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PRESENTS



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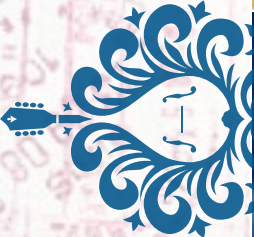
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# WINTERGRASS

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Wintergrass is a production of Acoustic Sound,  
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# WINTERGRASS

P R E S E N T S

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# A Sense of Place

These days many events start with an acknowledgment of First Peoples, i.e., the people who lived on the land before white settlers arrived. In the case of Bellevue, those people were members of the Duwamish and Coast Salish tribes. While well-intentioned, these acknowledgments rarely carry the weight they deserve. In the case of the Duwamish, for example, a branch of the tribe, known as the People of the Large Lake, lived along Lake Washington. The lake we view from the hotel is the one tribal members viewed for 10,000 years as they passed stories from one generation to the next. Let that settle for a moment.

Recently I read a story in the New York Times about a small village in Romania that set out to save the nearby beech forest they had depended upon for centuries. The Forest of Immortal Trees is a remarkable project allowing people to adopt a tree (or the other way around). Each adopted tree is tagged with a number and QR code that leads to the story of the person who adopted it. Thousands of trees have been adopted and are now a living, story-telling museum.

From the earliest beginnings, humans have used art and music as vessels to carry culture. Invariably, whatever was close at hand became an essential part of the story, or song, or painting. A cave wall. A forest. A lake. A mountain. Perhaps because humans do not live on a geological scale, they reach for things that do to mark their brief sojourn on earth.

Music is a complete vessel. It is tactile. It is auditory. It requires breath. It is informed by the rhythms it exists within. Like a language, it has accents that tie it to a place. It is exquisitely transportable and porous. It takes in and gives back every scent, every sight, every bit of inexpressible sorrow or wonder.

This is why Wintergrass chooses a different theme every year. It is why we listen and look for artists who bring their places to us. Wintergrass is a bit like a travelog. The music

you see and hear on these stages comes from somewhere and carries the stories of someone. Even if you know nothing about **Quebec**, you will carry away some bit of it from the sounds and rhythms of music born in and of that place. Even if you've never set foot in the **Appalachian Mountains**, you'll experience the angst and joys and grit of that place. Even if you don't know the difference between a polska and a polka, and yes, it is more than just one letter, **Sweden**, and **Uppsala** in particular, will make a little bit more sense to you.

In this way, we hope to honor the traditions and cultures that have gone before us while relying on the durability of music to carry our cultures forward.

We must take a moment to welcome the new members of our staff and bid a fond "Well done!" to departing members, **Wendy Tyner** and **Beth Fortune**. Wendy has moved on to an active retirement and Beth to an important job with the Washington Music Educators Association. Of course, they are a part of the Wintergrass family forever. We wholeheartedly welcome **Jen Kunitsugu** who is the caretaker of our beautiful patrons; **Tom Petersen**, **Kat Bula**, **Sandy Buchner** and **Dr. Christopher Hanson**, who are managing youth education programs; **Gaylan Adair** as Production Manager and **Ian Lindhartsen** as Assistant Volunteer Coordinator. That right there is a pile of smart people who are carrying Wintergrass into the next generation.

We trust Wintergrass is a safe landing place, a welcome reunion, and pause in time where "please," "thank you" and "my pleasure" are sweetness sprinkled on top of all that fun you'll be having. Be good to yourself. Be good to others. As our pal Dolly Parton likes to say, "If you see someone without a smile, give them one of yours."

More than anything, know that we are deeply glad you are here. This weekend, this is your place. **You belong here.**

 Patrice O'Neill



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...Whispers of the wind  
I will feel it sting  
I will see it rise and fall  
I will hear it sing  
The sound is like a song to me  
It takes away the pain  
The river is the melody  
And sky is the refrain

And we can ride away  
We can glide all day  
And we can fly away

– Gordon Lightfoot

*Tony Rice Sings Gordon Lightfoot* was released in 1996. Among others, bassist Mark Schatz was one of the performers on that album. Lightfoot's paean to Canadian life, "Whispers of the North" was included. Of course, Tony stepped up the pace and "grassified" the tune, but other than that did not stray too far from the original. Perhaps because—like that wild, beautiful and oh, so polite country—some things really cannot be improved upon. Wintergrass is ever so happy to make lots of space for our cross-border love affair to express itself in the lineup this year. In addition to performers who happen to be Canadian, you'll also hear specifically traditional Canadian music.

Canada is a big place with a big history that somewhat parallels US history. Long story. Here's a tiny bit. There is a thing called The Quiet Revolution that made French the official language of the province of Québec, albeit a distinctive version of French. As fiercely—and quietly—as the people of the province held onto their language, they held onto their folk and music traditions. This is the music you will hear this weekend from *Le Vent du Nord*, *Genticorum*, and La

*Famille Léger*. You'll also hear Juno award-winning Canadian performers like Pharis & Jason Romero or The Fretless, and up and comers Under the Rocks, as well as master instrumentalist John Reischman and the ever-fluid Paperboys.

Let's talk about feet. Sure, you expect to see fingers flying on fretboards at Wintergrass, but this year there is also a pretty amazing crop of feet flying on floorboards. Musicians may love to play dance music, but trying to get them on the dance floor is like asking a fish to fly. Too scary. But then there is this rare and beautiful breed of musician who makes music with their feet. They glide and stomp and tap out impossible patterns. Music possesses their bodies. Watching Nic Gareiss or Mark Schatz is like watching a symphony. They show you what all those complex notes and time signatures are doing. Want to understand Québécois music? Watch Pascal Gemme or André Brunet dance. See the rhythms of Acadian music in Devon Leger's feet.

Not all the action is coming from up north. Something crawled into the over-active mind of Darol Anger and the result is Mr. Sun "Does Duke

# WHIS O NO





# SPERS

*f the*

# RTH

Ellington's *Nutcracker Suite*." You will surely hear some, if not all, of this over the weekend. I swear, the very first note will make you smile. It's sophisticated and humorous and completely unexpected all at the same time.

Tony Trischka found himself in possession of rare recordings of Earl Scruggs and John Hartford jamming together. Tony is not a selfish man, so he determined to bring this music to as many people as possible. That desire resulted in his *EarlJam* project. He's joined with a stellar cast of bandmates creating a concert, a history lesson, and a re-creation of how music evolved in Earl's living room.

The multi-generational spread and evolution of bluegrass is something you'll read about more than once on these pages. Quoting Greg Maass, "Bluegrass music's evolution has now reached well into its third generation..." which bodes well for the future of the music. That third generation is represented well on stages this weekend with *Mighty Poplar*, *Hawktail*, *Liam Purcell* and *Cane Mill Road*, *Mile Twelve*, *Nick Dumas & Branchline* and *Under the Rocks* stepping up to the plate. Jake

Blount might be considered a third-and-a-half generation, looking back as much as he looks forward. His skill and curiosity as an ethnomusicologist led him to unearth the songs of the often-covered history of the contributions of Black Americans to the canon of American folk music.

Of course, it would not be *Wintergrass* without legendary players like *Tim O'Brien*, *John Reischman*, *Väsen*, *Laurie Lewis* and *Nina-OMG-Gerber*. It would not be *Wintergrass* without deeply interesting and unexpected collaborations like the ones with *Mike Block* and *Christylez Bacon*, or *Cathy Fink* and *Marcy Marxer* and *Chao Tian*, or *Joe Craven* and *Mamadou Sidibe*. It would not be *Wintergrass* without the songwriters who populate the next iteration of standards, like *Eli West* or *Anna Tivel*. And it for sure wouldn't be *Wintergrass* without some barn-burner dances with *The Deslondes* or the *Paperboys* or *Hot Buttered Rum*.

I'll leave you advice from that sage, *Jimmy Buffett*. "Searching is half the fun: life is much more manageable when thought of as a scavenger hunt as opposed to a surprise party." Get out there and surprise yourself.



## Anna Tivel

**Anna Tivel** – guitar, vocals; **Jon Neufeld** – guitar

THURSDAY	<b>Grand</b>	<b>6:55pm</b>
FRIDAY	<b>Madrona</b> (Workshop) <b>Evergreen</b>	<b>11:15am</b> <b>2:40pm</b>

For Oregon’s Anna Tivel, stories come first. And from those stories, connection—empathy for the real-enough-to-wonder-about-them characters who populate the verses of her songs, and an invitation for listeners to lean all the way in. Anyone who happened into the room in the middle of one of her sets at last year’s festival knows this phenomenon: the quiet from other audience members is disarming until, sometime during the next song, you’re lost in it as well.

Tivel—last year’s Wintergrass Earla Harding Spark Artist—has won both the Telluride Troubadour and Kerrville Folk Festival New Folk songwriting awards (the latter like an IBMA nod for the capital-S Songwriting world), and recently received the ASCAP Foundation’s Sammy Cahn Award, which recognizes lyrical work specifically. *No Depression* doesn’t mince words (“many strengths and no flaws”) in calling her “one of the finest storytellers modern folk music has to offer,” while NPR Music gushes: “Her writing on [2022’s *Outsiders* album] is at the level that Paul Simon was at when he wrote ‘The Boxer’ and ‘American Tune.’”

*Outsiders* is Tivel’s sixth full-length studio release (she has a habit of releasing solo live versions of recent albums in addition), and she describes it as “a small prayer of recognition for loneliness and love and all the ways we try and fail and try and fail again.” It’s “an album about looking more deeply into ourselves and each other,” she says, “really trying to see and examine the internal and external forces that keep us from connecting in real ways and the forces that draw us together.”

With Tivel’s impressive and expanding touring schedule, the road brings a never-ending supply of stories to her attentive awareness, all reminders that one never has the full picture of someone else’s life. A radio host once asked her: “Do you feel like an outsider yourself?”

Tivel’s response: “Yeah. And I think everybody does.”

Jon Neufeld will join Tivel on guitar for her performances this weekend.

 Wes Weddell

## Biribá Union

**Mike Block** – cello; **Christylez Bacon** – guitar, beatbox, rap; **Edward Perez** – electric bass

THURSDAY	<b>Larch</b> (Intensive)	<b>1pm</b>
FRIDAY	<b>Evergreen</b>	<b>9:25pm</b>
SATURDAY	<b>Regency Auditorium</b>	<b>2:50pm 9:15pm</b>

I promise, you have never heard “Garfield’s Blackberry Blossom” the way Biribá Union plays it. It’s all about the low-end baby. Did we mention the beatbox? The ever-inventive, exuberant Mike Block and his cello park themselves between Edward Perez on bass and Christylez Bacon on beatbox, guitar and skillful rhymes. The result swings from freestyle hip-hop to Brazilian jazz to classical to improv and, sometimes, all of it at once, in a highwire act by musical daredevils. Also, the aforementioned take on Bluegrass classics.

Mike Block is the embodiment of cross-cultural collaboration. Since 2005, Mike has been a member of Yo-Yo Ma’s Silk Road Ensemble with which he has been featured as a cello and vocal soloist, contributed arrangements and compositions. Mike is an active recording artist of original material, folk music, and cross-cultural collaborations, having released almost 20 albums under his name that regularly chart near the top of multiple Billboard categories. He is a passionate educator founding the ongoing Mike Block String Camp in 2010.

It was inevitable Mike and Christylez would find each other. Both share a zeal for genre fusing. He’s performed with Triflava, a progressive Hip-Hop Band, Cathy Fink and Marcy Marxer, Celtic harpist Lily Neil and others, pretty much never repeating himself or a genre. “... (My music) takes inspiration from knowing our simple connection in music. Every culture or group of people on this planet has music and the arts. I have always believed that ignorance causes hate, disrespect, and lack of communication among us all. The idea of the “remix” in hip-hop music made it evident that we can put any style into the mix, thus uniting lovers of hip-hop, salsa, classical, jazz and bhangra in one space. The music is the lure, and the lyric is the education that will destroy the many barriers that prevent us from recognizing our connections with each other.”

Composer, arranger, educator, fellow Silk Road collaborator and bassist Edward Perez rounds out the trio. While very much at home in the Latin jazz world, Perez is equally comfortable with a number of genres.

It is no wonder these guys found each other. It is a wonder to watch and listen to them.

 Patrice O’Neill





## *The Deslondes*

**Sam Doores** – guitar, keyboard, vocals;  
**Riley Downing** – guitar, vocals; **John James Tourville** – pedal steel, electric guitar, vocals; **Dan Cutler** – bass, vocals;  
**Howe Pearson** – drums, vocals

You work hard. At the end of the day, you've got dirt under your fingernails and sweat on your brow. Your boss is kind of a jerk. Not one, but two cars cut you off on the way home. When you get home you see your dog and the neighbor's chicken tussling on the other side of the fence under which Fido dug a big hole. On your way to get the shovel, you step on the rake with the upturned tines. At least you put your dinner in the crockpot this morning. You forgot to turn it on. Whaddya gonna do? Grab some chardonnay and meditate? Hell no. You need something loud, something as gritty as the toes in your steel-toed boots, something bigger than the mudslide of frustration at the end of your week.

You need The Deslondes.

They got the 'gator that got your granny and they hide him right behind the drums so they can give him a good kick every now and then. Riley Downing digs into his gut like a steam shovel to deliver bottom of the pit vocals. Guitarist and vocalist

FRIDAY	<b>Regency</b>	<b>8:20pm</b>
SATURDAY	<b>Regency</b>	<b>8:20pm</b>

Sam Doores sticks an IV into your blues and drains them right onto to the dance floor. Dan Cutler's voice lopes down the lane into sleepy seduction. John James Tourville pulls the tears right out of the pedal steel. Nobody's in a hurry here so you and your sad self can get your shuffle on and two-step your woes right out the door. It's a Saturday night swamp revival promising a whole different kind of redemption.

The Deslondes are kinfolk making music for next of kin. They're the guys digging the ditch with you. All the longing, strength, exhaustion and determination in the ditch gets shoveled right into the music along with the camaraderie of living and working on the planet shoulder to shoulder.

"The Deslondes' take on country relies on a gritty, grimy mix of early rock 'n' roll and lo-fi R&B." – Rolling Stone Magazine

 Patrice O'Neill





## Eli West

**Eli West** – guitar, vocals; **Patrick McGonigle** – fiddle; **Forrest Marowitz** – bass; **Matt Flinner** – mandolin

THURSDAY	<b>Maple</b> (Intensive) <b>Auditorium</b>	<b>1pm</b> <b>7:40pm</b>
SATURDAY	<b>Evergreen</b>	<b>8:20pm</b>
SUNDAY	<b>Grand</b>	<b>1:10pm</b>

On when a song is a house for a story.

*The once is now the twice  
We make up the time to stick it out  
Find a peace of mind  
In a placated line without doubt  
To build it all by hand  
Proud walls to make a stand  
A tapered point of stone just to house  
The soul and bones*  
– Eli West, “Tapered Point of Stone”

Before you build a house, you must pick a setting. Before you dig the hole, you must know what is going to go inside the house. Then begins the business of measuring, and choosing the right materials, and putting the whole thing together with as much skill as you can muster so the house can serve the function for which it was built. A story is a wild thing. It lives outside and changes when it changes hands. It’s a horse with no bridle, a shifting wind, a capricious partner. Not without purpose to be sure, but it takes a wise and patient craftsman to coax it inside something as small as a song. To let the soul of the story live on takes a story whisperer.

Whisper. Listen. Voice, guitar, words command attention.

It does not escape notice that Eli West is a sure-eyed architect, deftly lining up words and melody into containers for the language of the soul. His voice is warm and effortless. He took heart when Yoda said, “Try no. Do. Or do not. There is no try.” Here is a man rooted in his place in the Northwest. The smell of rain on cedars, mountains that appear and disappear along with the sun, the softness of the earth, lace through his songs.

“West’s touch is light, nimble, and beautifully fluid, without a hard edge in sight, and whether he’s writing songs or instrumentals, the ideas are first-rate, combining the concision of old-time with the far-ranging improvisation of newgrass.” – Kenny Berkowitz, *Acoustic Guitar Magazine*

West is a thoughtful and sought-after collaborator, perhaps most familiar to Wintergrass audiences in the duo Cahalen and West. He brings frequent musical pals Patrick McGonigle, Forrest Marowitz and Matt Flinner to the stage at Wintergrass this year.

 Patrice O’Neill



If you are walking by the hall where the Fretless are playing, from a distance your ears could tell you that they are some sort of grooving pop band. Pulsing keyboard lines, throbbing bass, driving rhythm. All these elements are a foundation of their sound, yet the big reveal is that the band is a traditional string quartet, composed of two violins, viola, and cello. They look like a chamber music group with more stylish shoes and at least one jaunty beret. And they sound like everything you love about music.

High level musicianship and virtuosic ensemble playing are the stock in trade for this Canadian foursome. But perhaps most striking is their skill in arranging for all combinations of their instruments. Spare violin themes give way to harmonically dense polyphony and counterpoint. It is a rare occurrence when restless musical imagination is served by skills both cerebral and technical, and there are moments during every performance when you alternate between wondering "How did they even think of that?" to "How did they even play that?" This is truly music that rewards deep listening.

## The Fretless

**Trent Freeman** – violin, viola; **Ben Plotnick** – violin, viola; **Karnnel Sawitsky** – violin, viola; **Eric Wright** – cello; **Madeleine Roger** - vocals

SATURDAY	<b>Juniper</b> (Workshop) <b>Grand</b>	<b>12:30pm</b> <b>7:45</b>
SUNDAY	<b>Evergreen</b> <b>Grand</b> (w/Mr. Sun)	<b>12:40pm</b> <b>4pm</b>

Since 2012, the band has released critically acclaimed instrumental albums and toured the world. 2021 saw the release of *Open House*, their first album to feature vocals. At first blush, this ten-song collection covering songs from Steely Dan to Bruce Cockburn seems like a departure from their existing body of work. But the addition of vocalists only highlights how effectively these string players have always expressed themselves through their instruments. The singer simply becomes a fifth voice in an already remarkable ensemble. The Fretless will be joined by fellow Canadian Madeleine Roger on vocals at the festival.

The Fretless is at work on a new album, and their appearance at Wintergrass is currently their only scheduled performance. Don't miss this chance to hear a unique band that transcends all expectations of what a string quartet can be.

 Greg Maass

## From China to Appalachia

**Cathy Fink** – banjo, guitar; **Marcy Marxer** – banjo, ukulele, mandolin; **Chao Tian** – Yangqin 揚琴 (Chinese hammered dulcimer)

THURSDAY	<b>Madrona</b> (Intensive w/Marcy) <b>Regency</b>	<b>1pm</b> <b>7:25pm</b>
FRIDAY	<b>Auditorium</b> (Workshop w/Cathy & Marcy) <b>Evergreen</b> <b>Regency</b> (Old Time Dance)	<b>10am</b> <b>1:15pm</b> <b>9:55pm</b>
SATURDAY	<b>Larch</b> (Workshop w/Chao)	<b>3pm</b>
SUNDAY	<b>Grand</b> (Youth Orchestra)	<b>10:30am</b>



Intrepid musical explorers find routes over the highest walls and through the longest borders. Cathy and Marcy have traversed a path that includes Grammy awards, an award-winning film about surviving cancer, mentoring scores of musicians (some on stages this weekend) and musical treasures from every corner of the globe. (By the way, the globe is round. It does not have corners, but that's another story.) Happily known as "social music conductors" ready to start a jam session, a community sing, or create a music camp helping others learn to play and sing, the duo's past students include Kaki King and Rhiannon Giddens.

From China to Appalachia was borne of a friendship and mutual love of musical exploration experienced in jam sessions that inspired a show speaking to the power of music to connect cultures. One such connection was in 2015 at the Music Center at Strathmore where Cathy met Chao Tian who was then a member of the prestigious Artist in Residence program.

Musically curious creatures the two quickly realized a collaboration was imminent. Enter Marcy and a trio was born. On their own, these artists have performed at the John F. Kennedy Center for the Arts, Smithsonian

Institution, Metropolitan Museum of Art, on PBS and National Public Radio. Together, Cathy, Marcy and Chao set off to mix and marry the music of Appalachia with traditional Chinese music. The yangqin (Chinese hammered dulcimer), gourd banjo, five-string banjo, ukulele, guitars, dumbek, cello-banjo and mandolin each find their voice in new arrangements of old music.

Classically trained since the age of five, Chao Tian spent years working as an instructor and the director of the Arts Education Center at Beijing Language and Culture University (BLCU). She is a founding member of BLCU Arts College's music department and has been appointed as an officer of the International Culture Exchange Program in 2019. Chao has performed in over 30 different countries and regions across the globe and collaborated with numerous talented musicians in many unprecedented projects.

In China, you may say, "You give me one foot of respect and I will return you ten times." Ten times over, we are grateful and honored to welcome Chao, Cathy and Marcy.

 Patrice O'Neill



You're not getting out of Wintergrass 2024 without at least one lesson in French. *Atomes crochus*, literally translated means atoms hooked together. Needle arts people will get that one. It means to have great chemistry, which is how one must describe Genticorum. In 2000 fiddler and foot percussionist Pascal Gemme joined forces with guitarist Yann Falquet and Genticorum was off to the races in French Canadian music circles. Nicolas Williams and his accordion and flute joined the band in 2015. All three sing. Their voices are as smooth and sweet as the famous maple syrup from their environs.

Every traditional music style around the world springs from community working, playing, and dancing together. You can hear the strains of work, renewal, joy, and triumph in traditional Québécois music. Roots Music Canada describes the band as "merry wizards." Lovers of this music have an immense debt of gratitude to Pascal for creating the Trad Quebec Studio online, free resource for the hundreds of songs he's collected over twenty-five years. Every song includes written music and a video, often with instruction.

## Genticorum

**Yann Falquet** – guitar, mouth harp, vocals;  
**Pascal Gemme** – fiddle, foot percussion, vocals;  
**Nicholas Williams** – accordion, flute, vocals

SATURDAY	<b>Evergreen</b> (Workshop)	<b>10am</b>
	<b>Grand Auditorium</b>	<b>3:55pm 7:50pm</b>
SUNDAY	<b>Grand</b> (Youth Orchestra)	<b>10:30am</b>
	<b>Grand</b>	<b>2:35pm</b>

Like so many masters of their craft, Yann teaches at camps all over the world. Camp takes musical networking to a whole different level. Yann has collaborated with Natalie Haas, Nic Gareis and Maeve Gilchrist. His guitar was built by Jordan McConnell, familiar to Wintergrass audiences as the guitarist in The Duhks.

The influence of Irish and Scottish traditions may be clear in the accordion and flute playing of Nicholas Williams, but that rhythmic undercurrent is also a testament to his studies of North Indian music. Nicholas also currently plays with fiddler Laura Risk, and in the Kehler & Williams duo.

Much like another well-loved band from Sweden, Genticorum's take on traditional music and their original compositions have inspired a whole new generation of players and listeners alike. They've won Canadian Folk Music Awards and performed everywhere from Scotland to Malaysia, Egypt to Australia. Genticorum is here to dispense a dose of *joie de vivre* – your next lesson in French. Get out there and jump into an exuberant enjoyment of life.

 Patrice O'Neill





## Hot Buttered Rum

**Nat Keefe** – guitar, vocals; **Erik Yates** – banjo, Dobro, vocals; **Bryan Home** – bass; **James Stafford** – drums, mandolin; **Jeff Coleman** - keyboard

Hot Buttered Rum originates, they say, “from the back country of the High Sierra and the basements of San Francisco.” Its members are well trained and experienced. Listen for the unity gained through the thousands of performances of its band members and how this sextet blends it all together. Sometimes, you’ll hear the legacy of rock n’ roll, acoustic, jazz, electronic music and much more. This one delivers danceable, original and familiar bluegrass-themed compositions you will want to hear. Americana? Sure, but so much more. Before long, we will all be looking back on the first time we heard Hot Buttered Rum.

Hot Buttered Rum has been around a couple of decades. Those in the know have enjoyed their laidback and no-nonsense up-tempo performances. They are a distinct treat that “goes down smoothly.” Songs like “What Do I Know?” and “Wayback Days” are quickly becoming favorites. Explore Hot Buttered Rum’s album catalog and you’ll find plenty to keep you listening. On YouTube the algorithm pairs them up with bands like Leftover Salmon and Yonder Mountain

FRIDAY	<b>Regency</b>	<b>11:30pm</b>
SATURDAY	<b>Madrona</b> (Workshop) <b>Regency</b>	<b>1:45pm</b> <b>11:30pm</b>

String Band. It’s good company and easy to hear why.

I wondered about the band’s name and any connection to the song Tommy Thompson wrote and recorded on The Red Clay Ramblers’ Chuckin’ the Frizz. That was a little more than four decades ago, and surely, I figured, the two Buttered Rums must have some connection, if only as homage. But no, I am told it is from the world of coincidence that a flavored drink became both a song title and a band’s name. Still, there is more than a scintilla of connection—perhaps of mood or attitude—but I’d wager one of those original Red Clay Ramblers could step up on the Wintergrass stage with this band of youngsters and fit right in. “You’re my sweet maple sugar, honey/Hot buttered rum.” Give the old song a listen, and then come check out Hot Buttered Rum redux. These sets are on my festival schedule, I hope you put them on yours. (And according to “Wayback Days,” “You’ll be glad they’re here.”)

 Dick Dorsett



## *Jake Blount, Nic Gareiss, Simon Chrisman*

**Jake Blount** – fiddle, banjo, vocals; **Nic Gareiss** – foot percussion; **Simon Chrisman** – hammered dulcimer

FRIDAY	<b>Evergreen</b>	<b>4:05pm</b>
SATURDAY	<b>Regency</b>	<b>1:25pm</b>
	<b>Larch</b> (Workshop w/Simon)	<b>3pm</b>
	<b>Grand</b>	<b>6:20pm</b>

Broad access to roots music has never been better. A rich trove of Black string band music awaits those who venture into the archives and song collections. Leave it to inspired interpreters and scholars like Jake Blount to draw out the essence and soul of neglected tunes. Blount (pronounced: Blunt) is a pilgrim who has charted his Afrofuturist path through a deep exploration of the past. He gives voice to the voiceless from centuries past. This is rooted roots music, i.e. Jake presents these songs as if they are his own story and, indeed, they are. This is music that sees, honors, steps up, owns, and brings the long ago into the now. Blount joins Oregon-based hammered dulcimer virtuoso Simon Chrisman and the dance improviser Nic Gareiss, who will showcase the clog, flatfoot and step dance sought by roots music and folk-dance luminaries.

Often, it is the sudden and unexpected surprises that can make a year's festival memorable. Nic Gareiss, for example, brings an extraordinary percussive and improvisational dance resume to the Wintergrass stage. He grew up among

Midwest folk festivals, then went on to achieve accolades in teaching, research, publishing and performance.

Joining Jake Blount and Nic Gareiss is Simon Chrisman, a hammered dulcimer virtuoso, whose story with the instrument began when, at age ten, he heard it played at Northwest Folklife Festival. He brings an inventive style to an instrument some believe has "limited range and technique." He abolishes that perspective.

I'll go safely out on a limb to let you know you will not want to miss this ensemble. I set the bar high for Jake Blount, he surpassed it, and you will be delighted. If you seek the next era of world changing roots music, and the possibilities for dance and hammered dulcimer, Jake Blount and his cohorts are a worthy place to begin. A Wintergrass 2024 highlight is my prediction. Knowing what I know in advance, this performance won't be a complete surprise, but I await musical magic.

 Dick Dorsett



## Joe Craven & Mamajowali

**Joe Craven** – strings, percussion;  
**Mamadou Sidibe** – kamala ngoni; **Walter Strauss** – guitar; **Hattie Craven** - vocals

THURSDAY	<b>Juniper</b> (Intensive w/Joe)	9:30am
SATURDAY	<b>Madrona</b> (Workshop) <b>Regency</b>	12:30pm 6:45pm
SUNDAY	<b>Evergreen</b>	2:05pm

At one time or another, we all hear a rhythm that makes us sit up and take notice. At Wintergrass we are often lucky to have the energy and imagination of Joe Craven—on stage, in classrooms, and walking the halls. It seems that an accomplished improviser (Joe has earned that accolade) can take the most basic of instruments or body parts and be off and running, playing with rhythm in a quest for the unexpected. Need beats? Who ya gonna call? Joe. A crisper slap on the bongos you will not find anywhere. The gravitational force of his mastery of rhythm unleashes the musical abandon you hear in this ensemble.

Be ready to enjoy the six-stringed kamale ngoni (young man's harp) of Mamadou Sidebe of Mali. This instrument, in large and small versions, was known from the Malian court as early as the 14th century, when the Moroccan traveler Ibn Battuta passed through the region. Indications are that the ngoni, or features of the instrument, evolved into the North American banjo. Mamadou not only popularized this particular version of the instrument in the 1980's, he also grows the gourds that he then turns

into the instruments. He is an innovative luthier taking the traditional four-string version from six all the way to 12-string versions. Sitting with the gourd part of the instrument between his knees, a tall stick juts up where the harp strings are attached. It is both interesting to hear and to see.

Sidibe and guitarist Strauss have long collaborated as the Fula Brothers, bringing together African and American musical traditions in an ecstatic, groove-based dialogue. Strauss often records and performs solo, but now is a chance to hear how he uses the styles and tunings of far-flung cultures to make musical "common ground" much more than a cliché. His influences include the high desert instruments of Mali and the perspective of the continent from that region facing the Atlantic Ocean. Strauss's guitar, along with Sidebe's melodic sensibilities and Craven's don't-try-this-at-home tricky cadences, take no prisoners. Hold onto your feet. Better yet, turn them loose. Let that pulse clear out your arteries. Your doctor will thank you.

 Dick Dorsett



## John Reischman & Old Acoustic

**John Reischman** – mandolin; Trent Freeman – fiddle; **Bryan McDowell** – guitar; **Max Schwartz** - bass

THURSDAY	<b>Laurel</b> (Intensive)	<b>9am</b>
FRIDAY	<b>Grand</b>	<b>3:55pm</b>
SATURDAY	<b>Larch</b> (Workshop w/Max)	<b>1:45 pm</b>
	<b>Evergreen</b>	<b>4:05pm</b>
	<b>Grand</b>	<b>9:10pm</b>

For decades, John Reischman has been a paragon of modern mandolin playing. With an unrivaled melodic sense and tone that is instantly recognizable, his presence in the acoustic music world has been hugely influential for generations of players.

A prolific writer of tunes, John's compositions such as "Salt Spring," "Itzbin Reel," "Cazadero," and others have become part of the canon of instrumental bluegrass music and can be heard in jam sessions at festivals from coast to coast. Revered not just by mandolin players, his melodies lend themselves to any stringed instrument, like that pair of Chelsea boots that seem to go with every outfit in your closet.

Not surprisingly, John is a sought-after collaborator, and you will see him sharing the stage with other headlining artists this weekend. He brings his secret sauce to any ensemble, whether he is pulsing tremolo behind a vocalist or using the low end of his mandolin to emulate the bowing of a fiddle. And his quartet appearing at Wintergrass is hand-picked to bring out the depth and bounce in his tunes.

John first came onto the scene back in 1978 with the influential Bay Area band the Good Ol' Persons, and their progressive approach heralded the early phase of the West Coast Bluegrass sound, which continues to evolve, with John continuing to be a force in that sound. During that era, he also split his time with the seminal version of the Tony Rice Unit. Even many decades later, recordings from that era are evidence of Reischman's commitment to the full dynamic and rhythmic range of his instrument. Never has the phrase "often imitated but never duplicated" fit a musician so well.

We are fortunate that John Reischman makes his home in Vancouver, BC. He has been a welcome presence on stages and in workshops throughout the Northwest for many years. You just might hear some of his tunes being played in the hallways as you are heading to one of his shows. Consider it a tribute to one of our finest instrumentalists and tunesmiths who continues to set the standard for musical expression on his instrument.

 Greg Maass



## La Famille Léger

**Devon Léger** – fiddle, foot percussion, vocals; **Dejah Léger** – keyboard, foot percussion, vocals; **Louis Léger** – accordion, foot percussion, vocals

SUNDAY

Evergreen

11:15am

The genesis of Acadian and Cajun music performances in the Puget Sound region arguably sprang from the passions of Bertram Levy, founder of Port Townsend's Fiddle Tunes, and 2017 inductee to the American Fiddler's Hall of Fame, Frank Ferrell. Long before their influence fostered dance bands and specialized fiddle repertoires, Acadian traditional music was maintained by house bands and performance ensembles like La Famille Léger.

The American colonialists were not the only ones fighting the British. Settlers in the French colony of Acadia, now known as Nova Scotia, were booted out by those redcoats in the tumultuous 18th century. Some ended up taking themselves and their music to Louisiana, where they became known as Cajuns. Starting to see the connections here? Some swore loyalty to Britain and stayed behind during the years of removal between 1755 and 1764. Others later returned. When people cannot hold onto land, music holds onto the people. So, this rich culture persists to this day.

Listening to traditional music of Eastern Canada opens a songbook of treasures. Recent travels in New Brunswick by La Famille Léger bring even more fiddle tunes and traditions to the band's repertoire.

It's a big region from which they draw, broadly including Nova Scotia, Prince Edward Island, and Cape Breton. History, culture and unfamiliar geography reveal themselves when those still playing the old tunes are heard or recordings found in various archives become available. Those who seek the traditions frequently find the "greats" and so it is with La Famille Léger.

I am already acquiring favorite songs from this band, mostly those with stories new to me but old to the Acadian song tradition. Try, for example, "Létoile du Nord" a song from Cape Breton that "tells the universal story of a man separated from his wife by a sea voyage." Or "Ma Mie Taut Blance," a song in old Acadian dialect "about family troubles culminating in murder." These are themes as old as song itself.

Now, on the Wintergrass 2024 stage, La Famille Léger offers the music of Quebec and New Brunswick, multi-generational traditions, kept alive in this family. Patriarch Louis Léger leads the band on the one-row melodeon (a type of button accordion), son Devon plays fiddle, and Devon's wife Dejah performs on piano. This is the dance music of French Canada. Based in Seattle, La Famille Léger is "a taste of Acadia & Quebec in the Pacific Northwest." Be prepared for the dance floor.

 Dick Dorsett



## Laurie Lewis & Nina Gerber

Laurie Lewis – guitar, vocals; Nina Gerber  
– guitars

Some acts pack as many notes and conventions as possible into their bluegrass bouillabaisse, but so often the simple recipes are the most effective. Here’s a favorite: take one of the most accomplished and versatile names on the scene and combine with one of the most sought-after accompanists anywhere. (Quality ingredients matter.) Allow to mix freely, but don’t agitate. Let stand for a rehearsal or two, and—voilà! Festival magic, guaranteed.

Laurie Lewis has been gathering credits, honors, and fans for nearly four decades as a singer, songwriter, multi-instrumentalist, producer, educator, and mentor. By helping place California bluegrass in the national conversation, she has—through around two dozen albums and counting—never stopped bringing new sources of inspiration to the music itself. “She is one of my earliest heroes and influences,” notes Molly Tuttle. “Her stories always ring true,” Linda Ronstadt declares. (Look up the quotes from Wendell Berry and Barbara Kingsolver echoing this sentiment.)

And we get to hear her with the woman who “never [plays] an extraneous or superfluous or irrelevant note” (Maria

THURSDAY	<b>Madrona</b> (Intensive w/Laurie)	<b>9am</b>
FRIDAY	<b>Evergreen</b> (Workshop w/Nina) <b>Evergreen</b>	<b>10am</b> <b>6:35pm</b>
SATURDAY	<b>Grand</b>	<b>1:05pm</b>

Muldaur) and “never get[s] in the way of the song, but add[s] this incredible depth to it” (Karla Bonoff). Lest one get lost in Nina Gerber’s own dizzying list of credits and kudos, let Lewis take it from here: “As a teenager, in 1975, Nina saw Kate Wolf perform at a pizza parlor in her hometown and fell under the spell of Kate’s songs and emotive singing, and decided that she wanted to play guitar in Kate’s band. And by God, three years later, after pledging her soul to the box of wood and wire, she had achieved that goal. She played with Kate until Kate’s untimely death in 1986.

“However she does it, Nina makes magic happen as few can. Sure, she has the technical chops and knows the fingerboard, but it’s what one does with those tools that sets the artist apart from the technician. And Nina is an artist—one who has made a profession of giving wings to songwriters’ scribbles. And I’m not talking paper airplanes.”

Takes one to know one.

Gerber has a new recording of her own, *Time Is Funny That Way*. Lewis appears on it. Perfect.

 Wes Weddell







## *Le Vent du Nord*

**Simon Beaudry** – guitar, mandolin, bouzouki, vocals; **Nicolas Boulerice** – hurdy-gurdy, keyboard, vocals; **André Brunet** – fiddle, foot percussion, vocals; **Réjean Brunet** – accordion, bass, keyboard, vocals; **Olivier Demers** – fiddle, guitar, percussion

FRIDAY	<b>Grand</b>	<b>6:20pm</b>
SATURDAY	<b>Evergreen (Workshop)</b>	<b>10am</b>
	<b>Evergreen</b>	<b>6:55pm</b>
	<b>Regency</b>	<b>9:55pm</b>

The north wind is a spirit that carries storms and cold and provokes resistance from all who encounter it. In the case of *Le Vent du Nord*, it carries stories. Stories of those left behind when young men are forced to carry out the wars of old men. Stories of displacement. Stories of resistance. Earthy stories of people who rebuild over and over in place after place and still find the will to robustly lift their hearts and voices with boldness and joy. There is depth to this music. There is an unmistakable, indomitable strength to it.

Since 2002 *Le Vent du Nord* has been a leading force in Quebec's Francophone folk movement. Bearers of music rooted in the Celtic diaspora, their music is highly rhythmic and deeply soulful. In the a cappella "The Walk of Iroquoians" you can hear the trudge of people forced from their homes into an unknown future. You can hear the frustration and anger aimed at an extractive economy in "Adieu du Village." The angst of loss becomes a thing of beauty in tunes like "Elise." But there are also wild excursions into joy

where the five members of the band not only whip the audience into a frenzy of rebellious joy, they, too nearly explode on stage.

There is something captivating about these five men singing in unison then breaking into harmony and circling back around again. There is a rightness in the masculinity of the drone of the hurdy-gurdy coupled with the deepness of the octave mandolin or bouzouki. There is exuberance in the feet and sureness in the rhythm of the accordion and keyboards that blasts you off your seat. It will come as no surprise that this band has performed with Väsen, The Chieftans, and many more. They've received many awards including two Junos (Canadian Grammys). They will sing in French. They will tell stories in English. They will charm your socks off. Hang onto the rest of your clothing. It is, after all, a North wind you are encountering.

 Patrice O'Neill



## Liam Purcell & Cane Mill Road

**Liam Purcell** – mandolin; **Jacob Smith** – bass; **Ella Jordan** – fiddle; **Colton Kerchner** – banjo; **Rob McCormac** – guitar

Strap in bluegrass lovers. Liam Purcell and Cane Mill Road are going to take you for a ride. This is honest music from old vines – you know the kind the good grapes grow on. Maybe it is something in the air. Liam Purcell grew up in Deep Gap, North Carolina, just down the road from Doc Watson. Something definitely drifted his way.

“When I was six or seven, my dad would point him out to me at the post office in Deep Gap,” says Purcell. “Dad would point and say, ‘That right there is Doc Watson.’ When Doc passed away in 2012, I was ten years old. I got to see him play live twice, once at his Sugar Grove MusicFest festival and once at MerleFest in North Wilkesboro, but I never met him.”

A careful observer will know the difference between traditional bluegrass standards and original tunes, but good luck figuring out which is which when Cane Mill Road plays. They play standards that are standards and standards that will be standards that everyone else plays. They are not shy about injecting some jet fuel into their arrangements. All five

THURSDAY	<b>Regency</b>	<b>6pm</b>
	<b>Evergreen</b>	<b>8:05pm</b>
FRIDAY	<b>Auditorium</b> (Workshop w/Rob)	<b>12:30pm</b>
	<b>Larch</b> (Workshop w/Jacob)	<b>12:30pm</b>
	<b>Laurel</b> (Workshop w/Ella)	<b>10:00am</b>
	<b>Juniper</b> (Workshop w/Liam)	<b>12:30pm</b>
	<b>Auditorium</b>	<b>8:50pm</b>

members of the band are instrumental rocketeers. There is an ethnomusicologist (McCormac), a horseback rider (Jordan), a marketing wizard (Smith) and a groundskeeper (Kerchner) in the band. Purcell himself is probably at least three people even if you only see one. In 2022, he turned heads by sweeping the Rockygrass Instrumental Championships on Guitar, Mandolin, and Banjo, becoming the first person in history to do so.

“I grew up about as far away from a formal music education as you could imagine. My path to being a musician began with the oral tradition of roots and bluegrass in rural Appalachia. As I got older and became interested in a wide variety of genres, I found a lack of resources in my area and began to crave a learning environment that would be both stylistically diverse and challenging. That brought me to audition at Berklee, and my dreams were fulfilled very quickly after that.” He made it. He’s yet another in a long line of Berklee grads and teachers to grace Wintergrass stages!

 Patrice O’Neill



## Mark Schatz & Bryan McDowell

**Mark Schatz** – bass, banjo, feet, vocals;  
**Bryan McDowell** – guitar, fiddle, vocals

THURSDAY	<b>Laurel</b> (Intensive w/Mark)	<b>1pm</b>
	<b>Auditorium</b> (Workshop w/Mark)	<b>10am</b>
FRIDAY	<b>Auditorium</b>	<b>6pm</b>
	<b>Regency</b> (Old Time Dance)	<b>9:55pm</b>
SATURDAY	<b>Evergreen</b>	<b>2:40pm</b>

“Bodacious banjo, jocular jaw harp, badass bass, glorious guitar, fantastic fiddle and magnificent mandolin!”

– Tony Trischka

Overheard in some hallway, somewhere, sometime:

*“That’s some sweet tenor singing ya got there Mr. McDowell.”*

*“Why, thank you. Have you met my friend with the tappity feet?”*

*“So many feet to choose from. Which ones?”*

*“The ones that have led the Footworks Percussive Dance Ensemble for over forty years.”*

*“Oh, those feet. And that bass and banjo and jaw harp and of course your fiddle and guitar and all the rest of the stuff. How do you haul all that around anyway?”*

*“Sorry, can’t tell you that.”*

Mark Schatz and Bryan McDowell struck up a friendship while both were members of the Claire Lynch Band. In 2020 they embarked on a cross-generational collaboration resulting in the chart-topping, aptly named project “Grit and Polish.” Versatility on full display the music is a toe tapping journey through a landscape

of fiddle and banjo tunes, songs, lilting waltzes, and searing guitar solos.

Mark is a sought-after bass player working with a who’s-who list of luminaries. Tony Rice. Bela Fleck. John Hartford. Claire Lynch. Tim O’Brien. Sara Jarosz. And Nickel Creek. Nice company. He’s also a wicked clawhammer banjo player, storyteller, guitar player, hambone ace and he can do all of this while dazzling you with his footwork.

Bryan is a fourth-generation North Carolinian musician. There is not a stringed instrument he has not seduced. His voice is never strained, never tries too hard, but always makes a beeline for your heart. He, too, has logged lots of miles with the likes of bluegrass notables Sierra Hull, Alison Brown, Ron Block, and Molly Tuttle.

You can spot veteran performers a mile away. They are the ones with easy humor and rapport. They’re the ones that make you feel like you’re on a sleepover with pals in pajamas. You’re so comfy you almost start to think you could do what they do. Nope. But it’s nice they let you think that. Schatz and McDowell are the kind of performers you love to love.

 Patrice O’Neill



## Mighty Poplar

**Chris Eldridge** – guitar, mandolin, vocals;  
**Noam Pikelný** – banjo, vocals; **Stuart Duncan**  
 – fiddle; **Andrew Marlin** – mandolin, guitar,  
 vocals; **Greg Garrison** – bass, vocals

Bluegrass music's evolution has now reached well into its third generation, as evidenced by bands like the supergroup Mighty Poplar. No longer just inheritors of the tradition, the musical contemporaries in the band revel in the freedom to build on what coalesced in the 1940s and was reimagined by second generation players starting in the 1960s and 1970s. The band members have played across the spectrum of traditional and progressive acoustic musical styles and have come together to reconnect with the foundational elements of bluegrass that have informed all of their musical pursuits, no matter how far flung. Soulful vocals, rhythmic drive, and lots of listening and musical conversation are the cornerstones of Mighty Poplar's sound.

Banjo player Noam Pikelný has described this group as a celebration of their love for bluegrass. It is something that so many accomplished musicians, who have flourished in other genres and might be decades removed from their last festival appearance, can relate to. The songs and the groove always stick with you, even if, like the members of Mighty Poplar, you have spent the last ten or twenty years on the road with the Punch Brothers, Leftover

FRIDAY	<b>Grand</b>	<b>10:35pm</b>
SATURDAY	<b>Juniper</b> (Workshop w/Andrew) <b>Evergreen</b>	<b>11:15am</b> <b>11:10pm</b>

Salmon or Watchouse. And there is simply no better homecoming than a bluegrass homecoming.

Andrew Marlin is the tasty center of this confection. His lifelong song-gathering skills shaped a moving jam session into a real band. He sings most of the Mighty Poplar leads. Marlin is joined by Pikelný on banjo, Chris Eldridge on guitar and vocals, and Greg Garrison on bass. Special guest Stuart Duncan will be sitting in on fiddle. He is the perfect addition to this lineup, bridging the generations, having been one of the most in demand fiddle players since the 1980s. He will be right at home rounding out this quintet.

Mighty Poplar tracked their debut album during pandemic times and was only able to do their first tour last year. The response to their recording and live shows have been jubilant. Depending on the listener, the band can sound innovative or traditional, but it is a sure thing that they are hearing some of the best and most heartfelt bluegrass being interpreted right now.

 Greg Maass



## Mile Twelve

**BB Bowness** – banjo; **Korey Brodsky** – mandolin; **Ella Jordan** – fiddle; **Evan Murphy** – guitar; **Dan Klingsberg** – bass

THURSDAY	Regency	8:50pm
	<b>Juniper</b> (Workshop w/BB)	10am
	<b>Larch</b> (Workshop w/Korey)	10am
	<b>Laurel</b> (Workshop w/Ella)	10am
FRIDAY	<b>Madrona</b> (Workshop w/Evan)	10am
	<b>Grand</b>	1:05pm
	<b>Madrona</b> (Workshop w/Dan)	3pm
	<b>Auditorium</b>	10:15pm

“Recording this [latest] album...wasn’t easy,” recalls Mile Twelve’s Evan Murphy.

Well, good. Too much bluegrass born of good times and easy living might wear thin.

Murphy continues: “The pandemic froze the music industry for two years. We had undergone personnel changes. People who followed us couldn’t be blamed for wondering what, if anything, we might be up to. This was attempting a high jump from a total stand still, no running start.”

Thanks to that jump—on the heels of a 2019 IBMA Album of the Year nomination and a 2020 win for New Artist of the Year—we have the band’s 2023 release, *Close Enough to Hear. No Depression* praises it as “Marked by the musicianship and energy their fans have come to expect,” while also noting it “bears evidence of insight gained during the last three years.” *Raves* another critic: “Mile Twelve creates music-without-borders with particularly convincing interpretations.”

All established performers on their own, each member of this modern string

quintet from Boston brings a particular set of tastes and experiences to the band’s shared table. Murphy (guitar, vocals) is also half of the folk duo Kings of Ghost Town. Catherine “BB” Bowness (banjo) learned the instrument in her native New Zealand and won the 2020 Steve Martin Banjo Prize (“J.D. Crowe co-mingles with the future” is how Tony Trischka describes her playing). Nate Sabat (bass, vocals) is a protégé of Bruce Molsky. Ella Jordan (fiddle, vocals) was the youngest-ever winner of the Old Settler’s youth competition. Korey Brodsky (mandolin) was a 2013 IBMA Youth All Star. Ok folks, save some for the rest of us.

“When you review an album, you need to listen to it a number of times,” instructs *Brewgrass Chronicle* (not a typo), “So it is not necessarily unusual that we’ve listened to Mile Twelve’s [2019] release, ‘City on a Hill,’ enough in the past few weeks that we can sing along to all the songs. The truth is, it is almost scary how much we like this album.”

Boo!

 Wes Weddell





There has never been a better time to be a fan of acoustic string band music. Currently there are three distinct generations of musicians contributing to the form: seasoned veterans recording and touring, former young prodigies now settling into middle age, and an energetic youth culture that coalesces at camps and festivals. And of course, spending a few minutes walking around Wintergrass brings this point home. This is a living, vital, scene that is flourishing.

The band Mr. Sun is at the vanguard of this current movement, and serves as pacesetter for other bands on the scene while also benefiting from the open mindedness of contemporary audiences looking to explore all that the genre can offer. The quartet grooves hard and always has a sense of humor in their playing. While their music is highly arranged at times, the arrangements swing relentlessly, while their improvisations are so fully formed it is often hard to tell whether what you are hearing is coming from sheet notation or someone's imagination.

Everyone in the band has deep resumes. Darol Anger has played on some of the most influential albums in acoustic music in the last 40 years and invented the percussive bowing techniques for fiddle

## Mr. Sun

**Darol Anger** - fiddle; **Joe K Walsh** – mandolin, vocals; **Grant Gordy** – guitar; **Aidan O'Donnell** – bass

THURSDAY	<b>Larch</b> (Intensive w/Darol)	<b>9am</b>
	<b>Juniper</b> (Workshop w/Joe)	<b>11:15am</b>
SATURDAY	<b>Larch</b> (Workshop w/Grant)	<b>11:15am</b>
	<b>Grand</b>	<b>2:30pm</b>
SUNDAY	<b>Grand</b> (w/The Fretless)	<b>4pm</b>

that drive all of the compositions. He is also Professor Emeritus at Berklee College of Music. Darol's soloing will remind you of a slightly twisted Uber driver - the route you are taken on might throw you off, but when you arrive at your destination you realize it all made total sense. Fellow Berklee faculty member Joe K. Walsh on mandolin brings experience from years of playing in progressive and traditional bluegrass bands. He has been putting out killer solo albums for years and is also an expressive vocalist. Grant Gordy is either a bluegrass flatpicker at heart, or possibly a jazz guitarist at his core. But probably both. Like his bandmates, he is a strong composer with a history of collaborations with the standard-bearers in acoustic string band music. Aidan O'Donnell is an in-demand bass player, who has performed with a cross section of the leading lights in the jazz world, and his versatility and warm tone is very much at home in the band.

Mr Sun is a quintessential Wintergrass band. With loads of musical textures and nonstop interaction, they are guaranteed crowd pleasers, and this appealing foursome is sure to come away from their Wintergrass appearances with an even bigger fanbase.

 Greg Maass





## Nick Dumas & Branchline

**Nick Dumas** – mandolin, vocals; **Will McSeveney** – banjo; **Hana Dumas** – fiddle, vocals; **Daniel Thrailkill** – guitar, vocals; **Andrew Knapp** – bass; **Michael Kilby** – Dobro

*“Where do they go to learn? They seem to emerge as fully formed players!”* One hears variations of this remark often walking around Wintergrass and encountering hot young players ripping it up in hallway jams. A youthful Nick Dumas—currently one of the premier emerging artists in bluegrass—surely inspired a few utterings a festival-generation ago, but the answer in his case would have been: “here.”

Raised just up I-405 in Brier, WA, Dumas’ Dobro-playing grandfather made sure bluegrass exposure came early and often. He learned fiddle first, soon adding mandolin, guitar, and banjo alongside growing vocal chops—all of which earned him a place in the family ensemble, Three Generations. The bands Northern Departure and North Country Bluegrass ensued, and the attention swelled from regional to national. When Special Consensus came calling in 2015, Dumas joined on mandolin and lead vocals, collecting three IBMA awards (including Album of the Year) and a Grammy nomination during his tenure with the group.

	THURSDAY	Grand	5:30pm
		<b>Maple</b> (Workshop w/Nick)	<b>1:45pm</b>
		<b>Madrona</b> (Workshop w/Will)	<b>1:45pm</b>
FRIDAY		<b>Laurel</b> (Workshop w/Daniel)	<b>1:45pm</b>
		<b>Larch</b> (Workshop w/Michael)	<b>1:45pm</b>
		<b>Auditorium</b>	<b>7:25pm</b>

2019 saw the release of Dumas’ first solo effort, *Story of a Beautiful Life*, and in 2022 he signed with Skyline Records and released *Details*. Skyline calls the album, full of new songs from a who’s who of contemporary bluegrass songwriters (Becky Buller, Rick Lang, Nark Nesler, Tim Stafford, Zach Top) delivered by a who’s who of players (Carley Arrowood, Kenny Smith, Jed Clark, Jeff Partin, and at least three banjo pickers), “ambitious.” The deliciously named podcast “Mandolins and Beer” doubles that word-count in summarizing *Details* thusly: “So good.”

Dumas is keeping things a family affair for this homecoming appearance: wife Hana Dumas (Fiddler’s Farm Band), a two-time Wisconsin State fiddle champion, will join Branchline this weekend. The rest of the band features Daniel Thrailkill (guitar, vocals: The Trailblazers), Andrew Knapp (bass: Warren G. Hardings), Michael Kilby (Dobro: IBMA Rising Stars in Bluegrass, 2018), and Will McSeveney (banjo: North Country—and Bellevue native!).

 Wes Weddell



The Paperboys aren't a band. They are an endlessly shifting musical collective successfully eluding genre capture for thirty years. In fact, their website devotes a whole three-hundred and eighty-eight words explaining this very point. Tom and Kalissa Landa are consistently at the helm. Both growing up in multi-cultural, musical families, Tom immigrating from Mexico to Canada in his teens, and Kalissa with a Chilean father and Canadian mother, it can't be surprising that their music tastes range all over the world map. Flautist/vocalist Geoffrey Kelly has been a mainstay in the collective since 1997. He's a Scottish/Canadian rocker doing long stints with the Spirit of the West and The Irish Rovers.

Way back in the day when Wintergrass first hired the Paperboys, (1998), they were a decidedly Celtic dance band. Or so we thought. A few years later they'd morphed into a Latin band with horns. The Irish people were surprised. Somewhere along the line The Paperboys went full-on smorgasbord. Mexican Son Jaracho mixes with Irish Jigs and Country and Bluegrass. Throw in some Ska, Soca and African Highlife or Reggae or Soul or Funk and

## The Paperboys


**Tom Landa** – guitar, jarana, vocals; **Kalissa Landa** – fiddle, vocals; **Geoffrey Kelly** – flute; **Sam Esecson** – drums; **Bennet Pullen** – bass; **Nick La Riviere** – trombone

THURSDAY	<b>Evergreen</b>	<b>9:30pm</b>
FRIDAY	<b>Regency</b>	<b>6:45pm</b>

your poor little feet aren't gonna know what possesses them. To put it mildly, they keep it interesting.

There is something beautifully vulnerable about the way Tom and Kalissa sing together. There is the barely perceptible vibrato. There is a genuineness and joy never buried no matter how many instruments pile on top. But when the pile includes flute solos that swirl like a flock of butterflies or the horn driven revelry of trombonist Nick La Riviere or the perfectly tasteful bass and percussion of Bennett Pullen and Sam Esecson, it's hard not to dive in. This is a band musicians love to love. Every member knows when to lay back, when to support, or when to belt it out. Let's see if we can squeeze in one more metaphor and compare it to a smack of jellyfish (that's herd for you cowboys). The music swarms and blooms, (again with the jellyfish.) Individually and collectively the band knows where it is going, never gets in the way of one another, and all arrive together in the riotous swoop and swirl of joyous music.

The Paperboys are pure joy.

 Patrice O'Neill



## Pharis & Jason Romero

**Pharis Romero** – guitar, vocals; **Jason Romero** – guitar, banjo, vocals; **Patrick Metzger** – bass; **Marc Jenkins** – pedal steel; **Trent Freeman** – fiddle; **John Reischman** – mandolin

THURSDAY	<b>Grand</b>	<b>8:20pm</b>
	<b>Auditorium</b> (Workshop w/Jason)	<b>10am</b>
FRIDAY	<b>Grand</b>	<b>2:30pm</b>
	<b>Regency</b> (Old Time Dance)	<b>9:55pm</b>

On recordings and live in concert, there is a pulse in the music of Pharos and Jason Romero. The fiddle and pedal steel guitar swells, the vocals swell, and, more often than not, the listener's heart swells too.

Their pairing represents pure collaboration brought to life on stage and in the recording studio. Their voices serve their songs as well as the songs serve their voices, and there is good reason for this. Many of their songs are originals, though they sound like they were discovered in an old songbook stashed in someone's attic many decades ago. And the banjos with the ancient tones that Jason plays are also an outgrowth of their collaboration: he builds them, she does the inlay work.

While they are frequently described as a folk duo, their music transcends that label, both in the variety of influences at play in their songs and in how those songs are rendered. Few singing duos can sound so relaxed while being in such control, and attendees of Pharos' popular vocal workshops will attest to her intentionality

in focusing on flow while vocalizing. Jason's harmonies add much more than another part to the blend. Frankly, you won't hear better singing anywhere, regardless of the genre.

For the duo's appearance at Wintergrass this year, they will be complementing their voices with some of Canada's most expressive instrumentalists on pedal steel guitar, fiddle, mandolin and bass. Not so much a wall of sound as a cozy quilt of harmony, these shows will deliver the pair's homegrown vision of contemporary folk music that is deceptively complex and always soul stirring.

Be sure to partake in one of the best exports from Horsefly, British Columbia. Artisans in every sense, Pharos and Jason Romero bring a sound that is timeless yet uniquely their own. Theirs is an offering that can be savored long after the last notes have echoed through the hall.

 Greg Maass





## Tim O'Brien Band

**Tim O'Brien** – guitar, banjo, vocals; **Jan Fabricius** – mandolin, vocals; **Shad Cobb** – fiddle; **Mike Bub** – bass; **Cory Walker** – banjo

	<b>Evergreen</b> (Workshop w/Tim)	<b>10am</b>
	<b>Larch</b> (Workshop w/Shad)	<b>11:15am</b>
FRIDAY	<b>Laurel</b> (Workshop w/Mike)	<b>11:15am</b>
	<b>Juniper</b> (Workshop w/Cory)	<b>11:15am</b>
	<b>Evergreen</b>	<b>10:50pm</b>
SATURDAY	<b>Grand</b>	<b>10:35pm</b>

Thank television, I suppose. That's the medium that brought Doc Watson into the West Virginia home of a young Tim O'Brien, inspiring in him a lifelong devotion to bluegrass that's left its own indelible mark.

2023 marked O'Brien's 50th year as a professional musician, a path that's wound from the Colorado bluegrass of Hot Rize to the collaborations of Nashville, with stops for multiple IBMA awards and a Grammy along the way. Two states have inducted him into their Music Hall of Fame: his native West Virginia in 2013, and Colorado in 2022. He's "one of the great folk and country all-rounders" per *The Guardian*, proof that his matchless voice, songs, and chops on multiple instruments attract global attention in their relentless celebration of American musical traditions.

O'Brien has been a Wintergrass regular through the years, too, and his half-century career reflections include plenty of fond memories from these very halls. "I'm excited," he says, "to return to Wintergrass—the 'festival in a box' as Darol Anger calls it. After 50 years on the road, the memories blur a bit, but singing "House of Gold" acapella with Darrell Scott in the church venue adjacent to the old Tacoma site stands out, as does watching Rushad Eggleston—wearing his

tricornered hat and cello—lead a troupe of what looked like middle school kids through the Hyatt lobby like the Pied Piper. Looking forward to some soup dumplings at Din Tai Fung, in between sets with my wife Jan Fabricius, Mike Bub, Shad Cobb and Cory Walker."

Ah, yes, the "band" component of the Tim O'Brien Band. Well worth your time and ears even without their red-headed front man, the ensemble packs plenty of heavyweight clout (and esoteric connections) on its own. Bub (bass) is known for his time in the Del McCoury Band and has played with everyone from Ricky Skaggs to Phish. Cobb's (fiddle) recording credits range from the Osborne Brothers to Willie Nelson. Walker (banjo) won the 2014 IBMA Momentum Award for Instrumentalist of the Year. And Fabricius' (mandolin, vocals) story, while dropping fewer names, is just as important to the notion of bluegrass as a tangible and participatory thread in the fabric of community: a registered nurse and mother of two, for years she filled her musical calendar with local jams and regional festivals while raising her family.

All of these players (and more!) appear on O'Brien's 2023 album, *Cup of Sugar*.

 Wes Weddell



## Tony Trischka's EarlJam: A Tribute to Earl Scruggs

**Tony Trischka** – banjo; **Michael Daves** – guitar, vocals; **Jared Engel** – bass; **Brittany Haas** – fiddle

THURSDAY	<b>Maple Grand</b> (Workshop w/Tony)	<b>9am</b> <b>9:45pm</b>
FRIDAY	<b>Maple Grand</b> (Workshop w/Michael)	<b>11:15am</b> <b>9:10pm</b>

"I first fell in love with Earl Scruggs' music when I was 14 years old," recalls banjo luminary Tony Trischka, "and my life would've gone in a completely different direction without him." Other lives too, in all likelihood, given the number of musicians and artists influenced by Trischka's decades-long body of genre-bending work—measurable not just through its output but in the diversity and depth of collaborative relationships as well.

Cases in point: A teenaged Béla Fleck took lessons until Trischka upgraded him to jam partner a few months later. Steve Martin considers him a mentor. And even the *Wall Street Journal* saw it fit to print the B-word in praising Trischka as the "father of banjo fusion."

Indeed, it's a veritable bluegrass dream-come-true that Trischka recently acquired a foggy mountain's-worth of rare Scruggs recordings and has chosen to share the songs they contain with audiences through his EarlJam project. "Now, all these years later," Trischka continues, "because I've come into possession of over 200 recordings of jam sessions with John

Hartford and Earl, doing tunes that they never recorded, with Earl burning it up, I'm even more excited about his playing."

Rounding out the EarlJam ensemble are Michael Daves (guitar, vocals), Jared Engel (bass), and Brittany Haas (fiddle), who will help Trischka recount Scruggs' musical story from childhood (b. 1924) to his final years (d. 2012).

If the banjo-math of three fingers into four beats across five strings doesn't make intuitive sense to you already, let these extraordinary players help you see the light. Trischka on Scruggs is, per *The New York Times*, "the father of modern Bluegrass" paying tribute to the man who "helped shape the sound of 20th-century country music." And beyond—a full century after Scruggs' birth here we are still basking in new (to us) Earl-tunes.

Finally, as long as we're celebrating milestones with convenient round numbers: happy 50th birthday this year to Trischka's landmark solo recording debut, *Bluegrass Light!*

 Wes Weddell



## Under the Rocks

**Chris Baxter** – banjo, mandolin; **Chloe Davidson** – fiddle; **Jordan Klassen** – guitar; **Nils Loewen** – bass

THURSDAY	<b>Evergreen Auditorium</b>	<b>6:30pm 9:05pm</b>
FRIDAY	<b>Madrona (Workshop) Evergreen</b>	<b>12:30pm 8pm</b>

“Substance and flair” are apt words to describe Under the Rocks, a Kelowna, British Columbia-based string quartet. Steeped in bluegrass, with a flair from the north country, Under the Rocks Band features Jordan Klassen (acoustic guitar), Chloe Davidson (fiddle), Chris Baxter (banjo and mandolin), and Nils Loewen (upright bass). The only bluegrass band in their hometown, their reputation grows in Canada, and now they find the Wintergrass stage for the first time. With joyful hoots and hollers, clever and inventive song arrangements, instrumental breaks and powerful vocal harmonies, Under the Rocks Band lays out heartfelt, talented string music with uplifting and entertaining energy.

Under the Rocks is a young band, now touring their recent album *Honest Try*. You’ll hear and enjoy singer-songwriter craft skillfully merged with classic bluegrass sensibilities. Chloe Davidson can chop away at her fiddle while crooning airy, sure vocals. Chris Baxter has a disarmingly easy, clear voice. When the two sing together it’s like the taste of honey and cream in your coffee.

Under the Rocks features original compositions steeped with the Wintergrass 2024 theme “Whispers of the North.” Songs like “Bluegrass Deprivation Blues,” “I Am Ready,” and “Take Me Back” let you hear how bluegrass fares when it travels far from its home base. Bluegrass travels well. Halfway up Okanogan Lake in British Columbia wine country, as it always does, Under the Rocks makes bluegrass taste like Canada. This is a bluegrass band with singer-songwriter sensibilities and a penchant for having a whole lot of fun on stage. It might be right to say Under the Rocks is just crawling out and blinking their eyes in the light of well-deserved attention. Now is a good time to catch them.

They have been selected as the 2024 Spark Band, honoring the contributions of one of the Wintergrass Founders, Earla Harding. Earla was passionate about new talent, often emptying her own pockets to provide travel and support in whatever way she could. Earla would love Under the Rocks. We think you will, too.

 Dick Dorsett





## Väsen+Hawktail

**Olov Johansson** – nyckelharpa;  
**Mikael Marin** – viola, violoncello da  
 spalla; **Brittany Haas** – fiddle; **Jordan  
 Tice** – guitar; **Paul Kowert** – bass

In 2008 Väsen made their first appearance on a Wintergrass stage. It took about three strokes of that little bow on the big nyckelharpa to win over not only the crowd but a generation of young musicians who were gobsmacked by what they heard. Every time they have appeared since, a pack of young geniuses lay on the floor in front of the stage to absorb every note, every crazy time signature and every bit of richness that flows from Olov Johansson and Mikael Marin. Every performance is a master class in how to love traditional music into the next decade or century and keep it fresh and exciting at the same time. It is difficult to understate the importance of their influence on string players both in the US and abroad. Among those influenced are the members of Hawktail. Indeed the members of that group met in a jam session playing Väsen tunes. A collaboration was inevitable.

Fiddler Brittany Haas has toured and recorded with the likes of Crooked Still, Steve Martin, David Rawlings, and Chris Thile's "Live From Here." Paul Kowert is well-known as the bassist for the Grammy-winning group Punch Brothers. A prolific artist, guitarist Jordan Tice has made six solo albums, evolving throughout yet always clearly himself. Together Brittany, Paul, and Jordan have made four critically-acclaimed records,

FRIDAY	<b>Maple</b> (Workshop w/Väsen) <b>Grand</b>	<b>12:30pm</b> <b>7:45pm</b>
SATURDAY	<b>Laurel</b> (Workshop w/Hawktail) <b>Auditorium</b> (Väsen) <b>Regency</b> (Hawktail) <b>Evergreen</b>	<b>1:45pm</b> <b>6:15pm</b> <b>4:15pm</b> <b>9:45pm</b>
SUNDAY	<b>Grand</b> (Väsen w/Youth Orchestra)	<b>10:30am</b>

beginning in 2014 as trio Haas Kowert Tice and evolving into Hawktail when they brought on mandolinist Dominick Leslie in 2017.

Olov and Mikael have played together for over forty years. Play is the right word. Hard to tell if their music or dry sense of humor and disarming charm will undo you first. The sound emanating from just two players is remarkable. In addition to the nyckelharpa, you'll hear a bass viola and a violoncello da spalla, basically a cello played tucked under your chin. This is why Swedes have to be tall. Do not try this at home.

The music of both bands arises from a sense of place. In Väsen's case that place is Uppsala, Sweden. In addition to the polskas there are tunes that are named for famous residents of Uppsala, including Carl Linnaeus, the father of taxonomy. Hawktail tunes are something to carry with you into the woods, or a field, or up a mountain. It is a music that observes and listens to the earth we walk upon every day. There's a strong tie between their respective fiddle traditions and each band's approach to tune-writing that makes this collaboration a natural fit. The opportunity to perform together is something that both bands have been looking forward to for years.

 Patrice O'Neill



## Whiskey Deaf

**John Kael** – guitar; **Annie Staninec** – fiddle; **Jamie Blair** – banjo; **Ethan Lawton** – mandolin; **Dee Johnson** – bass

The life cycle of a bluegrass band can sometimes mirror the tropes found in many romantic comedies. There is the “everybody says how good you guys are together” stage, the “wait, are we really going to give this thing a try” realization, the “long distance test of the relationship” conundrum, the “we should start seeing other people” tribulations, and, hopefully, a loving reunion that everyone sees coming from miles away.

Northwest favorites Whiskey Deaf have adhered to this script better than many Hollywood screenwriters. No strangers to greeting the sunrise after picking all night at summer festivals in Oregon and Washington, it wasn’t much of a stretch for them to eventually start looking for gigs as a real band that shared a love of driving rhythm and straight-ahead Stanley Brothers style bluegrass. Though the miles of Interstate 5 kept the band apart for much of the year, it has never taken much time for them to get back in sync when they are reunited. And an East Coast relocation on the heels of pandemic separation introduced a third act that few people saw coming. But as the strings

swell and camera pulls back, Whiskey Deaf returns to Wintergrass in its original incarnation, in their first Seattle area appearance since Wintergrass 2018.

Anchored by John Kael on guitar and Annie Staninec on fiddle, original members Ethan Lawton on mandolin, Jamie Blair on banjo, and Dolores Johnson on bass will complete the picture. Everybody plays, everybody sings, and fans of torch bearers like Danny Paisley or the Vern and Ray band will find a lot to like. Band members are sought after collaborators, performing with top regional and national bands such as Western Centuries, Kathy Kallick, and even Rod Stewart.

Whisky Deaf’s reunion this year at Wintergrass will be a happy ending for many local bluegrass fans, but nobody will be more pleased than the original band members themselves. As the screen fades to black and the credits roll, sit back and enjoy the tunes.

 Greg Maass

THURSDAY	<b>Auditorium</b>	<b>6:15pm</b>
SATURDAY	<b>Laurel</b> (Workshop w/Annie) <b>Evergreen</b>	<b>11:15am</b> <b>1:15pm</b>

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# Wintergrass Vintage Instrument Museum

Friday, Cedar 2-4 pm



As people emigrated to the United States in the 1700's through the 1800's, they brought their music from all over the world with them and helped to make Americana Roots, Old Time and Bluegrass Music. Recorded music was not readily available until the early 1900's and the first radio programs did not occur until 1920, so one had to learn to play an instrument to make and listen to music. Music was sold in those days in sheet music form. Popular instruments making traditional Americana music were guitar, fiddle, banjo and mandolin – the same instruments we see playing on stage and in the halls at Wintergrass today.

There are very few places where one can see so many of the rare vintage instruments that helped to make this style of music. Wintergrass has long offered a vintage instrument workshop where artists demonstrate some of the instruments gathered here for the festival. In addition, we're pleased to present a musical instrument museum where you can get up close and personal with these fine instruments. On Friday, from 2 to 4 pm the Cedar is where you'll experience a wonderful display of historically significant instruments to look at; vintage instrument historians to talk to, and various artists to demonstrate playing these extraordinary pieces. If you have ever wanted to look over a Gibson Lloyd Loar mandolin like Bill Monroe's, a herringbone Martin D-28 like Tony Rice's and many other very interesting pieces from the mid 1800's, through the turn of the century, golden age instruments from the 1930's – 1940's made by C.F. Martin, Gibson, Washburn, Regal and others, please join us at the Wintergrass Vintage Instrument Museum in the Cedar Ballroom.

We are very grateful to Mark Demaray and Bill Clements, who quietly and skillfully curate both the Fretboard Journal workshop and the Musical Instrument Museum.





# First-Ever! Online All- Experience Auction

Who needs more stuff? Stuff is just more work for your kids when you die. Except for your instruments. They are going to want those. Instead of having stuff, how about doing stuff? For the first-time ever Wintergrass is holding an ALL-EXPERIENCE auction. That is, every single thing in the auction isn't a thing at all. It's something to do. This is a part of the Wintergrass Road to Wintergrass fundraising campaign. Aside from featuring only things to do, unlike festival auctions in the past, this one is open to everyone. As of this writing, which is weeks before the festival the auction included a boating/dinner excursion, an extensive winery tour, fly-fishing, music lessons, a gourmet Greek dinner, a chance to conduct the Wintergrass 2025 orchestra, a concert, a design or de-cluttering session. We know by festival time there will be a whole bunch more.

The QR code you see on signs throughout the festival and in the publication leads you to the **Road to Wintergrass campaign**.



Here's how to navigate.

Scan the QR code or go to this url:  
<https://givebutter.com/c/KXgZEA>

At the top of the page you'll see the word Overview in a blue box. Right next to that is the word Auction. Click on Auction. To see all the items you can either click View All or scroll through the offerings by clicking the arrows. You must register to bid. Find a quiet spot to do this. It's pretty basic but you do need to enter your contact and credit card info to bid. The whole process takes about a minute. Now you'll be able to browse all the items and place bids. You'll be alerted if someone else bids on something you want. Like any other auction, you have a chance to up your bid until you win.

The auction closes at midnight on March 10th, 2024.

# The Extra Mile

There is a fragment of a truism that is tattooed inside my brain: **"all the blessings are in the second mile."** How'd that tattoo get there? You must blame the people who make Wintergrass happen. You must blame the staff of thirteen under-paid people. You must blame the dozen task coordinators. You must blame the hundreds of volunteers. You must blame the excellent board of directors and the sponsors and patrons and people who keep popping up like crocuses in January. They put it there. I have witnessed them go the extra mile time and time again over three decades. That makes me older than I thought and surrounded by some very blessed people. Allow me to shine the spotlight on just a few of them.

Wintergrass has quietly undergone some significant changes in the last few years. When **Maria Camillo** officially joined the staff, her job was defined as booking the artists. That is for sure no small job, but she has consistently, skillfully, and cheerfully – mostly – taken on one more responsibility after the other. The website is all Maria. (Ok, we call Pete Braccio when we're stumped.) Social media is all Maria. If for half a second Maria sniffs out a need she jumps on it and finishes it up before you can even ask for help. She also has a wicked sense of humor. As they say in the business, Maria is a score.

When Wendy Tyner retired last year there was no small amount of handwringing about how to replace her. Right after we picked ourselves up off the floor, we knew we couldn't simply hire another Wendy. The festival is littered with extra mile people. Sometimes it takes me awhile to catch on, but **Jan Kunitsugu** stood out almost as soon as the first day she volunteered a few years back. She didn't make a lot of noise. She's a very quiet person. She didn't wave her arms around or seek attention. She just rolled

up her sleeves and helped **Amy Hakanson** figure out how to manage things during Amy's first year as Volunteer Coordinator. Since Jen was hired in July last year she has been a complete delight. Tech-savvy, detail-oriented, careful, so polite you could mistake her for being Canadian, and utterly competent. Yet another major score.

Speaking of Amy, we have been so lucky to hitch our wagon to her shooting star. This will undoubtedly be her last year as Volunteer Coordinator. She moved to Sweden this year to pursue her musical studies, but she still did the job. From Sweden. When we had meetings, most of us were having morning coffee, but Amy was getting ready for bed. She was born and raised at Wintergrass. She is surely off to a long and flourishing career, and we expect to see her on our stages many times. We wish her mountains of success. Get her autograph this year, although, I do expect to see her again and again. Pretty sure she has some kind of tattoo in her brain as well.

Every year, I approach this article with a bit of trepidation. There is never, ever enough room to thank everyone, or point out exceptional service. Know that every volunteer and staff or board member is standing somewhere in that second mile – maybe even third. Thank you.

Lastly, I do want to thank a couple of staff members who have recently been dealing with some difficult and tragic situations. They have persevered when they did not have to. I guess I am not the only one with a tattooed brain.

**"Be kind, for everyone you meet is fighting a battle you know nothing about."**

 Patrice O'Neill

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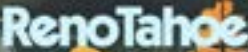
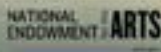
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Mar 23 Hanneke Cassel Band      May 11 Hank Cramer

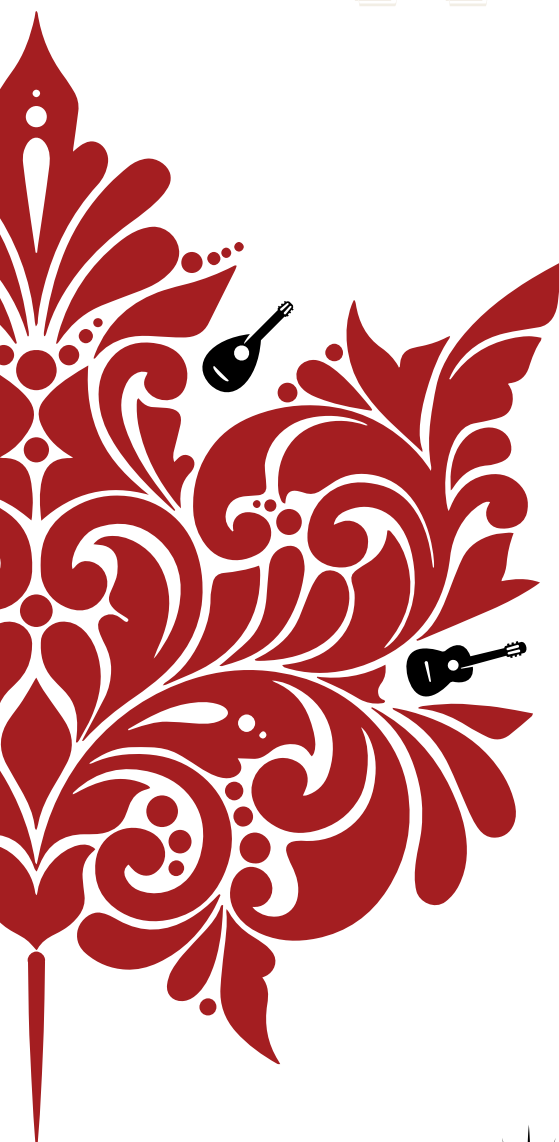
Mar 30 Miles & Karina: "The Shakedown"      May 18 Larry & Joe

Apr 6 Kathryn Claire & Margot Merah

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# PERFORMANCES



**THURSDAY** FEBRUARY 22<sup>ND</sup>

## GRAND

5:30 pm Nick Dumas & Branchline

6:55 pm Anna Tivel

8:20 pm Pharis & Jason Romero

9:45 pm Tony Trischka's EarlJam:  
*A Tribute to Earl Scruggs*

## EVERGREEN

6:30 pm Under the Rocks

8:05 pm Liam Purcell & Cane Mill Rd

9:30 pm The Paperboys

## REGENCY

6 pm Liam Purcell & Cane Mill Rd

Cathy Fink, Marcy Marxer,  
7:25 pm Chao Tian:  
From China to Appalachia

8:50 pm Mile Twelve

## AUDITORIUM

6:15 pm Whiskey Deaf

7:40 pm Eli West

9:05 pm Under the Rocks





# PERFORMANCES

FRIDAY FEBRUARY 23<sup>RD</sup>

## GRAND

1:05	pm	Mile Twelve
2:30	pm	Pharis & Jason Romero
3:55	pm	John Reischman & Old Acoustic
4:50	pm	Dinner Break
6:20	pm	Le Vent du Nord
7:45	pm	Väsen+Hawktail
9:10	pm	Tony Trischka's EarlJam: <i>A Tribute to Earl Scruggs</i>
10:35	pm	Mighty Poplar

## EVERGREEN

1:15	pm	Cathy Fink, Marcy Marxer, Chao Tian: From China to Appalachia
2:40	pm	Anna Tivel
4:05	pm	Jake Blount/Nic Gareiss/ Simon Chrisman
5	pm	Dinner Break
6:35	pm	Laurie Lewis & Nina Gerber
8	pm	Under the Rocks
9:25	pm	Biribá Union
10:50	pm	Tim O'Brien Band

FRIDAY FEBRUARY 23<sup>RD</sup>

## REGENCY

6:45	pm	The Paperboys
8:20	pm	The Deslondes
		Old-Time Jam Dance Party: <i>with</i> Cathy Fink, Marcy Marxer, Jason Romero, Mark Schatz, Bryan McDowell, Jake Blount... and more!
11:30	pm	Hot Buttered Rum

## AUDITORIUM

6	pm	Mark Schatz & Bryan McDowell
7:25	pm	Nick Dumas & Branchline
8:50	pm	Liam Purcell & Cane Mill Road
10:15	pm	Mile Twelve



# PERFORMANCES

SATURDAY FEBRUARY 24<sup>TH</sup>

## GRAND

- 1:05 pm Laurie Lewis & Nina Gerber
- 2:30 pm Mr Sun
- 3:55 pm Genticorum
- 4:50 pm Dinner Break
- 6:20 pm Jake Blount/Nic Gareiss/  
Simon Chrisman
- 7:45 pm The Fretless
- 9:10 pm John Reischman  
& Old Acoustic
- 10:35 pm Tim O'Brien Band

## EVERGREEN

- 1:15 pm Whiskey Deaf
- 2:40 pm Mark Schatz & Bryan McDowell
- 4:05 pm John Reischman  
& Old Acoustic
- 5 pm Dinner Break
- 6:55 pm Le Vent du Nord
- 8:20 pm Eli West
- 9:45 pm Väsén+Hawktail
- 11:10 pm Mighty Poplar

SATURDAY FEBRUARY 24<sup>TH</sup>

## REGENCY

- 1:25 pm Jake Blount/Nic Gareiss/  
Simon Chrisman
- 2:50 pm Biribá Union
- 4:15 pm Hawktail Trio
- 5:10 pm Dinner Break
- 6:45 pm Joe Craven & Mamajowali
- 8:20 pm The Deslondes
- 9:55 pm Le Vent du Nord
- 11:30 pm Hot Buttered Rum

## AUDITORIUM

- 6:15 pm Väsén Duo
- 7:50 pm Genticorum
- 9:15 pm Biribá Union

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# PERFORMANCES

SUNDAY FEBRUARY 25<sup>TH</sup>

## GRAND

10:30 am Youth Orchestra  
*with*  
Cathy Fink, Marcy Marxer,  
Chao Tian; Genticorum; Väsen

12:15 pm Raffle Winners Announced!

1:10 pm Eli West

2:35 pm Genticorum

4 pm Mr Sun with The Fretless:  
*Mr Sun Plays*  
*Duke Ellington Plays*  
*Tchaikovsky's Nutcracker Suite*

## EVERGREEN

11:15 am La Famille Léger

12:40 pm The Fretless

2:05 pm Joe Craven & Mamajowali

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# WORKSHOPS

## THURSDAY FEBRUARY 22<sup>ND</sup> WORKSHOPS

CEDAR	SESSION	INSTRUCTOR
9am-noon	<b>JAMZ 1</b> <b>Youth Education ages 4-7</b>	Sandy Buchner
JUNIPER	SESSION	INSTRUCTOR
9:30am-12:30pm	<b>INTENSIVE</b> <b>Improvisation</b>	Joe Craven
LARCH	SESSION	INSTRUCTOR
9am-noon	<b>INTENSIVE</b> <b>Fiddle</b>	Darol Anger
1-4pm	<b>INTENSIVE</b> <b>Play It By Ear</b>	Mike Block
LAUREL	SESSION	INSTRUCTOR
9am-noon	<b>INTENSIVE</b> <b>Mandolin</b>	John Reischman
1-4pm	<b>INTENSIVE</b> <b>Bass</b>	Mark Schatz
MADRONA	SESSION	INSTRUCTOR
9am-noon	<b>INTENSIVE</b> <b>Songwriting</b>	Laurie Lewis
1-4pm	<b>INTENSIVE</b> <b>Ukelele</b>	Marcy Marxer
MAPLE	SESSION	INSTRUCTOR
9am-noon	<b>INTENSIVE</b> <b>Scruggs-Style Banjo</b>	Tony Trischka
1-4pm	<b>INTENSIVE</b> <b>Guitar</b>	Eli West
5-6pm	<b>Two-Chord Jam - Open to All</b> Yes, you "2" can play! The workshop to embolden beginners kicks off the festival teaching all songs with only two chords. Taught in slow-jam fashion by veteran educators. Go from zero to hitting the Hyatt's halls in one hour. Experienced players also welcome to join the fun and set a warm, welcoming example.	Tom Petersen & Cliff Perry
REGENCY	SESSION	INSTRUCTOR
9am-4pm	<b>JAMZ 2</b> <b>Youth Education ages 8-14</b>	"Professor Tom" Petersen

Intensives are Sponsored by





# WORKSHOPS

## FRIDAY FEBRUARY 23<sup>RD</sup> WORKSHOPS

AUDITORIUM	SESSION	INSTRUCTOR
10-11am	<p><b>Banjo Styles in the Round</b> Old-time banjo is as broad as the sky- with over 80 tunings and countless right hand techniques from clawhammer to fingerpicking and beyond, there are more ways to play each song or tune than you can count. In this workshop, we'll compare, contrast, discuss, play and jam, showing off some of the beautiful versatility of the old-time banjo. And we'll add a little bluegrass picking to keep the traditions moving forward as they naturally do. Skill Level: Open to all</p>	Cathy Fink, Marcy Marxer, Mark Schatz and Jason Romero
11:15am-12:15pm	<p><b>Whose Note is it Anyway?: Three-part Vocal Harmony</b> The nuts and bolts of three part harmony! Learn how to find notes, blend with others, and not go crazy trying. Skill Level: Open to all</p>	Joe Suskind, Crystal Lariza, Brian Alley, Kaden Hurst (Never Come Down)
12:30pm-1:30pm	<p><b>A History of Bluegrass Music</b> Transition from a broad overview of the history of the bluegrass genre to a detailed inspection of the numerous perspectives on the origins of the genre. Rob is a PhD candidate in Folklore and Ethnomusicology at Indiana University. Skill Level: Open to all</p>	Rob McCormack (Liam Purcell)
1:45pm-2:45pm	<p><b>Polishing Your Act: A Live Performance Master Class</b> Several acts will be chosen in class to perform a song and receive on-the-spot coaching. Bring your instruments and song, or come to observe. Skill Level: Open to all</p>	Vicki Green
3-4pm	<p><b>Play Safe!</b> Got pain? Learn how to take care of your fingers, arms, shoulders and neck while you play, and get through the rest of your life (like working at the computer...). Ergonomics, stretches, exercises, tips and tricks to stay healthy. Skill Level: Open to all</p>	Dave Schorr
CEDAR	SESSION	INSTRUCTOR
9am-noon	<p><b>JAMZ 1 Youth Education ages 4-7</b></p>	Sandy Buchner
2-4pm	<p><b>Wintergrass Vintage Instrument Museum</b> Open to All: A wonderful display of historically significant instruments to look at; vintage instrument historians to talk to, and various artists to demonstrate playing these extraordinary pieces.</p>	Mark Demaray and Bill Clements
EVERGREEN	SESSION	INSTRUCTOR
10am-12pm	<p><b>Fretboard Journal Vintage Instrument Tasting</b></p>	Nina Gerber, Sharon Gilchrist, Tim O'Brien, Eli West

# WORKSHOPS

## FRIDAY FEBRUARY 23<sup>RD</sup> WORKSHOPS

JUNIPER	SESSION	INSTRUCTOR
10-11am	<p><b>How to Improvise and Play Melodies with 6ths on Banjo</b></p> <p>Moving around two note chord shapes frees up lots of possibilities to get started improvising for those players who want to expand their knowledge of the banjo fretboard.</p> <p>Skill Level: Intermediate</p>	BB Bowness (Mile Twelve)
11:15am-12:15pm	<p><b>Ways to Take Your Playing to the Next Level</b></p> <p>We will delve into a variety of topics from single string to Scruggs style, how to meld styles together cohesively, improving your improvisation among others.</p> <p>Skill Level: Advanced</p>	Cory Walker (Tim O'Brien Band)
12:30pm-1:30pm	<p><b>Mandolin Masterclass</b></p> <p>Explore modern mandolin techniques with Liam Purcell. Passing on knowledge gleaned from the playing of Thile, Hull, Steffy, and many other great mandolinists.</p> <p>Skill Level: Intermediate-Advanced</p>	Liam Purcell
1:45pm-2:45pm	<p><b>Flatpicking on the Guitar</b></p> <p>Building solos while moving between basic chords.</p> <p>Skill Level: Intermediate</p>	Roger Ferguson
3-4pm	<p><b>Foundations of Bluegrass Fiddle Style Through the Classic Playing of Chubby Wise</b></p> <p>In this workshop we'll deconstruct a timeless Chubby Wise fiddle break, highlighting and practicing the elements (like syncopation and blue notes) that give it that classic bluegrass sound and feel.</p> <p>Skill Level: Beginner-Intermediate</p>	Mary Simkin-Maass

LARCH	SESSION	INSTRUCTOR
10-11am	<p><b>Bluegrass Mandolin Soloing</b></p> <p>This workshop will explore a variety of ways of soloing over classic bluegrass vocal songs. We will talk about learning from the recorded examples of our favorite mandolin players and also creating our own ideas.</p> <p>Skill Level: Intermediate-Advanced</p>	Korey Brodsky (Mile Twelve)
11:15am-12:15pm	<p><b>Bluegrass Fiddle</b></p> <p>In this workshop we'll play thru a few classic bluegrass fiddle kicks/solos in the style of Benny Martin and Chubby Wise. Discuss double stops, backing up a vocalist, playing long lines as well as chopping.</p> <p>Skill Level: Open to all</p>	Shad Cobb (Tim O'Brien Band)
12:30pm-1:30pm	<p><b>Modern Bass Techniques</b></p> <p>Learn how to take your bass playing to a new level with Jacob Smith. Slapping, bowing, and exploration of the full range of the instrument.</p> <p>Skill Level: Open to all</p>	Jacob Smith (Liam Purcell)
1:45pm-2:45pm	<p><b>Playing the Dobro</b></p> <p>Learn tips &amp; tricks, Q&amp;A and more.</p> <p>Skill Level: Open to all</p>	Michael Kilby (Nick Dumas & Branchline)



# WORKSHOPS

## FRIDAY FEBRUARY 23<sup>RD</sup> WORKSHOPS

LAUREL	SESSION	INSTRUCTOR
10-11am	<b>Fiddle Melody vs Improv and Everything In-Between</b> Micro-improvisation/melody based improvisations, and then how to use theory/harmonic knowledge to explore creativity and navigate chords changes away from the melody. Skill Level: Open to all	Ella Jordan (Mile Twelve)
11:15am-12:15pm	<b>Where's G on This Thing?</b> 40 years of practical experience condensed into an hour of tips and tales as a "Need to Know" bassist. Skill Level: Open to all	Mike Bub (Tim O'Brien Band)
1:45pm-2:45pm	<b>Building Guitar Solos and Establishing Rhythm Patterns</b> This class should help teach and reinforce basic skills for guitar picking and strumming, by Q&A format. Skill Level: Open to all	Daniel Thrailkill (Nick Dumas & Branchline)
3-4pm	<b>Everyone's Jam. Be it a Ceilidh, a Hootenanny, a Shindig or a Songfest.</b> Everything you need for a great jam session. Everyone is invited! All Instruments & Voices. Skill Level: Beginner-Intermediate	Ricky Gene Powell
MADRONA	SESSION	INSTRUCTOR
10-11am	<b>Making Songwriting a Practice</b> We can't sit around and wait for inspiration to strike. Writing good songs consistently is a practice that takes dedication. In this workshop we'll take some of the mystery out of this huge art form, and talk through practical steps to make your writing habit more reliable and productive. Skill Level: Open to all	Evan Murphy (Mile Twelve)
11:15am-12:15pm	<b>Using Imagery to Bring Lyrics to Life</b> Tell me a photo; using imagery to bring lyrics to life. Skill Level: Open to all	Anna Tivel
12:30pm-1:30pm	<b>Song Arrangement &amp; Innovation</b> Come meet Western Canadian bluegrass band Under the Rocks as they discuss and demonstrate how they use their differences as strengths, through their approach to arranging songs together. They will lead the group in re-imagining and arranging a standard tune in real time, that everyone can then play together. Skill Level: Open to all	Under the Rocks
1:45pm-2:45pm	<b>Playing the Banjo</b> Rolls and timing to keep the energy & groove of a band together, + Q&A. Skill Level: Beginner-Intermediate	Will McSeveney (Nick Dumas & Branchline)
3-4pm	<b>Bluegrass Bass Playing</b> Learn to develop natural and melodic bass lines for songs inside and outside of the bluegrass canon. Skill Level: Open to all	Dan Klingsberg (Mile Twelve)



# WORKSHOPS

## FRIDAY FEBRUARY 23<sup>RD</sup> WORKSHOPS

MAPLE	SESSION	INSTRUCTOR
10-11 am	<p><b>Bluegrass Rhythm Guitar</b> Learn to play basic bluegrass rhythm guitar out of the G, C, and D shapes. We'll focus on rhythm technique, bass runs, and bluegrass rhythm "punctuation." Skill Level: Beginner-Intermediate</p>	Don Share
11:15am-12:15pm	<p><b>Playing Vocal Melodies on Guitar</b> In this workshop we will explore ways to render song melodies on to the guitar. We'll draw on the rich world of bluegrass vocal ornamentation and phrasing to add convincing details to guitar breaks and improve the connection between the ear and the instrument. Skill Level: Intermediate to advanced recommended, though all are welcome.</p>	Michael Daves (Tony Trischka's EarJam)
12:30pm-1:30pm	<p><b>Fun Swedish Fiddle Tunes With Väsen</b> Learn a few fun Swedish fiddle tunes with cool arrangements. For all instruments. Participants should be able to play by ear and know their way around their instrument. Skill Level: Open to all</p>	Olov Johansson & Mikael Marin (Väsen)
1:45pm-2:45pm	<p><b>Mandolin with Nick Dumas</b> Crafting solos, tips, tricks &amp; rhythm technique, Q&amp;A and more. Skill Level: Open to all</p>	Nick Dumas (Nick Dumas & Branchline)

REGENCY	SESSION	INSTRUCTOR
9am-4pm	<p><b>JAM 2</b> <b>Youth Education ages 8-14</b></p>	"Professor Tom" Petersen

## SATURDAY FEBRUARY 24<sup>TH</sup> WORKSHOPS

AUDITORIUM	SESSION	INSTRUCTOR
9am-5pm	<p><b>JAM 3</b> <b>Youth Education high school &amp; college</b></p>	Kat Bula
10-11:30am	<p><b>Québec-QUOI?</b> What is Québécois music? Genticorum and Le Vent du Nord will discuss and demonstrate this beloved French-Canadian music tradition. Be prepared to tap your feet! Skill Level: Open to all</p>	Genticorum and Le Vent du Nord
10-11 am	<p><b>Introduction to Bluesy Bluegrass Banjo</b> We'll apply simple blues ideas, and explore rolls and phrases that make for easy but effective banjo backup. Skill Level: Beginner</p>	Dale Adkins



# WORKSHOPS

## SATURDAY FEBRUARY 24<sup>TH</sup> WORKSHOPS

JUNIPER, CONT.	SESSION	INSTRUCTOR
11:15am-12:15pm	<p><b>Twin Mandolins</b> Is there a more joyful sound than mandolins playing in harmony? Come hear Andrew and Joe play some twin mandolin tunes and discuss their approach to playing together. Bring questions. Skill Level: Open to all</p>	Andrew Marlin (Mighty Poplar) and Joe K Walsh (Mr Sun)
12:30pm-1:30pm	<p><b>Arranging Fiddle Tunes for Strings</b> Come explore some of the arranging techniques used by The Fretless. Build your bag of tricks for string accompaniment and modern fiddle techniques. Skill Level: Open to all</p>	The Fretless
1:45pm-2:45pm	<p><b>How to Play Songs on the Fiddle</b> In this class we will discuss how to effectively support the singer and song on your fiddle; where, when and how to play fills; how to take a break with melody vs improvisation. I will also open the class up to questions about anything fiddle! Skill Level: Open to all</p>	Patrick McGonigle (Eli West)
3-4pm	<p><b>Beyond Beginner Jam: Advance Your Jam Skills</b> For players who have experience with bluegrass jamming and want to improve their jam skills. We'll review the Nashville Numbering System, work on intros, outros, taking breaks, singing and listening. Participants should know the I, IV, V &amp; vi of major keys and how to play in time. Bring one song you know by heart to call in the jam. Traditional acoustic bluegrass instruments only. Skill Level: Advanced Beginners-Intermediate</p>	Linda Leavitt and Tom Nechville
LARCH	SESSION	INSTRUCTOR
10-11am	<p><b>How to Sing Harmony by Ear</b> We'll introduce you to our intuitive method for learning harmony by ear. Come to the workshop prepared to sing. Skill Level: Open to all</p>	Sue Thompson and Don Share
11:15am-12:15pm	<p><b>Mandolin Rhythm Five Ways</b> In this workshop, we'll take a standard song and look at five ways of playing rhythm on it in various styles. Students will get a variety of approaches to chord shapes and rhythm patterns in bluegrass, folk, blues and swing styles. Skill Level: Open to all</p>	Matt Flinger
12:30pm-1:30pm	<p><b>Improvisation Techniques and Mapping the Fingerboard</b> We will explore a practical system of demystifying the forest of lines and dots on the guitar neck, and use it to expand our understanding of harmony, theory and melody; even rhythm! This heightens our ability to learn and understand tunes, break out of boxed-in improvisation, and train our ears. Skill Level: Intermediate-Advanced</p>	Grant Gordy (Mr Sun)

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# WORKSHOPS

## SATURDAY FEBRUARY 24<sup>TH</sup> WORKSHOPS

LARCH, CONT.	SESSION	INSTRUCTOR
1:45pm-2:45pm	<b>Modern Bluegrass Bassist Coffee Hour</b> In this workshop, we will address the concerns of bassists in modern bluegrass groups, define the creative and technical elements of our role in the music, as well as issues concerning practice, pain/technique, & more. Skill Level: Open to all	Max Schwartz (John Reischman & Old Acoustic)
3-4pm	<b>Hammered Dulcimers from East To West</b> In this workshop, Chao and Simon will compare, contrast and collaborate, discussing and demonstrating their instruments, techniques, commonalities and unique approaches. Their dulcimers are tuned differently and each has unique techniques that enable sounds not often heard on the instrument known as "The Lumberjack's Piano." Expect magic and it will happen. Skill Level: Open to all	Simon Chrisman and Chao Tian (From Appalachia to China)
LAUREL	SESSION	INSTRUCTOR
10-11am	<b>Jam Etiquette: The Do's and Don'ts</b> Playing music with others is one of the fastest ways to advance your skills as a musician. Sometimes knowing the ropes is the only thing that stands between a picker and a jam. Skill Level: Open to all	Gina Astesana
11:15am-12:15pm	<b>Building a Bluegrass Solo</b> We'll learn a basic melody and a fiddle break to a classic song from one of the masters. We'll learn some fun licks and get into the details of the stylistic elements that make a bluegrass solo! This is a hands-on workshop, so bring your fiddle. Skill Level: Intermediate, but all are welcome!	Annie Staninec (Whiskey Deaf)
12:30pm-1:30pm	<b>Integrating Licks You've Learned from Transcribed Solos into Your Improvisation</b> Maybe you've transcribed solos to help build your vocabulary as a soloist and yet notice licks from those solos don't seem to show up in your own improvised solos. We'll explore a process that facilitates integrating these licks into your improv vocabulary. Skill Level: Intermediate	Sharon Gilchrist
1:45pm-2:45pm	<b>Come Learn a Few Hawktaill Tunes</b> The members of hawktaill will teach the attendees how to play a couple of their original compositions. All instruments welcome. Skill Level: Open to all	Hawktaill
3-4pm	<b>How to Make Solo Bass Practice Fun!</b> Practicing the bass by yourself within a bluegrass context can often feel boring! In this workshop we will break out of a typical 1 and 5 practice routine, and find creative ways to make solo bass practice fun! Skill Level: Open to all	Forrest Marowitz (Eli West)



# WORKSHOPS

## SATURDAY FEBRUARY 24<sup>TH</sup> WORKSHOPS

MADRONA	SESSION	INSTRUCTOR
10-11am	<p><b>Introduction to Bluegrass Mandolin</b></p> <p>We will explore bluegrass mandolin basics including the chop, melodic fills, chord shapes and patterns, and intro to navigating the fretboard. Skill Level: Beginner</p>	Hailey Pexton
11:15am-12:15pm	<p><b>Introduction to the Dobro</b></p> <p>By addressing the essential fundamentals of playing the Dobro, Bob will focus on the versatility of this unique instrument with an emphasis on "finding the melody" and developing one's own style of playing. Discussion will also include the importance of each player finding a comfort zone with their gear – picks, bars, capos, strings, etc., Care and feeding of your Dobro and where to find educational resources will be discussed as well. Skill Level: Beginner</p>	Bob Evoniuk
12:30pm-1:30pm	<p><b>Play A Fiddle Tune...We'll Reimagine It!</b></p> <p>Bring a fiddle tune to share with the class and we'll put it through the Global Rhythmic Harmonic Blender! Skill Level: Intermediate-Advanced</p>	Joe Craven
1:45pm-2:45pm	<p><b>Soul Writing</b></p> <p>From the Brill Building to Music Row to the spare bedroom down the street, there are as many ways of writing songs as there are human beings who write them. What makes a tune a B-side instead of a set-closer? How can modern writers use bluegrass conventions without drifting into cliché? Come ponder these questions and bring some more of your own, along with a song or two. Skill Level: Open to all</p>	Nat Keefe and Erik Yates (Hot Buttered Rum)
MAPLE	SESSION	INSTRUCTOR
10am-3pm	<p><b>INTENSIVE</b></p> <p><b>Never Too Late Academy</b></p> <p>All day program for beginning musicians. Separate registration required.</p>	Tom Petersen and Cliff Perry
6-8pm	<p><b>Never Too Late Jam!</b></p> <p>The Never-Too-Late staff will host a jam for attendees to further practice their songs and skills, and get additional personal instruction. Open to all (no registration required)</p>	Tom Petersen



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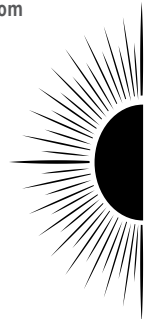
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Put A Little Mountain In Your Music

# It Takes a Parade

The Wintergrass JAMz programs are the evolutionary equivalent of monkey to man for youth education. Well, ok, maybe that's a stretch. In this picture the original monkey was the Youth Academy, led way back when by Chick Rose. Beth Fortune and Joe Craven took over in the late '90s and headed the parade for a long time. That parade always has, and still does, include a pretty remarkable cast of educators who volunteer their time to get kids started on a lifetime of music. It's not like teachers have a lot of spare time, or get anywhere near the appreciation they deserve, so when you see one of these patient, oh-so-giving people, give them a pat on the back and a hearty thank you. Even better, buy 'em a cup of coffee.

I digress. Over time it became clear that if we were serious about teaching music for a lifetime for everyone, we needed to branch out a bit. So Pintgrass was added for little kids starting at age 4. (Of course, usually the littler siblings show up, too.) Then students who had aged out of the Youth Academy asked for something for their older selves, so the MOX program was born. And somewhere right around the time we moved to Bellevue, the first Wintergrass Youth Orchestra came to be.

Enter next phase of walking upright. It was decided that Pintgrass, Youth Academy and MOX really were and

should be consecutive programs each building on the other in progressions that made sense. All three of those programs were re-named JAMz1 (Pintgrass), JAMz2 (Youth Academy) and JAMz3 (high school and college). One name for one program with one aim: offer curriculum encouraging participation and proficiency in musical activities at age-appropriate levels.

We're not done yet. In the very early days, the only kids who participated were children of people going to the festival. They'd cheerily dump off the kids and maybe would, maybe wouldn't pick them up in a timely fashion. Some of the kids who had to wait around for their delinquent parents are performing on Wintergrass stages today, so it wasn't all that bad. But over time we noticed a decided shift. In the last seven years or so we noticed first that a new set of families would deliver their kids for the Youth Academy but not attend the festival at all. The Youth Academy had become an enrichment activity to be added to soccer practice and language lessons. Nothing wrong with that. But then things took yet another turn. Parents brought their kids and stuck around. For both days. All day. Perhaps the parents were in need of enrichment themselves. Finally, we took a look around and saw that there were a bunch of kids who could be, should be here, but were not. There were barriers to participation. One of those

barriers was transportation. The other was cost.

This year, in our ongoing quest to stand up and walk straight, we removed one of those barriers. All youth education programs this year and from here on out are pay-what-you-can. No questions asked. Truth be told we were a little nervous about this. All of the youth education programs come with considerable cost and rarely entirely pay for themselves. Of course the remarkable gift from our dear, departed friend Ross Pomerenk, made us brave enough to venture forth. Those kids running around with instruments are Ross' gift put to work. Pay-what you can was the right idea at the right time, so we made the leap. There are kids here this year that would otherwise not be. That's what you call a win. There are also families who overpaid, certainly as a way to beautifully pay-it-forward. Astonishing. When you begin to feel like humanity is doomed, remember there are people like this in the world.

This year under the direction of Sandy Buchner, JAMz1 kids will learn three tunes, make a crankie and get creative with moose puppets. JAMz2 students, under the direction of Tom Petersen, formerly known as Prof. Tom, currently known as JAMz Master P, are split into Bear (grades 2 to 4) and Moose (grades 5 to 8) cohorts learning tunes, dances and mostly, how to hang with the jammers. Speaking of parades

(see paragraph 1), we're bringing the show to you this year on Friday afternoon. Led by Joe Craven JAMz2 kids will march through the entire festival stopping here and there to show off their jamming chops. For the rest of the weekend, watch out. They just might bust into your jam circle. The JAMz2 program concludes with a short performance on the Regency stage as the marchers all get up on stage together and knock out a grand finale. Follow this parade. It'll be a heart-melting hoot.

And the parents? We're not leaving them sitting along the back wall this year. They will be taught tunes by teachers and by their kids. They get to be in the parade, too. We hope whole families take home some tunes to play together in the living room.

Kat Bula has stepped up to lead the JAMz3 program. With an emphasis on songwriting and figuring out entry points, including volunteerism, to an adult musical life, high school and college aged students gather all day on Saturday. Diving into what makes a festival go; writing new songs or adapting old ones, playing, performing, and yes, jamming, the veil is pulled back a bit revealing a clearer path for the way ahead.

Now if we can just get those little monkeys in JAMz 1 to keep their pants on, we'll be good.

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2024**

# BLUEGRASS FESTIVAL



LATE-NIGHT CONCERT



SQUARE DANCES



YOUTH PROGRAMS

NEVADA COUNTY FAIRGROUNDS, GRASS VALLEY, CA - [FATHERSDAYFESTIVAL.COM](http://FATHERSDAYFESTIVAL.COM)

CALIFORNIA BLUEGRASS ASSOCIATION

**SUMMER MUSIC CAMP**

JUNE 9-12, 2024

GRASS VALLEY, CALIFORNIA

NORTHERN CALIFORNIA'S BELOVED BLUEGRASS AND OLD-TIME MUSIC CAMP SINCE 2001

**REGISTER TODAY AT  
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CALIFORNIA BLUEGRASS ASSOCIATION

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**CALIFORNIA BLUEGRASS ASSOCIATION**

EVENTS





**OBA JAM SUITE ROOM 347**  
Jamming, Open Mics, Showcases

**Jam Street  
Prize  
Passports  
Available in  
All Jam  
Suites!**

**Pancakes &  
Coffee Friday  
at 11:30 AM**



**Changing Lives Through Music...  
One Guitar At A Time.**

**[www.gibsongives.org](http://www.gibsongives.org)**

## Instrument Check **FAQ**

- Q: What time do you close?**  
We close 30 minutes after the last act leaves the stage in the Grand or Regency Ballroom.
- Q: Can I leave my instrument overnight? Is it safe?**  
Yes. The check room is locked and secured every night after closing. Not even the hotel has access once it is locked. Doors open half an hour before the first workshop, or 9:00am, whichever comes first. We have never lost an instrument in the history of the festival, and have no plans to start.
- Q: Can I check my coat/bag/books/empty case/etc...?**  
Subject to available space, we will check everything except kids and pets. Any child left with us gets a free puppy to take home, though.
- Q: Can I check my instrument without a case?**  
Eh, that would be a no. No case, no check.
- Q: I'm a Wintergrass artist. Can I keep my band's gear with you?**  
Absolutely. Bring us your entire act's kit and we will check it in on one tag.
- Q: I lost my claim ticket! What should I do?!**  
Don't worry! Bring a photo ID and be able to remember your phone number (that you printed on the tag, right?). If all that matches, we can find your instrument and return it to you. And be careful next time!
- Q: I didn't read the first question and just came out of a dance show at Evergreen and now Instrument Check is closed and I need my banjo so I can go jam! What should I do?**  
Knock. Quietly. Check staff are usually in the room immediately after closure preparing for the next day. They can help you retrieve your instrument, according to the following rules, which are not subject to negotiation.
- You will perform a rousing rendition of "I'm a Little Teapot," including the dance (monkey dance also accepted).
  - Your instrument will be retrieved once check staff have been sufficiently entertained.
  - You will be judged on technical merit and artistic interpretation.
  - If you are unfamiliar with the teapot song, staff will provide you with a lyrics sheet and a brief dance lesson.
- If you knock and no one answers, we are all in bed asleep. Doors open half an hour before the first workshop of the day. So don't be late.
- Q: Is there anything else I can do to help?**  
**Two words: Hard case.** Along with never losing an instrument, we've never damaged one, either. That is because we love your gear as much as you do, so we treat it as if it were ours. So while we know that a tennis racket bag doubles as a super cute mandolin tote and that vintage case is part of the value of the instrument, the very best thing you can do for your instrument while you're traveling is keep it in a rigid hard case. Fortunately, you are at the world's greatest music festival, surrounded by vendors and sponsors that can help you find a great deal on great gear to protect that great instrument.

**Thanks, and have a great festival!**

*Fine Handcrafted Instruments*

# *Clark*

*Clark Mandolins*

*Boise, Idaho*

*208-342-4396*

*ClarkMandolins.com*





## FROM COFFEE TO COCKTAIL

Indulge your curiosity and commence a journey through the creative and classy. Bellevue offers a range of experiences from Piloti (pictured above) through Downtown Park to a bite, sip, or stroll through Old Bellevue.

Artwork: Piloti by  
Marc Fornes.  
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Photo: Courtesy  
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Downtown  
Association



Bellevue, where innovation thrives  
and culture blossoms





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# 21ST ANNUAL SACAJAWEA BLUEGRASS FESTIVAL 2024

Sacajawea State Park, Pasco WA

## JUNE 6-9 2024

**Camping:** Camping starts June 6, 10am.  
**Cost:** \$13 per night per vehicle, plus a one time \$15 registration fee per adult for those staying overnight. Kids 15 and under are free.

**Youth Workshop:** Saturday, June 8, 2pm - 6pm.  
Ages 4 and up welcome & free. Instruments provided with prior arrangement. The kids will be on stage for a presentation at 5:45pm.

**Free Entertainment:** Saturday, June 8  
For schedule and further information, visit our website.

www.mctama.org or call  
**(509)492-1555**

FaceBook: Sacajawea Bluegrass Festival

email: contactmctama@gmail.com

Mid-Columbia Traditional Arts and Music Association



*bluegrass*

## ROCK RIDGE



*old-time*

## THE HORSENECKS



*bluegrass*

## MONROE BRIDGE



# For Just Five Dollars!

## Located in the Grand Hallway

When wandering down the Grand Hallway, stop by the Wintergrass Raffle booth and take a gander at the gorgeous instruments that could be yours for a mere \$5. Your odds of winning are exponentially greater than buying a lottery ticket at Safeway. Not only that, your \$5 will be used to support the festival in a myriad of ways. Your \$5 helps to put a band onstage, or pays to support the youth education programs or helps to make sure there is a dance guaranteed to make you lose five pounds over the weekend. Well, maybe not quite that much, but you will for sure have five pounds of fun.

We are so grateful to the Gibson Gives Foundation, Eastman and Deering Banjos for sharing the work of their craftspeople. Like us, they are in this business to encourage music for a lifetime for everyone. Get a ticket. Or three. We're rooting for you! You do not need to be present to win but we love it when you are. The drawing happens on Sunday on the Grand following the Youth Orchestra performance.



## Gibson Guitar J-45 Vintage Sunburst

**Retail Value: \$2,849**  
+ 1 year of ArtistWorks lessons

The J-45 is Gibson's best-selling acoustic of all time. Nicknamed "The Workhorse" and first introduced in 1942, this iconic acoustic has become the cornerstone of its round-shoulder, dreadnought line. World renowned for its full, balanced expression, warm bass and excellent projection, the J-45 has been refined to carry this legacy to new heights. The Gibson J-45 Standard delivers a sound with incredible dynamic range, warm mids, and a tight punchy bass.

## Eastman MD515 F-Style Mandolin

**Retail Value: \$1,619**  
+ 1 year of ArtistWorks lessons

This gorgeous mandolin is just what you need when you show up at your next jam. Featuring a balanced sound with enough punch to break through when you need it and a great chop. It is a solid wood, true hand carved and graduated F-style mandolin.

- Maple Neck
- Ebony Fingerboard
- Solid Spruce Top
- Solid Maple Back/Sides
- Ivoroid Bindings
- Pearl Inlay/Logo
- Gloss Finish
- Strings: D'Addario XT Phosphor Bronze 1140
- Hardshell Case





With flawless workmanship, the Goodtime Two banjo exhibits simplistic beauty at its best. The natural color of maple is an honest beauty all of its own. The tone is absolutely authentic with great clarity and range.

- Natural Blonde Maple
- Satin Finish
- Resonator Back
- Rich, Golden Tone
- Made in America

**Deering Goodtime Two Banjo**

**Retail Value: \$889**  
+ 1 year of ArtistWorks lessons

ArtistWorks annual subscription valued at \$279, included with each raffle instrument

**Barbara Ross Quilt**

**Value (Other than Priceless): \$500**

The ever-loyal, ever-wonderful, ever-creative Barb Ross has created another handmade quilt for the Wintergrass Raffle. This quilt is a generous 50"x50". Stars surround a 2013 Wintergrass t-shirt featuring a whole bands worth of bluegrass instruments.



In addition, Eastman has donated their **Eastman 20D-TC Flattop Guitar** to our Patron program. The single largest show of support for the festival comes from individuals. We're kinda like public radio with feet and seats. **Anyone donating \$50 or more by March 10th will be entered into the drawing for this instrument.** The drawing will occur on March 15th.

**Click Here or Use this QR Code to Enter**



**JUNE 14<sup>TO</sup> 16 \* 2024**

**COWICHAN VALLEY  
BLUEGRASS  
& OLD-TIME MUSIC FESTIVAL**

**MICHAEL CLEVELAND & FLAME  
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**Hospitality Suite**

**Suite 355**

**Join Us Thursday  
Through Saturday**

## **WAMA Jamming & Showcase Suite**

**Thursday through Saturday**

*Jamming: 11:00 am - 10:00 pm*

**SHOWCASE BANDS:**

*Thursday, Friday & Saturday 11:00 pm - 2:00 am*

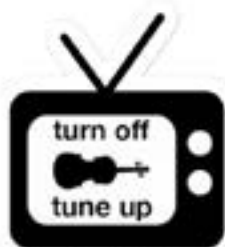




Tune Books



Tune & Instructional Videos



Merch & More

Join us in our  
Hospitality Suite 343

10:00AM

Tune Jam



[WWW.TUNESANDCOFFEE.COM](http://WWW.TUNESANDCOFFEE.COM)



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# CANADA JAM SUITE ROOM 351



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Bring your picks for Wintergrass fun with  
Nechville's greatest selection of new banjos ever!  
Find Tom in the Upper Grand Hallway.



# Jam Street



Every year, after the festival has been put away, we get calls and emails from folks looking to hang onto Wintergrass magic throughout the year. “Where can I find a jam?” Your first stop is on the third floor of the Cascade Tower at the Hyatt. Go to **Jam Street**. There you’ll find four organizations who keep the music flowing all year long. If you live in Oregon, Washington, Montana or Western Canada, the people on Jam Street can get you hooked up to jams, festivals, workshops and more all year long. You want to know them. They want to know you.

We recently learned that some folks attending Wintergrass thought these suites were a secret. Nope. All four organizations, The Oregon Bluegrass Association, the Western Washington Acoustic Music Association, The Western Canada Bluegrass Association and Tunes & Coffee are open to all for a crazy number of hours. All four organizations plan for this weekend all year long. They’ve got passports and door prizes for you. They’ve got snacks. They’ve got showcases and workshops and of course, jamming. We are grateful to these organizations not only for what they do at the festival, but what they do for live music all year long. Here’s a little bit about each organization.

## **Oregon Bluegrass Association**

### **Suite 347**

**Pancakes and Coffee, Friday, 11:30am**

**Jamming, Open Mics, Showcases**

The OBA has been around since 1982 sponsoring monthly jams in Portland, Salem, Roseburg and an “Off-Key, Easy Jam” in Portland. The annual Old-Time Picker’s Fest is produced by OBA volunteers. There is an OBA streaming radio station and a newsletter, and perhaps the crown-jewel, the Chick Rose School of Bluegrass dedicated to drawing in the next generation of bluegrass players. Stop by, and give a howdy to hosts, Linda Leavitt, and Tom Nechville.

## **Washington Acoustic Music Association**

### **Suite 355**

**Jamming 11 am - 10 pm,**

**Showcase Bands Th-Sat 11pm - 2am**

WAMA is among the fastest growing music associations in the Northwest. Dedicated to maintaining a friendly atmosphere at all their events, WAMA offers a slow jam on the second Saturday of every month from October through May at the Hope Grange in Winlock, WA and on the third Friday at the Oakview Grange in Centralia, WA. They also sponsor concerts and workshops and an annual BBQ and Slow Jam on the third Saturday in August. The three-day Pickersfest in Winlock on the first weekend of August is held in Winlock. In addition to other cool stuff, members enjoy some nice discounts to concerts. It's a lot. This is why you have to stop by and have a chat. You need to take notes.

## **Western Canada Bluegrass Association**

### **Suite 351**

**Jamming, Showcases**

This organization represents cooperation at its best. Gathering six bluegrass and old-time music festivals in B.C., Alberta, Saskatchewan, and the Yukon and two organizations dedicated to bluegrass or old-time music is just oh-so-Canadian. We are better together, right? All of these festivals are presented by this organization: The Blueberry Bluegrass Festival in Alberta, Cowichan Valley Bluegrass Festival in Vancouver, BC. Kluane Mountain Bluegrass Festival in Yukon, Nimble Fingers Workshop and Festival in BC, Northern Lights Bluegrass in Saskatchewan, and the Shady Gove Bluegrass Festival in Alberta. That's impressive but wait. There's more. The Victoria Bluegrass Association has been active since 1999 offering a weekly bluegrass jam, monthly open mic, workshops, special concerts and more. The Pacific Bluegrass and Old-Time Music Association hosts bluegrass and old-time events every Monday from September through June. Sue Malcom has offered her Slow Pitch Jam many times at Wintergrass. She also hosts this every first Monday of the month from September to June.

## **Tunes & Coffee**

### **Suite 343**

**10 am Tunes Jam**

Isaac Callendar has a long and storied history as a musician and educator. That history includes stints in the 133rd Army Band as a bass player, a turn on Prairie Home Companion with his band Blue Pass, a USO tour, a long stretch as a teacher at Jay Ludiker's fiddle school and lots more. If the name Ludiker sounds familiar that's because Jay was dad to Della Mae's fiddle player, Kimber. Many bands and travels later, Isaac relocated to Sand Coulee, MT where he and wife Louise set out to record a tune a day for a year. That YouTube project was called Tunes and Coffee. And there you have the most condensed version possible of a long and interesting history, best told perhaps over tunes and coffee with Isaac and Louise.



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annual

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**bluegrass**  
folk festival



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**[www.bridgetownbluegrass.com](http://www.bridgetownbluegrass.com)**



22<sup>nd</sup>

# Wheeler County

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\* JAMMING \* CAMPING

\* WORKSHOPS

## BLUEGRASS FESTIVAL

free

July 5 - July 7, 2024

Fossil, Oregon

[wheelercountybluegrass.org](http://wheelercountybluegrass.org)

**The IBMA Foundation is proud to support the Wintergrass Youth Orchestra with an annual grant.**



**Investing in the future of bluegrass music**

Visit us at [bluegrassfoundation.org](http://bluegrassfoundation.org) or [facebook.com/bluegrassfoundation](https://facebook.com/bluegrassfoundation)  
Info: (615) 260-4807 [info@bluegrassfoundation.org](mailto:info@bluegrassfoundation.org)



# Thank You

## Wintergrass Volunteers

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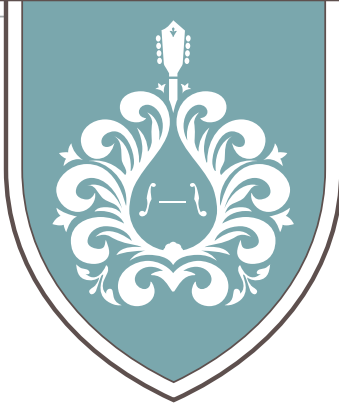


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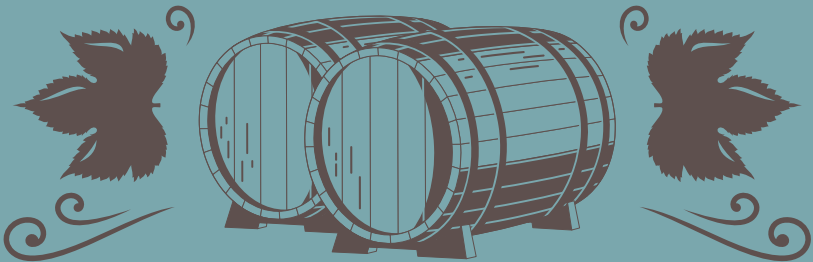
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February  
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