

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
phone/fax: (828) 298-3434
email: gathering@warren-wilson.edu website: www.swangathering.com
shipping address: The Swannanoa Gathering, 701 Warren Wilson Rd., Swannanoa, NC 28778
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.

CONTENTS

Program Information	Inside front cover
Fiddle Week	3
Mando & Banjo Week	9
Traditional Song Week	17
Celtic Week	24
Old-Time Music & Dance Week	34
Guitar Week	42
Contemporary Folk Week	50
Registration Information	Inside back cover

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.

Traditional Song Week

July 7-13

Traditional Song Week realizes a dream of a comprehensive program completely devoted to traditional styles of singing. Unlike programs where singing takes a back seat to the instrumentalists, it is the main focus of this week, which aims to help restore the power of songs within the larger traditional music scene. Here, finally, is a place where you can develop and grow in confidence about your singing, and have lots of fun with other folks devoted to their own song journeys. Come gather with us to explore various traditional song genres under the guidance of experienced, top-notch instructors. When singers gather together, magical moments are bound to happen!

This year, Traditional Song Week is proud to present a gathering of highly influential singers and musicians who have remained devoted over the years to preserving and promoting traditional song. We will include many opportunities for students to perform for an audience. Beyond the student showcase on Friday, there will be opportunities to apply what you've learned to the delight of other students and staff. Our Community Gathering Time affords us the opportunity to experience together, as one group, diverse topics concerning our shared love of traditional song. We will carry on the tradition of gathering three of the five days directly after lunch from 1:15-2:15. This year's spotlight will feature panels on topics that reflect the styles of our diverse staff. These will include 'The African American Traditions,' 'How Songs Are Made,' and 'Traditional Southern Singing.' This summer will feature classes in both traditional and contemporary gospel, voice technique from a variety of perspectives, sea chanteys, Irish songs, blues, songs from movements & protests, as well as a variety of ways to build confidence with your instrumental accompaniment and your performance. You may choose to focus on writing in the tradition, learning duet harmony, singing ballads from the mountains that surround us or from across the ocean, or just simply experience the magic of community singing. The week will also feature concerts and nightly singing sessions, with ample opportunity to participate. Bring a friend and come join us for a week you will never forget!



SARO LYNCH-THOMASON

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

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



REV. ROBERT JONES

Rev. Robert Jones, Sr. is an inspirational storyteller and musician celebrating the history, humor and power of American Roots music. An award-winning multi-instrumentalist, he plays guitar, harmonica, mandolin, banjo, ukulele and fiddle. His deep love for traditional African American and American traditional music is shared in live performances that interweave timeless stories with original and traditional songs. For more than forty years Robert has entertained

and educated audiences of all ages in schools, colleges, board rooms, libraries, union halls, prisons, churches and civil rights organizations. At the heart of his message is the belief that our cultural diversity tells a story that should celebrate, not just tolerate. In 2018 Robert was awarded a Kresge Fellowship, in recognition for his work in music and storytelling. www.revrobertjones.com



SUSAN CATTANEO

With her powerful voice, captivating melodies and finely-crafted lyrics, Susan Cattaneo is one of Boston's most respected singer/songwriters. Combining vivid storytelling with a modern songwriter's spin, Susan's music blends folk, rock and blues with hint of country. Susan's latest album, *All is Quiet* is an acoustic tour de force recorded with acclaimed guitarists Duke Levine and Kevin Barry. The album charted #2 and was

a top 25 Album of 2022 on the FAI Folk Radio chart. In her 20 plus years teaching Songwriting at Berklee College of Music, Susan has helped students work on over 15,000 songs in all musical genres and styles and mentored over 2,000 artists. She's taught master clinics both nationally and internationally and she's written for *American Songwriter* and *Guitar World* magazine. Susan won the CT Folk Festival and was nominated for "Singer Songwriter of the Year" at the 2022 Boston Music Awards. She has been a finalist or winner in the country's most prestigious songwriting and music contests including being a three-time Kerrville New Folk finalist. Her 2016 double album *The Hammer and The Heart* charted #1 on the *Billboard* Heatseekers chart and yielded a folk radio #1 single and top 10 album. www.susancattaneo.com



CATHIE RYAN

A former member of Cherish the Ladies, Cathie Ryan has devoted her life to singing Irish songs. Her 45-year career is distinguished by an unerring taste in song, critically acclaimed songwriting, and a history of excellence in recording and performance. She has released numerous CDs and tours internationally with her band headlining at performing arts centers, festivals, and with symphony orchestras. Born in

Detroit to Irish parents from Kerry and Tipperary, she grew up in a home steeped in song and storytelling and continues to research the myths and the old songs. Cathie has taught workshops on Irish traditional singing and myth & folklore throughout North America and Europe, including several years at the Gathering. www.cathieryan.com



CHRIS KOLDEWEY

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

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



SHIRLEY SMITH

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

and harp under the tutelage of Patricia Terry-Ross at Cass Technical High School in Detroit, MI and with Professor Dennis J. Tini at Wayne State University in Detroit, MI. She has performed for over 42 years and has taught voice and piano for 35 years. Shirley's passion for music has introduced her to several types of venues including church, corporate events, and stage productions. Shirley is the founder and CEO of Journey Music Studios in Southfield, MI, where her skill, experience, honesty, confidence, and ability to help others realize growth and accomplishment in music and life emphasize her special touch that leaves such an indelible mark on the lives of all through her gift of music. She has been a gospel music coach in Australia and Jamaica and she is the original music director and vocal coach for the gospel stage play, *Perilous Times*, produced by her mentor TJ Hemphill. She has been the original Minister of Music for Bishop William H. Murphy III and the Dream Center Church, Atlanta, GA; and former Minister of Music at the Potter's House International Ministries, Bishop Vaughn McLaughlin, Jacksonville, FL, where she taught a 200-voice youth choir at the Shiloh Metropolitan Baptist Church. She is also currently working on an album project with Pamela English along with nationally acclaimed producer, Noel Hall.



REGGIE HARRIS

Songwriter/performer Reggie Harris has blessed the international folk scene with his joyful, creative presence for over 45 years. An innovative guitarist, storyteller, song leader and lecturer, Reggie is an International Folk Alliance Spirit of Folk award recipient who travels extensively around the world using music and the spoken word to impact education, human and civil rights, and the environment. Reggie also serves as director of music education for the UU

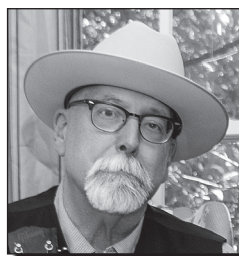
Living Legacy Project, leading civil rights pilgrimages in the southern U.S. A 35-plus year teaching artist in the John F Kennedy Center's Changing Education Through the Arts program, Reggie has taught songwriting, performance, and music history at the John F. Kennedy Center Summer Institute, Common Ground On the Hill, the WUMB Summer Acoustic Music Camp (SAMW) Summersongs, and at numerous other conferences including several years at the Gathering. With his latest chart-topping CD releases *Ready To Go* and *On Solid Ground*, Reggie has greatly enhanced his role as a musical community builder with a passion for creativity, global peace and justice. www.reggieharrismusic.com



SAM GLEAVES

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

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



JOE NEWBERRY

Known around the world for his clawhammer banjo playing, Joe Newberry is also a powerful guitarist, singer and songwriter. The Gibson Brothers' version of his song "Singing As We Rise," featuring guest vocalist Ricky Skaggs, won the 2012 IBMA "Best Gospel Recorded Performance" Award. With Eric Gibson, he shared the 2013 IBMA "Song of the Year" Award for "They Called It Music." A longtime and frequent guest on *A Prairie*

Home Companion, he was a featured singer on the Transatlantic Sessions 2016 tour of the U.K. with fiddler Aly Bain and Dobro master Jerry Douglas, and at the Transatlantic Session's debut at Merlefest in 2017 with fellow singers James Taylor, Sarah Jarosz, Declan O'Rourke, Karen Matheson, and Maura O'Connell. In addition to performing solo, he plays in a duo with mandolin icon Mike Compton, and also performs with the dynamic fiddler and step-dancer April Verch. Growing up in a family full of singers and dancers, he took up the guitar and banjo as a teenager and learned fiddle tunes from great Missouri fiddlers. Newberry moved to North Carolina as a young man and quickly became an anchor of the incredible music scene in the state. www.joenewberry.biz



MATT WATROBA

Traditional Song Week Coordinator Matt Watroba has spent most of his adult life sharing his knowledge and passion for folk music with just about anyone who would listen. As a performer, Matt has delivered thousands of shows in just about every imaginable setting. As a song leader, he is committed to inspiring or facilitating at least 100 community sings every year somewhere in the country. In 2019, Matt was inducted into the Folk DJ Hall

Of Fame as part of the Folk Alliance International conference in Montreal, honoring three decades of producing folk radio locally in Michigan, as well as in syndication all over the world. He currently hosts and produces the show, *Folk With Matt Watroba* for Michigan State Public Media and is host, writer and producer of the popular podcast, *No Root, No Fruit – A History of Folk, Roots, and Americana Music, One Record At A Time*. www.mattwatroba.net



PAMELA ENGLISH

Pam began playing for churches, directing, and teaching choirs at the age of 10. This continued throughout high school, college, and well into her adult musical career. In 1991, she recorded with Michael Mindingall & Communion, leading to the gospel hit single “Holy.” In 1995, writing and vocal production were her focus, and she landed her first song publishing deal, as co-writer of “You Encourage My Soul” and “Fly Away” on the female vocal group Virtue’s *Get Ready* album. This was the beginning of a blossoming music career. Pam has served as Worship Leader at Dunamis Outreach Ministries in Detroit since 1998, and was the vocal producer and writer for the 1999 recording, *Tears to Cheers* with the Dunamis Praise Team and traveled twice to London, England to perform. Her vocal production, recording, and songwriting extended to various artists locally and nationally, including work with super producers Tommy Walker and Mo’ Life Entertainment, and J Moss/PAJAM and Milleniera Writers. In 1999, Pam recorded her first solo project entitled, *Real Good*, and she has worked, written, and produced music with various artists, including: Virtue, Diana Ross, Kem, Tasha Page, Mitchell Jones & Fred Hammond, Dorinda Clark-Cole, J Moss, Karen Cark-Sheard, Dorinda Clark-Cole, The Nevels Sisters, Lexi, Darius Twyman, Charles Curry, Bishop William Murphy III, jazz artists Randy Scott, Demetrius Nabors and Daryl Beebe and more. Currently, Pam is the President of Journey a Music Studios (JMS) in Southfield, Michigan and is working on an album project with the CEO of JMS, Shirley Smith, along with super producer Noel Hall.



KAY JUSTICE

Kay Justice began singing and playing the guitar in the 1960’s when she discovered popular folk music. Later, while a student at Clinch Valley College, she became enthralled with the songs, tunes, and ballads of the Appalachian region. Over the years she played music with various individuals and groups during which time she honed her guitar playing and singing skills. She has recorded with Ginny Hawker and with the Herald Angel Band with Alice Gerrard and Gail Gillespie. Kay has taught at numerous music camps including the Augusta Heritage workshops, Mars Hill Blue Ridge Old Time Music Week, Southern Week at Ashoken, Alleghany Echoes and the Swannanoa Gathering. She has performed at festivals throughout the US and Canada and is widely respected as a patient and gentle instructor.



JOSH GOFORTH

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

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



MELISSA HYMAN

Children’s Program coordinator Melissa Hyman is involved with kids and music in all the many facets of her working life. She has taught music to elementary students at Asheville charter schools and coordinated children’s programming at regional music conferences. She is a touring and recording artist, cellist, bassist, singer and songwriter who works with many beloved Asheville bands including The Moon and You, Tina & Her Pony and Hannah Kaminer & the Wistfuls. She teaches rock band at French Broad River Academy middle school, in addition to private music students of all ages. She is also the Music Teacher for the Asheville chapter of Arts for Life (artsforlifenc.org), a non-profit providing art and music programming for patients in NC’s major children’s hospitals and outpatient clinics. In 2016 Melissa founded Arts For Life’s Heartbeat Sessions program (heartbeatsessions.org), in joyful collaboration with Echo Mountain Recording Studios and many talented members of the Asheville music community. Melissa looks forward to many more unforgettable summers in Swannanoa, leading a ragtag crew of amazing kids and counselors on adventures through space and time. She feels right at home in this world of messy games, silly songs, amazing crafts and fast friendships. www.themoonandyou.com

Classes

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

THE MASTER TOOLKIT (Susan Cattaneo)

Overcome creative paralysis in your songwriting. Struck by an unstoppable urge to write a song? Maybe you have a melody, chord progression, or a snippet of lyric, but then something happens, and you just can't write past it? Don't lose hope. Help is on the way. We'll focus on practical tools and tips that will help any level of songwriter get and stay inspired. Come prepared to write!

ME, MYSELF AND INSPIRATION (Susan Cattaneo)

What is your origin story? What are the wonderful details that all add up to making you who you are? And how can they be harnessed into writing great songs? Join me as we explore the roots, myths and magic that make you into the person (and songwriter) you are. We'll dive into specific songwriting prompts to get you thinking about your story and what makes you unique. Then, we'll work to craft these into songs.

SHAPE-NOTE SINGING (Josh Goforth)

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

MUSIC THEORY (Josh Goforth)

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

PLAY THE BLUES ON

ALMOST ANYTHING (Rev. Robert Jones)

The Blues is one of the most identifiable styles in American music. In this class we will explore the idea of incorporating the blues aesthetic on whatever instrument you play. Whether you play guitar, harmonica, ukulele, banjo or something else, you're just three chords and five notes away from playing the blues. It is this adaptability that has historically allowed musicians from different styles to find a common language in blues. We'll have fun getting

know the broad principles that underpin blues music. We'll look at things like call and response, basic rhythm, improvisation and blues structure. So, bring whatever instrument you play and we'll figure out how to play some blues on it.

THE SPIRIT OF THE BLUES (Rev. Robert Jones)

The blues is a style of music that represents the spine of American popular music. It is a music that is both traditional and, at the same time, improvisational. This is a class that will focus on both the roots and branches of the blues. We will explore spirituals, work songs, field hollers and chants as components that led to the creation of the blues style. We will then look at regional singing styles, phrasing, and the blues aesthetic. Finally, we will explore using the 'blues template' as a way to create new music in the style and genre. All are welcome, just come prepared to sing and to participate. (No class limit)

SEA CHANTEYS:

HOW THEY WERE USED (Chris Koldewey)

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

CONTEXT FROM CONTENT

IN MARITIME MUSIC (Chris Koldewey)

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

DUET HARMONY SINGING (Kay Justice & Sam Gleaves)

This is a class for those who enjoy the spine-tingling harmonies of Southern singing. Repertoire will include songs by the Blue Sky Boys, Jean Ritchie, the Louvin Brothers, the Carter Family, the Stanley Brothers, and more. We will learn parts by ear using repetition, singing melody and harmony separately before putting parts together. Participants will work with different

singing partners to experiment with harmony lines, match phrasing, and practice the stylistic elements of Southern singing. Lyrics will be provided. This class is beginner-friendly and open to everyone. No previous experience with harmony singing is needed. (Class limit: 14)

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

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

COMMUNITY SINGING: FOR THE SAKE OF THE SONG (Matt Watroba)

This class will be all about the singing and the song. This will be an opportunity for you to learn what you need to know to unleash the power of song in your community. Matt will share his experience as a song leader and community performer by teaching and leading a wide variety of songs in a wide variety of styles. After learning song-leading and Community Sing organizational techniques, participants will be encouraged to bring in songs and try out their song-leading talents on the class. You will sing every day and leave on Friday inspired to take what you've learned back into your community. (No class limit)

SONGWRITING INSPIRED BY TRADITION (Sam Gleaves)

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

SINGING WELL FOR A LIFETIME (Cathie Ryan)

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

techniques I have learned and practiced in my 45 years of singing, including breathing exercises to help support the tone and strength of your voice, vocal exercises to help you develop your range, simple vocal embellishments and stylistic techniques, how to take care of your voice, the rudiments and importance of a vocal practice, tips on how to deal with performance anxiety, and how to use a microphone. By the end of the week, you will have a basic understanding of vocal training and the tools to sing with more confidence and freedom for many years to come! Class size is limited to allow one-to-one work with each student. Please sign up early to assure a place!

SONGS FROM THE IRISH TRADITION (Cathie Ryan)

This course will feature songs in both Irish Gaelic and English that Cathie has collected through the years and new ones she has recently discovered, including love songs, newly-composed songs, children's songs, humorous songs, historic ballads, singalongs, and more. We will learn the songs 'by ear', so bring an audio recorder with you to class. And please bring a song you'd like to share with us! (No class limit)

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

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

MOVEMENT & PROTEST SONGS (Saro Lynch-Thomason)

In this class, we'll explore an energizing mix of songs from people's movements in the U.S. and abroad. From coal wars in Appalachia to 19th-century suffrage in the UK, civil rights movements in the U.S. and environmental campaigns in the modern era, we'll sing to connect with these powerful histories and celebrate their legacies. (No class limit)

COMMUNITY SINGING FOR THE SOUL (Saro Lynch-Thomason)

Singing together brings joy, calms the nervous system, and releases oxytocin to generate feelings of trust and empathy. In this workshop participants will enjoy the sensations of sharing their voices together as Saro teaches work songs, hymns, rounds, hollers and more from a variety of American and North Atlantic Island traditions. Get ready to learn everything from sea chanteys and Shaker songs to Appalachian hymns, Catawba Indian songs and Scottish lullabies. Along the way, Saro will provide the historical background and context for each song. (No class limit)

Traditional Song Week, July 7-13, 2024						
7:30-8:30	Breakfast					
8:30- 8:50	Vocal warm-ups (Cara Valenti)					
9:00-10:15	Songs From the Irish Tradition (Ryan)	Sea Chanteys: How They Were Used (Koldewey)	I know My Chords; Now What? (Justice)	Mind Over Matter: Vocal Therapy (Smith, English)	Community Singing For the Soul (Lynch-Thomason)	Me, Myself and inspiration (Cattaneo)
10:15-10:45	Coffee/Tea Break					
10:45-12:00	Choices: How to Get the Most Out of Performing Your Songs (Watroba)	Songwriting Inspired by Tradition (Gleaves)	Fingerstyle Guitar for Singers (Newberry)	Movement & Protest Songs (Lynch-Thomason)	Singing Well for a Lifetime (Ryan)	Traditional Gospel Choir (Smith, English)
11:30-1:00	Lunch					
1:15-2:15	Community Gathering & Special Events					
	Monday		Tuesday		Wednesday	
	How Are Songs Made? (Cattaneo, Gleaves, Newberry)		The African American Tradition (Jones, Harris, English, Smith)		Traditional Southern Singing (Justice, Lynch-Thomason, Goforth)	
2:30-3:45	The Master Toolkit (Cattaneo)	Shape-Note Singing (Goforth)	From the Appalachians to the Ozarks (Newberry)	Play the Blues on Almost Anything (Jones)	Duet Harmony Singing (Gleaves, Justice)	Ain't You Got a Right To the Tree of Life? (Harris)
4:00-5:15	Community Singing: For the Sake of the Song (Watroba)	Songs of Hope & Freedom (Harris)	Context From Content in Maritime Music (Koldewey)	The Spirit of the Blues (Jones)	Music Theory (Goforth)	Comtemporary Gospel Choir (Smith, English)
5:00-6:30	Supper					
6:15-7:15	Singing Sessions by Genre (Tuesday: Ballads; Thursday: Bluegrass and Classic Country; Friday: Gospel)					
7:30-?	Evening Events (concerts, dances, jam sessions, etc.)					

FROM THE APPALACHIANS TO THE OZARKS (Joe Newberry)
Settlers who moved from the Appalachians to the Ozarks took all their worldly belongings, as well as their music with them. From ballads to popular songs of the day to newer-composed songs, this class will get folks up and singing, and will help build repertoire. (No class limit)

FINGERSTYLE GUITAR FOR SINGERS (Joe Newberry)
Tracing musical DNA from Doc Watson, Merle Travis, John Hurt, Maybelle Carter, Norman Blake, Leadbelly, and more, this class will have your fingers doing the walking and you doing the talking. Great for pickers who like to sing, and vice versa.

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



CONTEMPORARY

GOSPEL CHOIR (Pam English & Shirley Smith)

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

AIN'T YOU GOT A RIGHT TO THE TREE OF LIFE? (Reggie Harris)

Pete Seeger, Bernice Johnson Reagan, Bob Dylan and so many others used traditional song frames to inform and inspire their writing efforts as they expressed personal and global concerns. They also used song to highlight people and issues that were close to their hearts and minds. In this course we will make use of aspects of traditional song as we reflect on, address and celebrate the world, our elders and ourselves. Open to songwriters and non-writers alike. Come with an attitude of discovery and ready to have some fun. (Class limit: 20)

SONGS OF HOPE AND FREEDOM (Reggie Harris)

As human beings, we are physically and emotionally hardwired for song and story. They connect us with our past, make sense of our present, keep us aware of the struggles and joys and can provide a basis of hope for our future. By conveying information, inviting collaboration and perspective, songs shift mood, release frustration and can inspire us toward personal and societal transformation. In this course we will use our voices to sing spirituals, blues, shouts and various songs of hope and freedom as we explore the historical and personal connections that ground us for living in a world of complexity and isolation.

MIND OVER MATTER: VOCAL THERAPY (Shirley Smith)

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

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.

Community Gathering Time

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

HOW ARE SONGS MADE

A panel discussion featuring instructors Susan Cattaneo, Sam Gleaves and Joe Newberry

THE AFRICAN AMERICAN TRADITION

A panel discussion featuring instructors Rev. Robert Jones, Reggie Harris, Pamela English and Shirley Smith

TRADITIONAL SOUTHERN SINGING

A panel discussion featuring instructors Kay Justice, Josh Goforth and Saro Lynch-Thomason