

FEBRUARY
24~27, 2022

Hyatt Regency
Bellevue, WA



WINTERGRASS

MUSIC FESTIVAL

Old Times, New Friends



FEBRUARY 24-27, 2022

WINTERGRASS

MUSIC FESTIVAL

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FEBRUARY 24-27, 2022

WINTERGRASS

MUSIC FESTIVAL

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Welcome to Wintergrass

In January 2021 I walked into the Hyatt for the first time since Wintergrass 2020. The silence and emptiness were jarring. All the furniture was gone. There were no people. None of the restaurants were open. The place where so much joy and music happen was the same but everything was different.

This is *not* a sad story about wishing we'd just get back to normal. But it is a story about how change is the very thing that allows us to be together this weekend. The obvious changes are *exactly why it is possible* to gather at all. So let's turn those little annoyances into something to be grateful for. Every time I walk through the newly placed entry stations, I'm going to whisper, "Thank you for making it possible to be at Wintergrass." Certainly, by the time you open this page, you will have already noticed the differences. It's ok to take a moment and adjust.

First, thank you for being here. Every single person present has done the math, decided it was ok to trust every other person who is here and dive in. We are deeply grateful to the amazing artists who are here this weekend- some traveling across the country, doing their own calculations and coming out on the side of making people happy. We love that. We trust that all of us do not take for granted the privilege of gathering. We know for some folks this is the first big gathering since Wintergrass 2020. Be kind. Give everyone a little extra space and time. Be a love and wear that mask. And, especially, have fun.

The Wintergrass staff has undergone its own set of changes. We are pleased to add **Maria Camillo** to the staff as Assistant Artistic Director. She is familiar to festival goers as the face behind the camera, serving for years as one of our official festival photographers. Maria brings with her decades of experience as a booking agent, marketing wizard, concert organizer and more. She is fast, thorough, and queen of the memes. **Stephen Ruffo** has shifted his attention to the production side of things, poring over maps, setups, contracts and making sure the festival has a home and that home is comfy and safe. **Wendy Tyner** has knocked herself out these past two years, and not just filling our applications for grants, although she's done a lot of that. But she's cultivated and maintained friendships and important connections for the festival. No pandemic was gonna keep her down. She has a car and a mask and knows how to use them! **Janet Brightly** has added Social Media management to her duties as Sponsor Manager. We shared many exasperated phone calls and far too many hours figuring out the evils of Facebook. This of course is essential these days. We know where your eyeballs are. **Beth Fortune** did double and triple duty these past two years, teaching public school by day and expanding Wintergrass Youth Education programs in every other spare moment she had. The guy in the background writing the checks, and keeping the books straight is **Alan Strand**. He too took on extra duties, helping us manage things like PPP loans and grants.



Bruce Adolph has been a longtime exhibitor, going way back to Tacoma days. When we needed an Exhibit Manager two years ago, we were thrilled that he stepped up. In addition to his Wintergrass duties, he produces three large guitar shows of his own and has deep and longstanding involvement with NAMM. The newest member to the team is **Amy Hakansson**. You know her as the nyckelharpa girl. Yup, that one. She is our new Volunteer Coordinator. Her job this year was close to impossible, but she handled it with good cheer and smarts.

In addition to these staff members a number of Task Coordinators proved themselves to be invaluable. These volunteers are an integral part of making the festival work, not just on this weekend but often for months in advance. As did the rest of the world, we discovered we could meet and strategize more often because of Zoom. And yes, we heard that collective groan. But particularly in the run up to this festival, **Dawne Swanson, Mark Cole, Ray Latham, Barb Ross, Tom Lane, Jen Kunitsugu, Andy Lyle, John Rittenhouse, Marlene Smith** and **Paul Gardiner** made us smarter every time we talked together.

This year we bid a profoundly fond farewell to our longtime secret weapon, **Skip Jensen**. Skip is the guy who runs the store. Quite literally. For years, his company, Post Industrial Press, has made all the shirts, hats, jackets, totes and just about everything that you walk away with after Wintergrass. They also make signs and magnets and stickers and pretty much anything we ask for. They take on the task of selling CDs for artists. But far, far more than all of that, Skip has been a dear friend and confidant. He'd rather work than complain, and there is just about nothing he can't figure out. He's a brilliant man and funny as long as a summer day. More than once, he's kept me sane through shared stories and laughter. Post Industrial Press is closing its doors this year, so we'll be transitioning to a new partner. You'll probably see a friendly mix of new and old at the store this year. I for one will miss him and his wife Marie with every bone in my body.

Suffice it to say, no one worked harder in the last two years and no one could be happier to be here with you this weekend than these remarkable folks.

Wintergrass exists to create a little spot of joy on the calendar for a vanishingly small, but important number of people - you. We believe there are many things that contribute to wholeness. Physical health fills the obvious top spot. But there are other aspects of humanness that deserve as much attention as physical fitness. Humans are social creatures and as such need interaction. Failure to thrive is a diagnosable condition often applied to those languishing in assisted living or nursing homes. It is a sadly beautiful term assuming thriving is the normal state for humans. Thriving includes the ability to find and experience joy. So that's your job this weekend, people. Don't let any mask or gate or social distance keep you from the joy awaiting you at Wintergrass 2022.

*Thank you stations. Thank you festival hosts Thank you mask.
Thank you, kind, good people.*

Patrice O'Neill
Executive Director



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To make a donation online, go to wintergrass.com/support. Consider making a monthly gift to support the sustainability of Wintergrass. For questions about giving and estate planning, contact Wendy@wintergrass.com

-All donations received 2020 to present were acknowledged. Please accept our apologies for any omissions.

This is a long list of the people and organizations who helped us make it through the last two years. We quite literally would not be here without them. They've made it possible to do the thing we do, which is to put on a festival. We are also grateful to visionaries like Ross Pomerenk, who was the first person to plan for and grant a large portion of his estate to Wintergrass after his passing. Those funds will transform the festival in coming years allowing us to do new things. Several other folks have chosen that same path. Every gift and every person counts. **Thank you.**



Old Times New Friends



PRESENTING THE WINTERGRASS 2022 ARTISTS

We all know why we are here. Yes, we're here to see each other for sure. But we're also here to see an astonishing lineup of artists all in one place at one time. We've got a lot of empty places to fill up and this is the lineup to do it.

Like you, these artists have made calculations about being in a big venue with crowds of folks. Like you, they all have had to consider things none of us have ever even given a second of thought to. And like you, they are here.

The working theme for Wintergrass 2022 is Old Times, New Friends. To that end, you'll see many familiar faces in the lineup. Artists like Darol Anger, David Grisman, Laurie Lewis, Della Mae, Peter Rowan, Kenny and Amanda Smith and Joe Craven are old friends in the best possible way, appearing many times at Wintergrass over the years. Old-time music is well represented this year in bands like Betse and Clarke, Hubby Jenkins, Jake Blount, Trischka, Molsky and Daves and the Brother Boys with Missy Raines. Micheal Cleveland and Flamekeeper, Sister Sadie, The Travelin' McCourys and AJ Lee and Blue Summit give you a powerful dose of what is best in traditional bluegrass these days.

A new twist on old-times does not have to feel like a new pair of shoes. Instead it can be every bit as comfortable as those worn slippers by your door. How do you mix one tradition with another? Take Peter Rowan and mix him with Tex-Mex conjunto legend Max Baca. Take Nefesh Mountain's deep knowledge of Jewish tradition and mix it with bluegrass. Take Mike Block and



pair him up with musicians who can take on just about any musical tradition with authenticity and verve. Check out Pearl Django or The Jangles or Caleb Klauder and Reeb Willms taking on every which way there is to swing. Throw in some surprises like Cathy Fink and Marcy Marxer or Miles & Karina or The Brothers Comatose. Do make some time to see All Wiggled Out, one of several film options this year. Marcy Marxer makes surviving cancer fun and musical as only she can. Mix in stunning songwriters like Eli West, Kristen Grainger, Jim Faddis. And then top it off with the Earla Harding Spark band, *Never Come Down*, from Portland, and you have a brew that begs to be savored to the last drop.

We are profoundly reminded that the music we love depends upon the community that surrounds and supports it. We welcome new friends and new perspectives as we celebrate the familiar and reassuring. We truly all are in this together. With deep gratitude to these artists and great anticipation, we are very happy to present the Wintergrass 2022 lineup.

We must give special thanks to the bands who generously gave of their time and talents to Pocketgrass, our 2020/21 alternative to a live event. Many, but not all of them appear in the 2022 lineup. Thank you. Thank you to these bands:

Runaway Train, The DownTown Mountain Boys, Orville Johnson, Reggie Garrett & Ben Hunter, Ricky Gene Powell & Deadgrass, Squirrel Butter, The Jangles, Kenny & Amanda Smith, David Keenan, David & Ben Lange, Pearl Django, Rushad Eggleston, Laurie Lewis, Mike Marshall & Caterina Lichtenberg, Nefesh Mountain, Betsy & Clarke, We Banjo 3, Cathy Fink & Marcy Marxer, Kristen Grainger & True North, 5 Letter Word and Martha Redbone.



AJ LEE & BLUE SUMMIT

AJ Lee, mandolin; Scott Gates, guitar; Sullivan Tuttle, guitar; Chad Bowen, bass; Jan Purat, fiddle

A unique feature of Wintergrass is the presentation of new, ground-breaking artists from around the world. In the case of AJ Lee & Blue Summit, the search ranged no further than the North Bay region of California. Occasionally a gifted young band will emerge to fashion a sound rooted in Americana but uniquely forged by the power of each individual band-member's talents. Drawing from country, soul, swing, rock and jam music, AJ Lee & Blue Summit uses bluegrass as a lens to focus upon and unite their varied influences.

Winning the Northern California Bluegrass Society's Best Female Vocalist nine times – and she's only 21 – is enough to secure AJ Lee's stature as a West Coast powerhouse. Her superb mandolin playing and songwriting only enhance her immense talents as the band's crown jewel.

Yet another product of the California Bluegrass youth movement, Scott Gates has been busy singing and playing hard-core bluegrass since he was ten years old. Known as a remarkable, fun-loving musician, Scott's stand-out guitar chops and vocals are the perfect complement to the band's sound. Scott is also an in-demand instructor in the Los Angeles area, helping to

THURSDAY

**Evergreen
Regency**

**6:50 pm
10 pm**

FRIDAY

Grand

8:05 pm

bring up the next wave of young California players.

Sullivan Tuttle began playing guitar at age seven, becoming a fixture in his family's band - Tuttle with AJ Lee. Playing with a talented household of family members – his father Jack, sister Molly and brother Michael – has served him well. His reputation as a skillful player and soulful singer, however, stand alone and add to the greater-than-the-sum-of-the-parts sound of the band.

Multi-instrumentalist Chad Bowen has been with the band since 2018. His background as a pianist and guitarist eventually led him to the double bass. Holding down Blue Summit's low end, his talents extend to layering his sweet vocals into the band's harmony singing.

During his college years at UC Santa Cruz, Jan Purat blended the best of his classical violin training with the improvisational styles of fiddle luminaries such as Vassar Clements, Kenny Baker, Darol Anger and others. The result is the icing on the AJ Lee & Blue Summit cake.

- Bob Evoniuk



BETSE & CLARKE

*Betse Ellis, fiddle; Clarke Wyatt, banjo;
Eric Thorin, bass*

How much love can one festival take? Apparently quite a lot. Betse and Clarke are solidly in the lovebirds column for Wintergrass 2022. Regular folks, exceptional music: This trio from the heartland (Kansas City, Missouri) has its roots in Ozark old-time music, honoring traditional songs and tunes that resonate with human experience.

Betse & Clarke take an audience on a musical field trip. Betse Ellis plays powerful and beautiful old-time fiddle tunes, sings traditional Ozark songs, and shares her own songs with themes relating to human experience. Expect her to tell some stories along the way, featuring personal moments with her fiddle mentor Violet Hensley. Violet, known as the Stradivarius of the Ozarks, was designated as an Arkansas Living Treasure by the state in 2024. Her influence on Betse is evident. Longtime Wintergrass folk will recall The Wilders, who were affectionately known as “Pentacostal pistons” for their energetic style driven in large part by Betse’s fiddling. She’s still got it, baby but let’s just say that enthusiasm has been tempered by deep and hard-won empathy.

THURSDAY	Evergreen	5:30 pm
FRIDAY	Regency	3:20 pm
SATURDAY	Evergreen	8:20 pm OLD-TIME DANCE PARTY

Clarke Wyatt is an engaging finger-style banjo player and guitarist, drawing inspiration from great traditional and inventive banjoists of earlier decades such as Mike Seeger and John Hartford, and a guitar approach reminiscent of Norman Blake.

Lyons, Colorado bassist and vocalist Eric Thorin (Open Road, Mollie O’Brien, Danny Barnes, Peter Rowan) has a powerful resume of performing, producing, and instructing. He has composed more than 200 pieces for the Matt Flinner Trio, of which he is a founding member, and is adjunct faculty for University of Northern Colorado’s folk and bluegrass program.

Together since 2014, Betse and Clarke have performed across the United States, Ireland, Scotland, Yukon, and Manitoba, and more. They are dedicated instructors as well as performers and enjoy teaching at camps and workshops as well as private instruction. To the great joy of all who know them, they tied the knot last year and are now partners in life and music.

- Patrice O’Neill



THE BROTHER BOYS WITH MISSY RAINES

*Ed Snodderly, guitar and mandolin;
Eugen Wolf, vocals; Lisa Pattison, fiddle;
Missy Raines, bass*

They may not be related, but the vintage country sound of Ed Snodderly and Eugene Wolf celebrates and honors the brother-style duet singing of the '30s. There is something familiar and comforting about their sounds and their original compositions. Their song, "The Diamond Stream" suggests, "somewhere you have seen this all before." Isn't a good dose of the familiar just what we all need right about now? They sing songs you'd swear have been around forever and like a comfy chair, you just settle in and let ease move in and take over.

Years before the term Americana was born, they called their music New Hillbilly, which was a way to distinguish the blending of country, bluegrass and rockabilly. The emotions and country heartache tones match the landscape of East Tennessee, where they both grew up.

Ed Snodderly and Eugene Wolf began their brother-duet singing back in the '90s, releasing three critically acclaimed recordings; two for Sugar Hill: *Plow*, produced by Jerry Douglas and the self-produced *Presley's Grocery* and one for England's Zu-Zazz Records, *Mulehead*.

THURSDAY **Regency** **8:40 pm**

FRIDAY **Grand Auditorium** **3:05 pm**
8:15 pm

The lyrics of Ed Snodderly's "The Diamond Stream" are featured on the walls in the Country Music Hall of Fame in Nashville, Tennessee. Eugene Wolf has been a member of the acting company of the historic Barter Theatre and has appeared as AP Carter in the BBC documentary, *Lost Highway*.

Snodderly has released four solo albums of late; *Diamond Stream*, *Brier Visions*, *Little Egypt* and *Record Shop* and has a new release for 2022. Eugene is currently touring his one man show, "Book Of Mamaw." Wolf traveled to Russia in 2013 to record a set of American spiritual songs with Russian folk musician and producer, Mitya Kuznetsov, *Where We'll Never Grow Old*, released in 2015 and featured on the PBS television series, *Song of the Mountains*.

The band consists of Missy Raines on bass (a bunch of times IBMA bassist of the year), and Lisa Pattison from Charleston, West Virginia, on fiddle. Lisa has played bluegrass with bands from Santa Barbara to Tennessee. She comes from a long line of West Virginia fiddlers.

- Patrice O'Neill



BROTHER'S KEEPER

SUNDAY

Evergreen

10:30 am

*Mike Faast, guitar; Rick Meade, banjo;
Terry Enyeart, bass; Eric Davis, mandolin*

You don't just wake up in the morning and decide to be a band leader. Ok, maybe you do, but that doesn't mean you'll be any good at it. Mike Faast is a great band leader. He knows how to bring together fine musicians and keep them together. Case in point, the gospel band Brother's Keeper was founded in 1990 and they are still going strong in 2022.

Bluegrass and gospel music go back a long way together. Newcomers to bluegrass festivals may be curious about why gospel shows are almost always featured on Sunday mornings. By the time bluegrass became a recognized genre in the mid-1940s, gospel music had been a mainstay in both black and white traditions. It was not so much a choice as it was an assumption. The Grand Ole Opry has been presenting gospel artists since its inception. Perhaps best known of

these artists is The Lewis Family – “The First Family of Bluegrass Gospel.” They've been performing continuously since 1947 with multiple generations of Lewis family members. Now that's some band leader.

But we digress. Brother's Keeper carries on the tradition of bluegrass gospel with members, Mike Faast, guitar; Terry Enyeart, bass; Rick Meade, banjo; and Eric Davis, mandolin. All four lend their voices to precisely snug harmonies that define this genre. Bluegrass gospel is as much of a performance as it is an invitation to sing cherished hymns and get a little bit of Sunday morning cleansing after a big Saturday night.

- Patrice O'Neill



THE BROTHERS COMATOSE

Ben Morrison, guitar; Alex Morrison, banjo; Steve Height, bass; Philip Brezina, fiddle; Greg Fleischut, mandolin

Fast-talking, fast-picking, unabashedly testosterone driven, The Brothers Comatose may just strip you of inhibition and introduce you to your inner dancer. Didn't know ya had one, did ya? Go on. We dare ya. Lord knows we've all had way too much screen time these last two years. Feet, meet face-melting bass solos.

Whether traveling to gigs on horseback or by tour bus, Americana mavens The Brothers Comatose forge their own path with raucous West Coast renderings of traditional bluegrass, country and rock 'n' roll music. The five-piece string band is anything but a traditional acoustic outfit with their fierce musicianship and rowdy, rock concert-like shows. But really now, underneath all that energy are genuinely good guys who like each other a lot and do good work around the world. They don't take themselves too seriously and will help you do the same for your own good self.

FRIDAY	Evergreen	11:30pm
SATURDAY	Evergreen	11:30pm

The Brothers Comatose is comprised of brothers Ben Morrison (guitar, vocals) and Alex Morrison (banjo, vocals), Steve Height (bass, vocals), Philip Brezina (violin), and Greg Fleischut (mandolin). When they're not headlining The Fillmore for a sold-out show or appearing at Hardly Strictly Bluegrass Festival, the band is out on the road performing across America, Canada, Australia, and hosting their very own music festival, Comatopia, in the Sierra foothills. April of this year is finding the band touring Latvia and Lithuania as cultural ambassadors for American Music Abroad, which is run by the US State Department with the goal of sending American artists all over the world as a cultural exchange program. The band toured China in 2018 under the same program.

- Patrice O'Neill



BRUCE MOLSKY

Bruce Molsky, fiddle

THURSDAY

Auditorium

9:40 pm

He's a self-described "street kid" from the Bronx who bailed on college and big city life for a cold-water cabin in Virginia in the 1970s. His mission? To soak up the passion that was dramatically upending his parent's life plan for him – authentic Appalachian mountain music – at the feet of its legendary pioneers, old masters who are now long gone.

Today, Bruce Molsky is one of the most revered "multi-hyphenated career" ambassadors for America's old-time mountain music. For decades, he's been a globetrotting performer and educator, a recording artist with an expansive discography including seven solo albums, well over a dozen collaborations and two Grammy-nominations. He's also the classic "musician's musician" – a man who's received high praise from diverse fans and collaborators like Linda Ronstadt, Mark Knopfler, Celtic giants Donal Lunny and Andy Irvine, jazzier Bill Frisell and Dobro master Jerry Douglas, a true country gentleman by way of the Big Apple aptly dubbed "the Rembrandt of Appalachian fiddlers" by virtuoso violinist and sometimes bandmate Darol Anger.

Molsky digs deep to transport audiences to another time and place, with his

authentic feel for and the unearthing of almost-forgotten rarities from the Southern Appalachian songbook. His foils are not only his well-regarded fiddle work, but banjo, guitar and his distinctly resonant vocals. From tiny folk taverns in the British Isles to huge festival stages to his ongoing workshops at the renowned Berklee College of Music, Molsky seduces audiences with a combination of rhythmic and melodic virtuosity and relaxed conversational wit.

"There are many regional styles of fiddling, but what I like is where the melodies are rhythm based, where the rhythm of the bow is totally locked in with the melody," he explains. "It's a style that goes all the way from Virginia down to North Carolina, Georgia and Alabama."

"Performing and teaching traditional music is the biggest thing in my world," concludes Molsky. "For me, being a musician isn't a standalone thing; it informs everything I do in my life. It's always been about being creative and being a part of something much bigger than myself, a link in the musical chain and part of the community of people who play it and love it."

~ Patrice O'Neill





CALEB KLAUDER & REEB WILLMS COUNTRY BAND

*Caleb Klauder, mandolin and guitar;
Reeb Willms, guitar; Patrick Lind, bass;
Rusty Blake, pedal steel guitar;
Ned Folkert, drums; Ellie Hakansson, fiddle*

SATURDAY

Evergreen

9:55 pm

Sometimes we get so swept up in who's rising and falling in music these days that the sheer joy of music is overlooked. One of the great things about Caleb Klauder and Reeb Willms is that they are a world apart from all of that nonsense and let you immerse yourself in the melody and story of classic sounding country music until all other cares of life fade away.

Caleb Klauder and Reeb Willms both hail from Washington State, Caleb from the coastal islands, and Reeb from the high desert plateau. They have come together in music and are two of the most compelling musicians making country roots music in America today. They sing together, their honest incantations leave us spell-bound and smiling. Caleb has a burnished soulful voice and lyrical mandolin style. Reeb's voice is spell-binding and timeless, and her rhythm guitar is rock-solid. Backed by their all-star Country Band, they can muster up a honky tonk out of thin air. The band features Rusty Blake on steel guitar, Patrick Lind on bass, Ned Folkert on drums, and Ellie Hakanson on fiddle. Their stone soup approach to original songs and tunes, gems from

American traditional, bluegrass, and country repertoires creates satisfying honky-tonk/trad bluegrass stew.

Caleb and Reeb's originals and interpretations of songs have been covered and recorded by many performers. Pillars of the Northwest music scene, they carry the torch of their music around the world, and can also be found touring as a duo, as well as with the Foghorn Stringband. Their fans exude admiration for the timeless sound that these two produce, capturing the essence of American roots music. For years, these two have been at the heart of Portland's underground country scene. The blend of true harmonies, the sharply-written country songs, and the un-showy authenticity strike a rich vein that makes them seem like they are born and raised in Music City. They have quietly pursued their musical vision without much of a care for what's expected or in vogue at the time. Perseverance. Honesty. And let's be real – a whole lotta honkytonk fun.

- Patrice O'Neill



CATHY FINK & MARCY MARXER

*Cathy Fink, banjo, guitar;
Marcy Marxer, banjo, guitar, everything else*

THURSDAY	Regency	7:20 pm
FRIDAY	Auditorium	9:35 pm

Today's Hats: 68-for Real, Quilter, Farm owner, Show-Runner, Half-Marathon Runner, Tunester, Songster, Happiness Creator, Event Instigator, Storyteller, Social Music Conductor!, CEO-Chief EVERYTHING Officer @ Cathy & Marcy World Enterprises (including hole puncher), Optimist, Recycler, Cycler, Travel Agent, Bookkeeper, Shipping Clerk, Secretary, Label Manager, Artist Rep., Grammy Winner, Banjo Player, Pro Bono Advisor, Satirist, Content Creator, Dishwasher, Salt Lover, Songwriter, Activist, Chameleon, Hat Changer

This is how Cathy Fink signs her emails. Somehow or another she only admits to playing banjo, which is clearly not true. Like her musical partner, Marcy Marxer, she plays pretty much everything. They say they have forged a career on their own terms. The rest of us would do well to sign up for a master course.

Two-time Grammy Award Winners, Cathy Fink & Marcy Marxer have entertained the Queen of Thailand, been keynote singers for the AFL-CIO, performed at hundreds of folk festivals, appeared on The Today Show and on National Public Radio. Their superb harmonies are backed by instrumental virtuosity on the guitar, five-string banjo, ukulele, mandolin, cello-banjo, and many other instruments. Their eclectic repertoire

includes classic country to western swing, Django style jazz to old-time stringband and bluegrass, contemporary folk and original gems. While their versatility defies a brief description, perhaps “well rounded Americana” does it best.

The duo has released 48 recordings, including *Get Up and Do Right*, which features duets of songs by other writers such as Alice Gerrard, Tom Paxton, Ola Belle Reed and David Francey, along with a few originals. Other recent recordings include the uke-centric collection, *WAHOO!* and *Shout and Shine* with Appalachian tradition bearer and songwriter, Sam Gleaves.

Cathy & Marcy have achieved the status of master musicians, but are also happily known as “social music conductors,” ready to start a jam session, mentor an up-and-coming artist or create an entire music camp to help others learn to play and sing.

This year at Wintergrass we're honored to be among the first to present their newest project, a musical film called *All Wiggled Out* that centers around Marcy's triumph over a years long battle with cancer. The film is great. Like them, it's smart, funny and incredibly good.

- Patrice O'Neill



THE DAWG TRIO W/ DAVID GRISMAN,
SAM GRISMAN & DANNY BARNES

THURSDAY

Grand

4:30 pm

9:50 pm

*David Grisman, mandolin; Sam Grisman, bass;
Danny Barnes, banjo*

Here's a trivia question to stump your bluegrass-obsessed friend, the one who can name all of David Grisman's recording credits and all of Danny Barnes' album titles: where was the Dawg Trio's first performance? As your friend is thinking, take a moment to appreciate how many of the masters keep finding new configurations, taking the music to new places and mentoring the next generation. Sure, laurels are nice (I'm told), but there are still tunes to chase. And Dawg Trio has caught a fair number of them these past few hibernative years, with promises to debut multiple new compositions at this year's festival.

Grisman, whom the New York Times once called "the Paganini of the mandolin," and his signature "Dawg Music" have always pushed boundaries, bringing together bluegrass, hot-club jazz, klezmer, and a variety of Latin rhythms and other global influences in service to song and mood. Over a career begun in the 1960s, he has grown a diverse list of projects and collaborations that allows more mandolignorant fans to discover him via entry points as varied as Bonnie Raitt, Stéphane Grappelli, and Jerry Garcia.

In Dawg Trio, Grisman's foil is banjo visionary Danny Barnes—"the great American un-sung hero," according to Sam Bush. Barnes' résumé spans its own considerable ground, marrying bluegrass proficiency with an unashamedly punk-rock past. Now those who champion the work of a Bill Frisell or a Dave Matthews have a way in, too, though don't sleep on Barnes' own thirty-plus-album catalog, a clinic in solid songs delivered with an inexorable energy the New York Times calls "down-home magical realism."

Samson Grisman, son to Dawg and an equal partner here, holds it all together on bass. Since the age of eight, Grisman-the-younger has been building his own list of impressive credits and projects, helping the Dawg tentacles reach even further.

Oh, the answer to that trivia question? Dawg Trio's first gig was Wintergrass, 2018. Bonus point if you remember that they formed to fill a slot vacated by Peter Rowan, who was unable to attend. Glad to have 'em all playing now!

- Wes Weddell



DELLA MAE

Celia Woodsmith, guitar; Kimber Ludiker, fiddle; Avril Smith, guitar; Maddie Witler, mandolin; Vickie Vaughn, bass

FRIDAY	Grand Evergreen	6:45 pm 10 pm
SATURDAY	Regency	11 pm

It really wasn't that long ago when it was relatively uncommon to see a woman on stage as a bluegrass band member. Thank goodness those days are long gone. Well into their second decade as a perennial Wintergrass favorite, the powerhouse all-woman quintet Della Mae will hold court both Friday and Saturday on the Evergreen and Regency stages.

Della Mae's two-time national champion fiddler and Spokane native, Kimber Ludiker, and award-winning guitarist Avril Smith co-founded the Grammy nominated band in 2009. Their first album, *I Built This Heart*, soon followed featuring the searing, powerhouse vocals of Celia Woodsmith. Della Mae has been blazing the trail for female musicians across the country and around the world ever since, generating five additional albums in the process. Rooted in bluegrass and Americana, their repertoire and musical talents are as far ranging as their mission: to showcase top female musicians and to improve opportunities for women and girls through advocacy, mentorship, programming, and performance.

While the band found themselves separated by too many miles during the worst of the pandemic, they produced weekly online shows to help maintain much needed community connections. They never shy away from taking on causes near and dear to them, writing powerful songs capturing frustration, disbelief, injustice and courage. This skill may have been best evidenced by their song "Headlight" – a message of perseverance in the face of adversity penned in response to Dr. Christine Blasey Ford's testimony during the Kavanaugh confirmation hearings. It's risky to be political in the bluegrass world. Della Mae is not shy. They are simply passionately humane. This past year found Della Mae hard at work generating their most recent self-produced and fan-funded album, *Family Reunion*. Featured on their new project and rounding out the band's lineup are veteran bassist and vocalist Vickie Vaughn and multi-instrumentalist Maddie Witler on mandolin and banjo.

- Bob Evoniuk



ELI WEST

Eli West, guitar; Patrick McGonigle, fiddle; Forrest Marowitz, bass

FRIDAY	Regency	8:20 pm
SATURDAY	Regency	3:20 pm
SUNDAY	Evergreen	11:50 am

“My identity as a musician is as much about collaboration as anything,” declares Northwest singer, songwriter, and multi-instrumentalist Eli West. “Whether music is about communication or community, the sum is bigger than the parts.”

Since coming to prominence on the scene in a duo with Cahalen Morrison, West’s output has consistently backed up his assertions. His 2021 release, *Tapered Point of Stone*, features a core quartet that is one-half Mandolin Orange (Andrew Martin and Clint Mullican), one-quarter Jerry Douglass’ inner circle (Christian Sedelmeyer), and West’s own tasteful versatility. “A vision of bluegrass committed to song and melody,” applauds *No Depression*, while *Americana UK* calls the album “a revelation and a breath of fresh air in the bluegrass world.”

By West’s own admission, he comes “more from a John Hartford perspective than Bill Monroe,” directing his focus toward “playing together, not showing off” (though

West holds plenty of instrumental chops in reserve). The aim: “crafting beautiful and tuneful melodies in community.” Also a trained designer, West tends to view his compositions from an architectural standpoint, visualizing the space in the music alongside structure. Ultimately, this product of the Olympic rainforest is looking for a song where “there’s enough tradition and enough opportunity at the same time.” Usually he finds it.

Joining West at Wintergrass are Patrick McGonigle (fiddle) and Forrest Marowitz (bass), teaming up to support the unmistakably Pacific Northwest flavor to the roots on display. An earlier generation of bluegrass songs would have you close your eyes and smell the magnolias amid the sticky humidity of a Southern summer (if you weren’t stuck in the mines, of course). Now there’s an aroma of cedar in the mix, the dampness is cooler. And it works.

- Wes Weddell



FARMSTRONG

Jim Faddis, guitar; Cort Armstrong, resophonic guitar; Rick Meade Dobro; John Pyles, bass

FRIDAY	Auditorium	6:55 pm
SATURDAY	Regency	2 pm

In 2012 Jim Faddis moved from Spokane to Sequim, WA. He left behind his beloved Prairie Flyer band but wasted no time and formed FarmStrong. But the new partnership with singers Cort Armstrong (lead guitar) and Rick Meade (Dobro & banjo) opened opportunities for a new musical focus on vocal harmony. How do you make space when there are two Dobros and two guitars in a band? You add FarmStrong harmonies, that's how. Attention to the arrangement of voice and lead instruments is the signature of FarmStrong's sound. The heart and soul of their music, as has always been the case for Faddis, is songs. Faddis is an exceptional songwriter. Along with bassist John Pyles, the FarmStrong foursome defy expectations of a bluegrass band and dig into a wildly diverse bag of truly excellent songs.

Though Faddis is the most prolific and celebrated of the songwriters, Armstrong and Meade both contribute their own songs as well. The result is a meat and potatoes bluegrass meal with plenty of unexpected side dishes. It's a strange "fusion" meal that both intrigues and satisfies. No wonder FarmStrong is known at festivals as a bluegrass palette cleanser.

Kevin Brown, of Spokane Public Radio's "Back Porch Bluegrass" show, described FarmStrong in their early days... "At times reminiscent of early Seldom Scene or even The Country Gentlemen, the arrangements mine the bluer, sparser side of bluegrass that is too often passed over by younger, unweathered bands fixated on speed and pyrotechnics. Jim Faddis and Cort Armstrong are both strong, emotional singers, but together they establish a natural, brother-like chemistry...with a great blend of spine-tingling vocals, seasoned performers and strong material..."

Now the band has been together for eight years, and has recorded four CDs, including their latest, *FarmStrong 4*, which is the first to feature Rick Meade on banjo, and brings bluegrass back to the forefront of the band's performances. That said get ready for something a little different, like chocolate and peanut butter, ham and pineapple... songs you'd never expect to be played together, but which when brought together, make for a set better even than the sum of its songs. Bon appetit!

- Patrice O'Neill



HUBBY JENKINS

Hubby Jenkins, banjo and guitar

SATURDAY	Regency Evergreen	4:40 pm 8:20 pm OLD-TIME DANCE PARTY
SUNDAY	Evergreen Grand	1:10 pm 3:20 pm YOUTH ORCHESTRA

Hubby Jenkins is a talented multi-instrumentalist who loves old-time American music. He drank from a deep river of knowledge and let the music fill his soul. Born and raised in Brooklyn, he delved into his Southern roots, following the thread of African American history that wove itself through country blues, ragtime, fiddle and banjo, and traditional jazz. Hubby went to the school of street music and got his degree working as a busker. He developed his guitar and vocal craft on the sidewalks and subway platforms of New York City, performing material by those venerable artists whose work he was quickly absorbing. An ambitiously itinerant musician, he took his show on the road, playing the streets, coffee shops, bars, and house parties of cities around the country. That experience is evident in his dynamic, engaging stage shows.

After years of busking around the U.S and making a name for himself, Hubby became acquainted with the Carolina Chocolate Drops. He was an integral part of the Grammy Award winning band from 2010 to 2014. From 2015 to 2018 he was an active touring and recording member of Rhiannon Giddens' band. He was featured on her album

Tomorrow Is My Turn in 2015 and in 2017 on *Freedom Highway*. After those projects Hubby's focus moved to solo performances around the world.

A recent show in Rhode Island was summed up this way by writer Ken Abrams: "The show is a summative history of the African American religious experience and the music that evolved from that experience, from the arrival of slaves in America going forward. He highlights blues and gospel artists like Lonnie Johnson, Joseph Spence, and Mississippi Fred McDowell among others. Jenkins engineers each song, generally starting slowly and building up each tune as he plays... much like you'd expect to hear at an old-time religious meeting."

All this is wrapped up in disarming charm. You are hardly even aware you're learning a whole bunch until you walk away.

One last thing. Hubby is a huge *Northern Exposure* fan. Someone needs to take him to Roslyn.

- Patrice O'Neill



JAKE BLOUNT

Jake Blount, banjo; George Jackson, fiddle; Nelson Williams, bass; Gus Tritsch, guitar

FRIDAY	Regency	7 pm
SATURDAY	Regency Evergreen	7 pm 8:20 pm OLD-TIME DANCE PARTY
SUNDAY	Grand	11:15 am

Jake Blount is an award-winning banjoist, fiddler, singer and scholar based in Providence, RI. He is half of the internationally touring duo Tui, a 2020 recipient of the Steve Martin Banjo Prize, and a board member of Bluegrass Pride. He is a two-time winner and many-time finalist of the Appalachian String Band Music Festival (better known as Clifftop). He specializes in the music of Black and indigenous communities in the southeastern United States, and in the regional style of Ithaca, New York. He foregrounds the experiences of queer people and people of color in his work.

Blount grew up in Washington, DC. At age sixteen, he stumbled across Megan Jean & the KFB in an Ethiopian restaurant. It was his first time meeting full-time independent musicians, and hearing clawhammer banjo. Inspired by their music, and that of other early-2010s Americana acts, Blount made the leap to acoustic music.

Blount enrolled at Hamilton College in 2013. He received his first banjo lessons from Dr. Lydia Hamessley the same fall, and started to structure a course of study around the early traditional music of Black communities in the United States. String band music became his

main focus, and he took up the fiddle in the summer of 2014.

Blount first achieved widespread recognition within the old-time scene when his band, The Moose Whisperers, claimed first place in the traditional band contest at Clifftop. Blount was the first Black person to make the finals in any category, and he has repeated the feat multiple times since. The following summer, he launched his career in earnest: he received his B.A. in ethnomusicology and released his debut EP, *Reparations*, with Tatiana Hargreaves. He toured Scandinavia and released a CD with the Moose Whisperers in 2018. He opened several shows for MacArthur “Genius Grant” recipient Rhiannon Giddens the same year, and joined Libby Weitnauer to form the duo Tui while on a tour of Australia and New Zealand.

Blount has shared his music and research at the Newport Folk Festival, the Smithsonian Institution and Yale University, among other venues and institutions. He has appeared on podcasts including Radiolab and Soundcheck. He regularly teaches fiddle and banjo at camps like the Augusta Heritage Center’s Old-Time Week, the Ashokan Center’s Old-Time Rollick, and Earful of Fiddle Music and Dance Camp.

- Patrice O'Neill



THE JANGLES

*Mike Faast, guitar; Pat Rowe, steel guitar;
Roger Ferguson, fiddle and guitar;
Toby Hanson, accordion; Mike Eytcheson, bass;
Mark Drake, drums*

The Jangles, led by Western Swing Hall of Fame member Mike Faast, play traditional western swing and vintage country music. You're sure to hear Bob Wills-style Western Swing that features three part harmony with hot fiddle and lead guitar. Add in Western show tunes and vintage country classics for dancing and et voilà! You have a shuffling party going on.

The band features Pat Rowe on steel guitar, Roger Ferguson on fiddle, Toby Hanson on accordion, Mike Eytcheson on bass, Mark Drake on drums, and Mike Faast on guitar and vocals.

The Jangles were one of the Northwest bands featured in the Wintergrass online variety show, Pocketgrass. As all bands were recorded during the worst of the pandemic and there were no vaccines in sight, all recordings happened outside. This means guest appearances of dogs, airplanes, lawn mowers, wind and cars - none of which are conducive to a good recording. On the day Mike and

FRIDAY

Evergreen

7 pm

the boys showed up, they were treated to all of the above. After several false starts, we got the neighbors to quit mowing, shushed the dogs, waited for the wind to die down and pretty much thought we had it. No sooner had they started the song for what was probably the fifth time, the neighbor's car alarm went off. Let's just say, that recording session went a lot longer than most. But they smiled and went with it all the way to the finish line.

That unflappable ease makes them a dream to work with. In addition to festivals, the Jangles are a go-to band for all kinds of events including weddings, fundraisers and just about anything that could use a good dash of some happy swing. The band has been delighting audiences with their polished, traditional sound since 1990. Grab your partner for a cheerful turn around the dance floor.

- Patrice O'Neill



JOE CRAVEN & MAMAJOWALI

Joe Craven, everything; Hattie Craven, vocals; Mamadou Sidibe, kamale ngoni; Walter Strauss, guitar

If Nefesh Mountain is love, Mamajowali is joy. How could it not be? Like the ancient continent Pangea, the band is a super continent of music. No barriers. Pure, seamless frolicking across borderless genres. What else would you expect from Joe Craven?

Mamajowali features three veteran musicians – one from Mali, West Africa and two from the United States, finding common ground in a unique sound. In this case, the music of two continents interweave the culture and sensibilities of musical masters. The innovative mix blends kamale ngoni (the hunter’s harp), six string guitar, percussion, fiddle, mandolin and singing into something singularly infectious and joyous.

Mamadou Sidibe was the first person to change the traditional Malian instrument the doso ngoni, to the now popular kamele ngoni. He changed the number of strings from six to seven and completely changed the melodies from sacred hunter’s songs to popular music of contemporary African life. He has recently enhanced the kamale ngoni even further by creating 10-, 12-, and 14-string kamale ngoni. Not only is Mamadou a master of the kamale ngoni, he is accomplished on several other African instruments as well.

Walter Strauss is a California guitar wizard whose songs are full of the groove and fire of an African

SATURDAY

**Grand
Evergreen**

**1:10 pm
6:45 pm**

SUNDAY

Grand

3:20 pm
YOUTH ORCHESTRA

dance party, the dynamics and textures of a string orchestra, and the back-porch soul of American roots music. A composer and songwriter in diverse genres, he also translates music from other instruments to the guitar, resulting in mind-bending guitar renditions of the multi-layered music of the kora (a 21-stringed West African harp) that kora legend Toumani Diabate calls “inspirational,” and music of other far-flung instruments of the world.

Hattie Craven, daughter and bandmate of Joe Craven, is a multi-instrumentalist, actor, dancer, & vocalist. She started with the fiddle at age four, musical theater at age 6, and found her love for singing through years of many musicals. Hattie has grown up playing the stages of music festivals, house concerts, and performing arts shows.

Joe Craven of course, plays everything and plays with everyone. Play being the important word here. Joe is passionate about play. It’s not just for kids. It’s for everyone. He is astonishingly gifted at bringing out the kid in everyone because Joe is very fond of joy. And we are very fond of Joe.

We invite you to listen to the sound of Mamajowali’s “Afromericana!”

- *Patrice O'Neill*



KENNY & AMANDA SMITH

Kenny Smith, guitar; Amanda Smith, guitar

THURSDAY	Regency Evergreen	6 pm 8:10 pm
SATURDAY	Grand	6:15 pm

You can spend a lifetime dissecting a sound this natural. Many have. There's no single recipe, perhaps no secret ingredient. Don't waste time talking only of "gifts" – it takes a slow cooker's diligence and patience. Tastes change, lines blur. And still, two decades later, Kenny and Amanda Smith sound so good together.

Partners in life and in music, the pair met at a festival that had the good sense to program Lonesome River Band while it still featured Kenny, on his way to back-to-back IBMA Guitarist of the Year awards (1999-2000). Amanda, the story goes, had the intrepid sense to hand Kenny a tape of her own music. To say the rest is history is to minimize the considerable effort and agency required to build a catalog of hits, to say nothing of building a relationship in addition. But history, unlike Kenny and Amanda Smith, sometimes cuts corners.

The music's earnestness is almost disarming against the backdrop of these roaring '20s, and listeners willing settle in for the full, immersive experience reap the reward of connection. Everything the Smiths offer comes with honesty and expertise: the playing, the singing, the stories, the faith. "We have to connect with song lyrics above everything," Kenny told an interviewer in 2016. "If [the song] makes us feel something and speaks to our hearts then we can try to bring that idea out more when we record it. We have never recorded a song because we thought it might do well on a chart."

In a review of Kenny and Amanda Smith's 2020 album, *With You*, Bluegrass Unlimited labeled it "a wonderful melodic statement any bluegrass fan should enjoy." So let yourself. Sounds like this don't come around by accident.

- Wes Weddell



KRISTEN GRAINGER & TRUE NORTH

Kristen Grainger, guitar; Dan Wetzel, guitar and mandolin; Martin Stevens, mandolin and fiddle; Josh Adkins, bass

In the annual smorgasbord of bluegrass (and bluegrass-adjacent) brilliance that is our beloved Wintergrass, give the festival credit for including songcraft among the chops it chooses to celebrate. It's hard to straddle the line between timeless and fresh, offering narratives informed by tradition yet occupying new ground with forward trajectory, and the acts that do it consistently should pull on your ear as hard as instrumental pyrotechnics or watertight harmony. Leaving nothing to chance, Kristen Grainger and True North opt for all three.

Though Grainger didn't record an original song until her mid-30s, she knew her way around a pen having written speeches for two Oregon governors, three university presidents, and one attorney general. In the time since, her songs have won or been named finalists at Kerrville, Telluride, MerleFest, and Wildflower. In 2020 she won the USA Songwriting Contest's folk category and second overall prize with "Keep the River on Your Right" – a #1 single on the Folk Radio Chart (that exists!) – from the band's 2020 album, *Ghost Tattoo* (which also made

FRIDAY	Regency	2 pm
SATURDAY	Auditorium	6:55 pm

it to #1, their third album to do so). And, of course, she and longtime collaborator Dan Wetzel won the 2010 Wintergrass song contest with an entry that perfectly embodied the competition's Bellevue theme that first year in the City in a Park: "It's a Hard Place to Suffer (and That Really Gets Me Down)."

Grainger and Wetzel bring an innovative, not-just-one-thing approach to True North's vocal arrangements, adding musical depth to their characters' stories and durability to the songs as complete pieces. There are leads, follows, straight-ahead duets, and some cat-and-mouse interweaving, all just-right choices for just-so moments. Two former members of the Bluegrass Regulators round out the quartet: Martin Stevens (fiddle, mandolin, octave mandolin, vocals) and Josh Adkins (bass, vocals), expert and nuanced players who know just what space to take. The band calls the product a "sweet, achy alchemy of bluegrass-inflected Americana." Take issue with that, and you're likely to end up the villain in an award-winning song.

- Wes Weddell



Laurie Lewis & THE RIGHT HANDS

Laurie Lewis, guitar and fiddle; Brandon Godman, fiddle; Patrick Sauber, banjo and guitar; Hasee Ciaccio, bass

The bluegrass ethos is all about lineage – sometimes suffocatingly so. The scene loves to trace and debate its roots and branches, and to break new ground you must first point to the places your new planting connects. Thank goodness, then, for the tireless work of acts like Laurie Lewis, whose decades of contributions as a player, singer, songwriter, teacher, and producer have blended where appropriate, challenged when necessary, and made it that much easier for diverse generations to see their place in the bluegrass family tree.

“To ask how Laurie Lewis’s music is relevant in this day and age... would be similar to asking how a brick in a home’s foundation is relevant to its structure,” explains Justin Hiltner. “Her influence, her reach and her artistic intent are quiet stalwarts on which so much has been built.” Case in point, Molly Tuttle: “She is one of my earliest heroes and influences.” And that reach extends beyond genre, as adherents from Linda Ronstadt (“Her voice is a rare combination of grit and grace, strength and delicacy. Her stories always ring true.”) to Wendell Barry (“I am happy to count myself one of your admirers”) can attest.

FRIDAY	Regency	4:40 pm
SATURDAY	Grand	8:55 pm

When Folk Alliance Region West honored Lewis with a Best of the West performer award in 2011, she shared a candid glance down some of the roads she had traveled. “Although I have made music in one way or another since I can remember, I started making a career in music very late in life – at age 35,” she told those assembled. “I was originally drawn to music because I was so shy and carried so much fear inside. Music saved my life by giving me an outlet for self-expression.”

In 1986, the year of Lewis’ first solo release (*Restless Rambling Heart*), she began collaborating with Tom Rozum, who has played an important role in each of her bands since on four instruments and vocals. Lewis’ most recent album with Right Hands’ is *The Hazel and Alice Sessions*, which earned the group a Grammy nomination for Best Bluegrass Album.

“As artists, we have a responsibility to speak for those who can’t find the words,” she told the FAR-West gathering in closing, “and I think we accomplish this best when we speak from our deepest centers. This is what I try to do.”

– Wes Weddell



MICHAEL CLEVELAND & FLAMEKEEPER

Michael Cleveland, fiddle; Nathan Livers, mandolin; Chris Douglas, bass; Josh Richards, guitar; Lloyd Douglas, banjo

Watching Michael Cleveland play gives you blisters on your fingertips. He's won tons of stuff to be sure, but when you hear him play none of that matters. Take your heart medication before these sets and buckle in.

After picking up the fiddle at age four, Michael's musical momentum propelled him towards early success. "When I started taking lessons," he remembers, "I told the teacher right up front that I wanted to learn how to play bluegrass and I wanted to play 'Orange Blossom Special.'" Reluctant as they were, his teachers quickly found reason to his rhyme, helping him progress to the point when, at age nine, Michael was invited to sit in with the legendary Bill Monroe at the Bean Blossom Bluegrass Festival. Soon after, he brought his virtuosic style to the Grand Ole Opry as a guest of Alison Krauss, and was hand-picked for the 1993 International Bluegrass Music Association's (IBMA) Bluegrass Youth Allstars before he was 14. (That collection of whiz kids included Chris Thile and Cody Kilby.) His blistering prowess and technical fluency have since marked him as a sought-after musician. However, it wasn't until 2006, when Michael formed his own band, Michael Cleveland &

FRIDAY

Grand

9:25 pm

SATURDAY

Grand

10:15 pm

Flamekeeper, that he found the right vehicle for his musical vision, and he hasn't rested since, constantly looking for new ways to push himself and his music forward.

"He plays fearlessly and it's intoxicating to play with him because he makes you play fearlessly," says Country Music Hall of Famer Vince Gill. "It's wicked to see how much music he pulls out of a bow," continues Vince. "He's untouchable."

Clearly, the IBMA agrees: he's their most awarded Fiddle Player of the Year with 12 wins, has won Instrumental Recorded Performance of the Year six times, and he fronts their six-time Instrumental Group of the Year. Cleveland is a 2018 Inductee to the National Fiddler Hall of Fame. Together with Flamekeeper members Josh Richards (guitar), Nathan Livers (mandolin), Lloyd Douglas (banjo) and Chris Douglas (bass), Cleveland makes his way around the country performing festivals, clubs, and performing arts centers, delighting audiences, leaving them with jaws dropped in complete amazement. Also the aforementioned sympathy blisters on your own fingers.

- Patrice O'Neill



MIKE BLOCK TRIO

Mike Block, cello; Joe K Walsh, mandolin; Zachariah Hickman, bass

FRIDAY	Regency	9:40 pm
SATURDAY	Grand	2:30 pm

As passionate and prolific as Mike Block is when it comes to cross-cultural musical collaboration, it's anyone's guess what project he might pursue next. Vegas should offer odds. And good luck to the algorithm suggesting "related" content; until someone produces code for "good song, great arrangement, genre-be-damned" (wouldn't that be something?), quantifying Block's catalog is a fool's errand. Thankfully, we get to just listen and enjoy.

The first cellist to perform at Carnegie Hall without sitting, Yo-Yo Ma calls Block the "ideal musician of the 21st century." A Grammy winner with Ma's Silk Road Ensemble, Block brings relentless energy to recordings and performances of original songs and traditional material from cultures across the globe. Behind the scenes, he has delivered arrangements for an impressive list from Rhiannon Giddens to Metallica, while siding for acts as diverse as Allison Krauss, Bobby McFerrin, and the Eagles. At the 2020 Wintergrass festival, Block performed with Malian virtuoso Balla Kouyaté. This year, he brings a trio.

Playing mandolin in the Mike Block Trio is Joe K. Walsh, a veteran of the bluegrass scene known for his work with Darol Anger and

IBMA favorites the Gibson Brothers and as a founding member of Joy Kills Sorrow. "Lickety-split mandolin work" is how *Music Row* characterizes Walsh's playing, while *Bluegrass Unlimited* offers a "dry as autumn leaves" comparison for his singing. An alum of Berklee College of Music, Walsh now teaches mandolin at the prestigious music school and directs its American Roots Music Program.

Zachariah Hickman plays bass, bringing another lengthy list of credits (Josh Ritter, Ray Lamontagne, Rose Cousins) to the résumé and – more importantly! – the versatility from these experiences to the trio's supergroup sound, which hangs myriad contemporary and international influences on a solid foundation of acoustic roots grooves. Hickman also makes and sells his own brand of mustache wax: Dr. Zachariah's Mustache Conditioning Wax and Gravity Suppressant.

The Mike Block Trio recently finished recording a new album of mostly original tunes and songs, slated for release this fall on Bright Shiny Things. Wonder what genre Spotify will slap on it...

~ Wes Weddell



MILES & KARINA

David Keenan, banjo; Nova Devonie, accordion

THURSDAY	Auditorium	6:55 pm
SATURDAY	Auditorium	9:35 pm

“What on earth?” “I can’t relate to this!”

No, these aren’t comments from some stodgy reviewer encountering the musical radiance of David Miles Keenan and Nova Karina Devonie for the first time. That was Miles and Karina themselves, at the outset of a musical partnership now into its fourth decade. True, most accordion-and-banjo duos struggle to get off the ground – at least one specific punchline jumps to mind – but if anyone could make it work, it would be these two noteworthy friends, renowned individually and together for the curiosity and creativity they bring to abundant endeavors (including Wintergrass favorites The Buckaroosters, The Rolling Blackouts, The Burly Roughnecks, and The Downtown Mountain Boys).

Built on a foundation of shared delight in music, bolstered by good humor and fine style, the path their collaboration has followed is one neither predicted when they first played together in Ranch Romance. You see the word “quirky” attached to their work, but that’s too dismissive of such intentional output. It’s too good to be just that, too studied and evocative. And it’s so

much fun! Think of how hard they worked, from those disparate beginnings, to carve this uncommon, no-one-else-could-pull-this-off sonic space. And think of how much we appreciators benefit from that perseverance.

In 2008, Northwest Film Forum commissioned Miles and Karina to compose a score to accompany the oldest existing feature length animated film, Lotte Reiniger’s “The Adventures of Prince Achmed.” They have since composed several original scores for 1920s-era silent films, usually performing them live to a screening, and for Wintergrass 2022 they will showcase their scores to Reiniger’s fairytale series using accordion, guitar, violin, viola, ukulele, glockenspiel, toy piano, melody bells, and percussion.

“Step into Miles’ and Karina’s stylish world, where the colors have a higher chroma, the weather is studio-lot perfect, and the sound has been preselected and programmed to improve your mood. You will smile and they will smile back.”

Okay, that was Tim O’Brien.

- Wes Weddell



MR. SUN

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

Even the name “Mr. Sun” conjures up a feeling of something bright, fresh and new. And how could it not with a lineup of some of the most prolific, experienced and virtuosic musicians in today’s American acoustic music scene. Spearheaded by legendary fiddler Darol Anger, the members of Mr. Sun, who span three generations, have created a joyful sound that draws from bluegrass, jazz and contemporary classical themes.

As if being a founding member of The David Grisman Quintet, The Turtle Island String Quartet and Psychograss weren’t enough, Darol’s signature fiddling can also be found gracing dozens of projects including collaborations with Tony Rice, Mike Marshall, Väsen, The Republic of Strings and many others. In addition, Darol has been an Associate Professor at Boston’s Berklee College of Music since 2010.

Joe K. Walsh, also a faculty member at the Berklee College of Music, brings years of practice and creation to his mandolin playing and singing. Instilled at an early age, his deep regard for American roots music, influenced by the likes of David Grisman and Del McCoury, led to the founding of the iconic band Joy Kills Sorrow in the early 2000’s. His recent solo effort,

THURSDAY	Grand Auditorium	5:50 pm
SATURDAY	Grand	7:35 pm
SUNDAY	Grand	12:35 pm 3:20 pm YOUTH ORCHESTRA

Borderland, features greats such as Bruce Molsky, Courtney Hartman of Della Mae, Brittany Haas of the Dave Rawlings Machine, Hawktail, Crooked Still and others.

Brooklyn-based guitarist Grant Gordy is considered one of the most highly regarded instrumentalists of his generation. Having held the guitar chair in the legendary David Grisman Quintet for six years, he’s also worked alongside musical greats such as Edgar Meyer, Steve Martin and Tony Trischka. In addition to freelancing as a soloist artist, Grant is a frequent collaborator on both acoustic and electric guitars in New York City’s thriving jazz scene.

Hailing from Glasgow Scotland, bassist Aidan O’Donnell completed his BA in jazz performance at England’s Birmingham Conservatoire where he won the prize for Most Promising Performer and was made an Honorary Fellow. After establishing himself as one of London’s most sought after bass players, Aidan relocated to New York in 2008 where he earned his MA in jazz performance at City College. Soon thereafter he met Darol and, as they say, the rest is history!

- *Bob Evoniuk*



NEFESH MOUNTAIN

Doni Zasloff, vocals; Eric Lindberg, banjo and guitar; Alan Grubner, fiddle; David Goldenberg, mandolin; Erik Alvar, bass

What does love look like? Nefesh Mountain.

Husband and wife team Eric Lindberg and Doni Zasloff are clearly crazy about each other. They also unabashedly love their roots in the Jewish community. Doni couldn't hide her sincerity or passion if Robert Redford paid her five million dollars to try. The joy on stage is so palpable you can scoop it up and eat it with fudge sauce while you listen to their sets. I'll take two please.

Bluegrass and old-time music meet Jewish heritage and tradition at Nefesh Mountain. Band leaders, genre-pioneers, and Doni and Eric Lindberg are the heart of this eclectic offering, and share their love for American music, their own cultural heritage, and each other with audiences throughout the world. Eric tears into guitar and banjo solos deftly rivaling the creativity of Rice or Crowe. Fiddle player Alan Grubner is breathtaking. Mandolinist David Goldenberg and bassist Erik Alvar round out this cast of stellar players. The result is an unexpected and beautiful mix. They play music from the hills – hills from Appalachia to Carpathia and back again to the Catskills.

SATURDAY

**Grand
Regency**

**3:50 pm
9:40 pm**

SUNDAY

Evergreen

2:30 pm

They play songs gently delivering both the pain and joy embedded in those hills for centuries. They play songs accepting all of it and all of the people who have traveled those paths.

They created one of the loveliest pieces shown on Pocketgrass during 2020 and 2021. It included music and photos from their trip to their ancestral homes in Eastern Europe. To see it go to the Dumpling episode on the Wintergrass Music Festival Youtube channel.

Currently the Nefesh Mountain touring band/quintet plays over 150 dates worldwide with performances all throughout the US, Canada, Israel, England, and Australia. Their mission, whether at a concert hall, festival, workshop, school, camp, or synagogue, is to spread the joy and magic of American roots music and help to champion and reinforce the powerful messages of diversity, wholeness, and harmony for our ever-changing times.

But mostly, Nefesh Mountain is pure love.

- Patrice O'Neill



NEVER COME DOWN

*Joe Suskind, guitar; Crystal Lariza, guitar;
Brian Alley, banjo; Kaden Hurst mandolin;
Ben Ticknor, bass*

Never Come Down is a lesson called Never Give Up.

This band has been prowling the halls and jams at Wintergrass for quite a while now. But as a band, they flew below our radar for far too long. It's a sad, old adage that teaches you sometimes have to leave town before your neighbors understand what they are missing. To that end Never Come Down has swept across the country piling up big, well-deserved awards at places like Rockygrass, FreshGrass and others. They deserve it.

Weaving together modern and traditional styles of bluegrass and Americana, Never Come Down is a Portland, Oregon based five-piece composed of Joe Suskind (guitar), Crystal Lariza (vocals), Brian Alley (banjo), Kaden Hurst (mandolin), and Ben Ticknor (bass). Their dedication to thoughtful songwriting and dynamic arrangements highlight polished technical skills and a commitment to listening to each other.

“Listening to each other.” Budding musicians. Heck, old musicians. Carve that phrase onto the palm of your left hand where you can see it at all times.

FRIDAY

Grand

1:45 pm

SATURDAY

Regency

8:20 pm

The chemistry between all of these musicians is rare and wonderful. Good luck picking out your favorite. No matter who handles a vocal, a harmony or an instrumental solo it's musically and emotionally rich. Crystal Lariza handles much of the lead vocal work. Her pure country voice breaks in just the right places. Joe Suskind plays every note you need to hear and not a note more. Mandolin player Kaden Hurst is smart and funny. Banjo player Brian Alley doesn't like the key of B-flat but he'll do it if he has to. Ben Ticknor is just going to keep time for everyone but don't ask him what season it is. It's impossible to call out any of them because they all work as a symbiotic unit.

This year we are happy to jump on the bandwagon and have designated them the **Earla Harding Spark Band of the year**. Wintergrass founder Earla Harding was a fierce proponent of new bands, often doing whatever it took to give up-and-coming bands attention and resources, including paying for those things out of her own pocket. This award attempts to honor Earla's legacy by providing practical support to recipients.

We love this band. We think you will too.

- Patrice O'Neill



PEARL DJANGO

*Michael Gray, fiddle; David Lange, accordion;
Tim Lerch, guitar; Jim Char, guitar;
Rick Leppanen, bass*

“Pearl Django: The gypsy jazz of Django Reinhardt done to perfection!”
—Paul de Barros, The Seattle Times

With a performance history spanning nearly three decades, Pearl Django endures as one of the most highly regarded Hot Club style groups working today. Although the band’s roots are firmly in the music made famous by Django Reinhardt and Stephane Grappelli, its extensive repertoire includes traditional jazz classics and original compositions. Pearl Django has performed at festivals, dances and night spots throughout the U.S. and abroad.

Over its long history, the sound of Pearl Django has remained consistent regardless of who is in the band at any given time. That’s a neat hat trick made easier by their insistence on choosing top-flight players. From founder Dudley Hill to fine luthier Shelley D. Park, bassist Pope Firman, guitarists Pete Krebs, Greg Ruby, Ron Peters, Troy Chapman and Ryan Hoffman and the great Neil Andersson, every player has shaped and maintained that pure gypsy jazz sound and groove. Today the band is led by violinist Michael Gray whose fiddle frequently converses with the accordion of David Lange. Tim Lerch deftly dances over dizzying musical choices and

THURSDAY	Grand	8:30 pm
SATURDAY	Auditorium	8:15 pm
SUNDAY	Grand	3:20 pm YOUTH ORCHESTRA

never once lets you think his fingers are going to slip off the fretboard. Jim Char holds down the essential rhythm and takes his own turns at fine guitar solos. Standing behind all of them Rick Leppanen keeps the train on the tracks with his steady bass. All of these men are exceptional composers contributing to the vast repertoire of Pearl Django.

They have played at the prestigious Festival Django Reinhardt in Samois sur Seine and have been featured on NPR’s “All Things Considered.” The band’s signature style is marked by pristine and dexterous string work, colors of Bal Musette, the steady pulse of rhythm guitar and an unmistakable swing that delights audiences of all musical sensibilities. Throughout the years, Pearl Django has cultivated a devoted and enthusiastic following and they continue to play to packed houses wherever they perform.

“Pearl Django play(s) gypsy jazz...and they do it with such verve, skill and pleasure that they’re pretty much irresistible to jazz and non-jazz listeners alike.”
— Seattle Weekly

– Patrice O’Neill



PETER ROWAN'S FREE MEXICAN AIRFORCE FEATURING LOS TEXMANIACS

FRIDAY

Grand
Evergreen

4:25 pm
8:30 pm

Peter Rowan, guitar; Max Baca, bajo sexto; Josh Baca, accordion; Noel Hernandez, bass; Christopher Rivera, drums

Peter Rowan's participation in the groundbreaking 1973 album *Old and In the Way* would have, by and of itself, enshrined his legacy as a genre-bending force in the world of bluegrass and Americana music. His aforementioned project and those to follow opened the doors to legions of young aspiring bluegrass musicians around the world, his original compositions gracing countless late night jam circles at bluegrass festivals for decades. Fortunately for us, his adventurous musings and collaborations beyond bluegrass music have also featured forays into traditional American Folk, Hawaiian, Caribbean, Reggae and Tex-Mex music. The latter resulted in his 1978 release *Peter Rowan* and featured the great Flaco Jiménez on accordion. In keeping with the spirit of the "Free Mexican Airforce," Peter will be lighting up the Grand and Evergreen stages on Wintergrass Friday with some Southwest Border heat accompanied by the great Los Texmaniacs.

Over the course of 25 years, the cutting-edge, progressive conjunto band Texmaniacs has generated seven albums including their 2010 Grammy Award winning *Borders Y Bailes*. To paraphrase Smithsonian Folkways,

Los Texmaniacs have created music "that asserts pride in both their native Mexican culture and U.S. nationhood," inspired by the "transcendent brotherhood and exquisite beauty of the border life they have experienced."

Legend meets legend when Peter Rowan and Max Baca teamed up. Baca is a master of the deep throated sounding bajo sexto – a Mexican version of a 12-string guitar. Tuned an octave below a guitar, it provides the bottom-heavy sound of Tex-Mex conjunto. The accordion takes the place of the mandolin and cheerfully bounces through tunes often addressing heavy topics. The Texmaniacs have collaborated with musical luminaries such as Rick Trevino, Flaco Jiménez and Los Lobos. Rounding out the band are Baca's nephew, Josh Baca on accordion, Noel Hernandez on bass and Danny Martinez on drums. Among other performances, the combined forces of Peter Rowan and Los Texmaniacs have been featured at Florida's The Spirit of Suwannee Festival, Folk Alliance and the Telluride Bluegrass Festival.

- Bob Evoniuk



SISTER SADIE

Gena Britt, banjo; Deanie Richardson, fiddle; Ashby Frank, mandolin; Jaelee Roberts, guitar and fiddle; Hasee Ciaccio, bass

Spine-tingling sister harmony takes you prisoner the instant these women start singing.

Gena Britt's vocals are going to bust your heart wide open. As only a true country singer can do, Jaelee Roberts goes straight to a sad that feels oh so good. Ashby Frank puts a little Mister into the Sister Sadie sound with his straight ahead bluegrass vocal and mandolin chops. Coupled with that vocal finery are blazing instrumentals and tea-kettle busting bluegrass steam. Close your eyes and you'd swear Deanie Richardson's double stop, double stomp fiddle is coming to you straight from the dance hall.

This award-winning group originally formed after playing a sold-out show in 2012 at the legendary Station Inn, located in Nashville, Tennessee. In the group's ten years as a band, they have gained many accolades. In 2019, they were nominated for a Grammy for their sophomore album *Sister Sadie II*. That same year, they made their debut on the Grand Ole Opry and have been regular guests on the world-famous stage. Later that same year, they were the first all-female group to be awarded Vocal Group of The Year at IBMA. Following that up at IBMA in 2020,

THURSDAY

Evergreen

9:30 pm

FRIDAY

Grand

10:45 pm

the ladies repeated that win & also added Entertainer of the Year. The band is also featured in the "American Currents: State of the Music" through March 2022 at the Country Music Hall of Fame & Museum in Nashville, TN.

In a recent Bluegrass Situation article band members responded to an acknowledgement of the amount of work the band has done.

Deanie Richardson said, "Everything that has happened with Sister Sadie has happened because it was meant to happen. And it's just out of our love for this music and for each other. That is what I'm most proud of. Five women who raise kids, who work day jobs, who teach, who play professionally. Five women who have done this together. I'm super, super proud of that."

We are not just proud, but spine-tinglingly happy to present Gena Britt on banjo & vocals, Hasee Ciaccio on acoustic bass, Ashby Frank on mandolin & vocals, Deanie Richardson on fiddle & Jaelee Roberts on guitar & vocals. Sister Sadie.

- Patrice O'Neill



TONY TRISCHKA, BRUCE MOLSKY, MICHAEL DAVES

*Tony Trischka, banjo; Bruce Molsky, fiddle;
Michael Daves, guitar*

When Trischka, Molsky and Daves tear into an old-time tune like “Fox Chase” you know the fox hasn’t got a chance. All three are master musicians, teachers and performers and they left worry in the dust long ago. In one another they’ve found a dog who can keep up. It makes for some fine tail-wagging music.

Tony Trischka is one of the most influential banjo players in the roots music world. In his 45 years as a professional musician, his stylings have inspired generations of bluegrass and acoustic players. He’s been nominated twice for a Grammy award, at both the 40th and 50th annual Grammy ceremonies. He won three awards at the 2007 International Bluegrass Music Association gathering, including Recorded Event of the Year and Banjo Player of the Year.

Soul. Old-time music flows from Bruce Molsky as naturally as breathing comes to the rest of us. A master multi-instrumentalist, and educator, Bruce’s musical knowledge runs deep and wide. A true ambassador for American old-time mountain music. He’s mentored and taught countless musicians not only the art of playing, but the art of living. He is kind,

THURSDAY	Grand	7:10 pm
FRIDAY	Regency	11 pm

generous and good to everyone he works with and teaches. Something caught his ear when he was 12 listening to Doc Watson play “Black Mountain Rag.” That siren led him to festivals, Cornell University and eventually to Virginia where he worked in a carpet mill. He had no aspirations to be a carpet maker, but used his time there to venture into the hills to learn from old masters like Tommy Jarrell. It would be fair to say Molsky has become the master who young players flock to.

Michael Daves – Heralded as “a leading light of the New York bluegrass scene” by the New York Times, Georgia-born guitarist/singer Michael Daves has garnered attention for his work with Tony Trischka, Steve Martin, and Chris Thile, with whom he shares a Grammy nomination for their 2011 album *Sleep With One Eye Open*. Daves’ unruly interpretations of American roots music standards have won him a place of almost fanatical admiration as a “renegade traditionalist.” His most recent project is the double album *Orchids and Violence* (Nonesuch Records) which renders identical track lists in contrasting bluegrass and experimental electric styles.

~ Patrice O’Neill



THE TRAVELIN' MCCOURYS

SUNDAY

Grand

1:55 pm

Ronnie McCoury, mandolin; Robbie McCoury, banjo; Jason Carter, fiddle; Alan Bartram, bass; Cody Kilby, guitar

Drawing deep from the well of the bluegrass tradition, The Travelin' McCourys can trace their source directly to the original innovator, Bill Monroe, with whom Del McCoury, the father of band members Ronnie and Rob, played nearly 60 years ago. Formed in 2009, The Travelin' McCourys' mission is to ensure those musical waters continue to run deep, maintaining a connection to their origins yet carving fresh new paths on their journey forward.

Shortly after seeing Bill Monroe perform for the first time, Ronnie McCoury set aside his fiddle and took up the mandolin. The 13 year-old learned quickly and began performing in his father's band the following year. As an eight-time IBMA mandolin player of the year, Ronnie's playing and vocals have been featured on an eclectic collection of artists' projects including those of Dolly Parton, Rodney Crowell, David Grisman, Leftover Salmon and many others.

At age 15 Rob McCoury began playing bass in his dad's band, switching to his preferred instrument when the banjo slot opened up. The IBMA banjo player of the year has numerous song writing credits including the popular "High on the Mountain." That coveted "brother duet" sound is a lock when Rob pairs his voice with brother Ronnie's.

Five-time IBMA fiddle player of the year Jason

Carter has logged enough time and experience playing with Ronnie and Rob to almost be considered the third brother. His three-decades partnership with the McCourys includes nearly 14 years as a Travelin' McCoury. In addition to producing his own solo album, *On the Move*, the three-time Grammy Award winner is also one of the recording industry's most in-demand session players.

Alan Bartram's rock-steady bass playing and vocals have been an indispensable feature of the Travelin' McCourys sound since their inception. Prior to joining the Del McCoury Band in 2006, Alan played and toured with Kenny and Amanda Smith as well as the Infamous Stringdusters. He was selected IBMA bass player of the year in 2017.

Already a Gibson banjo endorsee at the ripe age of 11, Cody Kilby then turned his attention to guitar, becoming the National Flatpicking Champion at 17. His repertoire of instrumental mastery also extends to the mandolin and Dobro. Fourteen years of refining his guitar chops with Ricky Skaggs & Kentucky Thunder and four Grammy Awards under his belt have made him an in-demand player for the likes of Bruce Hornsby, Alison Krauss, The (Dixie) Chicks, Dolly Parton and the perfect choice as The Travelin' McCourys guitarist.

~ Bob Evoniuk



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NEVER FADE AWAY

PERFORMANCE SCHEDULE



THURSDAY FEBRUARY 24TH

GRAND

- 4:30 pm The Dawg Trio
- 5:50 pm Mr. Sun
- 7:10 pm Trischka/Molsky/Daves
- 8:30 pm Pearl Django
- 9:50 pm The Dawg Trio

EVERGREEN

- 5:30 pm Betse & Clarke
- 6:50 pm AJ Lee & Blue Summit
- 8:10 pm Kenny & Amanda Smith
- 9:30 pm Sister Sadie

THURSDAY FEBRUARY 24TH

REGENCY

- 6 pm Kenny & Amanda Smith
- 7:20 pm Cathy Fink & Marcy Marxer
- 8:40 pm Brother Boys w/Missy Raines
- 10 pm AJ Lee & Blue Summit

AUDITORIUM

- 7 pm Miles & Karina (silent film)
- 8:20 pm Pocketgrass Live!
- 9:40 pm Bruce Molsky

WINTERGRASS MUSIC FESTIVAL

PERFORMANCE SCHEDULE



FRIDAY FEBRUARY 25TH

FRIDAY FEBRUARY 25TH

GRAND

1:45 pm	Never Come Down
3:05 pm	Brother Boys w/Missy Raines
4:25 pm	Peter Rowan & Los Texmaniacs
5:15 pm	Dinner
6:45 pm	Della Mae
8:05 pm	AJ Lee & Blue Summit
9:25 pm	Michael Cleveland & Flamekeeper
10:45 pm	Sister Sadie

REGENCY

2 pm	Kristen Grainger & True North
3:20 pm	Betse & Clarke
4:40 pm	Laurie Lewis & The Right Hands
5:25 pm	Dinner
7 pm	Jake Blount
8:20 pm	Eli West
9:40 pm	Mike Block Trio
11 pm	Trischka/Molsky/Daves

EVERGREEN

7 pm	The Jangles
8:30 pm	Peter Rowan & Los Texmaniacs
10 pm	Della Mae
11:30 pm	The Brothers Comatose

AUDITORIUM

6:55 pm	Farmstrong
8:15 pm	Brother Boys w/Missy Raines
9:35 pm	Cathy Fink & Marcy Marxer

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PERFORMANCE SCHEDULE



SATURDAY FEBRUARY 26TH

GRAND

1:10 pm Joe Craven & Mamajowali

2:30 pm Mike Block Trio

3:50 pm Nefesh Mountain

4:45 pm Dinner

6:15 pm Kenny & Amanda Smith

7:35 pm Mr. Sun

8:55 pm Laurie Lewis &
The Right Hands

10:15 pm Michael Cleveland &
Flamekeeper

EVERGREEN

6:45 pm Joe Craven & Mamajowali

8:20 pm Old-Time Party

9:55 pm Caleb Klauder & Reeb
Willms Country Band

11:30 pm The Brothers Comatose

SATURDAY FEBRUARY 26TH

REGENCY

2 pm Farmstrong

3:20 pm Eli West

4:40 pm Hubby Jenkins

5:25 pm Dinner

7 pm Jake Blount

8:20 pm Never Come Down

9:40 pm Nefesh Mountain

11 pm Della Mae

AUDITORIUM

6:55 pm Kristen Grainger & True
North

8:15 pm Pearl Django

9:35 pm Miles & Karina Silent Films



PERFORMANCE SCHEDULE



SUNDAY FEBRUARY 27TH

SUNDAY FEBRUARY 27TH

GRAND

- 11:15 am Jake Blount
-
- 12:35 pm Mr. Sun
-
- 1:55 pm The Travelin' McCourys
-
- 2:45 pm Raffle Winners & Special Presentations
-
- 3:20 pm Wintergrass Youth Orchestra *with* Mr. Sun, Hubby Jenkins, Pearl Django, and Joe Craven & Mamajowali

EVERGREEN

- 10:30 am Brother's Keeper
-
- 11:50 am Eli West
-
- 1:10 pm Hubby Jenkins
-
- 2:30 pm Nefesh Mountain

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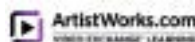
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WORKSHOP SCHEDULE

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THURSDAY FEBRUARY 24TH WORKSHOPS

AUDITORIUM	SESSION	INSTRUCTOR
9am-noon	INTENSIVE Songwriting: Coming Across The Mountain With A Song	Ed Snodderly
3:30-5pm	Film: The Tao of Bluegrass: A Portrait of Peter Rowan	Presented by Thompson Guitars
EVERGREEN D-F	SESSION	INSTRUCTOR
9am-noon	INTENSIVE Opening Our Ears: the Principles and Skills of Being an Improviser (all instruments)	Grant Gordy
EVERGREEN G	SESSION	INSTRUCTOR
9am-noon	INTENSIVE Fiddle: Bluegrass & Beyond	Darol Anger
EVERGREEN I	SESSION	INSTRUCTOR
9am-noon	INTENSIVE Mandolin: Dawg Style	Joe K Walsh
JUNIPER	SESSION	INSTRUCTOR
9am-noon	INTENSIVE Ukulele: Jumpstart	Marcy Marxer
LAUREL	SESSION	INSTRUCTOR
9am-noon	INTENSIVE Guitar: Maybelle Carter Iconic Guitar Style	Cathy Fink
1pm-4pm	INTENSIVE Guitar: Flatpicking a Melody with Confidence	Eli West
MADRONA	SESSION	INSTRUCTOR
9am-noon	INTENSIVE Fiddle: Old-Time Fiddle	Bruce Molsky
1-4pm	INTENSIVE Banjo: A Comprehensive Introduction to Clawhammer Banjo	Jake Blount
LARCH	SESSION	INSTRUCTOR
9:30am-12:30pm	INTENSIVE Bass: Fundamentals, and more!	Missy Raines
1-4pm	INTENSIVE All Instruments: Play it by Ear	Mike Block

WORKSHOP SCHEDULE



THURSDAY FEBRUARY 24TH WORKSHOPS

CEDAR	SESSION	INSTRUCTOR
	5pm Slow Jam Workshop	Tom Petersen & Cliff Perry
LAUREL	SESSION	INSTRUCTOR
	6-11pm SPONSORED JAM	Montana Roots
JUNIPER	SESSION	INSTRUCTOR
	6-11pm SPONSORED JAM	Oregon Bluegrass Association



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WORKSHOP SCHEDULE



FRIDAY FEBRUARY 25TH WORKSHOPS

AUDITORIUM	SESSION	INSTRUCTOR
11am-1pm	<p>“All Wiggled Out” - A Film Post-movie discussion immediately following: “Wintergrass Cancer Survivors discuss Music as a Healing Art,” with Cathy & Marcy, Auntmama & Ricky Gene Powell</p>	Cathy Fink & Marcy Marxer

1:30-3pm	Film: The Tao of Bluegrass: A Portrait of Peter Rowan	Presented by Thompson Guitars
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EVERGREEN D-F	SESSION	INSTRUCTOR
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10-11am	<p>Single Microphone Dynamics Dive into the unique world of single mic performance. Learn about group dynamics, blending and how to do “the dance” with an ensemble.</p>	Never Come Down
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11:15am-12:15pm	<p>Mandolin and Guitar Ergonomics How to keep your body happy while playing.</p>	Kaden Hurst
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12:30-1:30pm	<p>Start with One Note, End up with a Full Solo We’ll go through the paces of creating a full bluegrass mandolin solo starting with only one note. Stone Soup for your Mandolin Soul-o. Skill level: beginning to intermediate.</p>	Sharon Gilchrist
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1:45-2:45pm	<p>WAMA Presents: Earl Scruggs in 50 Minutes We will work on timing and getting more clarity and solidity into your playing. We’ll also explore some of the subtleties in Scruggs-style, including playing the syllables, as well as back-up. All levels are welcome.</p>	Tony Trischka
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EVERGREEN G	SESSION	INSTRUCTOR
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11:15am-12:15pm	<p>Tailoring a Banjo Practice Make the most of your practice time by avoiding dead ends, and focussing on what bears fruit.</p>	Brian Alley
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12:30-1:30pm	<p>Swing/Jazz improvisation for the Bluegrass Guitar Player Using Tim’s Arpeggio up - Scale down method, learn to improvise more confidently on swing tunes featuring common jazz chord progressions.</p>	Tim Lerch
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1:45-2:45pm	<p>Bluegrass Fiddle Basics We will learn improve tools, basic bluegrass solos, improve your vocabulary of licks, get your best vibrato. Students will walk away with solos to some bluegrass standards, better vibrato, many “generic” bluegrass fiddle licks, how to convert licks to fills, more confidence to step into a jam session. All levels welcome.</p>	Deanie Richardson
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WORKSHOP SCHEDULE



All Workshops
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FRIDAY FEBRUARY 25TH WORKSHOPS

EVERGREEN H	SESSION	INSTRUCTOR
11:15am-12:15pm	Creative Vocal Play Explore the dynamics of your voice through creative play.	Crystal Lariza
12:30-1:30pm	Fiddle & Accordion The Conversation - Accordion and Violin duets. Lots of ideas and schemes for all varieties of the Instrumental Duo. All levels welcome.	Michael Gray & David Lange
1:45-2:45pm	Double Stops on the Fiddle - Intermediate In this class, we will think about how double stops work, some of the most common shapes, how to move these shapes around the fiddle, and how to apply double stops to both your soloing and comping patterns.	Patrick McGonigle
EVERGREEN I	SESSION	INSTRUCTOR
11:15am-12:15pm	Unlocking Your Guitar Voice Unlock ideas, identify resistance in your playing, and remove blocks through exploration of right hand techniques.	Joe Suskind
12:30-1:30pm	Switching Between Mandolin and Guitar We'll explore common licks on the guitar and mandolin. Skill level: intermediate to advanced.	Eric Davis
1:45-2:45pm	Mandolin Workshop, Play a Tune. Q & A Topics will include technique, improvisation, playing in a band. Skill level: beginning to intermediate.	Maddie Witler
JUNIPER	SESSION	INSTRUCTOR
11:15am-12:15pm	Basic Rhythm Guitar 101 The workshop covers common open chords used in bluegrass, provides an introduction to various strumming techniques and patterns, and offers songs and exercises to help you practice and improve on your own. Printed materials provided. Skill level: beginner to intermediate.	Peter Rothbart
12:30-1:30pm	Beginning Old-Time Banjo Students will learn an old-time banjo tune. Printed materials provided. Students will walk away having learned two American old-time banjo tunes in two different tunings. Skill level: beginner to intermediate.	Colin Klein
1:45-2:45pm	Beginning Old-Time Mandolin Students will learn an old time mandolin tune. Printed materials provided. Students will walk away having learned an American old-time era mandolin song. Skill level: beginning to intermediate	Ricky Gene Powell

WORKSHOP SCHEDULE



FRIDAY FEBRUARY 25TH WORKSHOPS

JUNIPER	SESSION	INSTRUCTOR
3-4pm	<p>Music Method For All Instruments Learn the way music really works, clearly and simply explained. Printed materials provided. Students will walk away with a very good understanding of the basic principles of music and how they function. All instruments. All skill levels.</p>	Ricky Gene Powell

6-11pm	SPONSORED JAM	Oregon Bluegrass Association
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LARCH	SESSION	INSTRUCTOR
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11:15am-12:15pm	<p>Old-Time Fiddling Topics will include technique, improvisation, playing in a band. Skill Level: beginning to intermediate.</p>	George Jackson
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12:30-1:30pm	<p>Jamming Dynamics Everything you wanted to know about jamming but were afraid to ask.</p>	Dale Adkins, Suz Adkins, and Don Share
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1:45-2:45pm	<p>Get to Know Your Bass Half the battle of musicianship is getting to know your instrument. This workshop will describe the ins and outs of basic bass technique, timing, genre stylings, and some very valuable tricks I've learned from the bass greats!</p>	Vickie Vaughn
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3-4pm	<p>Basic Rhythm Guitar 102 The workshop covers common open chords used in bluegrass, provides an introduction to various strumming techniques and patterns, and offers songs and exercises to help you practice and improve on your own. Student will walk away with a basic understanding of strumming techniques and examples for further practice. Printed materials provided. Skill level: beginner to intermediate.</p>	Peter Rothbart
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WORKSHOP SCHEDULE



FRIDAY FEBRUARY 25TH WORKSHOPS

LAUREL	SESSION	INSTRUCTOR
12:30-1:30pm	Hot Club Jazz Jam Session All instruments, all levels. Jim hosts a workshop/jam in the style of Django Reinhardt and Hot Club Swing.	Jim Char
6-11pm	SPONSORED JAM	Montana Roots
REGENCY	SESSION	INSTRUCTOR
8:30-9:30am	Festival Yoga	Lucy Weberling
11:15am-12:15pm	The Art of Sounding Old in a Modern World Looking to see what we can get into that helps one get closer to finding their own voice and singing about their interest and passion. Possibly a new song or at least a new idea for a song. A positive outcome to approaching song ideas and to identify new paths that unlock creative doors. All levels welcome.	Brother Boys



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WORKSHOP SCHEDULE



SATURDAY FEBRUARY 26TH WORKSHOPS

AUDITORIUM	SESSION	INSTRUCTOR
3-5pm	“All Wiggled Out” - A Film Post-movie discussion immediately following: “Wintergrass Cancer Survivors discuss Music as a Healing Art,” with Cathy & Marcy, Auntmama & Ricky Gene Powell.	Cathy Fink & Marcy Marxer
CEDAR	SESSION	INSTRUCTOR
10-11am	Arrangements While You Wait Taking a song and “Farmstronging” it: how to arrange songs.	Farmstrong
11:15am-12:15pm	Introspective Songwriting How to Write a Song from Start to Finish.	Jim Faddis
12:30-1:30pm	Songwriting for the Mildly Curious Ever wonder how to write a song? Singer-songwriters Kristin Grainger and Dan Wetzel will share their song-craft process in a low-key, interactive format.	Kristen Grainger & Dan Wetzel
1:45-2:45pm	Musical Menagerie Demonstration of styles and influences that make the Miles and Karina sound.	David Keenan & Nova Devonie
3-4pm	From Mali to Handsome Molly: Cross-Pollinating Music Folk music is based on mixing different cultures and ideas through travel and technology. MJW will give you ideas on how it works for them, and for you.	Joe Craven & Mamajowali
5:30-7:30pm	Songwriting Crash Course For Teens Find your voice as a songwriter with a crash course in the basics. Explore various lyric writing prompts, melodic inspiration, chord structure, and song form. Participate in fun, easy, and collaborative exercises where students of all levels and experience will find success. The workshop will end with an open-mic to share any songs or ideas you bring to or create during the workshop!	Alisa Newhall

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WORKSHOP SCHEDULE



SATURDAY FEBRUARY 26TH WORKSHOPS

JUNIPER	SESSION	INSTRUCTOR
11:15am-12:15pm	Fingerpicking Round-Neck Resonator Guitar We'll explore how fingerpicking guitarists can play in jams and take solos. Intermediate to advanced fingerstyle guitarists will benefit the most from the workshops, but all levels are welcome.	Cort Armstrong
12:30-1:30pm	Bass Duties for Western Swing How to play swing-appropriate bass lines and solos.	Michael Noticello
3-4pm	Taking Your Bass Playing to the Next Level We'll explore the musical toolbox available to bass players and discuss how best to use those tools. Skill level: intermediate to advanced.	Josh Adkins
6-11pm	SPONSORED JAM	Oregon Bluegrass Association

LARCH	SESSION	INSTRUCTOR
10-11am	Walking the Bass Lines Learn how to create satisfying walking lines without breaking a sweat. Students will learn the technical and harmonic foundations required to effortlessly improvise their own walking lines at any tempo. Bass Technique-Improve & Increase Speed Your Tempo. Skill level: intermediate to advanced.	Aidan O'Donnell
11:15am-12:15pm	Diversity in Bluegrass A musical discussion with Doni & Eric about the ongoing importance of Roots Music in the 21st Century through their perspective, music, and journey which is an unexpected mix; deeply rooted in iconic sounds of bluegrass and Appalachian traditions, while drawing from their heritage and background as Jewish Americans.	Nefesh Mountain
12:30-1:30pm	Western Swing Accordion How to squeeze your box into classic Western swing.	Toby Hanson
3-4pm	Advanced Flatpick Lead Guitar We will examine patterns on the fingerboard and learn how to connect different chord shapes to melodies.	Dale Adkins

WORKSHOP SCHEDULE



SATURDAY FEBRUARY 26TH WORKSHOPS

LAUREL	SESSION	INSTRUCTOR
11:15am-12:15pm	From Song Idea to Performance The workshop will explore the process of taking a musical idea and transforming it into a piece worthy of performance. All skill levels welcome.	Josh Adkins
6-11pm	SPONSORED JAM	Montana Roots

MADRONA	SESSION	INSTRUCTOR
11:15am-12:15pm	A Music Social Creating Social Music Gatherings. Distinctly different than festivals, concerts, or other public events. Learn how to create, develop, promote, and lead successful social music gatherings from living room jams & open mics to picking circles and beyond! Printed materials provided. All skill levels, all instruments.	Ricky Gene Powell
12:30-1:30pm	Intermediate Flatpick Lead Guitar Learn to play breaks on bluegrass songs in the C and G position.	Roger Ferguson
1:45-2:45pm	Old-Time Rhythm Guitar: Bass Runs & Chord Inversions Spruce up your old-time chordal backup playing by learning bass runs & chord inversions. Printed material provided Skill level: beginner to intermediate	Yusuf Kilgore
3-4pm	What's Old is New Again Demonstration of "Old-Time Styles" and the evolution of these styles into modern song forms.	Ricky Gene Powell & Yusuf Kilgore

REGENCY	SESSION	INSTRUCTOR
8:30-9:30am	Festival Yoga	Lucy Weberling
10am-12pm	Fretboard Journal Presents Vintage Instruments Guitar virtuosos demonstrate fine vintage instruments.	Kenny Smith & Dale Adkins
12:30-1:30pm	Interview with Peter Rowan	Interviewed by Rob Newsom

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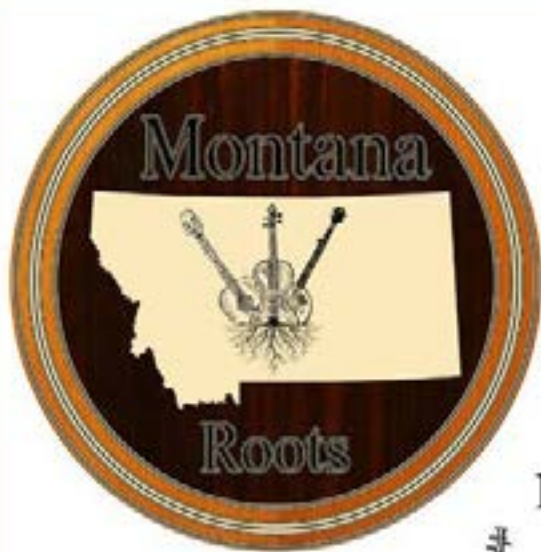
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Early in the pandemic, New Yorkers would lean out their windows and stand on their balconies banging pots and pans and cheering health care workers. In Italy, people did the same, but they sang, because they're Italian and knew how to step it up a notch. All over the world, for a while at least, people found ways to express appreciation from their perch in a safe space to those who could not be. There were groups of folks who didn't get quite as much love – grocery store workers went to work every day and endured whatever incivility or heedless disregard was heaped upon them. In my experience they often turned into five-minute therapists while people checked out their piles of toilet paper and hand sanitizer. And then there was one group of workers who had to utterly change every single thing about the way they did their jobs and did it while carrying twenty or thirty kids on their backs.



Teachers.

Unlike many frontline workers they were not met with support or appreciation but rather a massive increase in their workload, very frustrated parents and kids trying to figure out how to do Microsoft Teams so they could learn how to spell. If you are a parent or grandparent you know firsthand all the gory details of this story. It's not gotten a whole lot better yet.

Try teaching music online. Aside from “pivot” the other word every musician encountered every day for months was “latency.” Basic science. Light travels faster than sound. I can see what you're doing, but, uh, there's no way for us to be in the pocket.

But teachers figured out all kinds of ways around this, including the exceptional teachers who populate the Wintergrass Youth Education team. Just as the festival did not want to abandon fans and artists, so too did this team knock themselves out figuring out how to keep kids connected to each other and to bluegrass music. Led by Wintergrass Education Director Beth Fortune, Joe Craven, Tom Petersen, Bob Phillips, Renata Bratt, Charmaine Slaven, and others, they devised two programs that got us through the worst of 2020 and 2021.

First, the Youth Academy Club was an online version of the Youth Academy. Pre-recorded segments included a dance lesson, a new tune with instruction on how to play it, and some kind of in-depth lessons on various instruments. Perhaps the favorite part of these quarterly episodes was the History Minute with Professor Tom. Following the lead of Pocketgrass, the Youth Academy Club also featured some food item and Tom masterfully tied that item to history and then to bluegrass. These were fast, funny, and very informative. Who knew there was another Bill Monroe (William Monroe Wright) who invented double acting baking powder, which led to Martha White's Hot Rize flour... and you see where this is going. Kids also learned the art of story making with Auntmama. Aunt Mama and those kids made a pact, promising to meet at Wintergrass this year and tell the stories they wrote.

The pre-recorded sessions were followed by live Zoom meetings, which we all figured would last half an hour. They never did. Kids wanted to hang out with each other and their teachers.



Sometimes these hang outs would last a couple of hours. Teachers who were already spent to the max, gave and gave and gave some of the most joyous moments I've ever witnessed.

Since our move to Bellevue in 2010, the Wintergrass Youth Orchestra has been a unique component of the festival. In 2020 it included high school and college students from Seattle area schools and Seattle Pacific University. For as long as this orchestra has existed, Bob Phillips and Renata Bratt have taken the music of artists like Mark O'Connor, Claire Lynch, Darol Anger, Michael Doucet, Laurie Lewis and a host of others and have created arrangements suitable for a stringed orchestra. No small feat. In 2020 Professor Christopher Hanson from Seattle Pacific University joined the team. When this group gathered, again led by Beth Fortune, their task was to figure out how to make an orchestra that could not meet or perform live with each other or the guest artist.

It did not take long for this team to go deep. They were dealing first hand with kids who needed a whole lot more than screen time. These initial meetings also happened during the tumultuous summer of the George Floyd and Black Lives Matter protests. Added to the pandemic lexicon were the letters DEI – Diversity, Equity and Inclusion. For some it might be easy to insert an eyeroll just about now and ask what the heck this has to do with bluegrass. Quite a bit as it turns out. But that's an entire other column. Suffice it to say there is a wealth of American music and history at the cross section of classical music, Negro spirituals, the blues and bluegrass.

The team contacted Martha Redbone who graciously agreed to provide her arrangement of "On Another's Sorrow" – a tune she composed to the lyrics of poet William Blake. Students from Cleveland, Franklin and Ballard High schools joined with SPU students to work on this arrangement for months. Often there were only nine students present while Prof. Hanson worked with the remote students who Zoomed in via huge screens circling the rehearsal room. The students learned about William Blake. They learned about Martha Redbone, who carries in her the blood and combined heritage of slaves, the Cherokee and Kentucky bluegrass.

Before the virtual performance students gathered, virtually of course, with Martha Redbone and De-Colonizing the Classroom founder and director, Brandi Waller-Pace for an interview and discussion. It was profound. It was about empathy and music, ancestry and genocide, loss and redemption and being fully human and fully present. It was deep.

There are more bad things than good about the pandemic, but this experience was one of the good ones that would not and probably could not have happened under any other circumstance.

Teachers, especially the great ones, don't just have a job. They have a mission. We are profoundly grateful to work with such exceptional people and partners. We're just catching up. We had to tell you what's been happening in the past because it is a window into what will happen in the future.

One of the main reasons we decided to gather this year is the fact that music and all that goes with it, is the universal language of humanity. We are beyond blessed to have teachers willing to make sure our kids, and we, learn that language.

Thank you teachers.

Patrice O'Neill
Executive Director

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Do You Know “I’m a Little Teapot?”

Q: WHAT TIME DO YOU 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.
- 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!

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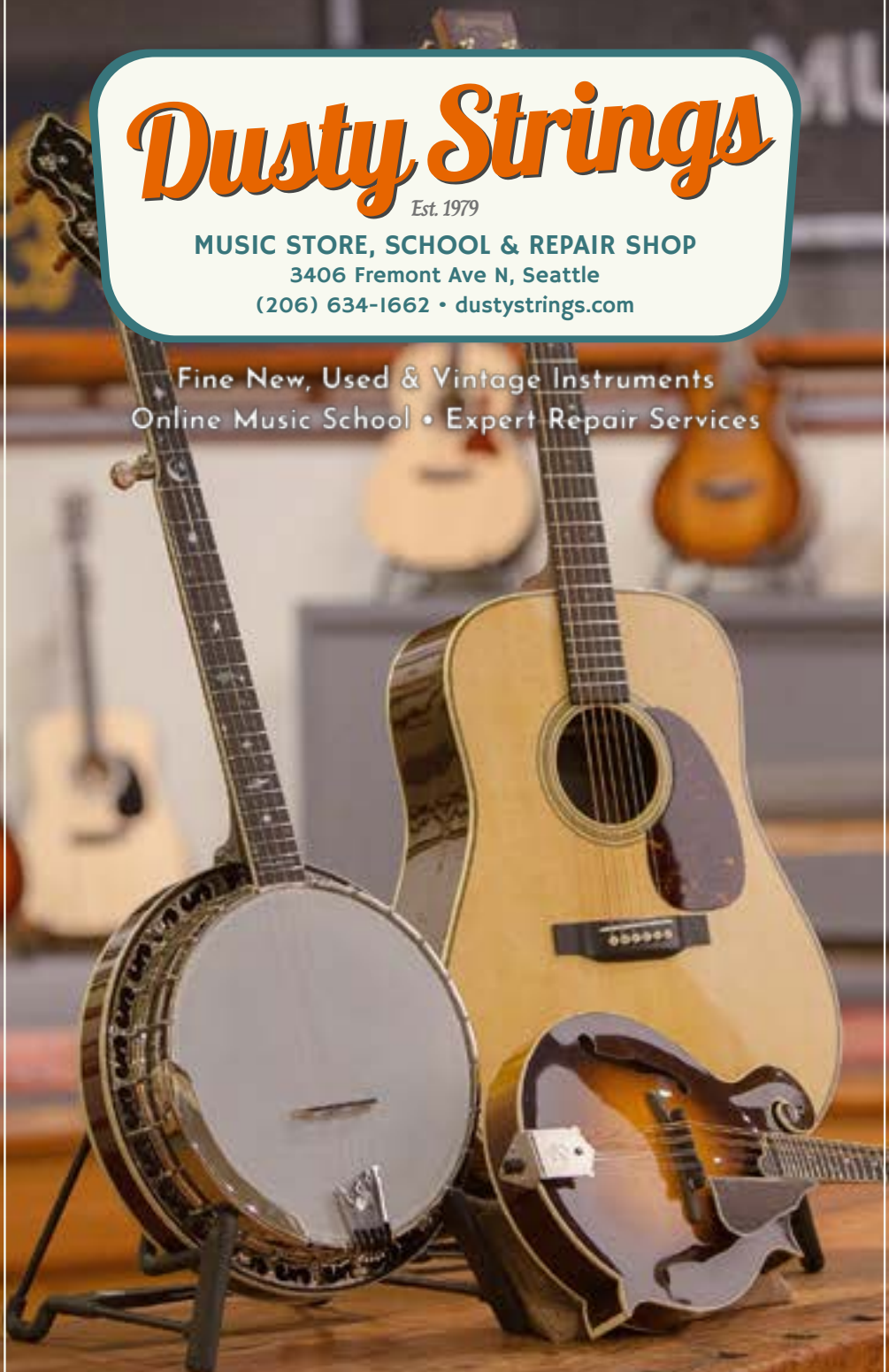
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Raffle Instruments & More

One of the best things to happen over the last couple of years is the huge uptick in people playing music at home. This has been very good for our luthier friends – many of whom couldn't be here this year because they are out of instruments and have two-year long waiting lists. So, it is remarkable and wonderful that both Eastman and Deering Banjos are willing and able to provide these fine instruments for us this year. So there is an extra reason to buy a raffle ticket: You might not be able to get your hands on these instruments elsewhere.

Look for the Raffle table near the Wintergrass store in the Grand hallway. Tickets are \$5 each and are specific to the thing you are trying to win. The drawing will be held on Sunday afternoon just before the Youth Orchestra performance on the Grand Ballroom stage. You do not need to be present to win, but of course, we hope you are.

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+ 1 year of Artistworks lessons with Bryan Sutton



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- Pearl Inlay
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This one-of-a-kind Wintergrass handcrafted quilt made by Barbara Ross, recipient of the 2020 Fern Anderson Cookie Award, measures 5' x 6' feet and includes exclusive t-shirts that only Wintergrass crew receive. The quilt features 2019 t-shirts designed by Skip Jensen who operates our Wintergrass store. This cozy lightweight throw is perfect for curling up with a new book or watching a favorite Wintergrass Youtube, possibly Pocketgrass. Use it as a decorative top layer for your bed or suitable as a wall-hanging. Barbara has made many quilts for Wintergrass, always reflecting the vibrant nature of Wintergrass. Barbara is as timeless as the tradition of quilt-making.

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In Retrospective



At a recent concert, every conversation started the same way: “So, how have you been these last two years?” The tacit understanding, of course, is that all of us have been figuring out how to live in an utterly transformed world.

Two years ago, we were just waking up to COVID-19. We had no idea, not even the slightest clue, how it would upend our world. We merrily crammed the halls at Wintergrass, jammed ‘til the wee hours, danced, hugged, laughed out loud and cheered ourselves into a happy exhaustion. Meanwhile, we were vaguely aware that the first case of the virus happened one town over from Bellevue about a month before the festival. While there were detailed plans in place to deal with any whisper of the virus at the festival, things proceeded as per usual and without incident. Post-festival, you all bought tickets and made hotel reservations for 2021 and we dove into our usual annual planning.

By the end of March, we were all buying way too much toilet paper, we’d locked ourselves inside our houses and learned a different way to understand the word “zoom.” By mid-April it was clear to some there would be no 2021 festival. By mid-May the decision was made, tickets were refunded, hotel reservations siloed, and the festival bank account was close to zero.

Every person reading this has their own personal story of how they weathered unbearable loss, isolation and change. This is ours.

Pivot. Remember that word? We all said it a bazillion times in our Zoom meetings. We all stood on the tiniest remnants of the familiar and spun like dazed ballerinas looking for a solid place to take our next step. The Acoustic Sound Board and Staff met and then we met again. We made committees and more committees. We read everything. We watched everything. We threw idea after idea onto the feasibility wall and then tried again and again to come up with something that would not only get us to the next year, but to the end of

the next month. Every person on the board and staff played their part and put in countless hours. We have a great board of directors.

In the end, everything changed.

Stephen Ruffo resigned. We knew he’d be back but he stepped away because essentially, his job had disappeared. We shuffled the decks, roles changed, new folks stepped up. We decided to create a monthly online variety show called Pocketgrass. The always clever Maria Camillo came up with the name. Our pals at Rotator Creative made us a logo and we started calling artists. We also created an online quarterly version of the Youth Academy written about elsewhere in this program.

I happen to live on top of a gold mine of a resource. David Lange Studios is a highly respected recording studio fully equipped with everything needed to make Pocketgrass, including David and Ben Lange. David, Ben and I were in a bubble before we knew to call it that. David and Ben let me commandeer David Lange studios and together we

transformed it into the Pocketgrass stage for the better part of year. We built a set, got cameras and lights, hired artists and turned ourselves into producers of a different kind. We decided to make a short show built around recipes, music and stories. David and Ben filmed, recorded and edited every single minute of each episode.

The very first person I called was Mary Anne Moorman. Pocketgrass would not, could not have happened without the energies and creativity of Auntmama. She spent countless hours brainstorming not just with me but with other essential characters in our small cast. Among many other things, she is an award-winning storyteller and lent her decades of skill to the show. There is no better person on the planet to love and support you than Auntmama. There is no better person with whom to think things through. Over that first year I saw her more than any person other than David and Ben. There are many things that went into saving Wintergrass. Auntmama saved our soul.

Ricky Gene Powell and David Keenan were fundamental creators and collaborators in the development of the show. Improv is a whole lot harder than it looks and the show relied on it. As anyone who has ever recorded knows, it is humbling to hear what you really sound like. We all found out how much harder it is to be funny outside of your own head. Lisa Koch taught us a lot. She may be unfamiliar to most bluegrass folks, but is a much beloved musician and comedienne well known to Northwest audiences. She dove in with her cast of characters – especially Sister Mary Agnes, who showed up in many episodes as a delightfully challenging student for Ricky Gene.

There were many musicians who instantly said yes when we asked them to be a part of an episode or two. Everyone was paid. Something. Not a lot, but something. We tried to record as many Northwest musicians as we could outside

during decent weather. Band members would arrive, fully masked, tentatively find a place to stash their stuff and then head to our front lawn to practice because most hadn't seen each other in months, let alone practice or perform together. National and international musicians made videos and sent them to us.

Enormous generosity was bestowed on Wintergrass by these artists and creators. It was fun. It was hard.

But of course, we couldn't have done any of this without you. Remember the aforementioned bank account? We limped by for a bit, but as artists were generous with their time and talent, so were donors with their money. Of course, government grants and assistance played a huge role and Wendy and I were kept busy pursuing those sources. There is a long list of people who helped us get from March 2020 to February 2022. We are humbled and grateful for every contribution of every kind.

We would be remiss if we did not give special thanks though to these behind the scenes warriors who did most of the heavy lifting. Thank you, David & Ben Lange, Auntmama, David Keenan, Ricky Gene Powell, Lisa Koch, Tom Petersen, Joe Craven, Beth Fortune, Wendy Tyner, Janet Brightly, Rachel Papadopoulos, Mary Pat Byrne and every artist who contributed to both Pocketgrass and the Youth Academy Club.

So, this long pivot brings us all the way back to familiar ground. But of course, the ground has been disturbed and it's still going to take a while for new growth to take hold and look like it's always been there. On behalf of the entire board and staff, thank you for taking the journey with us, thank you for being here. And thank you for being a part of whatever comes next.

Patrice O'Neill
Executive Director

Where It's Happening!

This year we are thankful to the Montana Roots and Oregon Bluegrass Associations for their sponsorship of both workshops and late-night activities. Appreciation is also extended to Thompson Guitars for providing some interesting options for festival goers this year.

What's Different

In a normal year, festival goers drift up to the third floor of the Olympic Tower to Jam Suites hosted by a variety of sponsors. Workshops, showcases and jams happen at all hours in these spaces. But these spaces are small, so we all circled 'round, laid our hands atop one another and decided to do something different this time out.

For the most part late night activities are being shifted from these small spaces to the larger spaces on the third floor of the Cascade Tower. That said, smaller, closed door gatherings will still be happening in these suites.

Oregon Bluegrass Association

The OBA is hosting a variety of activities largely located in the Juniper room on the third floor of the Cascade Tower. To access this room, head from Festival Registration, up the short flight of stairs to the elevators (pretend you are heading to Regency). Go to the third floor, exit the elevators and turn left. During the day, workshops are held in this same space. You'll also find OBA in Suite 347.

They've got an extensive list of artists who will be showcasing in Juniper after hours including Pete Krebs & The Catnip Brothers, John Montgomery Band, Patrick Connell & Friends, Virginia Rail, Sunfish Duo, Jonathan Trawick, Ellie Hakanson, Allegheny, Honey Don't and more. In addition, they'll offer several workshops and some nifty banjo luthiery and advice from Tom Nechville.

Montana Roots

Our Montana buddies have formed a consortium of sorts that includes the Montana Rockies Bluegrass Association, Ruby Jewel Productions, Montana State Old-Time Fiddlers and the Yellowstone Bluegrass Association. Way to do community people! They always have a fine selection of activities to choose from. You'll find them in the Larch room on the third floor and in Suite 355.

Thompson Guitars

Thanks to Christine Funk and her crew at Preston Thompson Guitars for bringing some new things to the mix. They will be presenting their Peter Rowan documentary – The Tao of Peter Rowan – in the Auditorium on Thursday at 3pm and again on Friday at 1:30pm. This beautifully produced film will be a joy for Peter Rowan fans and includes in-depth interviews and lots of music. In addition, you just might get an invitation to Suite 349 to enjoy some private testing of their fine guitars. You can make an appointment by calling 541-588-211.

Thanks to these fine sponsors for their contributions not only to Wintergrass but to making live music an everyday part of so many lives.


WINTERGRASS

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WINTERGRASS

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WINTERGRASS

It's with a sense of wonder that I'm writing this. When you read it, we'll all be together at Wintergrass!

When Covid closed everything down, we at Wintergrass came to the edge of all we knew. We knew how to make a festival, but festivals had joined a long list of dangerous things we now stayed home to avoid. We knew we had to cancel the 2021 festival, but then what?

The answer came pretty fast, and it came from Patrice O'Neill, our Executive Director. "We're not going to sit around and do nothing for a year!" (or words to that effect)

Patrice had already started a Zoom marathon, talking, brainstorming, speculating on possible answers to "what next?" with friends and colleagues across the country. Along with other festival professionals she exhaustively followed other events/festivals to learn from what was working and what was not. Patrice chased down every opportunity for Wintergrass to stay alive, and along with staff, spent literally days online making sure that Wintergrass qualified for government grants.

Over the summer of 2020, instead of preparing to mount a festival, Patrice and our

intrepid staff invented and promoted to the world an entirely new show, strictly online, called Pocketgrass. It debuted in September of 2020. Through the 10 monthly episodes she produced, we stayed in touch with you, provided our own brand of Covid relief, and we supported artists when nearly every other option to perform had evaporated.

With the spring of 2021, the Board and staff threw themselves into a research/planning/strategic effort Patrice gleefully named Operation Octopus. To present a festival in 2022 that could succeed in a Covid-restricted world, we had a lot to learn and figure out, fast. Thanks to our experience with Pocketgrass, we knew that online programming would be a part of the new Wintergrass Festival. That meant we had to learn everything about streaming, video production and online education, map out the programs, find and hire crews in a very short timeframe.

Working closely with the Hyatt, Patrice challenged us to take apart the festival and reconfigure it to fit within government rules for public gatherings. Of course, without a way of knowing what those would be by festival time, we built scenarios, then judged the impact each change would have on the





WINTERGRASS

character of the festival and kept re-working each piece of each scenario to build a re-imagined festival you and we could love.

The staff set new records for fundraising, mastered new skill sets, found us new friends, and solved impossible problems. Always reaching for inspiration for what we needed to do next, Patrice led staff in tackling challenge after challenge, and they each made plenty of personal sacrifices to keep Wintergrass a possibility.

Through the constant stress and uncertainty, Patrice helped us all navigate by reminding us: it's tough for everyone. Be kind. To everyone. And then, with seemingly limitless empathy, she showed us over and over again exactly how it's done.

So here we are! It's a new Wintergrass to fit this new world. Be safe, be kind, have fun! And to our incredible staff - Wendy, Maria, Janet, Beth, Stephen, Bruce, Amy and Alan - and to Patrice, thank you for your drive, your willingness and ability to find a new way, your deep creativity, irrepressible resilience, and immense heart. You are the best and you make the rest of us better.

Mary Pat Byrne

*President, Acoustic Sound
Board of Directors*



ABOUT US

MISSION

Acoustic Sound, a 501(c) 3 non-profit organization, is committed to preserving and promoting traditional, acoustic American music through presentation and education, with special attention given to the bluegrass music community.

VISION

Acoustic Sound will provide a progressive, trendsetting educational and entertaining experience suitable for all ages by undertaking evolving, growing and creative projects. "There are no obstacles."

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