

PROGRAM GUIDE

GUITAR & MANDOLIN CAMP NORTH

April 13 - 15, 2018

**CLASSES AND JAMS FOR ALL LEVELS
FROM NOVICES TO ADVANCED PLAYERS**

*Featuring the world's best teachers and musicians
in traditional and progressive acoustic music*

Don Stiernberg

Michael Daves

Frank Solivan

Avril Smith

Jim Hurst

Jim Richter

Dick Bowden

Richie Brown

Russ Barenberg

Lorraine Hammond



Sharon Gilchrist

Mike Compton

David Surette

Skip Gorman

Glenn Nelson

Tony Watt

Laura Orshaw

Lincoln Meyers

Bruce Stockwell

Marshall Racowsky

Betsy Rome • Bennett Hammond • Kelly Stockwell

Phil Zimmerman, Director

Prindle Pond Conference Center, Charlton, Massachusetts

www.musiccampsnorth.com - info@musiccampsnorth.com - 203-362-8807

Music Camps North, a 501(c)(3) non-profit corporation, presents Guitar & Mandolin Camp North and Banjo Camp North

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Welcome from the Director of Guitar & Mandolin Camp North

Welcome Campers!

Music Camps North is in our 18th year, but this is our first camp as a 501(c)(3) tax exempt nonprofit organization. The work to put the 2018 camp together has been done by volunteers, and we'll be relying on volunteers even more in the future. It's truly a labor of love.

We view ourselves as a unique camp. In addition to many classes and jams each day, our emphasis is on faculty's personal interaction with campers. You'll dine with faculty, and find faculty available for advice throughout the weekend. Some faculty may stay up late to jam with you.

In 2011 we introduced Coaching Sessions as a way to provide an individualized learning experience for each camper with his or her choice of faculty (see page 11). Since our first camp in 2001, our goal has been to bring together musicians of all levels, from novice to professional, to teach and learn, and to experience the sense of community that veteran campers enjoy.

If there's any way we can make Guitar & Mandolin Camp North a better experience for you, please let us know.

Phil Zimmerman, Director
Guitar & Mandolin Camp North

The Board of Directors of Music Camps North Invites you to a Town Hall Meeting

Come to participate or come to observe. Either way, please join us in MCN's effort to renew and reinforce the connections with our musical traditions and to help build our future.

Music Camps North is a not-for-profit, volunteer organization. Are we fulfilling our Mission? What should our future direction be? Bring your ideas, your voice, and perhaps your effort to help keep MCN's camps interesting, exciting, appealing, and living.

Date: April 14, 2018
Time: 5-6 pm
Location: Sage Hall

Music Camps North Mission Statement

To educate, celebrate, and encourage participation in acoustic string music through workshops, classes, demonstrations and other educational opportunities, including but not limited to the operation of Camps for the study and practice of playing acoustic string musical instruments,.

Suggested Packing List

Note: Prindle Pond Conference Center does NOT provide linens -- you must bring your own -- but Guitar & Mandolin Camp North will purchase linens (sleeping bag, pillow, pillow case, and towels) for people who are flying in. If you are flying in, please let us know by email to info@musiccampsnorth.com.

- Sheets & Pillowcase
- Pillow
- Blankets or sleeping bag
- Towels
- Shampoo
- Bath soap
- Toothbrush
- Toothpaste
- Brush or comb
- Flashlight - very **important** for walking outdoor after dark.
- Water bottle(s) – **important** because Spring water is available in the Dining Hall 24/7, but the only way to tote it out is for you to have water bottles or other vessels.
- Snacks
- Shoes for walking
- Audio recorder -- **highly recommended** for classes; you'll be presented with so much information that you'll likely want to listen to your recording during the months that follow Camp.
- Sweater or jacket (or, better yet, both)
- Rain jacket (to help ward off the rain)
- Umbrella (also to help ward off the rain)
- Clothes for Both Warm and Cool Weather
- Writing Implements & Paper (or tablet) (or both)
- Sunglasses
- Sunscreen
- Insect Repellent (usually not an issue in April)
- Medications
- Cell phone
- Watch
- Alarm Clock
- Your Instrument
- Lots of Money to buy CDs and Merchandise
- A Smile on Your Face

If you have questions or comments, email us at info@musiccampsnorth.com or give us a call at 203-362-8807.

Arrival at Camp: "I've Just Registered . . . Now What?"

You will receive an up-to-date Camp Schedule when you arrive at Camp. In the meantime, our online Schedule is near final.. (Note that the Schedule is always a work in progress -- not cast in concrete -- so we can adjust quickly to any last minute changes in circumstances.)

12:30 - 1:30 pm: **Registration** (Sage Hall)

12:30 - 1:30 pm: **"Find Your Level"** (Sage Hall - Inquire at the Registration Desk)

12:30 pm - 1:30 pm: **Early Bird Jams** in Sassafrass, Birch, and Maple Classrooms

1:30 pm - Registration continues (moved to Dining Hall)

1:45 - 2:15 pm: **Faculty Meeting** (Sage Hall). Students may use this time to move into dorm rooms (if we get the go-ahead from the conference center by then that the rooms have been cleaned)

2:30 pm: **Classes Begin** (See the Schedule, and see the Description of Classes)

6:00 pm: **Coaching Session Sign-Up** (Dining Hall) - see p. 11 about Coaching Sessions
[Note to first-time campers: Coaching Sessions are popular, and sign-up is first-come, first-served. We recommend that you sign up early so you may have one-on-one instructional time with the faculty member of your choice]

6:00 - 7:00 pm: **Dinner** (Dining Hall)

7:30 - 8:45 pm: **Faculty Concert** (Sage Hall)

9:00 pm - 10:30 pm: **Jams**, all levels and various genres (see Schedule for locations);
When the jams end at 10:30 pm, campers are on their own to continue jamming or not.

Important: Please do not jam or congregate in Quiet Dorms after 10:30 pm. All Quiet Dorms are marked as "Quiet Dorms" on the outer doors into the dorms.

The following locations are fine for jamming after 10:30 pm:

- Dining Hall
- Dining Hall Foyer
- Sage Hall
- The 4 classrooms in the Hilltop West Dorm

Camp Etiquette:

We have a few “rules of the road” and ask for your cooperation:.

1. No Noodling:

Please do not noodle in class or at jams.

This is so important that it's worth repeating and in a bigger font:

Please do not noodle in class or at jams.

What is "noodling"? It's when someone plays an instrument on his or her own (not when asked to play by the instructor). Sometimes people think they are playing very very softly, as if only to themselves, but to people in the same classroom or jam, it sounds very loud. Noodling includes trying out by oneself in the middle of a class or jam what the instructor just taught, except that the instructor hasn't asked that person to try it out Just think of noodling as doodling on a string instrument, except that doodling doesn't usually bother anyone else while noodling (1) intrudes on other people's space, (2) may keep others from hearing the instructor or jam leader; and (3) upon arriving home, find that they can't hear the instructor on their recordings of classes because noodling is louder than the instructor's voice.

2. **Classes: Please Respect Designated Skill Levels:** You're welcome to attend any class you'd like, regardless of skill level; however, please respect the skill level designated for that class and please do **not** press for the class to be simpler or more complex than the designated level.

3. **Jams: Please Respect Designated Skill Levels:** Please also respect the designated skill level of each jam and not try to slow it down or speed it up. We offer jams at all levels and several genres, so you should be able to find jams that are well suited for you.

4. **Audio & Video Recording of Classes:** We recommend that you record the audio in your classes for your personal use, unless the instructor requests that you not do so. You'll find that so much information is shared in classes that you'll be referring back to the recordings for months to come. Please keep in mind that many faculty members make their income from teaching, **so please don't share your recordings with non-campers unless authorized by the instructor.** Video of classes is allowed only with the permission of the instructor and any other persons who appear in the video. As with audio recordings, please respect that many instructors make their income by selling products that feature their teaching.

5. **Video Recording of Concerts.** We do not restrict campers from taking videos of faculty at the faculty concert, unless a particular faculty member asks that no videos be taken.

Please do not post any video on the Internet without the permission of every performer in that video. A Camp staff person generally makes a video of almost every performance at the faculty concert. After Camp is over, we seek permission from everyone in the video, and, if received, we will post them on YouTube. You will be able to find these videos by doing a YouTube search of “Guitar & Mandolin Camp North”.

Emergency Phone Numbers

Prindle Pond’s office number is (508) 248-4737. The camp cell phone number is (203) 362-8807.

Did You Forget Something or Want to Stock Up on Snacks?

Here are some area stores:

Super Stop & Shop: 100 Charlton Road, Sturbridge (508) 347-9500
Big Y: 505 East Main Street, Southbridge (508) 764-6213
Big Bunny Market: 942 Main St., Southbridge, MA (508) 765-9824
Walmart: 100 Charlton Road Sturbridge (508) 347-4993
Staples: 120 Charlton Road, Sturbridge (508) 347-5955
CVS Pharmacy: 399 Main Street, Southbridge, MA (508) 765-0646
Rite Aid Pharmacy: 455 Main St., Southbridge, MA (508) 765-5922

Prindle Pond Conference Center

Prindle Pond provides an excellent environment for Guitar & Mandolin Camp North. The staff is very accommodating and welcomes us with open arms -- they really like the music! Please help them, and us, by picking up your own refuse, especially after jams. There are trash and recycling bins conveniently located around the campus. Let’s try to leave Prindle Pond cleaner than we found it.

Please remember that smoking is prohibited in ALL buildings. In addition, if you smoke outside, please don’t leave the butt on the ground.

WiFi: There is wi-fi. The router is in Sage Hall, so that’s where you’ll get the best connection. The Dining Hall and Foyer, which are right above Sage Hall, generally also have good connection. There is no wi-fi connection in the dorms or elsewhere on campus. The WiFi password is 0987654321.

Meals, Water, Coffee

Buffet Line: Breakfast is from 8-9 am, lunch is 12:30-1:30 pm, and dinner is from 6-7 pm. Food is removed at the exact time that the meal period ends. So, for example, if you

get to breakfast 8:58 am, you'll likely find the food being removed.

Dietary Restrictions: If you have asked in your registration form for special meals -- vegetarian, vegan, gluten-free, food allergies, etc. -- your selection will typically be at the kitchen window along the side of the buffet food line. You may supplement your choices with items in the buffet. The staff behind this window are the cooks, and they are very knowledgeable about the ingredients in all the items in the food line.

Please be mindful that the quantities of vegetarian, vegan, gluten-free and other special foods are limited based on the number of campers who requested them in their registration forms. **If you would like any special foods and didn't indicate that in your registration form, please send an email as soon as possible to info@musiccampsnorth.com.**

Coffee and Water: Coffee and a source of private well water are available in the Dining Hall all day. **We advise that you pack one or more water bottles to fill up in the Dining Hall.**

Vendors

We'll have two vendors in the Dining Hall:

Glenn Nelson, Mockingbird Music: As well as being an excellent musician and instructor, Glenn is a luthier and owner of Mockingbird Music in Berlin, MA. Glenn will be on hand to help you set up your instruments and sell you supplies at his table. For luthier services, you and he will arrange the cost. Music Camps North is not involved in that process.

Faculty Product Table: Faculty bring their CDs, instructional videos and similar items for sale at the faculty product table in the Dining Hall. The table will be open much of the time during Camp. Seth Holmes, son of Camps founder Mike Holmes, will manage the faculty product table for us.

Guests and Security

Guests: Guests are not permitted on campus during Guitar & Mandolin Camp North. This applies to the concerts and jams, as well as to the rest of the program. At registration, a wristband, which will gain you access to all activities at the Camp, will be put on your wrist.

Security: Please leave your valuables at home, other than your instrument(s). There are no locks on the dormitory room doors, and although we do not anticipate any problems, please note that **you are responsible for your personal belongings -- including your instruments.** Please be aware of their location at all times. This is one of the reasons why guests are not permitted on campus; however, we are happy to say that there have never

been any problems with this at past camps. We strongly recommend that you insure your instruments and any other valuables.

Please also differentiate your instrument case from other cases that may look the same, such as putting a ribbon on the handle. One year, a camper mistakenly took another camper's instrument home because the case was identical.

Abbreviations in this Program Guide and the Schedule

Skill Levels:

- "N": Novice
- "B": Beginner
- "AB": Advancing Beginner
- "I": Intermediate
- "A": Advanced

These abbreviations are often combined, so that “N-B” means Novice to Beginner; “B-AB” means Beginner to Advancing Beginner, “I-A” means Intermediate to Advanced, and so on.

Guide to “Skill Levels”

Here is a description of each skill level. Please keep in mind that there's some overlap between levels. During registration on Friday, you may want to attend "Find Your Level" where instructors advise campers, one-on-one, on their level. (see below).

Novices (“N”) are absolute beginners who are just starting out. They may have only recently acquired an instrument, don't know how to tune and have yet to learn basic techniques.

Beginners (“B”) are able to tune and have learned a few basic techniques. They may be able to play a little bit and know a few songs but still don't pick out tunes on their own or have much experience playing with other people.

Advancing Beginners (“AB”) have some basic experience with their instrument. They have command of fundamental techniques and are comfortable tuning. They can play a number of tunes and may even have started jamming with other musicians.

Intermediates (“I”) are comfortable with tuning, can play songs and tunes, recognize changes, and are jamming and playing with others on a regular basis. They may feel that they are not yet playing up to speed and that they may still need to work on their rhythm.

They may already read tab or notation, but could use help playing by ear and learning to arrange a tune or song on their own.

Advanced (“A”) players have command of more advanced techniques, play a variety of tunes up to speed and may play in a band or perform regularly.

(**“All”**) indicates a hands-on class for campers of any level of skill.

(**“Demo”**) indicates a mini-concert, lecture, or demonstration where participation by the campers is minimal at most. If a class is **not** marked as "Demo", plan on taking your instrument to that class.

“Guided” and “Non-Guided” Jams

As you will see in the Schedule, we have two types of jams: “guided” and “non-guided”. Both types of jams are led by faculty members. Here’s the difference:

“Guided Jams”: typically contain more elements of teaching, including, possibly, how jams work, jam etiquette, and anything else that the faculty member believes would improve the campers’ ability to play in jams.

“Non-Guided Jams”: may entail guidance but will not provide as much guidance and instruction from the jam leaders.

Opportunities for Individualized Attention

“Find Your Level”: Intended primarily for beginners, advancing beginners, and intermediate players, you may meet with an instructor beginning at 12:30 pm and ending at 1:30 pm on Friday who will listen to you play and advise you on your approximate skill level (see descriptions of levels, above). Find Your Level is held in Sage Hall; please inquire at the registration desk. Since there is overlap between levels, these "Find Your Level" assessments are intended to be helpful, but not limiting. You may attend any classes you would like, no matter what the level, but please do not try to make a class proceed faster or slower than the advertised targeted level for each class (see Description of Classes, below).

Coaching Session is an opportunity for you to have an individualized lesson with a faculty member of your choice. Each session is limited to four campers. All four campers are present for the whole period and the time is divided equally among those attending, for one-on-one attention while the others watch. You will determine the topic and level for your time with that instructor. We’ll have sign-up sheets in the dining hall on Friday at 6 pm for you to sign up with the instructor of your choice, first come-first served. You may sign up for only one coaching session.

Beginner Tracks

Among the many classes at Guitar & Mandolin Camp North are several “tracks”, which are a series of classes designed for Beginning players.

The Beginner Tracks give campers who are just starting on an instrument a “home at Camp” ... a place they can go where they know they will be working with an instructor dedicated to teaching at their level and in the company of other campers of similar skill and experience.

For mandolin, we offer 2 levels of Beginner Tracks: Novice/Beginner and Beginner/Advancing Beginner. For guitar, we offer an Advancing Beginner Track. We do not offer novice or beginner classes in guitar.

Beginner Tracks: Top Nine Q&A's

1. What are the Beginner Tracks?

The Beginner Tracks are sets of connected classes and review sessions taught by a single instructor, which progress methodically through the most important topics for Novices, Beginners, and Advancing Beginners. Each Track consists of four class sessions and two review sessions (in which no new material is presented). Campers need not attend all the sessions, but the majority of people in the track will be attending all the classes. Furthermore, it is likely that the instructors will frequently refer to topics they've covered earlier in the classes.

2. What is the purpose of the Beginner Tracks?

Both the Novice/Beginner Track and the Beginner/Advancing Beginner Track are designed to prepare campers for higher level classes. It is common for some campers to want some extra guidance on what to study while at camp, and it can be challenging for some campers to attend Intermediate- and Advanced-level classes.

3. What is the difference between the Novice/Beginner Track and the Beginner/Advancing Beginner Track?

Both the Novice/Beginner Track and the Beginner/Advancing Beginner Track will begin with the fundamental skills and knowledge needed to begin learning an instrument. That means they will cover many of the same topics (see below for examples). The Novice/Beginner Track covers these topics as if the campers have never seen them before, while the Beginner/Advancing Beginner Track is more like a review of these same topics. Therefore, the main difference between the two levels is that the Beginner/Advancing Beginner track will move at a faster pace and cover more material than Novice/Beginner track.

4. What does a Beginner Track consist of?

The Beginner Tracks at each camp (for both instruments and both levels) consist of four class sessions interspersed with two review sessions. The four class sessions will be taught sequentially – each new class building on the previous classes. However, campers are welcome to drop in, even if they have missed some or all of the earlier classes. The two

review sessions will typically be led by the same instructor who teaches the track classes, but no new material will be presented. These review sessions are not mandatory — indeed, none of the classes at either Camp are ever mandatory — and will be driven by the needs of those who attend them.

5. May I attend both the Novice/Beginner Track and the Beginner/Advancing Beginner Track?

Campers may choose to attend either track, or both tracks, or switch back and forth between the tracks. As with more advanced classes, campers are welcome to come and go between classes and are encouraged to find the classes that best meet their needs and interests. That being said, the majority of people in the track will be attending all the classes, and it is likely that the instructors will frequently refer to topics they've covered earlier in the track.

6. What topics will be covered in each Beginner Track?

The Novice/Beginner and Beginner/Advancing Beginner tracks will cover some of the following topics according to the needs of the campers and time permitting:

- how to hold the instrument and pick(s) if applicable
- left- and right-hand technique
- strings and tuning
- chords, rhythm, and using the capo if applicable
- slurs: hammer-ons, pull-offs, and slides (for banjo primarily)
- applying the ideas listed above to common songs

7. What topics will be covered in each specific class session?

Beginner Tracks are designed to move methodically through the most important topics for Novices, Beginners, and Advancing Beginners. Each Beginner Track is taught by a single instructor dedicated to meeting the needs of the campers in that track. Most campers will attend all the classes within their chosen track. Due to the nature of the Beginner Track system itself, it is not possible to predict specifically what will be covered in any particular class session.

8. Which track level (Novice/Beginner or Beginner/Advancing Beginner) is better for me?

Detailed descriptions of each skill level are provided elsewhere, but please keep in mind that there is a lot of overlap between the levels. Loosely defined, a “novice” is someone just starting out on the instrument, while “beginners” and “advancing beginners” have already started to learn fundamental techniques and might be able to play a few songs. During registration on Friday afternoon, campers may attend a Find-Your-Level session where instructors help them decide what level classes to attend. Because class sessions of the Novice/Beginner Track and the Beginner/Advancing Beginner Track are not taught simultaneously, campers may attend both tracks (starting with the first class of each track on Friday afternoon) to decide which level is better for them. Some campers may decide to attend all class sessions of both tracks.

9. What if the Beginner/Advancing Beginner Track (the more advanced track) is too basic for me?

If you find the Beginner/Advancing Beginner Track (the more advanced track) is too basic for you, there are a wide variety of classes held throughout Camp that you may attend. Look for classes on the schedule that are labeled Advancing Beginner (AB), Intermediate (I), (All), and (Demo). And remember, as with every class at Camp (including the Beginner Tracks), all campers are welcome to come and go between classes and are encouraged to find the classes that best meet your needs and interests.

Schedule and Class Descriptions

The Schedule of Classes and the Class Descriptions are in separate documents at the following websites:

- Schedule: <https://musiccampsnorth.com/wp-content/uploads/2018-GMCN-schedule.pdf>
- Class Descriptions: <https://musiccampsnorth.com/gmcn-class-descriptions/#top-of-gmcn-list>

These will also be distributed in hard copy at registration at Camp.

Faculty Bios

Russ Barenberg: Grammy nominated acoustic guitarist Russ Barenberg is known for his melodic playing, beautiful tone and memorable instrumental compositions. Long at the creative forefront of the acoustic music scene, Russ has collaborated with many of its finest artists, including Jerry Douglas, Edgar Meyer, Bela Fleck, Alison Krauss, Tony Trischka, Mark O'Connor, Jesse Winchester, Maura O'Connell and legendary jazz bassist, Charlie Haden. His playing has graced numerous films, most notably Ken Burns' documentary, *The Civil War*. For many years Russ has been part of the house band as well as a featured performer on the acclaimed BBC music programs, *The Transatlantic Sessions*. His most recent album, *When at Last*, adds to an "exquisitely original" body of work with more vibrant new melodies and rich ensemble interplay. The CD earned Russ a Grammy nomination for *Best Country Instrumental Performance* and was nominated for the International Bluegrass Music Association *Instrumental Album of the Year*.

Richard (Richie) Brown has been a part-time bluegrass musician in the Boston area since the mid sixties. Richie has played with several prominent New England bands and has occasionally filled in with nationally known bluegrass artists, as well. He has done mandolin workshops with Ron Thomason, Dave McLaughlin, and Lou Martin at the Joe Val Memorial festival and other events for the Boston Bluegrass Union, and with Mike Holmes at the New England Festival. He's an "original" MCN faculty member dating from 2005-2015. In addition, he and Mike Compton supervised and taught in the Monroe Style Mandolin Camp in Owensboro, KY, from 2008-2013. Richie also was a faculty member at Mike Compton's Monroe Style Mandolin Camp in Nashville, TN in 2016. Bill Monroe's style and "old style" mandolin players heavily influence his playing. Richie currently plays mandolin and sings in the Boston-based Reunion Band.

Dick Bowden is a well-known northeastern practitioner of the thumb pick (and finger pick) in country and bluegrass lead and rhythm guitar. For 10 years he was the guitar playing half of The Case Brother – Martin & Gibson, an early country guitar/mandolin duet. For 10 more years he played rhythm guitar with The Old Time Bluegrass Singers. He is an exemplar of **forceful**, run-laden rhythm guitar drawn from the powerful country and bluegrass rhythm guitarists from Mother Maybelle to Del McCoury.

Mike Compton has been called “a certified mandolin icon” by *Mandolin* magazine and “a new bluegrass instrumental hero” by the New York Times. This Grammy-winning instrumentalist, perhaps best known as the featured mandolin player for the film *O Brother, Where Art Thou*, is one of the modern masters of bluegrass mandolin. Sam Bush says “nobody plays Monroe better than Compton.” Mike Compton is one of the most recognizable and respected mandolin voices in the world today and as passionate an advocate for the mandolin as you’re ever likely to find.

Michael Daves is a Georgia-bred, Brooklyn-based bluegrass guitarist and singer who has made a name for himself as a performer through his work with Chris Thile, Tony Trischka, Bryan Sutton, Steve Martin, Rosanne Cash and others. He shares a Grammy nomination with Thile for their 2011 Nonesuch Records release *Sleep With One Eye Open* and in 2016 released the critically acclaimed bluegrass/electric double album *Orchids and Violence*, also on Nonesuch. Daves is also devoted teacher with over twenty years of experience whose instructional style is aimed at helping students develop and refine their own natural musical sensibilities while exploring a wealth of American roots traditions, particularly bluegrass. In 2016 he launched an online school in bluegrass vocals on ArtistWorks.com where he helps students around the world learn the intricacies bluegrass singing style as well as harmony singing and ear training.

Sharon Gilchrist has long made her home in the American acoustic music scene. Whether you have seen her playing mandolin, thumpin’ the upright bass, singing a traditional ballad or performing one of her original pieces, you’ve heard an artist steeped in traditional Appalachian music delivering these sounds with a distinctly spacious, graceful and fiery nuance. Sharon has performed with Darol Anger, the Peter Rowan and Tony Rice Quartet, Scott Nygaard and John Reishmann, Laurie Lewis and the Right Hands, Uncle Earl, the Ger Mandolin Orchestra, Scott Law, the Kathy Kallick Band, Bill Evans, and Donald Rubinstein.

Skip Gorman has been performing an impressive and varied palette of traditional American and Celtic folk music for over half a century. Bluegrass Unlimited magazine has called Skip “the finest exponent today of the style of mandolin that was performed by the Monroe Brothers”. An internationally recognized fiddler and singer of cowboy ballads, Skip has recorded for Rounder, Columbia, Folk Legacy and his own label, Old West Recordings. Ken Burns has used Skip’s music in four of his documentaries. His latest projects are Mandolin in the Cowcamp and Old Style Mandolin volumes 1 & 2.

Bennett Hammond started playing guitar in 1957 and began teaching in 1960, debuted as a virtuoso soloist in 1980 on the In-Bound platform, Harvard Square Station, and has played above ground, at home and abroad ever since. Bennett picked up banjo at BCN ten years ago. Early influences include an EP side of folk and cowboy songs with guitar accompaniment his sister Lucy made in 1951, recordings of Etta Baker, Mike Seeger and Duane Eddy, and of course the Three B's – Bach, Bluegrass, and Bo Diddly.

Lorraine Hammond's numerous credits as a traditional singer, songwriter, teacher, performer and instrumentalist include a Homespun Appalachian dulcimer instruction series and two elegant dulcimer books with Yellow Moon Press. Lorraine plays, performs on and teaches dulcimer, banjo, mandolin and harp. Her extensive mandolin teaching experience includes the John C. Campbell Folk School, WUMB-FM Acoustic music weeks and weekends, and nearly a decade at Mandolin Camp North. She is a lecturer in folk music at Lasell College in Newton, MA, and Music Director of WUMB-FM's Summer Acoustic Music Week. Lorraine performs and records with her husband Bennett Hammond.

Jim Hurst: Gaining international fame with the Claire Lynch Band, and then performing in a duet with Missy Raines, Jim Hurst twice won the IBMA Guitar Player of the Year in 2001 and 2002, and has been nominated nearly every year since. Jim has been working solo since 2010, and started the Jim Hurst Trio 2016. He's a veteran of teaching at Music camps in the US, Canada, England, Italy, and cruise ships in the Caribbean and Alaskan waterways. Jim also does workshops, private and online lessons on guitar, vocals and band coaching as well as preparation and production of recordings etc. Inspired by Doc Watson and Tony Rice, Jim began as a flat-picker, but the finger-style playing of Merle Travis, Chet Atkins and Jerry Reed was the "turn in the road" for Jim. The intertwining of these musical threads defines Jim's unique style.

Lincoln Meyers is an award winning guitarist who has been on the New England music scene for the past eighteen years and has been playing professionally for thirty. Lincoln, who was featured on the cover of Flatpicking Guitar magazine's November/December issue 2010, has toured the world and performed with bands including Erica Brown & The Bluegrass Connection, The New England Bluegrass Band, Tony Trischka, April Verch, and most recently Frank Solivan and Dirty Kitchen. Lincoln is a veteran instructor, teaching private lessons as well as being involved with and conducting guitar workshops and seminars around the country. Lincoln is currently an instructor at "317 Main St.", a community music school in Yarmouth, Maine.

Glenn Nelson, resident instrument specialist, has been building, restoring and repairing instruments for 20 years. Glenn and his wife Barbara own Mockingbird Music in Berlin, Massachusetts, where they build custom stringed instruments and specialize in the repair and restoration of vintage instruments. Glenn teaches five string banjo and performs with Wide Open Spaces and Acoustic Planet, encompassing world music, folk, jazz and bluegrass. At our Camps, he will be available to do minor setups and repairs on site and to accept instruments for more extensive work.

Laura Orshaw: Power-house fiddler and vocalist, Laura Orshaw, has toured throughout the United States and Canada with Danny Paisley and the Southern Grass, Alan Bibey and Grasstowne, the Tennessee Mafia Jug Band, and Jenni Lyn, mandolinist of Della Mae. Laura has also performed with Del McCoury, Ricky Skaggs, John Scofield, Sarah Jarosz, Tony Trischka, and Darol Anger among others. Her music has been featured on Del McCoury's SiriusXM radio broadcast, *Hand Picked with Del*, and in *Bluegrass Today*, *Vintage Guitar Magazine*, *Sing Out!*, and *Dirty Linen*. According to *Bluegrass Unlimited*, "Laura Orshaw has firmly established herself as a significant emerging artist in the arena of traditional American music... [she is] an extremely talented musician with unlimited potential." Laura is also a highly sought-after instructor who has taught numerous camps, workshops and kids academies, and started teaching weekly lessons to adults when she was just 12 years old.

Marshall Racowsky: Growing up in the Southwest, Marshall Racowsky was exposed to country music at an early age. He started playing the guitar while in high school and focused primarily on country and western styles as well as fiddle accompaniment. He became a member of the Arizona Fiddler's Association and started competing in the accompaniment division at fiddle contests throughout the state. In the early '80's, Marshall backed up Junior Daugherty on foreign tours sponsored by the US State Dept. By the time Marshall moved to New England in 1997 he had won the Arizona Accompanist Championship 8 times. He also became very interested in Mexican mariachi and frequently sat in with several groups at performances. He taught classes in Texas style accompaniment in Arizona and after he moved to New England.

Jim Richter: As noted in *Mandolin for Dummies*, Jim Richter has increasingly been recognized over the last dozen years as one to watch for a more modern application of blues and blues-based rock to the mandolin. With 30 years of stage and teaching experience on mandolin, guitar, and banjo, Jim has performed with, opened for, or recorded with Anson Funderburgh, Gillian Welch & David Rawlings, Andra Faye, Rich DelGrosso, Don Julin, Will Patton, and Mike Compton. Equally as fresh as his mandolin style, Jim's instruction draws deeply from his experience as a licensed therapist. For 5 years Jim's own mandolin camp focused on helping adult learners to overcome being "stuck" in one's playing. Jim also has a mandolin book entitled "Richter Mandolin" that studies blues and rock using this adult learner approach. Jim regularly gigs with Gordon Bonham, Indiana blues-artist who formerly toured with Yank Rachel.

Betsy Rome is well-known for her flatpicked guitar, blending bluegrass, old-time, Celtic, & swing influences. Noted for her rock-solid rhythm and inventive leads, she has won or placed in numerous band and instrumental contests. Betsy teaches guitar and mandolin, both in person and online via Skype. She has taught workshops at Grey Fox, Joe Val, Podunk, Winter Village and Thomas Point Beach festivals, and Marist College. A founding member of Too Blue, one of the Northeast's most respected bands, Betsy is also an occasional member of Stacy Phillips and His Bluegrass Characters, and plays mandolin in the Walkingwood Mandolin Quartet. In a Flatpicking Guitar Magazine feature article,

Dan Miller wrote, “Betsy plays with a direct, highly effective approach... Everything about her playing is catchy and infectious, the sign of a total pro.”

Matt Shipman is a performer and teacher of acoustic and traditional music. Matt and his wife Erica Brown have been music educators for over 12 years and recently opened a teaching studio in their Portland, Maine, home called Darlin’ Corey Studios where they give lessons to people of all ages and abilities. Matt performs with Erica in a duo Darlin’ Corey, as well as with Erica Brown & The Bluegrass Connection, High Range, and Boghat, a traditional Irish band. Although guitar and mandolin were his first loves, he also plays bouzouki and clawhammer banjo. He received his degree from Vermont College, a self designed major of Traditional Music Studies. Matt has put out recordings with High Range and Erica Brown and has also released two recordings of his own; most recently ‘When Evening Falls’ with Darlin’ Corey. Matt currently resides in Portland. Matt’s websites: darlincorystudios.com, shippymusic.com

Avril Smith is a teacher and award-winning multi-instrumentalist and vocalist. Avril’s mastery of a wide range of styles makes her a sought-after on-stage and studio performer. Her musical palette draws from country, jazz, bluegrass, rock-n-roll, and old time music. Avril has performed at top venues and festivals including the Kennedy Center Millennium Stage (Washington D.C.), Grey Fox Bluegrass Festival (Oak Hill, NY), the Birchmere (Alexandria, VA), the Knitting Factory (New York, NY), Freight & Salvage (Berkeley, CA), the Rock-n-Roll hall of fame (Cleveland, Ohio), and on the south lawn of The White House. Avril has played with Emmylou Harris, Pete Seeger, Hazel Dickens, Tom Morello, Della Mae, Joe K. Walsh, Dar Williams, Jill Sobule, Darol Anger, Frank Solivan, Lester Chambers, Boots Riley, and John Kadlecik, among others.

Frank Solivan is a monster mandolinist who is making big waves nationally these days. After six years performing with the United States Navy’s elite Country Current, the former Alaskan formed Dirty Kitchen, a tight-knit group of some of the best players on the scene today. His original music has climbed to the tops of radio charts, and his band is featured at major music festivals across the country. A gourmet cook and one of the top bluegrass musicians in the world? All in a day’s work for Frank.

Don Stiernberg: Now in his fifth decade as a working musician, Don Stiernberg has been involved in performing, writing, recording, producing, and teaching, but is best known for his mandolin playing. Born in Chicago, the mandolin found Don as he grew up “out in the woods” of Wauconda, IL. A desire to make music with his banjo and guitar playing brother led Don to take up the mandolin. Things came into focus when Don went to study with Jethro Burns, famous comedian (Homer and Jethro) and greatest mandolinist of his time. Don’s earliest professional experience was in a bluegrass band with his brother (The Morgan Bros.) and a bit later in The Jethro Burns Quartet. Currently Don is regarded as leading exponent of jazz mandolin style, and respected teacher. Recent releases include “Good Numbers” and four online video instructional courses for Soundslice.com. Don also conveys his love of the mandolin and music at camps across the U.S. and across the pond.

Bruce Stockwell has been playing bluegrass banjo since 1968 and teaching since the 70's. By age 16 he had won banjo contests, recorded his first album, and opened for Earl Scruggs, Doc Watson, John Hartford, and many others. In the late 70's he worked with Phil Rosenthal and Mike Auldridge as Old Dog producing two albums on Flying Fish. Since the 1980's, Bruce has performed with his two brothers (and now wife Kelly) in various acoustic/electric formats. In 2005 he won the Merlefest Banjo Contest, and in 2008 a NH Arts Grant led to the formation of Hot Mustard, a double-banjo bluegrass band.

Kelly Stockwell took up the banjo in 2001, learning from local teacher Bruce. After a few years playing Scruggs style she switched to clawhammer and dragged Bruce to their first Banjo Camp North in 2002. Eventually realizing two banjos in one house was too much, in 2006 she switched to the doghouse bass and has never looked back. She learned how to play bass through the school of hard knocks and dirty looks from guitar players; joining in at jams and parties and as the staff bassist for Banjo Camp North and Mandolin Camp North. For five years she played with "Hot Mustard", a double banjo band. She now plays with her husband Bruce in "The Stockwell Brothers Band". Kelly has been attending all iterations of Music Camps North (Banjo, Old-time, Mandolin, Guitar) since 2002. Her favorite banjo tuning is open D.

David Surette: Widely acclaimed as one of New England's premiere instrumentalists, David Surette is highly regarded for his work on the guitar, mandolin, and cittern. His diverse repertoire includes Celtic and New England tunes, original compositions, blues and ragtime, traditional American roots music, and folk music from a variety of traditions. Surette is a gifted teacher, having taught at workshops and camps throughout the US, and in the UK. He is folk music coordinator at the Concord (NH) Community Music School, and artistic director of their March Mandolin Festival. His latest CD, *Waiting For The Sun*, a duo recording with Susie Burke, has been gathering widespread praise.

Tony Watt: Award-winning guitarist and mandolinist Tony Watt has performed throughout the United States, Europe, and on the Grand Ole Opry. He has been featured in Bluegrass Unlimited, Bluegrass Now, and Flatpicking Guitar Magazine, and toured with Rounder Recording artists Alecia Nugent and Leigh Gibson of The Gibson Brothers. He is a graduate of Leadership Bluegrass 2012, has served on the IBMA's Education and Board Selection Committees, and is currently a Board Member and Education Co-Director of the BBU. Tony is a visiting artist at Berklee College of Music, and also the director of the first-ever Ashokan Bluegrass Camp in 2018. Tony is also the director of The Bluegrass University, which has offered classes at Grey Fox (NY), Jenny Brook (VT), Pemi Valley (NH), Podunk (CT), and Thomas Point Beach (ME). Tony teaches lessons, classes, workshops, and jam sessions throughout the Boston area, and anywhere in the world via Skype video conferencing.

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Board of Directors**

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