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WINTERGRASS 2026

WINTERGRASS

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WINTERGRASS

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*Whether you've got pink hair
Or none at all
If you are dark or fair
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No matter how you pair
Or where you fall
Sashay to your chair
We love y'all*

In other words, we're glad you are here.

Let's review a thing or two. Your ticket allows you entrance to everything, except Thursday Intensives. Every concert and workshop is open seating. Check your instruments and big bags at Instrument Check on the Evergreen level (first floor of the Olympic Tower). If you're ready to jam, find your people and dive in. If you are jam-curious, hang out and watch. Then go to a workshop and learn how to make a G-chord. Visit Jam Street on the third floor of the Cascade Tower for additional showcases, workshops and especially late-night jams. Go to the Instrument Museum on Friday in Cedar. Find remarkable luthiers and their wares in the Builder's Room on the Evergreen level of the Olympic Tower. Dance! Buy some earrings or fragrant oil, or a hat or maybe a fiddle. Be super kind. Tip well. If you are inclined to donate to support the festival make your way up to the Kemper Suite on the 24th floor of the Cascade Tower from 11am to 1:30pm on Saturday for our Patron Open House. Snacks and gentle encouragement will be provided. You know that place in your soul where awe and wonder live? Fill it up with breathtaking music all weekend.

I think that about covers it.

Wintergrass burst onto the then sleepy Tacoma scene way back in 1994. We happily made our home there until 2009. Wintergrass was first held in Bellevue in

2010. We love it here. Over all those years there have been ups and downs. Because you are here that puts us on the upside of the scale. Thank you. We've been at this for a long time. We've experienced some astonishingly good things this year along with equally astonishing challenges. Read more about that in the Round and Round We Go story. We are determined to keep Wintergrass going. We have quietly been changing the structure of the organization running Wintergrass to bring in, mentor and elevate the next generation of leadership. As you can imagine, this is both a beautiful thing and a little bit fraught. We do this because we love Wintergrass more than our own positions in it. It's kinda like what you feel when your firstborn leaves the nest for college. You know. We are grateful for the fresh infusion of energy, ideas and skill brought to us by this new crop of folks. Don't worry, the old crop is still hanging around 'til we drop, but we really like the new kids on the block.

There are always some bits that don't quite fit into other pages in this program. First, we must thank Carlson Audio for exceptional sound. You don't have to wear earplugs at Wintergrass. You just hear beautiful, clear, precise sound thanks to the dedicated crew running the boards all weekend. They like music, too, and it shows.

We know many folks are going alcohol-free these days. We thank Nechville-Cascade Bluegrass for hosting non-alcohol Happy Hours in their suite on Friday and Saturday from 5 to 6pm. In as much as it is possible, alcohol alternatives will be available and just as easy to get as a beer. If you are on a zero-alcohol journey, we've got ya.

Let's circle back to the top. We are glad you are here. It's safe here. It's crazy happy here. It's life-affirming and generous here. Every songwriter knows a song is not a song until it is performed for an audience. We know a festival is not a festival until the people arrive and make it happen. Thank you. We are glad you are here.

~ Patrice O'Neill



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Time, Place & Tradition

There are over 100 trees on our property. All of them are older than me. Most of them were here before there was a house. Several years ago, a big storm blew through and lightning found an ancient bit of buried barbed wire between three cedars. It was part of a fence meant to keep something in. Or out. The Puyallup tribe hunted here. The trees know things I don't. Sometimes, if I am very quiet, they tell me stories.

We chose this year's theme, **Passport to Joy**, during the 2024 festival. All of you made that happen. Joy was everywhere. Every now and then it broke into the good kind of giddy delight. We had such fun exploring Québécois music last year we decided to travel down other traditional music avenues. We thought we'd be **taking** you on a big journey.

But the lineup this year has surprised even us. You will quickly discover the artists this year are bringing their places **TO** you. Over and over, you will hear music born out of specific places, often small places, in the world. This tree, that river, the mountain, the food only made here, this version of that instrument, this valley; serve over and over again to shape life lived somewhere. From that emerges sound from that specific somewhere.

Tradition and place are married.

From the streams cascading over the waterfalls surrounding Brevard, North Carolina, to the boggy woods of Cypress Island, Louisiana, up and over to the triple peaks central to Montreal; from Colorado to East India, to West Africa, bouncing over to Brazil and back to our beloved Northwest, and all parts in-between, the music you hear this year isn't just **FROM** somewhere. It is the distilled essence **OF** somewhere. Whether you are listening to blistering bluegrass, or foot stomping Old-Time, Québécois, Cajun, Choro, Scottish, Hot Club or anything with strings on it, the common thread is an embedded sense of place.

You do not have to understand French to grasp the angst of the defiant outcast in the music of Jourdan Thibodeaux, or Genticorum – brothers from different mothers. Boom Chick Trio and Pearl Django have a French accent bringing the

music of the Manouche clan of Romanis from camp to club to stage. When Tony Furtado sculpts something amazing, he aims for a balance between survival and surrender. Not surprisingly, so does his music. The courtliness of Swedish polska music travels from the 16th century to today in the hands of Varelse. Everything you need to know about North Carolina can be heard in the music of the Steep Canyon Rangers. Close your eyes and you are in a Brazilian café filled with musicians playing the mash-up of classical and Afro-Cuban called Choro music with Mike Marshall and Choro Famoso.

You will find more than a little innovation applied to tradition this weekend. First and foremost, forget everything you know about playing guitar and go watch Yasmin Williams. Or catch some genre-bending from Alasdair Fraser & Natalie Haas. Maybe try an infusion of Hindustani classical music into American folk classics with American Patchwork Quartet. Another head spinner is the trifecta of Mexican son music, Afro-Cuban rhythms and the tiniest bit of Canadian restraint with Locarno. Actually, forget about the restraint, but do go dance your socks off.

Time and place are married.

Very often traditional music is about what happened a long time ago. In that way it's possible to enjoy a grisly murder ballad. Della Mae, Two Runner, Never Come Down, Kristen Grainger and True North all have something to say about "now." These bands are perhaps less anchored to place than they are to time, that time being the present. Interpreters and observers of what is going on right this second are essential for the mental and spiritual health of humans. They grab ahold of all that inside turmoil and questioning or wonder and joy and give it a voice. They are making the traditional music of the future.

Wintergrass 2025 aims to fill your passport with a world tour of remarkable music. No matter where your ears land this year, they will be led by native sons and daughters of place, time and tradition. Go forth and listen.

~ Patrice O'Neill



"Without tradition art is a flock of sheep without a shepherd. Without innovation, it is a corpse."
- Winston Churchill

"We shall not cease from exploration, and the end of all our exploring will be to arrive where we started and know the place for the first time."
- T.S. Elliott

"It is possible to interpret without observing but not to observe without interpreting."
- Mason Cooley



Alasdair Fraser & Natalie Haas

Alasdair Fraser, fiddle;
Natalie Haas, cello

| | | |
|----------|---|---------------|
| SATURDAY | Evergreen (Workshop w/ Alasdair) | 10am |
| | Laurel (Workshop w/ Natalie) | 10am |
| | Evergreen | 8:20pm |
| SUNDAY | Grand (Youth Orchestra) | 11am |
| | Grand | 1:15pm |

Scottish fiddling legend Alasdair Fraser has a term for the genre-bending collaborations fast becoming the norm among contemporary players of traditional music: *multilingual*. “It’s an exciting time,” the 2011 Scottish Traditional Music Hall of Fame inductee says, “there’s a tremendous energy behind string music of all kinds of inventive nature. It’s a beautiful coming together that I’ve always wanted to see.”

The once-unlikely musical partnership of Fraser and cellist’s cellist Natalie Haas, now a quarter-century strong, has certainly shown many the way—or one way. What may have started as a campaign to reestablish the cello as the rhythmic heartbeat of Scottish dance music has steadily become something all its own. “We’ve branched out,” Haas confirms. “[We] will always be informed by where we both come from musically, but really, we’re playing our own music these days—in the Celtic realm, I suppose, but it’s more about composition. Still very connected to dance energy, that will always be a big part of what we do, but more sophisticated arrangements and through-composed pieces.”

An essential and unique component of that energy is the pair’s near-telepathic connection,

something audiences can feel in both moments of technical intensity and ecstatic spontaneity alike—sometimes both at once. “When you have a duo,” Fraser explains, “there’s nowhere else to go. All we have is each other. So, the quality of the [musical] conversation is paramount. It’s quite amazing to be part of. What a beautiful thing in life!”

Haas doesn’t even attempt to simplify: “It’s as much about the whole gamut of human emotion that can be expressed in Scottish music and beyond,” she offers, “[and] it’s also about community for us, bringing people in. We look forward to hearing the joy.”

Their debut release, *Fire & Grace* (2004), won the Scots Trad Music Album of the Year award, and they are currently recording their eighth album together. Though the songs from the new project have yet to be released, expect to hear some of them live in their Wintergrass sets.

“Traditional music is a living organism,” Fraser reminds us, “and we’re happy to be in a festival that makes that statement.”

~ Wes Weddell



American Patchwork Quartet

Clay Ross, guitar;
Falguni Shah, vocals;
Moto Fukushima, bass;
Clarence Penn, drums

| | | |
|----------|--------------------------------|----------------|
| SATURDAY | Auditorium (Workshop) | 10:00am |
| | Grand | 7:45pm |
| SUNDAY | Grand (Youth Orchestra) | 11am |
| | Evergreen | 12:50pm |

It’s easy to take the cozy timelessness of old melodies for granted. From a standpoint of survival, though, catchiness is an important adaptive quality. Tunes that don’t have it simply don’t make it onto the playlists of subsequent generations, while the earwormiest of the bunch travel with us as time marches on. It’s a rare ensemble, then, that can reimagine the classics—I mean really get in there and, ahem, fiddle—to emerge with something both reverential and wholly fresh. American Patchwork Quartet is that group. You’ve heard these songs before, but not like this.

Led by multi-GRAMMY award-winning guitarist/vocalist Clay Ross, APQ brings jazz sophistication, alt-country twang, West African hypnotics, and East Asian ornamentation to the American folk canon, staging a beautifully cohesive blend of tradition and innovation. A roots music aficionado who goes the extra mile to actualize his visions, Ross is also the founder of the world-renowned Gullah group Ranky Tanky. For this project he convened a roster capable of covering remarkable musical ground: 11th-generation Hindustani classical vocalist Falguni Shah (also a GRAMMY winner); internationally acclaimed jazz bassist Moto Fukushima; and Ellis Marsalis-protégée Clarence Penn on drums.

“We connected first as people, as human beings,” Ross told *No Depression*. “Me being the sort of curator of the group, I have a personal relationship with every member. Now everyone knows one another. But that trust was what made it work in the beginning, that allowed us all to come together and try to make this project a reality.”

Though the term “patchwork” can carry scrapheap connotations, here it serves as a nod to multiple styles and spirits fusing in a melting pot ideal—“music to unify and lift up diverse voices,” per CBS New York. Indeed, APQ’s material and arrangements are anything but haphazard, with every instrumental and vocal component carefully and expertly assembled to both mirror our cultural ethos—troubled past and dynamic present—and, in a word, groove.

The band’s self-titled debut release (2024) lists familiar songs, but in the hands of these four they find “a whole new resonance” (NPR). *No Depression* adds that these are “innovative interpretations...a truly unique musical experience.”

Let American Patchwork Quartet remind you of just how much toe-tapping hope we all share.

~ Wes Weddell



Beppe Gambetta

Beppe Gambetta, guitar

| | | |
|----------|--|---------------------------------|
| THURSDAY | Laurel (Intensive) Evergreen | 10am 7:55pm |
| FRIDAY | Larch (Workshop) Grand | 12:30pm 3:55pm |
| SATURDAY | Evergreen (Workshop) Auditorium | 11:15am 9:05pm |

Genoa, Italy is famously known as the birthplace of pesto sauce, everyone's favorite basil-infused pasta topper. The town is also responsible for other rich, textured, profoundly satisfying creations, such as those that spring forth from the guitar of Ligurian native son Beppe Gambetta.

Beppe Gambetta has been fusing American and European traditions into a unique style of steel-string guitar playing for decades. He started visiting the United States in 1985, and his exposure to first-generation American flatpickers like Doc Watson and Dan Crary is still heard in his playing today. He soon joined the top ranks of bluegrass guitarists, recording with many of them on his 1989 recording, *Dialogs*. His musical palette has broadened considerably since then, and his more recent releases often feature a mix of traditional American bluegrass, folk, and original compositions, alongside reinterpretations of Italian folk tunes. He has a remarkable ability to bring both worlds together, adding a fresh twist to beloved traditions. His performances are often full of lively energy, and each note resonates with his deep understanding of both

styles. His stage presence is engaging and personable, and he always forges a strong connection with his audience, making them feel like they're part of the musical journey.

Of course, the Italian influence in American music has always brought passion and beauty to our ears. Look to Anthony Benedetto (Tony Bennett), Joseph Passalacqua (Joe Pass), or Dino Crocetti (Dean Martin), and you start to see that Beppe Gambetta is in very good company.

Whether you're a fan of folk, bluegrass, or simply love exceptional guitar work, a Beppe Gambetta concert promises an unforgettable evening of music that transcends borders and speaks to the heart. His ability to craft soulful, compelling melodies while making every performance feel like a personal conversation with the audience is what makes his shows truly special. This weekend at Wintergrass, make it a big night and go out for some Italian—Gambetta's music will be the perfect blend of tradition, innovation, and pure heart.

~ Greg Maass



Boom Chick Trio

Rob Flax, fiddle;
Slava Tolstoy, guitar;
Noah Harrington, bass

| | | |
|----------|---|--------------------------------|
| FRIDAY | Evergreen | 6:35pm |
| SATURDAY | Auditorium (Workshop) Auditorium | 1:45pm 6:15pm |

Rob Flax has fearless eyebrows.

Last year, Tom Petersen sidled up to me while I was visiting JAMz2, and whispered, as he does, "Hey Patrice, check out that guy across the room. He's a keeper." That guy telegraphed enough energy to light a small city. That guy was Rob Flax. As it turns out, he and Tom were roommates during the festival and hatched who knows what kind of plans for world domination. Rob doesn't sit still long enough for categorization. He sums up himself nicely this way. "I play things with strings, I hit stuff, and I sing." And he teaches. And he inspires. And he never, ever holds back, not for one second. Every cell in his body is music. Even his eyebrows are music.

Just so the kids don't get all the fun, Rob appears at Wintergrass with his Boom Chick Trio. They don't just play; they play *with* a whole lot of Hot Club and jazz music among other things. Every single time Rob plays, he goes somewhere, and you happily trip down whatever avenue he's on. Blindfolded. Because

you can't tell where he's going. It's just going to be audaciously good.

To keep up with this whirlwind requires equal amounts of virtuosity and knowing when to stay out of the way. Guitarist Slava Tolstoy (I so want to ask him the obvious...) is no stranger to fusing Jazz Manouche with World music. Let's just say he knows his way around the fretboard. His inventiveness never gets in the way of deep listening. One thing leads to the other. Bassist Noah Harrington shares a motivation with American Patchwork Quartet in that he has an avid interest in interpreting the music of the Americas. All of them. He describes his playing in this way, "Amplifying the voices of others and being a supportive listener is at the heart of good bass playing." Indeed.

Together, this trio can do nothing less than rouse good chaos.

~ Patrice O'Neill



The Buckaroosters

Dave Keenan, telecaster;
Nova Devonie, bass, accordion;
Kelly Van Camp, drums, harmonica;
Dan Tyack, pedal steel

| | | |
|----------|-------------------------------------|----------------|
| SATURDAY | Auditorium (Workshop w/Nova) | 12:30pm |
| | Auditorium (Workshop w/All) | 3pm |
| | Regency (Dance) | 6:45pm |

Much like Wintergrass, country music legend Buck Owens scored early success in Tacoma before finding greatness in a city starting with "B." The early annals of The Buckaroosters—your "All Buck Owens, All the Time...Except Sometimes" tribute specialists—are perhaps less well-known, but just as intriguing. Four out of the five original members, after all, were named Dave.

Leader Dave Keenan, one of the Northwest's true musical and wardrobe treasures, persists. Nova "She-Buck" Devonie joins on bass, accordion, and vocals, along with Kelly Van Camp (drums, harmonica, vocals) and Dan Tyack (pedal steel). Together, they zero in on Buck Owens and the Buckaroos' golden Bakersfield era of 1959-69, mixing in other classic country favorites as they see fit. They are the perfect personnel for that West Coast country-with-a-hint-of-surf vibe, where vocals never take a backseat to instrumental breaks—and both elements rank among the best you'll hear anywhere. These folk know how to get you dancing, and keep you at it.

Keenan recalls meeting Owens backstage at Bumbershoot in 1998. The Buckaroosters told the "Buckoriginal" about their project and "he slapped his leg, guffawed, and asked 'You got a tape or sumpin?'" The band asked why the Hee Haw host would want to listen to someone else's tape of his own songs, and Owens replied: "I just want to hear if yer any goood!"

About a year later began another great Buckarooster tradition: "She-Buck" Devonie making "Buckeyes"—peanut butter balls dipped in chocolate, with the brilliant innovation of thin pretzels as handles—for each of the band's shows. These confections are offered among the band's other wares. The problem, of course, is that many who come to hear the band can't pull themselves away from the dance floor long enough to inquire about merchandise.

As for the players, they each wear rhinestone Western ties from Keenan's personal collection. Colors vary from show to show.

~ Wes Weddell



Crying Uncle Bluegrass Band

Miles Quale, fiddle;
Teo Quale, mandolin;
Ian Ly, guitar;
Andrew Osborn, bass

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|----------|---|-----------------------------|
| THURSDAY | Grand Regency | 6pm 9:35pm |
| | Juniper (Workshop w/Miles & Teo) | 10am |
| FRIDAY | Laurel (Workshop w/Ian) | 10am |
| | Grand | 1:05pm |

Arts and academics. Astrophysics. Mechanical Engineering. Design. Applied Math. The members of this band either have or are pursuing degrees in these subjects. Parent alert! Music and science are simpatico. One feeds the hungry side of the other. Among the things driving this group of brilliant minds is a passion for revealing the deep connection between disparate kinds of intelligence.

Every member of this band fits squarely into the child prodigy niche. All of them started playing when young and all of them shot to the top of the ranks quickly. But as any grown-up child prodigy will tell you, someday, you have to define your own self. These men have been and are doing that right in front of the eyes of the world.

Teo and Miles Quale were both serious students of music by the age of three. Both have a roomful of trophies and a who's-who list of legendary musicians with whom they've shared a stage. That's all good, of course. But at some point, you get to grow into who you are. We've seen musicians like Sarah Jarosz, Sierra Hull and even Chris Thile do exactly that.

Sure, they can rip off a blazing solo. But they can also explore the depths of melodic and harmonic sophistication with grace and oh, so much intelligence.

Bassist Andrew Osborn found his way to the bass via the trombone. Perhaps something about the supportive role of that instrument attracted him. Perhaps it was the lure of being an anchor. In any case, he does exactly what he is supposed to do with creativity and sensitivity.

Guitarist Ian Ly came relatively late to the game picking up the guitar at age 15. There's hope, people! Let's cut to the chase. He was the 2023 Walnut Valley National Flat Pick Champion. Plus, he likes to doodle and sleep on the couch. Now there's a relatable guy for ya.

This is a remarkable band sure to become a standard of excellence in coming years.

~ Patrice O'Neill



Darol Anger & Bruce Molsky

Darol Anger, fiddle;
Bruce Molsky, fiddle, banjo, guitar

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|----------|--|--------------------------------|
| FRIDAY | Auditorium (Workshop w/Bruce) | 11:15am |
| | Maple (Workshop w/Darol) | 3pm |
| | Auditorium Regency (Old Time Dance) | 5:30pm 8:20pm |
| SATURDAY | Evergreen (Workshop) | 10am |
| | Regency | 2:50pm |

“Playing with my old pal Darol Anger is like musically coming home and taking a trip to Mars at the same time,” says Bruce Molsky—the man Anger calls “The Rembrandt of Appalachian fiddle.” “Darol’s music changed my attitude, approach and focus about the fiddle and about just music in general.”

For two good-as-they-get musicians who have made careers of collaboration to find and celebrate one another is at once a stroke of brilliant luck for listeners and, quite possibly, inevitable. Even without the commonality of Berklee College of Music, where Anger is Professor Emeritus and Molsky the Visiting Scholar in the American Roots Music Program, it seemed certain these two would cross paths and likely they’d get along. Thankfully, they’ve chosen to share the music they make together.

Famous for his versatility and depth, Anger slots into myriad musical genres—several of which he helped invent. Republic Of Strings, Turtle Island String Quartet, David Grisman Quintet, Montreux, Mike Marshall, and Mr. Sun have all claimed him as a full bandmember, while he has additionally worked with an impressively long list of others (Bela Fleck, Bill

Frisell, Tony Rice, Tim O’Brien, Mark O’Connor, Stephane Grappelli, and so many more). He is a MacDowell and UCross Fellow, and recently received IBMA’s Distinguished Achievement Award. Remember the theme song from NPR’s “Car Talk?” That’s Anger’s fiddle.

Hailed as “an absolute master” by *No Depression*, Molsky’s endeavors include credits alongside Mark Knopfler, Anonymous 4, Tony Trischka, Allison de Groot, and BBC’s Transatlantic Sessions. A founding member of the supergroup Mozaik, he mixes banjo, guitar, and vocals alongside fiddle to achieve that just-right mix of technical virtuosity and relaxed, conversational vibe. “Being a musician...has always been about being creative and being a part of something much bigger than myself,” Molsky says, “a link in the musical chain and part of the community of people who play it and love it.”

2024 saw the release of the duo’s *Lockdown Breakdown* album, “sort of a musical history of us,” according to Molsky. “It felt like it just had to happen.”

~ Wes Weddell



Della Mae

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

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| THURSDAY | Juniper (Intensive w/Kimber) | 10am |
| FRIDAY | Regency (Workshop w/Avril) Grand | 10am 7:45pm |
| SATURDAY | Laurel (Workshop w/Celia) | 11:15am |
| | Juniper (Workshop w/Vickie) | 12:30pm |
| | Regency (Dance) | 11:30pm |

No banjo, no problem. Della Mae is a quartet of seasoned musicians who have redefined what it means to be women in Bluegrass today. Perhaps more importantly, they have reframed how Bluegrass music can speak to and reflect our modern world, all with a smile on their faces and a vibrant stage show that makes each concert feel like a community gathering.

Founded by Eastern Washington’s Kimber Ludiker, a two-time national fiddle champion, this GRAMMY-nominated foursome also features Celia Woodsmith on guitar and vocals, two-time and reigning IBMA bass player of the year Vicki Vaughn on bass and vocals, and Avril Smith on guitar, mandolin, and vocals. The band has been putting out recordings since 2011, always featuring fiery instrumental work and great singing.

Original songwriting has always had a place in Della Mae’s sound, and as the band has become more confident and established in the Bluegrass and Americana scenes, their lyrics have become more pointed and relevant. When

that “little cabin home on the hill” has been converted into an unaffordable McMansion, and Jimmy Brown the Newsboy is now an influencer with a sweet sponsorship deal, it might be time to turn the page and reimagine the role of mountain music in our world. Della Mae’s continuing appeal and growing audience shows that they are indeed on the right track.

While going on tour is a core activity for any successful band, Della Mae has more passport stamps than most career flight attendants. They have served as ambassadors of American culture on numerous State Department cultural missions, and have travelled to 18 countries, serving as role models for women and girls, while transcending customs and traditions.

Della Mae is the Bluegrass band we didn’t know we needed, and we need them now more than ever. This is a band that continues to go the distance, and you will enjoy being a part of their journey.

~ Greg Maass



East Nash Grass

James Kee, guitar;
Cory Walker, banjo;
Harry Clark, mandolin;
Maddie Denton, fiddle;
Jeff Partin, bass

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| | Laurel (Workshop w/James)) | 12:30pm |
| | Laurel (Workshop w/Maddie) | 3pm |
| SATURDAY | Juniper (Workshop w/Cory) | 11:15am |
| | Madrona (Workshop w/Harry) | 1:45pm |
| | Grand | 10:35pm |
| SUNDAY | Evergreen | 2:15pm |

Regular gigs are a good thing for any band. As a weekly performance allows a group's sound to coalesce, familiarity fosters connection without having to spend hours on the road in search of an audience. East Nash Grass, out of Nashville, Tennessee, evolved out of a residency at the Station Inn in Nashville. In a town with no shortage of stellar players and singers, their sets soon became the event of the week for locals, and a must see for anyone passing through town looking for the buzziest new band.

When you play out a lot with the same folks, certain things are bound to happen. You learn the ins and outs of your bandmates playing, and you know how to support and push them. Your nonverbal communication becomes essentially telepathic. And you learn to smile at the same jokes that you've been hearing from the stage for longer than you can remember.

East Nash Grass has been Nashville's worst kept secret for quite some time now. Their sophomore release, 2023's *Last Chance to Win* featured compelling original songs and

instrumentals along with energized versions of bluegrass classics. And individually, members of the band have been tapped for tours and recordings with top tier artists at venues like the Ryman Auditorium and major bluegrass festivals. But west coast audiences have not been able to hear this ensemble in concert until this year, when they make their Wintergrass debut.

East Nash Grass represents the best of a music community that is blazing with talent, and their progression from a band that electrifies a cozy bar every Monday night to one that has found their groove on the national stage is the least surprising, good news to come out of the bluegrass world in quite some time. You'll be hard pressed to find another band more ready for its closeup than East Nash Grass. And while you won't have the bragging rights of Nashville locals who have been in the know for years, you'll surely be spreading the word about this group before the weekend is over.

~ Greg Maass



Faddis & Adkins

Jim Faddis, guitar;
Dale Adkins, guitar

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| THURSDAY | Evergreen | 6:30pm |
| SATURDAY | Juniper (Workshop w/Dale) | 3pm |

Economy of motion. It's a touchstone aspiration of everyone who has ever picked up an instrument. Watching Dale Adkins play pretty much anything is both mesmerizing and confounding. How does he get all that tone and all that speed when his fingers are barely moving? Jim Faddis allows his guitar to be the perfect support vehicle for his finely crafted, clever songs. Put the two of them together and it's like settling into your favorite comfy pants. They are reliable and sure, and always comfortably draw you into their music.

Jim Faddis did a long turn with a Northwest favorite, *Prairie Flyer*. He currently plays with his Sequim-based band, *Farmstrong*. You will be forgiven if perhaps you detect Neil Young trying to take over Jim's voice. Make no mistake though, whether singing covers or his original tunes, Faddis always owns the song, possessing every note. Here's a tip for aspiring singers. Let your life experience inhabit your voice. Faddis, the plum-picker, the cop, the volunteer working cold cases, the man with the

wry wit, allows every bit of himself to live in his voice.

The fingerprints of Dale Adkins have been all over every kind of West Coast bluegrass for decades. A short list of his collaborations include touring with Kate McKenzie and Out of the Blue, Dr. Corn's Bluegrass Remedy, Frontline, Old Growth Acoustic Quartet, True North...we could go on. He's a music teacher, a recording engineer, producer, a very sought after bandmate, oh, yeah, also a fly fisherman. He has absolutely earned the right to be compared with Tony Rice and Clarence White. He is deeply involved with both Wintergrass and our new best friend, the Sisters Folk Festival in Oregon.

You get one chance to hear this duo up-close and personal in the Auditorium on Friday. It's the perfect place to see this perfect pairing of Northwest treasures.

~ Patrice O'Neill



The Fretless

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

Get ready for an unforgettable musical journey with the JUNO Award-winning Canadian quartet, The Fretless! This innovative group has redefined the boundaries of “trad” with their genre-bending sound, featuring four virtuoso players, Trent Freeman (Fiddle/Viola), Karnnel Sawitsky (Fiddle/Viola), Ben Plotnick (Fiddle/Viola), and Eric Wright (Cello). They are joined by breathtaking vocalist Madeleine Roger. The combination is both ethereal and spare, never giving into the temptation to do more than the music calls for. It is like watching a candle burn on a quiet night.

This supergroup of celebrated solo artists has created a singular and signature sound that dares to expand the idea of what a string music quartet can be. They transform fiddle tunes and folk melodies into intricate, beautiful, high-energy arrangements that have quickly gained a dedicated following and accolades from around the world. With just two fiddles, a viola, and a cello, The Fretless has crafted a sound that is rich, multi-layered, and uniquely percussive. This tonal quality is pushing traditional music to new heights, producing a completely fresh approach to folk music.

Since releasing their debut album in 2012, The Fretless have taken the world by storm, winning the prestigious Instrumental Album of the Year at the Western Canadian Music Awards, as well as Instrumental Group of the Year and Ensemble of the Year at the Canadian Folk Music Awards (CFMA).

The Fretless have toured extensively in Canada, Australia, South and North America, and Europe, playing in historic intimate venues to prestigious stages throughout the world. They not only deliver expert musicianship and an electrifying performance, but a show that makes you feel the passion they have for the music.

“You can feel the live audience leaning forward, reflecting the lilting energy of the modern-flavoured percussive chopping and the timeless jig and reel drive back to the Fretless, who give it directly back to their audience. It’s almost as if they know they’re transporting each listener to a back porch, dance hall, or barn party with every bow stroke.” — The Bluegrass Situation

~ Hilary Field

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| SATURDAY | Juniper (Workshop) | 10am |
| | Laurel (Workshop w/Madeline) | 11:15am |
| | Grand | 2:30pm |
| SUNDAY | Grand (Youth Orchestra) | 11am |
| | Grand | 4:05pm |



Genticorum

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

Can you say, “Back by Popular Demand!?” With stomping feet, humor and virtuosity, this trio charmed everyone right out of their seats last year. A cruise ship worth of fans was added to the Canadian Folk Music, JUNO and ADISQ awards already festooning their mantle. That’s one sturdy mantle.

Traditional Québécois music has no better friends than fiddle player Pascal Gemme, and guitarist Yann Falquet, founders of the trio. For over twenty-five years Pascal has collected, maintained and made available the Trad Québec Studio, a vast library of music. It’s a remarkable body of work with instructional videos, sheet music and explanations for most tunes. He embodies the spirit of living tradition, pouring copious amounts of energy into making this music truly available to anyone who wants it.

The scope of Yann’s work encompasses many traditional musical idioms as evidenced by his work with Väsen, the Seamus Egan Project, Lunasa and many more. He sniffs out good tradition and breathes life into it everywhere he finds it.

The third longstanding member of the trio is accordionist and flutist Nicholas Williams.

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| FRIDAY | Grand Grand | 2:30pm 9:10pm |
| SATURDAY | Auditorium (Workshop w/Nicholas) | 12:30pm |
| | Evergreen | 11:10pm |

When he sings, his voice skates over the melody like a fine blade. It is simultaneously majestic, ancient and fine. His collaboration with Alex Kehler finds the two exploring Scandinavian traditions. Yann shows up with these two as well.

Together as Genticorum, Gemme, Falquet and Williams sing with the perfectly straight tones defining the best of traditional music. When these men sing in unison it is primal and powerful. When they venture into a cappella tunes the world stops breathing. It’s not possible to interrupt the gliding harmonies for even one breath.

Foot percussion is a trademark of this music. That’s why it is played while sitting down. Pascal tucks the fiddle under his chin while his feet stomp out insistence on a small wooden board taped to the floor.

We know it’s impossible to sit still while listening to Genticorum. Bouncing in your seat is allowed. If you’ve got the urge to do more, find your compadres on the edges of the rooms and stomp your hearts into urgent agreement with the music.

~ Patrice O’Neill

Jacob Jolliff & Michael Daves

Jacob Jolliff, mandolin;
Michael Daves, guitar

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| THURSDAY | Larch (Intensive w/Jacob) | 10am |
| FRIDAY | Regency (Workshop) Regency | 10am 4:05pm |
| SATURDAY | Larch (Workshop w/Michael) Grand | 3pm 9:10pm |

Brother duets are at the heart of the bluegrass sound, starting with Bill Monroe singing with his brother Charlie back in the 1930s. Through the decades, this sound has been fortified with the pairings of the Stanley Brothers, Jim and Jessie, and the Louvin Brothers, along with many others. But the brother harmony sound did not stay a staple of traditional music, and soon made its way into more mainstream sounds, as evidenced by the Everly Brothers and continuing up to contemporary acts like the Avett Brothers.

Brooklynites Michael Daves and Jacob Jolliff have clearly listened to a lot of brother duos while honing their vocal sound and building a repertoire. And, spoiler alert, some of the most famous brotherly harmonies came from non-fraternal pairs who only fought like siblings (looking at you, Simon and Garfunkel). So, it isn't a stretch to view this act as part of the long tradition of kindred spirits singing brotherly harmonies, whether they share the same genes or just the same hotel rooms.

Michael and Jacob are at work on a Jim and Jesse tribute album, and you will get a glimpse of that at their shows. You will also hear a lot of fiery musical interplay. Michael Daves is a powerhouse guitar player, known for his high energy rhythm and lead playing. He is one of the few guitarists who really gets his money's worth out of a set of guitar strings - that low E is begging for mercy by the end of his sets. Jacob Jolliff is among the vanguard of modern mandolinists exploring new voices for their instruments. Technically unsurpassed and harmonically unconstrained, he is as likely to follow up a Bill Monroe influenced kick off with a Theolonius Monk inspired solo without missing a beat.

Michael and Jacob are always on the same wavelength vocally and instrumentally, and their singing and playing is always a conversation. Playful, collaborative, competing yet always trusting - these musical brothers prove that family and heritage takes many forms.

~ Greg Maass

Joachim Cooder

Joachim Cooder, electric mbira;
Reyna Gellert, fiddle

"I've never been a guitar player," Joachim Cooder admits in a recent interview with *RnR Magazine*. "I couldn't make sense of it, which is probably for the best because I would just be Ry Cooder's unfortunate guitar-playing son!"

The harmonical son instead directs his extraordinary musical background and savvy toward tuned percussion pieces and other eclectic implements, creating immersive soundscapes to surround each durable melody he mines. "I'm always hearing some sort of defunct cosmic ice cream truck in my head," he explains. "That's the sound I'm after with my mbiras* and tank drums."

Cooder is certainly no stranger to more Western-conventional setups, having drummed on-stage and in-studio with Johnny Cash, Ali Farka Touré, Steve Earle, Mavis Staples, John Lee Hooker, Dr. John, V. M. Bhatt, Nick Lowe, and—at age 19—The Buena Vista Social Club. The projects he helms, though, lean more ethereal. One reviewer describes Cooder's aesthetic as music "able to float in air," free from "the tyranny of a snare drum or any one instrument...[blending] percussion, strings, vocals, and other wonders without names into a breathing animal all its own."

*mbira, n. "em-'bir-ə": an African musical instrument that consists of a wooden or gourd resonator and a varying number of tuned metal or wooden strips that vibrate when plucked. – Merriam-Webster

Our hearts go out to Joachim and his family who suffered devastating losses as a result of the recent fires in Los Angeles. As a result, he was not able to make it to the festival this year, but we've already invited him and Reyna to be a part of Wintergrass 2026. They are remarkable artists and we will miss them. We are leaving in the write up about this band, because in order for you to really hold someone in your heart, you need to know them at least a little bit. Hold these good people in your hearts.

Cooder's 2020 album, *Over That Road I'm Bound: The Songs of Uncle Dave Macon*, brought a blossoming of his collaboration with longtime friend and consummate fiddler, Reyna Gellert (Uncle Earl, Robyn Hitchcock, Sara Watkins, Loudon Wainwright III, John Paul Jones, and more). As it turned out, celebrating one of the essential voices in early country music "was something [Gellert] had always wanted to do too," and she brought Uncle Dave songs to the table that were altogether new to Cooder.

Elmore Magazine labels Gellert "A prodigious talent," noting that she is "equally adept on fiddle and guitar as well as a superb singer to boot." Like Cooder, Gellert grew up in a musical family and carries a deep understanding and appreciation of American musical lineages.

In a review of *Over That Road I'm Bound*, *Uncut* calls the album "warm, uplifting and quietly spectacular"—words that could double as a description of the duo's performances.

~ Wes Weddell



Jourdan Thibodeaux w/ Joel Savoy & Blake Miller

Jourdan Thibodeaux, accordion, fiddle;
Joel Savoy, guitar, fiddle;
Blake Miller accordion, fiddle

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| FRIDAY | Regency (Dance) | 6:45pm |
| SATURDAY | Evergreen (Workshop w/Jourdan) | 10am |
| | Auditorium (Workshop w/Blake) | 12:30pm |
| | Regency (Dance) | 8:20pm |

"If you want to claim a culture, you should be actively participating in that culture."
– Jourdan Thibodeaux

Thibodeaux is not just pontificating. He is describing a life fully immersed in the language, food, work, music and values of the French Louisiana culture. Thibodeaux means "bold people." Listen to him describe making and selling boudin, a regional specialty in southern Louisiana, and his company, Comeaux's Smoked Meats. Listen to him talk about his farm and his family and neighbors and the necessity of a "we first" as opposed to a "me first" mentality. His fierceness to live his culture blasts from his soul through his voice and his fiddle. Also, you probably don't want to get into a knife fight with him. He writes what he lives.

"Tu vis ta culture ou tu tues ta culture, il y a pas de milieu." (You live your culture, or you kill your culture. There is no middle.)
– from "La Prière," (The Prayer)

Producer, recording engineer, multiple GRAMMY nominee and recent Artistic Director

of the Festival of American Fiddle tunes at Centrum, Joel Savoy is never far from his culture. His family, the Savoy Family Cajun Band, keeps the music flowing through finding and playing the music together, as well as building the instruments. Both Joel and his dad make fine Cajun accordions.

The apple does not fall far from the tree, so the third member of the band, fiddler and accordion player Blake Miller is the grandson of accordion builder Larry Miller. Blake is the founder of The Pine Leaf Boys and has done turns with The Red Stick Ramblers, Balfa Toujours and pretty much any Cajun band you can pronounce correctly. All three bandmates are dedicated Francophones so you can ask them for help if you need it.

Perhaps you detect a theme. Homemade food. Homemade music. Common language. Sticking close to home and sticking up for your neighbors. It's what joy is made of. It is what authentic life tastes like.

~ Patrice O'Neill



The Langan Band

John Langan, guitar, percussion;
Alastair Caplin, fiddle;
Dave Tunstall, bass

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| THURSDAY | Evergreen | 9:20pm |
| FRIDAY | Laurel (Workshop) | 1:45pm |
| | Regency (Dance) | 9:55pm |

Listening to the Langan Band is like watching a flock of blackbirds murmuring through the sky. The shape-shifting music twists, swirls, turns, and eventually, invisibly and wondrously settles. The compositions are structured like classical pieces in the hands of psychedelic punk-rockers. All the structure is there. But so is all the unbridled momentum. The playing is sure. The harmonies strong. Every piece allows enough time to truly allow room for dynamics to roll and recede like waves.

The Scottish trio centers around singer, guitarist and percussionist John Langan. Seated squarely in the middle of the group atop a modified cajón, tambourine strapped to one foot, the other controlling a backwards mallet, he channels Gaelic angst through his voice.

Alastair Caplin is a composer, multi-instrumentalist and, especially, a heart crushing Scottish fiddle player and singer. His classical training in both voice and fiddle is evident. His tone is crystalline.

One look at Dave Tunstall's bass tells you an awful lot about his style. That thing has

been put through its paces bearing the scars of years of the extraction of mesmerizing, insistent rhythm. The bass is sometimes eerie, sometimes like a drill sergeant, sometimes like a boat floating down a canal.

All three are prolific, stunning solo artists. Their fifteen-year collaboration has clearly yielded a project more than the sum of its considerable parts. They also appear to enjoy a good pun or two. In a recent interview with *Bluegrass Unlimited*, Langan describes his attempt to connect with Tunstall. "When Dave finally got in touch — many months later — he invited me round for a jam. When Dave opened the door, he was stark naked, wearing some bicycle tires like a sack and said 'Sorry, I can't jam today, I'm too tired.' Our cringy relationship with puns carries on to this very day."

Perhaps Folking.com sums up the Langan experience best in this way, "If you're not dancing like a demented ostrich by the end of their set you get a refund."

~ Patrice O'Neill



Locarno

Tom Landa, jaranas, guitars;
 Kalissa Landa, fiddle;
 Robin Layne, marimba, congas, timbales;
 Liam Macdonald, drums, congas, pandero;
 Jocelyn Abidh-Waugh, trumpet;
 Nicolas La Riviere, trombone;
 Pedro Mota Guerrero, guitar;
 JeanSe Le Doujet, bass

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| FRIDAY | Regency (Dance) | 11:30pm |
| SATURDAY | Regency (Workshop w/Robin) Regency (Dance) | 10am 9:55pm |

Got your passports out? You're gonna need them because Locarno is taking you for a multi-country, multi-cultural ride. The vibrant Latin project of JUNO Award-winning musician Tom Landa, Locarno beautifully fuses Mexican and Canadian musical influences. Born and raised in Mexico City, Tom relocated to Canada in his teens, a move that would profoundly influence his musical journey. During the mid-nineties, he embarked on a remarkable journey by forming The Paperboys, a folk roots band that has been delighting audiences worldwide for over 20 years. In 2006, Tom was awarded a Canada Council Grant to study traditional Mexican Music in Veracruz, Mexico. Tom spent his days mastering the jarana (an eight-string guitar) and learning songs from the Son Jarocho repertoire.

Upon his return to Canada, Tom started working on what would be Locarno's debut CD, *Una Mas Y Ya Nos Vamos*. He joined forces with producer Joby Baker and trumpeter Miguelito. This vibrant blend of Son Jarocho folk tunes and Afro-Cuban rhythms earned a well-deserved WCMA nomination and rave reviews.

Locarno expertly fuses music from Colombia, African Sukous, Mexican Marimba Music, Venezuelan Joropo, and Brazilian Forro. But the band's true brilliance shines through in their live shows. They've got Tom Landa shredding on the jaranas and guitars, Kalissa Landa dazzling us with her violin, Robin Layne masterfully playing the marimba, congas, and timbales, Pedro Mota rocking out on guitar and vocals, Aaron McKinney laying down the low-end on the bass, Liam MacDonald keeping the beat on the congas and pandero, Jocelyn Waugh blazing the trumpet, and Nick La Riviere bringing the house down on the trombone.

"Tom Landa is one of those rare talents who cannot only lyricize in both English and Spanish; he can contextualize the words musically with authentic cultural reference. Locarno may be the name of a beach in his hometown of Vancouver, but the project rises with true Jarocho rhythms from Veracruz on the Mexican Gulf." - Worldbeat Canada

~ Hilary Field



Lonesome Ace String Band

John Showman, fiddle;
 Chris Coole, banjo;
 Max Malone, bass

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|----------|--|---|
| THURSDAY | Juniper (Intensive w/John) Laurel (Intensive w/Chris) Regency | 2pm 2pm 6:45pm |
| FRIDAY | Regency Regency (Old Time Dance) | 2:40pm 8:20pm |
| SATURDAY | Juniper (Workshop w/Max) Evergreen | 1:45pm 9:45pm |

Hold on tight. These meticulous master musicians from Toronto, Canada, will rock you to the core with their high-octane old-time sound drawing from a deep well of Bluegrass, folk, and Americana traditions.

At the heart of the Lonesome Ace Stringband is the almost mystical musical connection between fiddler John Showman, clawhammer banjoist Chris Coole, and bassist Max Malone. Individually, all are head-turning virtuosos on their instruments and gifted singers. Together they produce a sound that is at once traditional and contemporary-quirky. They create an easily recognizable old-time music vibe while featuring tuneful themes, genre-bending music and innovative instrumental and vocal arrangements.

Lonesome Ace Stringband recently released their fifth album, *Try to Make it Fly*, showcasing everything that makes this band special and compelling. The recording features their typical old-time approach with a ten-mile-wide groove, but all the material is original, with captivating themes and surprising turns lurking like foxes

in the underbrush. Their recent melding of "Crossing the Junction" and "Deer River" displays a compelling patience as the themes develop and swirl like slow waters approaching a cliff. It is undeniably mesmerizing. There is depth in the banjo, tension in the fiddle, and a bedrock in the bass.

When you watch this band, you will immediately recognize the tightness, precision, and massive energy that come from decades of performing together. The band honed its skill during a years-long residency at Toronto's legendary Dakota Tavern but has since travelled the world to perform for adoring fans. They've appeared at venues such as Rockygrass, Celtic Connections, and Merlefest, just to name a few.

Make sure to attend their workshops. These are experienced and dedicated instructors who bring as much musical passion to their workshops as they do to their live performances.

~ Don Share



Midnight45

Dale Adkins, banjo, guitar;
Jered Widman, guitar;
Josh Adkins, mandolin;
Chad Manning, fiddle;
Suz Adkins, bass

| | | |
|----------|---|-----------------------------|
| FRIDAY | Larch (Workshop w/Chad) Auditorium | 3pm 6:55pm |
| SATURDAY | Juniper (Workshop w/Dale) Grand | 3pm 1:05pm |

The glass-shattering power of high tenor bluegrass voices and killer harmonies define the Midnight45 sound. Based in Central and Western Oregon, Midnight45 specializes in bluesy vocal-based, deep-groove bluegrass music with a solidly traditional approach. Their repertoire features original material as well as traditional country duets.

Banjoist Dale Adkins is probably best known as one of the best guitarists anywhere, but in Midnight45 he also showcases his formidable chops on banjo. Dale has long been central to much of the best bluegrass music on the West Coast (including Frontline, Old Growth Quartet, and Rock Ridge). You can also hear Dale on guitar and vocals as part of Faddis and Adkins, who are performing at Wintergrass this year.

Guitarist Jared Widman's sky-high and crystal-clear lead and harmony vocals were honed through years of singing in choirs and touring with a country band. He has appeared with the Hakanson Family Band, Great Northern Planes,

Open Range, and Bluestone Country, Grass Station, and Whiskey Deaf.

Dale's son, Josh Adkins can shred it with the best of them on pretty much any instrument. He is turning heads with his high-energy mandolin playing in Midnight45, but you can also see him on bass with Kristen Grainger and True North. And like his dad, he's an ace harmony singer. You might have seen him some years back as a member of The Bluegrass Regulators, a band of young bluegrass prodigies who have recently reunited.

Suz Adkins has been a bassist and vocalist in a number of Pacific Northwest Bluegrass bands, including Knott Brothers, Kristen Grainger and True North, Rock Ridge, and Adkins Family Band. As the artistic director for the Wheeler Country Bluegrass Festival, a very cool free event that takes place every July in Fossil, Oregon, she excels at wrangling musicians!

~ Don Share



Mike Marshall & Choro Famoso

Mike Marshall, mandolin, mandocello;
Douglas Lora, guitar;
Brian Rice, percussion;
Andy Connell, clarinet

| | | |
|----------|---|--|
| THURSDAY | Larch (Intensive w/Mike) Maple (Intensive w/Douglas) Grand | 2pm 2pm 10:15pm |
| FRIDAY | Regency (Workshop w/Mike) Evergreen | 10am 9:25pm |
| SATURDAY | Regency (Workshop w/ Brian) Evergreen (Workshop w/Douglas) Regency | 10am 11:15am 4:15pm |

Choro. Say, "shore-o." It means cry or lament but elicits feverish joy. You must thank Mike Marshall's insatiable appetite for musical exploration for sparking the legions of musicians who have, as has he, fallen in love with this infectious Brazilian musical genre. He's why many of us know who Jacob do Bandolim and Pixinguinha are. We even know how to pronounce those names.

Mandolin virtuoso Mike Marshall is well known to Wintergrass audiences, performing many times in many different configurations over the years. A duo with Edgar Meyer; the bluegrass counterpart to Choro Famoso – Psychograss; collaborations with Chris Thile, Hamilton de Holanda, Caterina Lichtenberg and of course, Darol Anger. In addition to Mike, the band features Andy Connell on clarinet, Brian Rice on pandeiro and Douglas Lora on the seven-string guitar. All four virtuosos tackle syncopation and polyphony with dazzling dexterity.

Native Brazilian Douglas Lora is well known to the Northwest Choro community as a frequent instructor and performer at Centrum events in Port Townsend. He is currently the guitar instructor at Cal State Fullerton and is pursuing his doctorate at USC. But's let's talk about that seven-string guitar. It allows the guitar to perform complex rhythmic moves normally

accomplished on percussion instruments like the innocuous looking, but tricky, pandeiro. In addition to his work with Trio Brasileiro and the Brasil Guitar Duo, Lora is the newest member of the storied Los Angeles Guitar Quartet.

Andy Connell is professor of ethnomusicology at James Madison University in Virginia. His primary area of expertise is, not surprisingly, Brazilian popular instrumental music. He's performed with a splendid array of musicians including Pavarotti, Hermeto Pascal, Tom Jobim, Lou Rawls, and with countless symphonies and jazz festivals.

Bay Area percussionist Brian Rice long ago left an indelible mark on the Seattle music scene. In the 1990s he played with Bochinche bringing "A Musical Tour of the Americas" to 120 schools in the Northwest. He also founded Samba Seattle, which is still going strong today. His CV is as long as both your arms and both legs. Suffice it to say his blazingly precise grasp of rhythm is unparalleled.

Clearly all four of these men are monumental figures recognized and loved world-wide. In addition to their performances, they will also participate in the Roda (say ho-da) in Cedar on Saturday night.

~ Patrice O'Neill



Never Come Down

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

| | | |
|----------|-------------------------------------|----------------|
| FRIDAY | Auditorium (Workshop) | 10am |
| | Larch (Workshop w/Joe) | 11:15am |
| | Laurel (Workshop w/Kaden) | 11:15am |
| | Madrona (Workshop w/Crystal) | 12:30pm |
| | Grand | 6:20pm |
| SATURDAY | Larch (Workshop) | 11:15am |
| | Regency | 1:25pm |

Portland-based Never Come Down met in 2018 and cut their teeth at a regular Tuesday night musical gathering at The Ranger. When the pandemic hit, they kept up their own version of the Tuesday night gathering, providing music for all of us shut-ins, which was all of us, if you recall. They released their first recording, *Better Late Than Never* in 2021. Their follow-up project, *Greener Pastures* was produced by Chris Pandolfi and released in 2024.

Their tight sound has evolved along with their ability to co-write. It takes a whole lot of hard-won trust and vulnerability to create words and music together. NCD has learned the power of subtraction when writing. Less is more. Everyone grabs the tail of an idea and follows it where it needs to go. Every individual in the band is keenly connected to what is happening here and now. Sometimes tradition is preserving something worthwhile. Sometimes tradition is what begins when someone sees and hears emerging value. NCD is very attuned to that end of the creative spectrum. The culture works itself out through the voices of good observers like NCD.

"You have to trust each other, and we do. We're respectful, musically, of each other's ideas. Joe

will be the first one to say, 'You have to care about it, but you can't be too precious with your songs.' That's kind of our philosophy on it thus far." – Crystal

Banjo player Brian Alley writes a thoughtful Substack called *Road Scholarship* – good reading for the fellowship of traveling cases. He writes a lot about value.

"Staring an audience in the face, seeing a room full of humans feeling real life human feelings, appreciating art made my humans, now that's something." – Brian Alley

Mandolinist Kaden Hurst teaches, juggles, writes and could take a turn as a stand-up comedian if this mandolin thing doesn't work out. Guitarist Joe Suskind plays old guitars because they smell right and have stories embedded in the wood. Bassist Ben Ticknor plays with the Oregon East Symphony. When he's not doing that or touring with NCD, he's an avalanche pro on ski patrol at Mt. Hood.

Together, Never Come Down takes you on a journey you don't want to end.

~ Patrice O'Neill



Pearl Django

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

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|----------|--------------------------------------|----------------|
| FRIDAY | Madrona (Workshop w/Tim) | 3pm |
| | Juniper (Workshop w/Michael) | 3pm |
| | Laurel (Workshop w/Jim) | 3pm |
| | Regency | 1:15pm |
| | Auditorium | 8:20pm |
| SATURDAY | Auditorium (Workshop w/David) | 12:30pm |

Pearl Django plays the soundtrack for the Instagram version of your life, where the foam art in your latte is a graceful swan and your hair looks just amazing with that outfit. Perhaps the ultimate IYKYK (look it up, boomers) band, they have been a fixture on the west coast since forming in Tacoma in 1994.

The membership of Pearl Django has changed over the years. But, as always, they are still a bunch of Pacific Northwesterners playing music informed by the sound and feel of the 1930s Hot Club of France and its primary architects, guitarist Django Rhinehart and violinist Stephane Grappelli.

When you put on one of their records and start cleaning your house, you immediately wish the kitchen and bathroom were dirtier - their discography is vast and consistent, and a single spin just isn't enough. Ok, so what do they sound like? If you have never heard gypsy jazz before, imagine a highly melodic, rhythmically driving blend of guitars, violins, accordion, and string bass. You could dance to it, but you might prefer to stay seated and just smile.

Perhaps one of the more accessible forms of jazz for the bluegrass adjacent, this is music that swings harder than a five-year-old at the playground after a jumbo size Snickers bar. Yet the melodies always linger and have a story to tell.

The current lineup of Pearl Django is perhaps its strongest to date. Longtime members Rick Leppanen on bass and Michael Gray on violin are joined by David Lange on accordion along with Jim Char and Tim Lerch on guitars. All five are accomplished players on their respective instruments, and they contribute original compositions that continue to define the Pearl Django sound. Their latest recording, *Simplicity*, is their 15th release to date, and features all new yet vintage-sounding gypsy jazz tunes.

With a deep catalog and countless gigs under their belts, Pearl Django is a local institution that always satisfies. Don't miss one of the Northwest's most beloved bands as they return to Wintergrass stages for another run.

~ Greg Maass



Pharis & Jason Romero

Pharis Romero, guitar;
Jason Romero, banjo, guitar;
Trent Freeman, fiddle

Pharis and Jason Romero hail from the tiny wilderness town of Horsefly, British Columbia, where they write music, build banjos, and raise their family. This renaissance couple have set the folk and roots music world on fire with their stunning harmonies, whether reviving old folk songs or performing their original compositions that sound as if they have existed for centuries. If you want to hear tight duet harmony singing at the pinnacle of the craft, be sure to attend their performances.

Every aspect of this duo's music is precise and appropriate. Pharis' guitar, and Jason's punctuation on banjo and guitar, create a sound that is both rich and sparse. As a reviewer of their most recent recording aptly put it, "sparse is not thin when it is perfectly sufficient, when it has everything it needs, which is exactly how this feels."

Pharis and Jason have raked in recognition, including four JUNO awards, and seven Canadian Folk Music Awards. Most recently

they garnered a 2023 JUNO Award for Best Trad Roots Album, and a 2022 Folk Alley inclusion on a list of best albums of 2022.

They have produced eight albums, including their most recent recording, *Tell 'Em You Were Gold* (Smithsonian Folkways Recordings), that was beautifully recorded in their wood stove heated barn, producing a recording that conveys the sounds and warmth of their home. In reviewing that recording, a *Folk Alley* reviewer observed that "it's as if I'm sitting right next to them soaking in every swell of emotion they infuse into their music. The record eloquently demonstrates how old-time string band music is very much a living, breathing art form."

As a special treat, Pharis and Jason will be joined by fiddler extraordinaire, Trent Freeman, a member of The Fretless also appearing at Wintergrass this year.

~ Don Share

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| FRIDAY | Auditorium (Workshop w/Jason) | 12:30pm |
| | Laurel (Workshop w/Pharis) | 11:15am |
| | Regency (Old Time Dance) | 8:20pm |
| | Evergreen | 10:50pm |
| SATURDAY | Grand | 6:20pm |



Rob Ickes & Trey Hensley

Rob Ickes, dobro;
Trey Hensley, guitar

Need a dose of cool with a slow drawl mixed with white lightning? Rob Ickes and Trey Hensley have got ya covered. Co-founder of Blue Highway and much-loved and award-festooned Dobro player Rob Ickes first encountered Trey Hensley shortly after Hensley's *Grand Ol' Opry* debut. Hensley was making his first appearance there with Earl Scruggs and Marty Stuart. He was eleven years old. It took another decade for the two to encounter each other again, but let's just say, "Real deal, meet real deal."

A year later, their very first record together was nominated for a GRAMMY. Since then, the two have explored every inch of the musical landscape, along with rigorous touring and recording schedules and many musical collaborations. Taj Mahal, Buddy Miller, Mavis Staples, and Rodney Crowell are just some of the crowded field of artists Ickes and Hensley have worked with.

Ickes has been named IBMA Dobro Player of the year a whopping fifteen times, more than any other player in the thirty-three years those shiny things have been handed out. There is no language he cannot speak with his Dobro. You are just as likely to hear his music on jazz

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| SATURDAY | Larch (Workshop) Evergreen | 1:45pm 6:55pm |
| SUNDAY | Grand | 2:40pm |

stations as you are bluegrass radio. Speaking of his instrument, he's got a truck load but these days frequently plays a gorgeous Byrl Murdoch Resophonic guitar. It's made of hard rock maple with a yin and yang design expressed in ebony and curly maple. It's a perfect picture of opposites creating harmony. Precision and abandon are rarely handled at the same time as well as when Rob plays.

Trey Hensley has his own truckful of instruments from a Montgomery Ward special to a Martin or three, a Preston Thompson and a beauty of a Wayne Henderson guitar. There's a lot more. For both Rob and Trey, having a bunch of instruments is not about acquisition. It's about finding the right voice for what the music demands. In Trey's case his rich baritone voice can tackle, and own, any number of genres. He is careful to match the right guitar with each musical idiom. His starts to sing and hauls your ears off to the holding cell right then and there.

Together, Rob and Trey make honest, rich, down to earth, down to the roots and all the way to stellar music.

~ Patrice O'Neill



Steep Canyon Rangers

Graham Sharp, banjo;
Mike Guggino, mandolin, mandola;
Aaron Burdett, guitar;
Nicky Sanders, fiddle;
Mike Ashworth, drums;
Barrett Smith, bass, guitar

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| | Juniper (Workshop w/Aaron & Graham) | 12:30pm |
| FRIDAY | Larch (Workshop w/Barrett & Mike) | 12:30pm |
| | Grand | 10:35pm |
| SATURDAY | Grand | 3:55pm |

There is a sound emanating from North Carolina. It cascades over waterfalls and wanders through streams. It teases the sweetgum and redbud trees and tests the strength of the eastern hemlock. Sometimes it brings down the house. It is the sound of the Steep Canyon Rangers. They are neighbors and friends from the Appalachian and Piedmont regions of North Carolina. Some live in Brevard, a little town of 7,000 people just south of Asheville. When Hurricane Helene wrought havoc, the Steeps took that sound and raised money to help their friends and neighbors find restoration. They use that sound every year at their homegrown festival, Mountain Song Music Festival, to raise money for the local Boys and Girls Club. They take care of each other and the place where they live.

Many folks are familiar with the band through their work with Steve Martin. But both before and after that association this band of brothers, quite literally steeped in the Carolina sound, wrote and worked together to both capture and expand that sound. Their songwriting prowess is impressive and moving. Their recent project, *Morning Shift*, includes a song called "Hominy Valley." It perfectly encapsulates what it means

to write from a sense of place. The story starts with two Cherokee scouts watching over the valley as the Yanks moved in. One Cherokee is killed. The song requires a deep understanding of a specific place. It is a paean of loss and remembrance.

*And all I've got to go on is three lines in a book that nobody reads
And the gash in the crook of the tree that never heals
Sure enough there's a rise about three feet high
And I can follow the line of his eyes out across the field
Across Hominy Valley
I think he's watching me still
- "Hominy Valley" -Burdett, Sharp, Smith*

Sharp aptly describes what motivates the band. "It's not just a shared history, but a living history. Nothing is stamped and finished." said Sharp. "We're a product of who the band was in the past as well as who we want to be in the present and future."

We're honored to share the Carolina love and energy with the Steep Canyon Rangers this year at Wintergrass.

~ Patrice O'Neill



Tony Furtado Trio

Tony Furtado, guitar, banjo;
Luke Price, fiddle;
Simon Chrisman, hammered dulcimer

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| THURSDAY | Grand | 8:50pm |
| | Larch (Workshop w/Tony) | 10am |
| FRIDAY | Juniper (Workshop w/Luke) | 11:15am |
| | Evergreen | 8pm |

We've all heard of the term "a musician's musician." That's the player that other musicians hold in high regard, an artisan that inspires their peers whether they inhabit the same genre or not. Musician's musicians don't appear overnight: they evolve and pursue their vision, and eventually they start popping up in a lot of playlists and conversations.

Tony Furtado is certainly a musician's musician. Starting out as a young banjo phenomenon out of the fertile Northern California Bluegrass scene, he toured and collaborated with various artists before releasing his debut album, *Swamped*, in 1990. The decades have seen an evolution from shred to shed, as his award-winning banjo playing gave way to woodshedding on slide guitar, resulting in a unique synthesis of a driving right hand and a slinky left hand that incorporates haunting modal harmony and syncopated bottleneck guitar lines. With a compelling vocal style gliding on top, Tony has a wide palette to work with. But the throughline of all his output is an insistent focus on drive and rhythm. Whether

performing solo, in duos, or with a full band featuring drums, the powerful beats and always in-the-pocket grooves are a trademark of his sound. Whether reimagining a folk standard like "Stagger Lee" or performing one of his many original tunes and songs, Tony Furtado always brings the heat.

Tony Furtado has made the Northwest home for many years. And Portland residents have benefited from his explorations in more tangible forms, as he is also a prolific sculptor whose work focuses on elements of the natural world.

You can judge a person by the company they keep, and this is never truer than with a musician and their collaborators. Tony is joined at Wintergrass by Luke Price on fiddle/vocals and Simon Chrisman on hammered dulcimer and bass. Both are virtuosos and sought-after musical contributors, and it will be a treat to hear what this trio comes up with.

~ Greg Maass



True North

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

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|----------|--|---------------------------------|
| SATURDAY | Laurel (Workshop w/Kristen) Evergreen | 11:15am 2:40pm |
| SUNDAY | Evergreen | 10am |

Kristen Grainger and True North are a touring Americana music quartet from the Pacific Northwest. If you are seeing the band for the first time, you are in for a real listening treat. One reviewer observed that “True North plays tunes so smooth they bring to mind Bluegrass-pop artists like Alison Krauss and Union Station, as well as old country legends like Hank Williams.”

The centerpiece of the band is Kristen Grainger, an award-winning songsmith, and a pure, powerful singer who can deliver a song like few others. In 2020 she was named by *The Bluegrass Situation*, alongside Brandi Carlile and Dolly Parton as one of the “Women Who Wrote our 2020 Soundtrack. She was 2020 USA Songwriting Competition winner (folk category). You will find Kristen’s compositions to be poignant, ironic, witty, and always thought-provoking.

Kristen’s compelling writing and powerful lead vocals are presented within the context

of a finely tuned band of professionals. Dan Wetzel is a skilled singer, accomplished guitarist, entertaining emcee, and a serious songwriter in his own right. Martin Stevens is an award-winning contest fiddler, impeccable mandolinist, and angelic vocalist, who has been featured in numerous Pacific Northwest bluegrass bands. Josh Adkins, a talented groove machine on bass, and a gifted vocalist, can also be seen at Wintergrass this weekend as the mandolinist and vocalist in Midnight45.

Their seven studio recordings including their most recent release, *Fear of Falling Stars* are each special gems (three of them have topped the folk and roots music charts). In the words of a recent reviewer, “They are a band that throws out the rules and plays with the kind of heart and soul that crosses boundaries, striking chords of truth for anyone who cares to listen.”

~ Don Share



Two Runner

Paige Anderson, banjo, guitar;
Emilee Rose, fiddle

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|----------|--|---------------------------------|
| SATURDAY | Madrona (Workshop w/Emilie) Evergreen | 11:15am 4:05pm |
| SUNDAY | Evergreen | 11:25am |

Two young women with old souls tell it like it is for them right now, right here in this world. Depending upon where you are presently in this life, you’ll either sigh and say, “oh, yeah, I remember that” or recognize someone carrying the same backpack you are wearing. Despite their freshness, Paige Anderson and Emilee Rose are road warriors with thousands of miles under their belts and thousands more to go.

Both hail from Northern California. Both grew up playing and touring in family bands. For Paige, it was twelve years on the road with the six-member Anderson Family Bluegrass Band, followed by another stint with The Fearless Kin. For Emilee, it was Celtic Fiddle Camp at age nine and then ten years with The String Sisters. All that experience is evident in their comfort with each other onstage. No butterflies flapping around inside here.

In fact, a fierce declaration of independence and a sureness of identity weaves its way through many of their songs. They manage to say, “Don’t mess with me buddy” without ever having to resort to swearing.

*Say my name in the wrong way
Start a rumor the next day
Hold me by what I know,
cause I know what I said
And I know I’m not dead*

– “Burn it to the Ground”

Paige’s voice is a raw, no-nonsense incoming tide. There’s no stopping it. When her voice breaks, it is not because she is broken. When Emilee plays, she practically disappears into the instrument, and then emerges to layer sweet harmony on top of Paige’s melodies. It seems like there is a room inside the fiddle where Emilee lives. You can hear the influences of her mentors at Berkeley College of Music, but her relationship with the fiddle is definitely her own.

Their debut recording, *Modern Cowboy*, was released in the spring of 2023.

~ Patrice O’Neill



Varelse

Amy Hakanson, cyckelharpa, fiddle, banjo;
Collin Stackhouse, fiddle;
Joe Pomianek, guitar;
Steven Skolnik, percussion

| | | |
|----------|---|---------------------------------|
| THURSDAY | Regency | 8:10pm |
| FRIDAY | Larch (Workshop w/Amy) | 1:45pm |
| SATURDAY | Regency (Workshop w/Amy & Collin) Auditorium | 11:15am 7:40pm |

Varelse, a Nordic folk-fusion band from Portland, Oregon, is an absolutely unique ensemble of various musical traditions, instruments, and histories. Nyckelharpa, fiddle, six-string guitar, and various hand percussion instruments come together to create a sound that is simultaneously old and new. They blend Scandinavian folk tradition, North American fiddle tunes, and Western European melodies with African and Middle Eastern rhythmic traditions, creating a truly unique and exhilarating sound. Their live performances are a must-see, with fresh new compositions and inventive takes on traditional melodies from Scandinavia, the British Isles, and North America.

Amy Hakanson's musical journey began in a bluegrass family band, where she honed her skills alongside her education in classical violin. It was at the 2008 Wintergrass Bluegrass Festival that Amy first encountered the captivating sounds of Swedish folk music, performed by the renowned band Väsen. In 2014, she took the plunge and bought her first nyckelharpa. After studying Scandinavian folk music in Sweden, Amy was thrilled to return home and start a new musical adventure. She was determined to find like-minded musicians who shared her passion

for exploring the rich traditions of folk music from the Scandinavian region. Her dedication paid off when she met Collin Stackhouse, Joe Pomianek, and Steven Skolnik. Together, they formed Varelse, a dynamic quartet that has been delighting audiences with their unique blend of instrumental folk fusion since the autumn of 2018.

Their debut album, *Creature Comforts*, is the result of their efforts to push themselves musically, to create collaboratively, and to test the boundaries of instrumental folk music while maintaining a connection to tradition. With a blend of diverse musical influences, each member brings their unique experiences to the table, creating a rich tapestry that weaves together to form their own unique musical language.

From Patrice: Another word about Amy. She was practically born at Wintergrass. While we can't claim ownership of her brilliance, we do count both Amy and her sister Ellie (currently performing with Missy Raines & Allegheny) as our kids. We're all kinds of button-popping proud of them. This is what happens when you hang around Wintergrass long enough.

~ Hillary Field & Patrice O'Neill

Yasmin Williams

Yasmin Williams, guitar

| | | |
|----------|---|---------------------------------|
| THURSDAY | Grand | 7:25pm |
| FRIDAY | Auditorium | 9:45pm |
| SATURDAY | Evergreen (Workshop) Evergreen | 11:15am 1:15pm |

Yasmin Williams is an acoustic fingerstyle guitarist and film composer with a unique, modern style of guitar playing. She's got a ton of creative techniques up her sleeve, like alternate tunings, percussive hits, and lap tapping, and she uses them all to stunning effect in her music. The New York Times says her "radiant sound and adventitious origins have made her a key figure in a diverse dawn for the solo guitar."

Growing up in northern Virginia, Williams was exposed to a wide variety of music from smooth jazz to hip-hop, which ignited her passion for music. She eventually decided to focus her musical energies on the acoustic guitar, because of the instrument's incredible versatility. While still in high school, she released her first EP, *Serendipity*, in 2012, which she recorded and mixed herself.

"Williams is all the things that finger-picked guitar usually isn't – young, female, Black, digitally native, unabashed by tradition and open to all sorts of multicultural influences" writes Jennifer Kelly of *Dusted*. "She's a fresh breeze blowing through a sometimes-musty

corner of music, and let's just say it again, a little bit of sunshine, too."

From Patrice: At a recent gathering of Wintergrass board and staff we all watched a video of Yasmin Williams. Not too far in, all the guitar players stood up and moved closer to the screen. You could hear gasps and see heads shaking, and whispered, "Never have I ever..." Pitchfork Magazine listed Yasmin Williams as one of the "25 New and Rising Artists Shaping the Future of Music in 2023," noting that this "Virginia-born virtuoso, whose approach to the acoustic guitar—which involves playing it horizontally across her lap, adorning its body with percussive instruments like the kalimba, and placing a microphone on the floor to amplify her tap shoes—never takes precedence over her graceful sense of melody. With her bittersweet melodies and pop-minded songcraft, she has already developed a style both inviting enough to appeal beyond genre borders, and inventive enough to raise the bar in instrumental guitar music."

~ Hillary Field & Patrice O'Neill

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Friday, Cedar 2-4 pm

Wintergrass Vintage Instrument Museum



Gibson F-7 Mandolin 1935

Get a look at rare, vintage instruments at both the Fretboard Journal workshop and Musical Instrument Museum on Friday. Mike Marshall, Jacob Jolliff, Michael Daves, and Avril Smith get their hands on some of these beauties during the Fretboard workshop at 10 am to noon in Regency. These instruments and many others will be on display in the Cedar Ballroom from 2 to 4 pm. If you have ever wanted to look over a Gibson Lloyd Loar mandolin like Bill Monroe's, a herringbone Martin D-28 like Tony Rice's and many other very interesting pieces from the mid-1800s, through the turn of the century, golden age instruments from the 1930s to 1940s made by Martin, Gibson, Washburn, Regal and others, please join us at the Wintergrass Museum in the Cedar Ballroom.

This year the museum will include "Kitty," a **Washburn guitar made in 1888**, owned by long time Salida, Colorado music teacher Kitty Jay Ramey. She bought this guitar new in 1888 and taught many generations of students to play on it before she died in 1958 at the age of 90.

John "Tennessee" Smith, who with his brother "Smitty" Smith, were members of a group known as The Sunshine Boys. They played



Kitty Ramey 1888 Washburn

in the late 1930s as a country and gospel music band in Georgia and in the 1940s they appeared in many old Western movies. Take a look at John's **1935 Gibson F-7**.

Willis Conolly was a music teacher in Erie, Pennsylvania in the 1930's who composed many songs and wrote a number of articles and promotional pieces for teachers and students. His shop was the Willis Conolly Studios School of Music. He sold instruments to his students and had the Regal Musical Instrument Company in Chicago make guitars with his brand name on them. One of his wonderful **12-fret small body Willis Conolly**

Studios guitars from 1937 will be at the museum.

Roy Smeck was called "The Wizard of the Strings." One of the very first films made with sound was of Roy playing guitar and ukulele in 1926. He came from a vaudeville background and was a well-known player and music teacher throughout the country. Roy was one of the first to have his name on Gibson guitars as an artist endorser. The museum will have two examples of Gibson Roy Smeck models – a **1936 Radio Grande** with rosewood back and sides and a **1937 Stage Deluxe** with mahogany sides.

Willis Conolly 1937 Regal



Round & Round We Go

When I was a kid, we had to go to the laundromat to do laundry. My mother employed her three children as washer loaders, dryer empty-ers and folders. When we had to do bedding, we'd use the oversized dryers and watch as big blankets got tossed around like feathers. Sometimes I wondered if the blankets got confused.

It is no secret the world has changed since 2020. The impacts of the global pandemic are far-reaching and not over. We absolutely celebrate existing in the joyous normal we all work together to create. Yet there are still challenges and a whole lot of work. Those challenges include skyrocketing costs that are never going to go in the opposite direction. We are not the only ones facing enormous financial pressure. Our friends at Pickathon recently said it well:

"As we enter 2025, it feels like so much of what we love, both locally and beyond, is at risk. The things we value most – community, creativity, and the 'force of good' – are increasingly at odds with the realities of escalating expenses and the need for financial stability."

Anyone who creates art and music-centric events is vigorously nodding their heads.

For this reason, we are all the more grateful for the support of patrons, grantors and sponsors. We need you now more than ever.

This year, two new sources of funding became available to Wintergrass. First, Amazon becomes the first real corporate sponsor we've ever had. Janet Brightly worked with the Amazon team to find the best way for them to support the festival. Amazon's gift is making it possible for us to expand the pay-what-you-can model for all youth education programs. Along with everything else, the cost of doing these programs cannot keep pace with the revenue they generate, so this gift from Amazon is truly a godsend.

Wintergrass is also among the first to be impacted by the momentous new Doors Open funding. Managed by our friends at 4Culture, Doors Open funding draws on an historic \$782 million dollars to support the arts, sciences and heritage. These funds are being distributed to over 500 organizations. All 500 of us are still just

a little bit stunned. This uncommonly rare and wonderful.

This funding was years in the making and represents an enormous source of sustained support for the Arts in King County. We want to thank Councilmember Claudia Balducci for her part in ushering in a new era of funding. This funding will allow the festival to better meet ongoing demands for the next three years. It helps us to build a future for Wintergrass beyond all of us super cool, but increasingly older, folks.

Does this take the place of other funding? Absolutely not. Enter the big, rotating dryer. Just as this funding came through other forces came to bear on the festival. These forces alone would have crushed us out of existence. Every one of those 500 grant recipients would tell you the same thing. The one hand is providing essential support now and for the near future. The other hand is very busy dealing out truly astonishing cost increases. For now, with your help, one can balance out the other.

Thank you to every single one of the sponsors and grantors for being on the support side of the equation. Thanks to our neighbors at the City of Bellevue, Visit Bellevue, and ArtsWA for their consistent and thoughtful support. Thanks to Gibson Gives, Eastman Guitars and Deering Banjos for donating gorgeous instruments to the festival/raffle fundraising efforts. Thank you to D'Addario, ArtistWorks, Ear Trumpet Labs, Peghead Nation and the IBMA Foundation for keeping musicians educated and equipped. Thanks to these fine organizations for hosting Jam Suites at the festival but also for keeping the music happening all year long: Oregon Bluegrass Association, Washington Acoustic Music Association, Nechville Musical Products/Cascade Bluegrass and Montana Hospitality. Finally, thanks to our pals at Rotator Creative for making us look beautiful.

The Wintergrass Open-to-All Auction!



Scan here, or go to: givebutter.com/c/EhL611/auction

Big-rotating dryer of challenges, meet bigger rotating drum of creative supporters.

Sometimes when raising money for a good cause, it's not a bad idea to have a little fun along the way. We are so grateful to the individuals who have donated both items and experiences to the Wintergrass 2025 Auction. Funds raised from the auction go to support the festival. The Wintergrass Auction is a win-win way for you to support the festival and garner something pretty for your own wonderful self.

Check out the **Eastman E20D Thermo-Cure guitar** valued at \$2,299. The E20D has a rich, full-bodied sound with a strong bass response, thanks to the thermo-cured Adirondack spruce top and East Indian rosewood back and sides, making it a great choice for fingerpicking and flatpicking, particularly in bluegrass styles.

One of the items offered is a stunning piece of glass art by Carol Milne. It is knitted glass. It will twist your brain trying to figure out how she did this. It is gorgeous and quite valuable and very generously donated by the artist.

But wait. There's more. Here's a partial list of what can be yours with just a simple bid.

- Authentic Greek Dinner prepared and delivered by Rachel Papadopolous
- Bird Photography and Birding Tour by Eric Frommer and Jen Kunitsugu
- Conduct the Youth Wintergrass Orchestra (including Conducting Coaching by Dr. Christopher Hanson for a piece to be performed at the 2026 festival)
- Fiddle Lessons with Kat Bula (online)
- Harmony Singing Lesson with Don Share
- \$300 Ivar's Restaurant Gift Card
- \$100 Nielsen's Pastries Gift Card
- Pair of ZooTunes Patron Tickets to 2025 concert of choice
- Artistic Coaching Session with Vicki Green (online)
- Five (5) Sets of Martin Guitar Strings
- Framed Art Photography by Eric Frommer
- Glass Sculpture by Carol Milne
- Handmade Woodturned Bowl by Steve Gary
- House concert at your place with The Go Janes
- Ear Trumpet Mic
- Tickets to the Grey Fox Bluegrass Festival in New York and more

To bid scan the QR code you'll find in this program and scattered about the festival. This will take you to a site with a complete list of and descriptions for each item. If you are outbid, you'll receive a notification. Bidding closes at 5 pm on Saturday, so by the time you eat dinner, you'll know what you've won!

Thanks for playing!

Map to Wintergrass



CASCADE TOWER

Third Floor

Second Floor

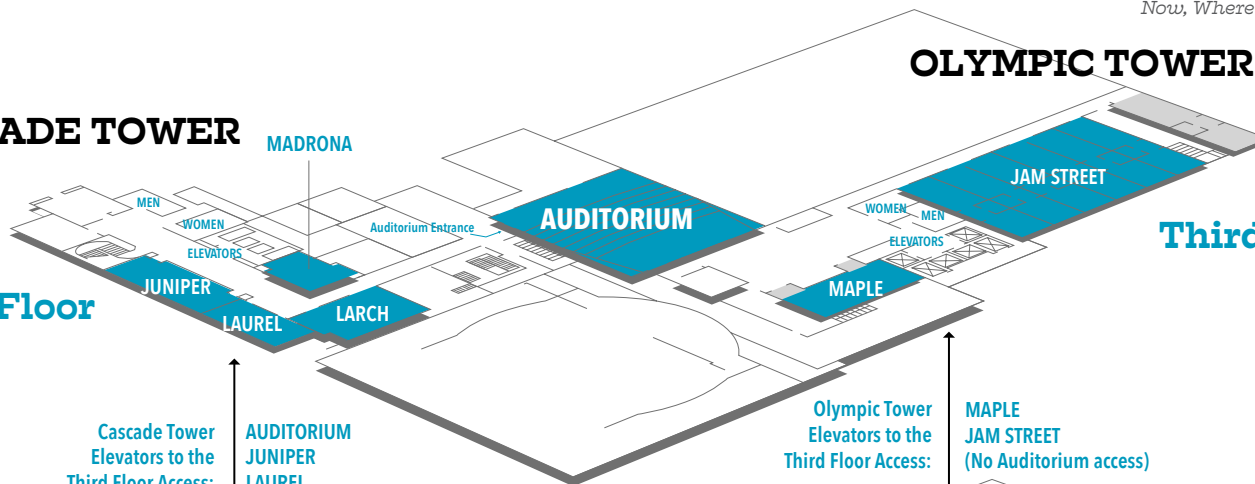
First Floor

OLYMPIC TOWER

Third Floor

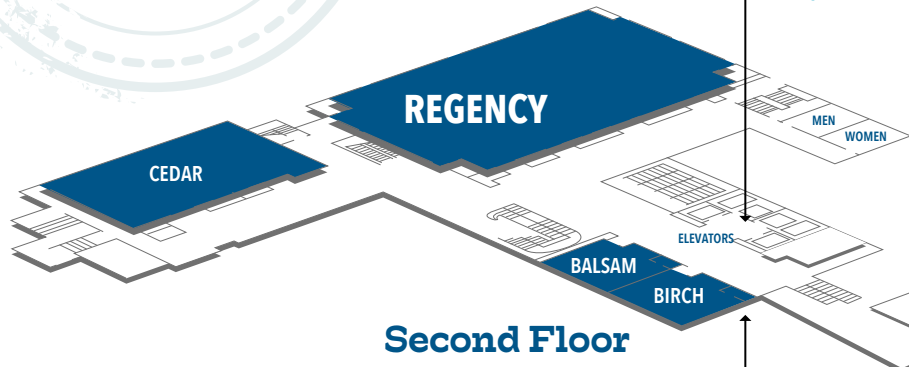
Second Floor

First Floor

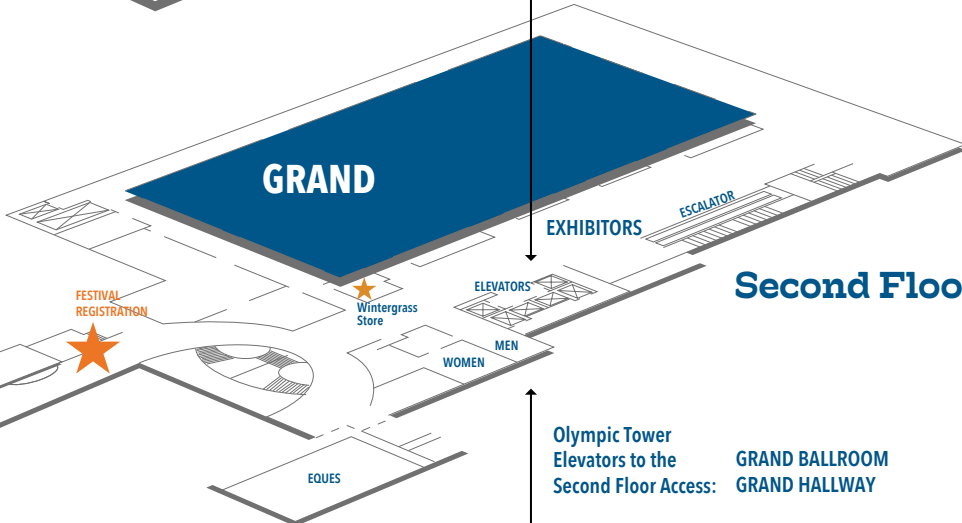


Cascade Tower Elevators to the Third Floor Access:
 AUDITORIUM
 JUNIPER
 LAUREL
 LARCH
 MADRONA

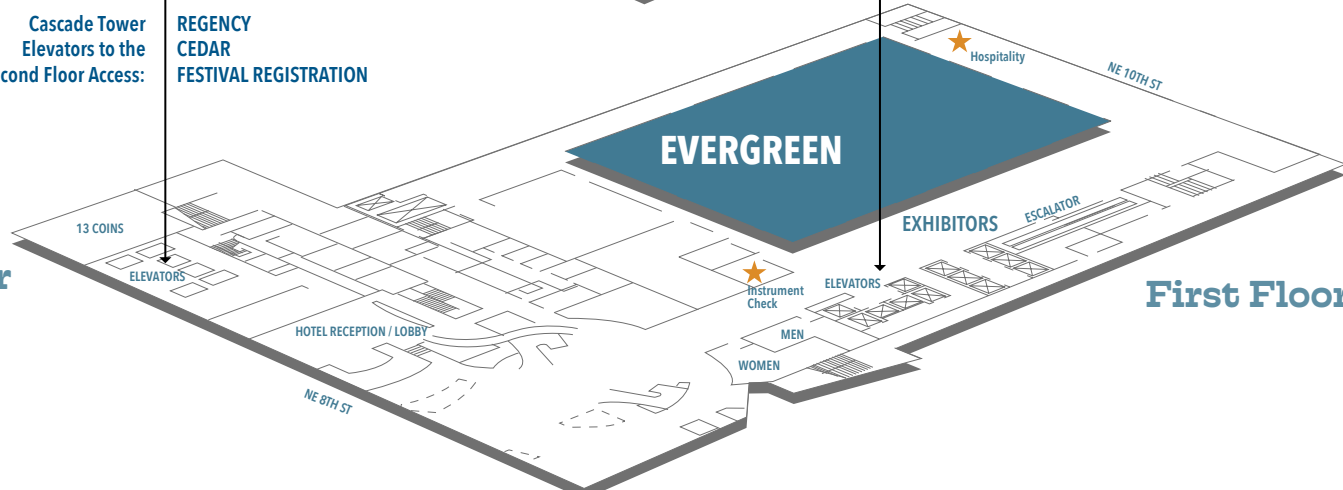
Olympic Tower Elevators to the Third Floor Access:
 MAPLE
 JAM STREET
 (No Auditorium access)



Cascade Tower Elevators to the Second Floor Access:
 REGENCY
 CEDAR
 FESTIVAL REGISTRATION



Olympic Tower Elevators to the Second Floor Access:
 GRAND BALLROOM
 GRAND HALLWAY



PERFORMANCES



PERFORMANCES

THURSDAY FEBRUARY 20TH

| | 6pm | 7pm | 8pm | 9pm | 10pm |
|-----------|------------------------------------|---------------------------|-----------------------------|---|------|
| GRAND | 6:00pm Crying Uncle | 7:25pm Yasmin Williams | 8:50pm Tony Furtado Trio | 10:15pm Mike Marshall & Choro Famoso | |
| EVERGREEN | 6:30pm Dale Adkins & Jim Faddis | 7:55pm Beppe Gambetta | 9:20pm The Langan Band | | |
| REGENCY | 6:45pm Lonesome Ace Stringband | 8:10pm Varelse | 9:35pm Crying Uncle | | |

FRIDAY FEBRUARY 21ST

| | 1pm | 2pm | 3pm | 4pm | 5pm | 6pm | 7pm | 8pm | 9pm | 10pm | 11pm | 12am |
|------------|------------------------|--|---|--------------------------------------|--|--|----------------------------------|---------------------------------|-----|------|------|------|
| GRAND | 1:05pm Crying Uncle | 2:30pm Gentricum | 3:55pm Beppe Gambetta | 4:50pm Dinner Break | 6:20pm Never Come Down | 7:45pm Della Mae | 9:10pm Gentricum | 10:35pm Steep Canyon Rangers | | | | |
| EVERGREEN | | 2:15pm JAMz2 Finale Performance <i>All Are Welcome to cheer on the Youth Academy's 8 to 12 year olds</i> | 5pm Dinner Break | 6:35pm Boom Chick Trio | 8pm Tony Furtado Trio | 9:25pm Mike Marshall & Choro Famoso | 10:50pm Pharis & Jason Romero | | | | | |
| REGENCY | 1:15pm Pearl Django | 2:40pm Lonesome Ace Stringband | 4:05pm Jacob Jolliff & Michael Daves | 5pm Dinner Break | 6:45pm Jourdan Thibodeaux Blake Miller Joel Savoy | 8:20pm Old-Time Jam Dance Party <i>With Bruce Molsky, Lonesome Ace Stringband, Pharis & Jason Romero, Rayna Gellert... and more!</i> | 9:55pm The Langan Band | 11:30pm Locarno | | | | |
| AUDITORIUM | | | | 5:30pm Darol Anger & Bruce Molsky | 6:55pm Midnight45 | 8:20pm Pearl Django | 9:45pm Yasmin Williams | | | | | |

PERFORMANCES

PERFORMANCES

SATURDAY FEBRUARY 22ND

| | 1pm | 2pm | 3pm | 4pm | 5pm | 6pm | 7pm | 8pm | 9pm | 10pm | 11pm | 12am | |
|------------|---------------------------|--------------------------------------|--|------------------------|------------------------------------|--|------------------------------------|---|----------------------------|------|------|------|------------|
| GRAND | 1:05pm Midnight45 | 2:30pm The Fretless | 3:55pm Steep Canyon Rangers | 4:50pm Dinner Break | 6:20pm Pharis & Jason Romero | 7:45pm American Patchwork Quartet | Deering Banjo Winner Announcement! | 9:10pm Jacob Jolliff & Michael Daves | 10:35pm East Nash Grass | | | | GRAND |
| EVERGREEN | 1:15pm Yasmin Williams | 2:40pm True North | 4:05pm Two Runner | 5pm Dinner Break | 6:55pm Rob Ickes & Trey Hensley | 8:20pm Alasdair Fraser & Natalie Haas | 9:45pm Lonesome Ace Stringband | 11:10pm Genticorum | | | | | EVERGREEN |
| REGENCY | 1:25pm Never Come Down | 2:50pm Darol Anger & Bruce Molsky | 4:15pm Mike Marshall & Choro Famoso | 5:10pm Dinner Break | 6:45pm Bucka.....roosters | 8:20pm Jourdan Thibodeaux/ Blake Miller/ Joel Savoy | 9:55pm Locarno | 11:30pm Della Mae | | | | | REGENCY |
| AUDITORIUM | | | | | 6:15pm Boom Chick Trio | 7:40pm Varelse | 9:05pm Beppe Gambetta & Friends | 10:30pm Surprise Set! | | | | | AUDITORIUM |

SUNDAY FEBRUARY 23RD

| | 10am | 11am | 12pm | 1pm | 2pm | 3pm | 4pm | |
|-----------|---|-------------------------|---|--|------------------------------------|------------------------|-----|-----------|
| GRAND | With Alasdair Fraser & Natalie Haas, American Patchwork Quartet, The Fretless | 11am Youth Orchestra | 12:30pm Raffle Winners Announcement! | 1:15pm Alasdair Fraser & Natalie Haas | 2:40pm Rob Ickes & Trey Hensley | 4:05pm The Fretless | | GRAND |
| EVERGREEN | 10am True North | 11:25am Two Runner | 12:50pm American Patchwork Quartet | 2:15pm East Nash Grass | | | | EVERGREEN |

13
14
15
JUNE
2025

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BLUEGRASS
OLD-TIME MUSIC

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WORKSHOPS

THURSDAY FEBRUARY 20TH

| CEDAR | SESSION | INSTRUCTOR |
|---------------|--|----------------------------|
| 5:30pm-7:30pm | Two-Chord Jam Yes, you "2" can play! The workshop to embolden beginners kicks off the festival teaching all songs with only two chords. Taught in slow-jam fashion by veteran educators. Go from zero to hitting the Hyatt's halls in two hours. Experienced players also welcome to join the fun and set a warm, welcoming example. | Tom Petersen & Cliff Perry |
| EVERGREEN | SESSION | INSTRUCTOR |
| 9am-12pm | JAMZ 1 Youth Education ages 4-7 | Sandra Buchner |
| 9am-4pm | JAMZ 2 Youth Education ages 8-14 | Tom Petersen |
| JUNIPER | SESSION | INSTRUCTOR |
| 10am-1pm | INTENSIVE Fiddle | Kimber Ludiker |
| 2pm-5pm | INTENSIVE Fiddle | John Showman |
| LARCH | SESSION | INSTRUCTOR |
| 10am-1pm | INTENSIVE Mandolin | Jacob Jolliff |
| 2pm-5pm | INTENSIVE Choro Mandolin | Mike Marshall |
| LAUREL | SESSION | INSTRUCTOR |
| 10am-1pm | INTENSIVE Guitar | Beppe Gambetta |
| 2pm-5pm | INTENSIVE Banjo | Chris Coole |
| MADRONA | SESSION | INSTRUCTOR |
| 10am-1pm | INTENSIVE Songwriting | Joe Craven |
| 2pm-5pm | INTENSIVE Dobro | Orville Johnson |
| MAPLE | SESSION | INSTRUCTOR |
| 10am-1pm | INTENSIVE Vocal Harmony | Sue Thompson & Don Share |
| 2pm-5pm | INTENSIVE Brazilian Guitar | Douglas Lora |



Intensive Sponsors



WORKSHOPS

FRIDAY FEBRUARY 21ST

| AUDITORIUM | SESSION | INSTRUCTOR |
|-----------------|--|---|
| 10-11am | How to Mic a Bluegrass Band An in-depth workshop on live performance with condenser microphones. Learn the art of "gather-round" mic technique, perfect for acoustic bands aiming for a dynamic and cohesive sound on stage. Gain insights into the design of Ear Trumpet Labs' handcrafted microphones and practical tips for getting started. Skill Level: Open to all | Ear Trumpet Labs with Never Come Down |
| 11:15am-12:15pm | Old-Time Banjo Styles Old-time banjo is as broad as the sky - with over 80 tunings and countless right hand techniques from clawhammer to fingerpicking and beyond, there are more ways to play each song or tune than you can count. In this workshop, we'll compare, contrast, discuss, play and jam, showing off some of the beautiful versatility of the old-time banjo. Skill Level: Open to all | Bruce Molsky, Jason Romero & Chris Coole |
| 12:30pm-1:30pm | Holerin' and Yodeling Learn the difference and origins of hollerin' and yodeling and how this form of communication found its way into traditional music. Next time you're stuck in the mountains with no cell service, this could be very handy to know. Skill Level: Open to all | Jo Miller & Auntmama |
| 1:45pm-2:45pm | Stories of Erasure Master storyteller Auntmama explores questions of identity and visibility through story enhanced with the music of The Go Janes. What is it like to exist in a world where you are "the other"? What does it mean to be included - or not? Skill Level: Open to all | Auntmama & The Go Janes |
| 3-4pm | Keep A'Livin' Acclaimed playwright, author, storyteller, and teaching artist Kathya Alexander discusses "Keep A'Livin'," her beautifully lyrical debut novel exploring the early days of the Civil Rights movement as seen through the eyes of a young girl in Arkansas. Skill Level: Open to all | Kathya Alexander |
| CEDAR | SESSION | INSTRUCTOR |
| 10-11am | Introduction to Ear Training Have you marveled at those musicians who can just pick up a tune on the fly, and play a melody-based solo seemingly instantaneously? Have you ever wanted to be able to find the melody of a song so you could incorporate it into your solos or sing it cleanly? This workshop is open to all levels but is geared towards those who have trouble finding either the melody or chords on their instrument. Skill Level: Open to all | Tony Watt (Associate Professor at Berklee/ IBMA Mentor of the Year) |



Workshop Sponsors



WORKSHOPS

FRIDAY FEBRUARY 21ST

| CEDAR | SESSION | INSTRUCTOR |
|-----------------|---|---|
| 11:15am-12:15pm | Circle Sorcery: Hula Hoop Magic for Beginners Looking for something fun to do on the dance floor? Learn how to hula hoop! This class will cover techniques for basic waist hooping, and a collection of simple but snazzy tricks that we will combine into a short routine. All hoops are provided by the instructor. Please wear clothes that are comfortable to move in, and get ready to have lots of fun! Skill Level: Open to all | Arlene Smith |
| 2pm-4pm | Vintage Instrument Museum Open to All: A wonderful display of historically significant instruments to look at; vintage instrument historians to talk to, and various artists to demonstrate playing these extraordinary pieces. | Mark Demaray and Bill Clements |
| EVERGREEN | SESSION | INSTRUCTOR |
| 9am-12pm | JAMZ 1 Youth Education ages 4-7 | Sandra Buchner |
| 9am-4pm | JAMZ 2 Youth Education ages 8-14 | Tom Petersen |
| JUNIPER | SESSION | INSTRUCTOR |
| 10-11am | How to be More Dynamic as a Duo We'll discuss/explore ways to fill space creatively and how to build off each other's ideas as a duo. Skill Level: Intermediate-Advanced | Miles and Teo Quale (Crying Uncle Bluegrass Band) |
| 11:15am-12:15pm | Bowing Master Class Bowing is fun! And it's the key to playing well. We'll discuss some bowing ideas, and listen to each other play. Luke will offer friendly critiques on your bowing, and suggest ways to improve, exercises to take home, and alternative methods. You'll learn from other players' critiques, and we'll try some ideas all together. Bring your bow and your questions! Skill Level: Open to all, but geared toward intermediate-advanced. | Luke Price (Tony Furtado Trio) |
| 12:30pm-1:30pm | Nuts and Bolts of Songwriting How do we get from a concept to a complete work? How does a person take a cool lick or an interesting phrase and turn it into to a four-minute song? Every songwriter is different, of course, but we'll talk about our process and how that works for us individually and collaboratively. Skill Level: Open to all | Aaron Burdett & Graham Sharp (Steep Canyon Rangers) |
| 1:45pm-2:45pm | Getting Carter Style to Groove Learn to embellish basic Carter style guitar playing by applying different layers. Skill Level: Open to all | Roger Ferguson |
| 3-4pm | Music for String Trio Playing and arranging tunes for string trio from fiddle tunes to jazz standards. All fiddlers and cellists welcome! Skill Level: Intermediate-Advanced | Michael Gray (Pearl Django) with Julian Smedley & James Hinkley |

WORKSHOPS

FRIDAY FEBRUARY 21ST

| LARCH | SESSION | INSTRUCTOR |
|-----------------|--|---|
| 10-11am | More Banjo! We will explore alternate tunings and picking techniques as well as styles not usually associated with bluegrass banjo like trad Irish and blues. Skill Level: Intermediate-Advanced | Tony Furtado |
| 11:15am-12:15pm | Introduction to Flatpicking Learn the basics of bluegrass backup rhythm, g-runs, and begin to explore alternate picking. How to get in a jam and what's expected. Learn simple scale exercises and how to go between rhythm and lead playing. Let's get pickin! Skill Level: Beginner | Joe Suskind (Never Come Down) |
| 12:30pm-1:30pm | From Bluegrass Masters to Italian String Virtuosi We will be demonstrating and talking about bluegrass and Italian musical traditions and how we've blended them together, but also keep them separate. Skill Level: Open to all | Beppe Gambetta with Mike Guggino & Barrett Smith (Steep Canyon Rangers) |
| 1:45pm-2:45pm | Swedish Tunes Students will learn some traditional melodies from Sweden, along with an overview of Swedish tune form, playing technique, and ornamentation. Taught on fiddle/hyckelharpa, all instruments welcome! Music will be taught by ear. Skill Level: Open to all | Amy Hakanson (Varelse) |
| 3-4pm | Bluegrass Phrases and How to Use Them (For Fiddlers & Mandolinists) In this workshop, we'll explore classic bluegrass phrases strung together into longer, cohesive lines across the common bluegrass keys. We'll practice playing these licks repeatedly within the context of a song. I'll guide you on breaking these licks down, harvesting musical ideas from them, and using them as a flexible framework. Whether you're stringing phrases together or reshaping them to fit the moment, this class will help you expand your bluegrass vocabulary and enhance your adaptability on the fly. Skill Level: Intermediate | Chad Manning (Midnight 45) |
| LAUREL | SESSION | INSTRUCTOR |
| 10-11am | Flatpick Guitar Flatpicking technique, practice methods, Q&A. Open to all but leans toward intermediate to advanced Skill Level: Open to all | Ian Ly (Crying Uncle Bluegrass Band) |
| 11:15am-12:15pm | Pick Fiddling Even when playing mandolin, we call them fiddle tunes for a reason. The ways tunes are performed, phrased, and embellished all have their roots in the physicality of fiddling. This workshop is all about how we can emulate those qualities in our mandolin playing to get more in the groove, more grounded in our improvisation, and more in touch with our instruments. Skill Level: Intermediate | Kaden Hurst (Never Come Down) |

WORKSHOPS

FRIDAY FEBRUARY 21ST

| LAUREL | SESSION | INSTRUCTOR |
|----------------|---|--|
| 12:30pm-1:30pm | Old-Time Rhythm Guitar We'll be revelling in the powerful magic that is rhythm and old-time guitar, looking especially at where to seat the strums and notes and how to make a tune drive or sway. We'll also explore a couple strumming patterns that can diversify tunes and bring you out of the boom-chuck rut. If we have time we'll mess around with some bass runs. Please bring all your questions and old-time guitar joy. Basic chord knowledge needed, but all levels will get something out of this workshop. Skill Level: Open to all | Pharis Romero (Pharis & Jason Romero) |
| 1:45pm-2:45pm | Learn a Scottish Tune The Langan Band will teach a Scottish tune! Bring your voices and instruments. Skill Level: Open to all | The Langan Band |
| 3-4pm | Swing Jam Session A workshop/jam on selections from the Great American Songbook and Hot Club Jazz. All instruments are welcome! Skill Level: Intermediate | Jim Char (Pearl Django) |

| MADRONA | SESSION | INSTRUCTOR |
|-----------------|--|-------------------------------------|
| 10-11am | Beginning Mandolin Music is not hard, it's supposed to be easy! Learn the mandolin basics: three chords, a scale, a song and a tune, in minutes! Bring a mandolin & note-taking device. Written materials provided. Recording of workshop encouraged. Skill Level: Beginner | Ricky Gene Powell |
| 11:15am-12:15pm | Introduction to the Dobro By addressing the essential fundamentals of playing the Dobro, Bob will focus on the versatility of this unique instrument with an emphasis on "finding the melody" and developing one's own style of playing. Discussion will also include the importance of each player finding a comfort zone with their gear - picks, bars, capos, strings, etc., Care and feeding of your Dobro and where to find educational resources will be discussed as well. Skill Level: Beginner | Bob Evoniuk |
| 12:30pm-1:30pm | Vocal Awareness Get out of your head and into your body! Explore the strength and dynamics of your voice through creative vocal play! Focusing on simple techniques that can be applied for individual or harmony singing - this workshop is for anyone searching for more awareness and presence in their voice. Skill Level: Open to all | Crystal Lariza (Never Come Down) |
| 3-4pm | 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. Skill Level: Intermediate-Advanced | Tim Lerch (Pearl Django) |

WORKSHOPS

FRIDAY FEBRUARY 21ST

| MAPLE | SESSION | INSTRUCTOR |
|----------|---|-------------|
| 10am-2pm | JAMZ 3 Youth Education ages 15+ | Kat Bula |
| 3-4pm | Ragology from A to G: #2 Turnaround Central American fiddling encompasses many tunes called Rags. Originated by African-American composers in the 1890s, a Rag's common musical feature is the Turnaround, a short chord sequence that usually takes up two or four bars at the end of a section. There are two main turnaround patterns. They both use a chord sequence which moves through the cycle of 4ths, also known as Dominant motion. We'll look at those two chord patterns and spell them out with some melodies, using Beaumont Rag as our template. Knowing something about arpeggios and chords is a must for this workshop, and being able to read notes will help but is not necessary. Handouts will be distributed. Skill Level: Intermediate-Advanced | Darol Anger |

| REGENCY | SESSION | INSTRUCTOR |
|-----------|---|---|
| 10am-12pm | Fretboard Journal Vintage Instrument Tasting Mike, Jake, Michael and Avril will be playing as many vintage guitars and mandolins as they can squeeze into one workshop. Hosted by Mark Demaray. Skill Level: Open to all | Mike Marshall, Jacob Jolliff, Michael Daves, Avril Smith |

SATURDAY FEBRUARY 22ND

| AUDITORIUM | SESSION | INSTRUCTOR |
|-----------------|--|---|
| 10-11am | The Melting Pot of American Roots Music In this interactive workshop, participants will explore the "melting pot" of immigrant cultures that led to the creation of distinctly American musical styles. Through lessons utilizing polyrhythms, call and response, and critical listening, students will learn to differentiate and understand quintessential American music styles and how those styles continue to evolve through the music of APQ. Skill Level: Open to all | American Patchwork Quartet |
| 11:15am-12:15pm | Polishing Your Act: A Live Performance Master Class Several acts will be chosen in class to perform a song and receive on-the-spot coaching. Bring your instruments and song, or come to observe. Skill Level: Open to all | Vicki Green |
| 12:30pm-1:30pm | Absolute Accordions! Come listen to us squeeze funny-looking boxes, in our own gypsy-jazz, country-swing, Cajun and Québécois ways! Skill Level: Open to all | David Lange (Pearl Django), Nova Devonie (Buckaroosters), Blake Miller (Jourdan Thibodeaux Trio) and Nicholas Williams (Genticorum) |

WORKSHOPS

SATURDAY FEBRUARY 22ND

| AUDITORIUM | SESSION | INSTRUCTOR |
|---------------|--|-----------------|
| 1:45pm-2:45pm | Adventures in Rhythm and Language: Fiddle and Drumming Traditions Around the world, many musical cultures with complex drumming patterns use language to describe their rhythms, instead of writing it down. In this workshop we'll learn to sing rhythms from West Africa, the Middle East, India, Brazil, and more, then apply these ideas to our own music. Skill Level: Open to all | Boom Chick Trio |

| | | |
|-------|---|-------------------|
| 3-4pm | What's That Bakersfield Sound? Join the Buckaroosters in a revue of songs and stories of country music legend Buck Owens and his Buckaroos. We'll have old photos, video clips and each player will talk about their instruments and their role in the band and country music of that era when Surf met Country! Maybe even a sing-along! Skill Level: Open to all | The Buckaroosters |
|-------|---|-------------------|

| CEDAR | SESSION | INSTRUCTOR |
|------------|--|------------------------------|
| 6:30pm-8pm | Choro Roda! An open Choro Jam! Bring your instruments! Skill Level: Open to all | Mike Marshall & Choro Famoso |

| EVERGREEN | SESSION | INSTRUCTOR |
|-----------|---|---|
| 10-11am | Far-Flung Fiddles! Five fabulous fiddlers from far-flung places will discuss and demonstrate fiddling in a fascinating multi-faceted fashion! Skill Level: Open to all | Alasdair Fraser, Bruce Molsky, Darol Anger, Jourdan Thibodeaux and Pascal Gemme |

| | | |
|-----------------|---|---|
| 11:15am-12:15pm | Global Guitars! Get your passport stamped! A glorious gathering of gifted guitarists, discussing, demonstrating, playing and singing original compositions and songs sung in Italian, Spanish and French. Skill Level: Open to all | Beppe Gambetta, Douglas Lora, Tom Landa, Yann Falquet and Yasmin Williams |
|-----------------|---|---|

| JUNIPER | SESSION | INSTRUCTOR |
|---------|---|--------------|
| 10-11am | Arranging Fiddle Tunes for a String Quartet Come explore some of the arranging techniques used by The Fretless. Build your bag of tricks for string accompaniment and modern fiddle techniques. Skill Level: Open to all | The Fretless |

| | | |
|-----------------|---|-------------------------------|
| 11:15am-12:15pm | Ways to Take Your Banjo Playing to the Next Level We will delve into a variety of topics from single string to Scruggs style, how to meld styles together cohesively, improving your improvisation among others. Skill Level: Advanced | Cory Walker (East Nash Grass) |
|-----------------|---|-------------------------------|

| | | |
|----------------|--|---------------|
| 12:30pm-1:30pm | Ask Vickie BASSically Anything! Vickie has been playing the standup bass for twenty years and could answer some of your most burning bass questions. She will have a bass with her to demonstrate anything if need be. There is no bass question too large or small. Skill Level: Open to all | Vickie Vaughn |
|----------------|--|---------------|

WORKSHOPS

SATURDAY FEBRUARY 22ND

| JUNIPER | SESSION | INSTRUCTOR |
|---------------|---|--|
| 1:45pm-2:45pm | Improve Your Bass Groove Simple techniques and approaches that make your playing both more grounded and solid but also more interesting. Becoming a bass player that great pickers seek out for jams and bands is very attainable. A focus on timing and dynamics will set you on the path. Skill Level: Beginner-Intermediate | Max Heineman (Lonesome Ace Stringband) |

| | | |
|-------|--|-------------|
| 3-4pm | Introduction to Bluesy Banjo Get your blues on! Be sure to be unhappy when you arrive. Nothing will cheer you up like the happy sounds of a banjo workshop, even a bluesy one! We will work through what makes a song "happy" or "bluesy," and then apply those concepts to adjust your backup rolls and soloing towards a bluesy sound. Let's get bluesy! Skill Level: Open to all | Dale Adkins |
|-------|--|-------------|

| LARCH | SESSION | INSTRUCTOR |
|---------|--|------------|
| 10-11am | Bluegrass Rhythm Guitar Learn to play basic bluegrass rhythm guitar out of the G, C, and D shapes. We'll focus on rhythm technique, bass runs, and bluegrass rhythm "punctuation." Skill Level: Beginner-Intermediate | Don Share |

| | | |
|-----------------|---|-----------------|
| 11:15am-12:15pm | Collaborative Arranging At its best, arranging a song is full of questions: What happens next? What contrasts with that? What instruments would blend nicely there? How do we make the room feel bigger? How do we make it feel smaller? How is a hypothetical listener supposed to be feeling right now? We'll give you a peek at how we arrived at some of our favorite arrangements, and give you tools for making some of your own. Skill Level: Open to all | Never Come Down |
|-----------------|---|-----------------|

| | | |
|----------------|--|--------------------------|
| 12:30pm-1:30pm | Dynamic Duo We'll discuss and demo techniques for singing and playing that lend themselves to performing in a duo. Skill Level: Open to all | Rob Ickes & Trey Hensley |
|----------------|--|--------------------------|

| | | |
|---------------|---|---------------|
| 1:45pm-2:45pm | Bluegrass Trio Harmony In this workshop we'll start by looking at the underpinnings of trio harmony from an ear training point of view and do some group exercises to help participants experience the various ways vocal parts can fit together. Then we'll learn a classic trio (Stanley Brothers or Bill Monroe) and sing it together in various configurations. Harmony singing experience is not required but participants should be comfortable "carrying a tune" and learning melodies by ear. Skill Level: Open to all | Michael Daves |
|---------------|---|---------------|

| LAUREL | SESSION | INSTRUCTOR |
|---------|--|---|
| 10-11am | Introduction to Celtic Cello Explore how to adapt fiddle melodies to the cello, from bowing and ornamentation to how to make those tricky tunes that spend a lot of time on the E-string work in a more comfortable way! Skill Level: Intermediate-Advanced | Natalie Haas (Alasdair Fraser & Natalie Haas) |

WORKSHOPS

SATURDAY FEBRUARY 22ND

| LAUREL | SESSION | INSTRUCTOR |
|-----------------|---|--|
| 11:15am-12:15pm | What She Said: Songwriting in Three Acts Learn about the art of song craft. In this informal and interactive session, the artists will share their experiences and approach to songwriting, including inspiration, collaboration, composing and arranging, with specific examples performed live, "in the round." Skill Level: Open to all | Celia Woodsmith (Della Mae), Madeleine Roger (The Fretless), Kristen Grainger (True North) |
| 12:30pm-1:30pm | Good Enough Guitar Workshop This workshop features the basics of learning to play Bluegrass guitar with emphasis on learning melody, developing a good ear, and the essentials of how to be able to play well with any type of musician. Skill Level: Beginner-Intermediate | James Kee (East Nash Grass) |
| 1:45pm-2:45pm | Foundations of Bluegrass Fiddle Style: The Classic Playing of Chubby Wise In this workshop we'll deconstruct a timeless Chubby Wise fiddle break, highlighting and practicing the elements (like syncopation and blue notes) that give it that classic bluegrass sound and feel. Skill Level: Beginner-Intermediate | Mary Simpkin-Maass |
| 3-4pm | Improvising 101 Improvising can be a scary thing, but it doesn't have to be! In this workshop, we'll discuss how to build a solo, starting with some basic theory and scales that are helpful blueprints for navigating chord changes. Bring your instrument and any questions you have! Skill Level: Open to all | Maddie Denton (East Nash Grass) |

| MADRONA | SESSION | INSTRUCTOR |
|-----------------|---|-------------------------------|
| 10-11am | Simplifying Choro Mandolin We will unravel the sounds of choro and learn a simple choro composition. Basic understanding of major & minor chords is helpful but not required. Skill Level: Open to all | Ricky Gene Powell |
| 11:15am-12:15pm | Learn an Old-Time Fiddle Tune! Learn a tune with chords, lyrics, and harmony in the old-time fiddle and song style. All instruments welcome. Skill Level: Open to all | Emilie Rose (Two Runner) |
| 1:45pm-2:45pm | Mandolin Theory Join Harry Clark for a discussion and Q&A about mandolin theory. Skill Level: Open to all | Harry Clark (East Nash Grass) |
| 3-4pm | Play A Fiddle Tune... We'll Reimagine It! Bring a fiddle tune to share with the class and we'll put it through the Global Rhythmic Harmonic Blender! Skill Level: Intermediate-Advanced | Joe Craven |

| MAPLE | SESSION | INSTRUCTOR |
|----------|--|------------|
| 10am-2pm | JAMZ 3 Youth Education ages 15+ | Kat Bula |

WORKSHOPS

SATURDAY FEBRUARY 22ND

| MAPLE | SESSION | INSTRUCTOR |
|-------|---|---------------|
| 3-4pm | Beyond Beginner Bluegrass Jam: Advance Your Jam Skills For advanced-beginners and intermediate players who have experience with bluegrass jamming and want to improve their jam skills. We'll review the Nashville Numbering System, work on intros, outros, taking breaks, singing and listening. Participants should know the I, IV, V & vi of major keys and how to play in time. Bring one song you know by heart to call in the jam. Traditional acoustic bluegrass instruments only. Skill Level: Advanced Beginner-Intermediate | Linda Leavitt |

| REGENCY | SESSION | INSTRUCTOR |
|-----------------|---|--|
| 10-11am | Get Rhythm! What is rhythm? How does it work? What is the mystical "groove" musicians talk about, and where can I get some? Body percussion is a great place to start and just in time! Bring your body parts! Ritmo es todo! Skill Level: Open to all | Joe Craven, Brian Rice (Choro Famoso), Robin Layne (Locarno) |
| 11:15am-12:15pm | Swedish Polska Dance Workshop If you've ever wondered what to do while you're listening to Väsen (or any other Swedish folk music), this workshop holds the answer! Amy Hakanson and Collin Stackhouse will teach a polska, the partner dance which is central to Swedish folk tradition. No partner necessary! Skill Level: Open to all | Amy Hakanson & Collin Stackhouse (Varelse) |

| SKYVUE | SESSION | INSTRUCTOR |
|----------|---|--------------------------------|
| 10am-3pm | INTENSIVE Never-Too-Late Adult Academy All day program for adult beginning musicians. Separate registration required. Skyvue is on the 23rd floor in the Cascade Tower. | Cliff Perry & Emmett Pritchard |



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EVENTS



Itch

Meet Scratch

Being a teacher is like having an itch right in the middle of your back. You will bend yourself into a pretzel trying to get at it. If that fails, you'll invent devices to reach the spot. If that doesn't work, you'll scour the earth for just the right scratcher. When all is said and done you will have amassed an arsenal of itch-scratching tools and techniques, so you are ready to pounce the next time an itch shows up.

Teachers are special. They know exactly what to do with an eager mind. Scratch it.

Wintergrass is beyond blessed with an unmatched cadre of dedicated itch-scratchers. From the littles all the way to the elders, already over-worked teachers line up and offer themselves and their skills to every aspect of music education at Wintergrass.

Some, like **Joe Craven** and **Tom Petersen**, have been doing this for over twenty years. Some, like **Melissa Stolasz**, dive into the deep end the minute they walk through the door for the first time. Some like **Jeanine Orme**, **Bekkah McAlvage**, **Cliff Perry**, **Emmet Pritchard**, **Krista Webb** and others quietly come back year after year and make the world a better place one kid at a time.

Just in case you didn't know, Wintergrass is more than a whole lot of amazing concerts. Here's the education run-down.

Adults participate in limited enrollment half-day **Intensives** on Thursday and in festival workshops all day Friday and Saturday. Adults also get to participate in the **Never Too Late Academy** for adult beginners on Saturday.

The aforementioned "**littles**," **ages four to seven**, get to hang out with the largest bunny you have ever seen, learn songs, and create a crankie with instructor **Sandra Buchner** on Thursday and Friday. Those same days, **students ages eight to 14** participate in the **JAMz2** program, led by

JAMz 1 kids always cry at the end.
They're so elated that it's a long way
back to normal. "You mean it's over?"
"Yes, honey, until next year."
"A whole year? Nooooo!"
— Sandy Buchner



Tom, affectionately known as **Prof. Tom**, and Joe and a host of educators. They form bands. They learn songs and dances. They make stuff. This year they get special performances just for them from **Crying Uncle**, **Boom Chick Trio** and **Auntmama**. One of their own, **Scandalous Chutney**, a youth band from Sisters, OR will call out a square dance for the kids. Then they all get up on the **Evergreen stage** and do a show on **Friday at 2:15**.

Music education at Wintergrass doesn't end at middle school. **JAMz3** picks up right where JAMz2 leaves off and guides high school and college aged students further along their musical path. Led by stellar musician and educator, **Kat Bula**, students dig into songwriting, production and performance skills. This year **McKain Lahey** de-mystifies a sound system in a confidence building session explaining among other things, just exactly what is being EQed in a mix and why.

Dr. Christopher Hanson returns to teach and conduct the Wintergrass Youth Orchestra. This year the orchestra performs with **The Fretless**, **American Patchwork Quartet** and **Alasdair Fraser and Natalie Haas**. Lucky. Dr. Hanson is a dervish both in rehearsal and performance. He has an unparalleled ability to elevate the skill of players under his tutelage. Just so you know, the orchestra meets as a whole for the first time on Saturday at the festival. What you see on Sunday morning is a truly remarkable accomplishment. **Dr. Renata Bratt** has long participated in both the JAMz2 and orchestra programs. She, too, is a highly sought after educator, arranger and cellist.

We are deeply grateful to **Amazon** for their generous support of all of these education programs. Their support gets us closer to making music for a lifetime possible for all. Every youth education program offers pay-what-you-can registration because cost should never come between an itch and a scratch.

I love working with our very youngest musicians at Wintergrass because it is just magical to see the very first spark of interest, joy and accomplishment set the fires of the love for music. (And that renews mine, as well.)
— Sandy Buchner

Almost goes without saying: The best part is seeing kids jamming either with each other, or better, with adults later in the weekend. "There it is," I say to myself. "That's why we do this." (I get a little choked up just writing that.)
— Prof. Tom



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

Thanks, and have a great festival!



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Sacajawea State Park, Pasco WA

MIDNIGHT 45



**BEN HUNTER
& JOE SEAMONS**



**TERRY ENYEART
AND STEELHEAD**

JUNE 12 ★ 15 2025

Camping: Starts Thursday, June 12, 10am.

Cost: \$13 per night per vehicle, plus a one time \$15 registration fee per adult for those staying overnight. Kids 15 and under are free.

Free Youth Workshop: Saturday, June 14, 2pm - 4pm.

Ages 4 and up welcome & free. Instruments provided with prior arrangement. The kids will be on stage for a presentation at 5:45pm.

Free Concerts: Saturday, June 14, 6pm - 9pm

For schedule & further information, visit our website.

www.mctama.org or call

(509)492-1555

FaceBook: Sacajawea Bluegrass Festival

email: contactmctama@gmail.com

Mid-Columbia Traditional Arts & Music Association



MID-COLUMBIA
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ASSOCIATION
WWW.MCTAMA.ORG

What Can \$5 Get You These Days?

Located in the Grand Hallway

A huge part of Wintergrass is the sheer number of instruments on display and in use in every corner of the festival. Once a year, the Hyatt becomes a living, breathing instrument museum where you can see, and often play, an enormous array of finely crafted, rare vintage, good-old workhorse and brand-spanking new instruments. It's more than a little inspiring. If you don't already play an instrument, simply taking in all of this abundance is sure to nudge you toward taking one up this year. As we like to say, Wintergrass is all about music for a lifetime for all. And that starts with an instrument.

Every year, truly generous sponsors donate some beauties, any one of which can be yours for five dollars – and a little luck. As good as any of these are for you, they are a great part of the much-needed support for the festival. Make sure to visit these instruments and get your ticket at the Wintergrass Raffle booth on the Grand level just across from the escalator. As always, all of these instruments come with a year's worth of lessons via Artistworks.

New this year! The winner of the Deering Banjo will be announced on Saturday night on the Grand at 8:35, directly after the American Patchwork Quartet set. The remaining instruments will be awarded on Sunday directly after the Youth Orchestra performance.



We love the Eastman company. For years they have consistently offered up one or more of their fine instruments to the festival. They are donating one instrument to the auction and this mandolin to the raffle. **The Eastman MD515 mandolin, valued at \$1,699.** This beautifully crafted mandolin is an excellent choice for both experienced and beginning players. In fact, here's a secret. After watching an amazing array of the best mandolin players in the world this weekend you get inspired to give it a go - get a good instrument. You will learn faster and better. This one is an excellent choice.



The Gibson Gives Foundation is committed to introduce, inspire, and amplify the power of music through guitars across all generations, genres, and genders. They have outdone themselves this year donating not one but two instruments. One of them is a first for Wintergrass. **The Les Paul Junior guitar, valued at \$1,599, is an electric guitar.** What??? It's true. Sometimes you just need a focused, raw sound and this Les Paul delivers. They have also donated a gorgeous **Hummingbird guitar valued at \$3,999.** It's an iconic guitar with balanced tone and exceptional craftsmanship. Of course, there are color variations in every guitar so you must stop by the booth to get a gander at what this one really looks like!

Banjo players! You get some love, too! Thanks to Deering for year after year making sure someone goes home with a banjo. That is a good thing, by the way. This year that instrument is the **Deering GoodTime Two Banjo valued at \$839.** The Goodtime Two is similar to the Goodtime Openback, featuring a natural blonde maple vibe with a satin finish to protect it. The heart of the Goodtime Two is the same 3-ply violin-grade maple rim, which when paired with the 3-ply resonator, produces a rich, golden tone and offers a significant increase in volume from its openback counterpart. This is because any sound from the back is now not being absorbed by your body. Instead, the hard, concave surface of the resonator is providing a surface for the sound to bounce off and forward, projecting through the soundholes of the nickel-plated flange that surrounds the rim. Additionally, the Goodtime Two weighs in at around six pounds - about the weight of a guitar. Remember, this instrument is awarded on Saturday night so get those tickets before dinner!





wamamusic.com

Hospitality Suite
Suite 355

Join Us Thursday
Through Saturday

WAMA Jamming & Showcase Suite

Thursday through Saturday

Jamming: 11:00 am - 10:00 pm

SHOWCASE BANDS:

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

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Jam Street

You've taken in a few concerts. You packed your brain with gleanings from the workshops you attended. You danced until your carefully coiffed hairdo came undone. You even jammed in the hallways a bit. But wait. There's more.

Every year some of our favorite bluegrass and acoustic music associations populate Jam Street with late night jamming, workshops, showcases and even some pretty nice snacks. Find your way to Jam Street via the elevators near either the Evergreen or Grand Ballrooms. Head to the third floor, exit, turn right.

All of these organizations are volunteer driven and membership dependent. They are the engines that keep acoustic music running all year round. Stop by and learn a bit about them while you're having all that fun.



Montana Hospitality

Suite 343

Our pals from beautiful Montana can be found in Suite 343: the Montana Hospitality suite. Host Silas Rea of North Fork Crossing band can be found in Southwest Montana performing stripped down originals, bluegrass, and more. Join them and other Montana pals for jams, tunes and coffee, and musical showcases.

Oregon Bluegrass Association

Suite 347

The Oregon Bluegrass Association returns to Suite 347. Our busy, volunteer-run, 501(c) (3), non-profit arts organization produces concerts, workshops, and an award-winning newsletter. Wintergrass is one of our favorite opportunities to meet and get reacquainted with our wide network of friends and supporters, from Oregon and beyond. Our suite on Jam Street is THE place for picking, refreshments, and camaraderie.

Nechville Banjos & Cascade Bluegrass

Suite 351

Nechville Banjos & Cascade Bluegrass: Harmonizing tradition with heart, hosts Tom Nechville and Linda Leavitt are convivial jam masters. In addition to jams, showcases and workshops they will also host two non-alcohol Happy Hours on Friday and Saturday from 5pm to 6pm. We fully support efforts to fill the spirit with something other than spirits. You'll find their smiling faces in Suite 351.

Washington Acoustic Music Association

Suite 355

The Washington Acoustic Music Association (WAMA) is a 501(c)3 all volunteer acoustic music association. They host the annual Pickers Fest (August 1st through 3rd, 2025) in Centralia, WA; slow jams every second Saturday, October through May; Oakview Jam, every third Friday, October through May; and an annual BBQ and Jam and more; plus help sponsor and promote many other music activities. Whew! Suite 355 is the place to go for genre jams and showcase performances. And maybe hot dogs.



Band in residence
Becky Buller Band



in Weiser, Idaho
June 5 to 8, 2025



Instructors:

- 3 Finger Banjo: Ned Luberecki & Jason Homey
- Clawhammer: Allison de Groot & Frank Evans
- Fiddle: Becky Buller & Patrick M'Gonigle
- Guitar: Hayes Griffin & Jacob Groopman
- Mandolin: Lauren Price Napier & Thomas Cassell
- Bass: Max Etling

More info at
idahobluegrasscamp.org



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VOICE WORKS

PHARIS ROMERO, ARTISTIC DIRECTOR

JUNE 23 - 28

Gail Davies | Wendy and DaShawn
Hickman | Laurie Lewis | Val Mindel
and Emily Miller | Dina Blade
Max Malone | Melody Walker
Sarina Partridge | Dawn Pemberton
Rachael Price | Christine Balfa

FIDDLE TUNES

THE ONLIES, ARTISTIC DIRECTORS

JUNE 29 - JULY 6

Paul Brown, Terri McMurray, Chester
McMillian (old time) Dolfu Fernandez,
Marga Lorences (Spain) Màiri Rankin,
Troy MacGillivray (Cape Breton)
The Swanky Kitchen Band (Cayman
Islands) Laura Fedderson and Nathan
Gourley (Irish) Belen Escobedo and
Ramon Gutierrez (Tex Mex) Rhys
Jones (old time) Laurie Lewis, George
Guthrie (bluegrass) Sarah Kate
Morgan (Kentucky) The Tennessee
Hillbuddies (old time)
and many more...

MORE INFO AT
CENTRUM.ORG

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| Mar 8 Scott Cook & Pamela Mae | May 3 Kevin Burke |
| Mar 22 Cosy Sheridan & Charlie Koch | May 11 Tannahill Weavers |
| Mar 29 Todalo Shakers | May 17 Byrne Bros. |
| Apr 5 Scottish Fish | May 18 Tony McManus* |
| Apr 12 Muriel Anderson | |

** at Royal Room*



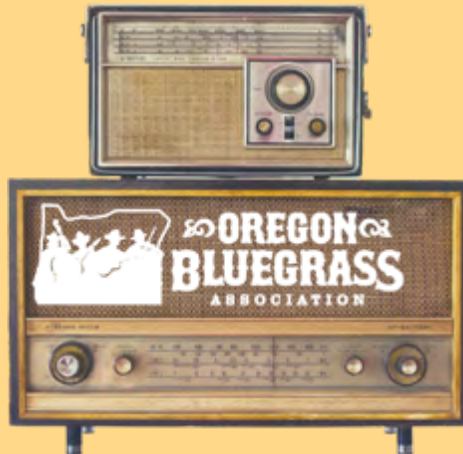
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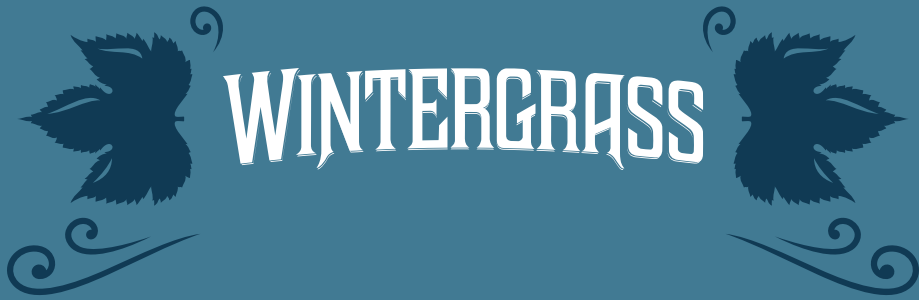
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