FIDDLE (Evan Price)

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

## INTERMEDIATE IRISH FIDDLE (Liz Knowles)

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

## ADVANCED IRISH FIDDLE (Liz Knowles)

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

## GUITAR AS A SECOND LANGUAGE (Greg Ruby)

*Welcome mandolin, fiddle and banjo players! This hands-on beginners' class will introduce you to the skills needed to unlock the joy of playing guitar. Using common repertoire, this class will provide a solid foundation for good chord voicings, rhythm guitar strumming patterns, pick technique, melody playing and accompaniment practices in a variety of styles. Participants should plan to have fun and play during class. Handouts will be in standard notation, tablature and chord diagrams.*



### SWING ENSEMBLE (Greg Ruby)

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

### BASS AS A SECOND INSTRUMENT (Kevin Kehrberg)

*Ever find yourself at a jam in need of an upright bass player? Ever wish you could step in and fill the role? If so, this class is for you. It will cover fundamentals of bass performance, timing, and feel with special consideration for folks approaching it as a second instrument. We'll discuss the basics of technique, getting a good sound, bass line construction, and simple accompaniment patterns, including bluegrass, honky-tonk, and swing. A limited number of shared basses are available during class for students without an instrument.*

### IRISH GUITAR ACCOMPANIMENT (Alan Murray)

*This is a class to develop skills in rhythm, chording, and theory to put into practice when accompanying jigs, reels and other dance music in the Irish tradition, as well as song accompaniment. We'll cover alternate tunings, right-hand techniques, chord structures and substitutions, and more. Students should have an intermediate experience level on their instrument for this class. (Find this class in the Mando & Banjo Week Schedule on page 15)*

### BLUEGRASS GUITAR ACCOMPANIMENT (Ed Dodson)

*This class focuses on how to play powerful bluegrass rhythm guitar. We will work on alternating-bass styles of playing as well as using bass runs and other motion within the chords to accent your vocals or the instrumentalists you're playing with. In addition to these basic building-block techniques, we will learn the rhythm accompaniment part to one bluegrass song or tune each day. The class will present songs/tunes that allow you to see the rhythm patterns that work effectively in most of the first-position chord families. We will also discuss how to use a capo to get the song in a key to fit your voice. All levels of participants are welcome. Familiarity with guitar chords and knowledge of guitar tablature is helpful, but not required. Participants are encouraged to bring recording devices to class and also encouraged to participate in the Bluegrass Jam that Ed will lead every afternoon, as a way to reinforce the techniques learned in class as well as learn additional songs/tunes. (Find this class in the Mando & Banjo Week Schedule on page 15).*

### ADVANCED BLUEGRASS GUITAR

#### ACCOMPANIMENT (Ed Dodson)

*This course will delve into more advanced forms of bluegrass guitar rhythm playing. In addition to learning our way around the standard "boom-chuck" bass note and strum patterns that form the foundation of bluegrass rhythm guitar, we will explore more advanced moving bass lines, substitute chords and inversions, and even some basic three-note swing rhythm patterns to put some extra "sock" into your playing. Along*

*the way, we'll highlight the concepts of harmonic theory and how to select chords and chord patterns to strengthen the guitar's support of the vocalist and instrumentalist. Familiarity with flatpicking and guitar chords, along with knowledge of guitar tablature is highly recommended. While tablature will be provided for most techniques and songs covered in class, participants are strongly encouraged to bring recording devices to class as a memory aid, as we will be covering some fairly challenging material. (Find this class in the Mando & Banjo Week Schedule on page 15).*

## Other Events

### DAILY BLUEGRASS JAM (Ed Dodson)

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

### BAND SESSIONS (staff)

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

### LUTHIER'S EXHIBIT

*Throughout the week we will feature several fine luthiers displaying instruments, including mandolin builders Wes & Will Wienman [www.vintagebydesign.com](http://www.vintagebydesign.com), bowmaker Sarah Bystrom Andal [www.bystrombows.com](http://www.bystrombows.com), and violin maker Gordon Gross.*

### ON-SITE INSTRUMENT REPAIR (Lynn Dudenbostel)

*Master luthier Lynn Dudenbostel will be offering his repair services throughout the week. Contact him through his website for his rates: [www.lynnnudenbostel.com/contact.htm](http://www.lynnnudenbostel.com/contact.htm)*