



WINTERGRASS

MUSIC FESTIVAL

RADICAL  
TRADITIONS



# **Kindness-Based Artistic Coaching for Musicians and Bands**

Exploration of artistry and material

Creativity / songwriting coaching

Pre-production and post-production consulting

Vocal tracks producing

Career-spanning artistic support

***In Person and Online across the U.S. and Internationally***

**VICKI GREEN**  
Performing Artist Coach

vicki@vickigreen.com 503.388.4760 voice/text

[www.vickigreen.com](http://www.vickigreen.com)

# centrum

## VOICE WORKS

Pharis Romero, Artistic Director

### JUNE 22-27

Isa Burke | Hubby Jenkins

Elise Leavy | Laurie Lewis

Erika Lewis | Ashlee Watkins

Andrew Small | Gideon Crevoshay

Marcy Marxer | Cathy Fink

Joe Newberry | Rachael and

Luke Price | Julie Pfeffer

**Fiddle Tunes**

**The Onlies, Artistic Directors**

**June 28–July 5**

**Registration for 2026**

**Workshops Open Now!**

**More info at**

**CENTRUM.ORG**

Hubby  
Jenkins



# 20<sup>th</sup> *Big* 26<sup>th</sup> **PONDEROO**

JUNE 26 & 27 • SISTERS, OR

THE CALIFORNIA HONEYDROPS  
STEEP CANYON RANGERS • FRUITION  
MOUNTAIN GRASS UNIT • BIG RICHARD  
THE RUMBLE FT. CHIEF JOSEPH BOUDREAU JR.  
BRONWYN KEITH-HYNES • DAMN TALL BUILDINGS  
PIXIE & THE PARTYGRASS BOYS • BOY GOLDEN  
THE FRETLINERS • BROKEN COMPASS BLUEGRASS  
STEPHANIE ANNE JOHNSON • REB & THE GOOD NEWS • THE ROSA LEES

GET TICKETS AT [BIGPONDEROO.COM](http://BIGPONDEROO.COM)

## SISTERS FOLK FESTIVAL

SEPT. 25 - 27, 2026  
SISTERS, OREGON

TOMMY EMMANUEL • LONE PIÑON • MASON VIA  
TOUBAB KREWE • SCOTTISH FISH • BANSHEE TREE  
MARGO CILKER • KRISTIN ANDREASSEN & CHRIS ELDREDGE  
MAYA DE VITRY • THE PAPERBOYS • CRISTINA VANE  
AND MANY MORE TBA!

3-DAY TICKETS ON SALE AT [SISTERSFOLKFEST.ORG](http://SISTERSFOLKFEST.ORG)



# WINTERGRASS

MUSIC FESTIVAL

**8**  
Welcome

**10**  
Patrons &  
Sponsors

**50**  
Performances

**58**  
Workshops

<b>12</b> Rad Trad	<b>14</b> Briarfinch	<b>15</b> Bruce Molsky & Brittany Haas	<b>16</b> Caleb Klauder & Reeb Willms Country Band
<b>17</b> Danny Paisley & The Southern Grass	<b>18</b> Fog Holler	<b>19</b> The Fretless	<b>20</b> Hanneke Cassel Trio
<b>21</b> Hillman City Sway	<b>22</b> The Horsenecks	<b>23</b> Jerron Paxton	<b>24</b> John Reischman & The Jaybirds
<b>25</b> Jordan Tice Trio	<b>26</b> Jourdan Thibodeaux et Les Rôdailleurs	<b>27</b> Madeleine Roger	<b>28</b> Melissa Carper
<b>29</b> Mike Block & Biribá Union	<b>30</b> Missy Raines & Allegheny	<b>31</b> Mollie O'Brien & Rich Moore	<b>32</b> Mr Sun
<b>33</b> New Dangerfield	<b>34</b> Nina Gerber & Chris Webster	<b>35</b> The Paperboys	<b>36</b> The Same Street Band w/Darol Anger
<b>37</b> Sons of Rainier	<b>38</b> Squirrel Butter	<b>39</b> Väsen	<b>40</b> Woody Platt & The Bluegrass Gentlemen
<b>44</b> The Instrument Museum	<b>46</b> Thank You Supporters & Auction	<b>48</b> Festival Map	<b>68</b> Exhibitors
<b>76</b> Music Education	<b>80</b> Instrument Check FAQ	<b>84</b> The Raffle 2026	<b>88</b> Even More Entertainments
	<b>92</b> Volunteers	<b>94</b> Wintergrass 2027	

4Culture ♦ City of Bellevue ♦ ArtsWA ♦ Amazon ♦ D'Addario ♦ Deering Banjo ♦ Ear Trumpet Labs ♦ Eastman  
Gibson Gives ♦ Gold Tone ♦ Peghead Nation ♦ Oregon Bluegrass Association ♦ Montana Bluegrass  
Cascade Bluegrass/Nechville ♦ Washington Acoustic Music Association ♦ Elite Massage & Fitness  
'37 Cellars ♦ Andrew Will Winery ♦ Boudreax Cellars ♦ Sparkman Cellars ♦ WT Vintners

[wintergrass.com](http://wintergrass.com)  
POB 2024 • Milton WA 98354

Wintergrass is a production of Acoustic Sound,  
a 501c3 not for profit organization.



# WINTERGRASS

## MUSIC FESTIVAL

### Wintergrass Staff

Patrice O'Neill, Executive/Artistic Director  
Maria Camillo, Assist. Artistic Dir./  
Social Media Manager/Workshops/Website  
Jen Kunitsugu, Patron Manager  
Janet Brightly, Sponsor Manager  
Stephen Ruffo, Senior Production Advisor  
Ricky Gene Powell, Production Contracts & Tech Manager  
Gaylan Adair, Production Manager  
Teresa Gresham, Assistant Production Manager  
Alan Strand, Accountant  
Bruce Adolph, Exhibitor Manager  
Ian Lindhartsen, Volunteer Coordinator

### Education Staff

Joe Craven, JAMBassador!  
Tom Petersen, Director, JAMz Programs  
Sandra Buchner, Director, JAMz1  
Tom Petersen, Director, JAMz2  
Kat Bula, Director, JAMz3

### Youth Orchestra Staff

Dr. Christopher Hanson, Arranger/Conductor  
Dr. Renata Bratt, Arranger/Cello Coach  
Darol Anger, Arranger  
Arrangers (for orchestra-only pieces):  
Jeanine Orme, Margaret Fenske,  
Manjula Ramachandran & Cooper Ford  
Nathan Rødahl, Violin Coach  
Gwen Franz, Artist Liaison

### JAMz2 & Never Too Late Support Staff

Debbie Bermet	Bekkah McAlvage
Renata Bratt	Jon Meek
Mark Burton	David Tormala
Kris Cimino	Jeanine Orme
Rhoxann Conley	Cliff Perry
Jacob DeGroot-Maggetti	Emmett Pritchard
Joanna Demarest	JB Robinson
Rob Flax	Melissa Stolasz
Tina Gustafson	Petra Schwarthoff
Kelly Griffin	Clara Troje
Greta Hazilla	Gina Weibel
Michael Linnett	Judy Yablonski

### JAMz3 Support Staff

McKain Lakey, Sound Engineer & Small Group Coach  
Josh Hou, Small Group Coach  
Jim Char, Small Group Coach  
Kimber Ludiker, Small Group Coach

### Volunteer Staff

Kelly Romano, Wintergrass Store  
Dawne Swanson, Assistant to the Executive Director  
Roxann Gary, Festival Registration  
Myles Lundy, Artist Ambassadors  
Kevin Fandel, Construction & Delivery Manager  
Andy Cecil, Festival Office  
Terri Jones, Crew Hospitality  
Barb Ross, Hospitality Lounge  
Ray Latham, House Management  
Terry Dickerson, Instrument Check  
Eric Frommer, Photography  
Peter Braccio, Web Tech Support

### Production Staff

Jonathan Stoverud-Myers, Carlson Audio Systems  
Encore, Production Company  
Lance Kagey, Kendon Shaw, & Tyler Sporer, Rotator Creative  
+ Jay Hember, Graphic Design

### Wintergrass Program

Rachel Papadopoulos, Patrice O'Neill - Editors  
Tom Braman, Devon Leger, Greg Maass,  
Patrice O'Neill, Wes Weddell - Writers  
Rachel Papadopoulos, Layout & Design  
Lance Kagey & Jay Hember, Cover & Poster Design

### Acoustic Sound Board of Directors

Rachel Papadopoulos, President  
Don Share, Vice President  
Mark Demaray, Secretary  
Bill Clements, Treasurer  
Dale Adkins  
Suz Adkins  
Romy Brock  
Jim Brown  
Mary Pat Byrne  
Bob Eroniuk  
Roland MacNichol  
Rob Newson  
Nick Richardson



# Thank You Grantors & Sponsors

4Culture Ⓜ City of Bellevue Ⓜ ArtsWA



Amazon Ⓜ D'Addario Ⓜ Deering Banjo Ⓜ Ear Trumpet Labs

Eastman Ⓜ Gibson Gives Ⓜ Gold Tone Ⓜ Peghead Nation



Oregon Bluegrass Association Ⓜ Montana Bluegrass Ⓜ Cascade Bluegrass/Nechville

Washington Acoustic Music Association Ⓜ Elite Massage & Fitness



## Northwest Wine Sponsors

'37 Cellars Ⓜ Andrew Will Winery Ⓜ Boudreux Cellars Ⓜ Sparkman Cellars Ⓜ WT Vintners



## Gold Tone®



# Listening, Learning,

Perhaps now more than ever, it is important to belong. Not just to a team or a party or a slogan, but to a collection of real humans who are interested in being real humans with each other. Humans who care about each other, who have your back, who know the names of your kids and maybe even your birthday.

In the music community, there is a simple path to belonging. First you listen. You fall in love with music that moves you. Then you learn it. Then you play it. Before you know it, you have friends and a thing you can do together forever.

This is the age-old process for building community around shared music. It happens in bluegrass, jazz, Western swing, old-time, Celtic and every type of roots music.

This is perhaps obvious to anyone who has participated in roots music of any kind. We are leaning into the fact that tradition is a living thing this year. Yup, it started out as a sapling in the backyard, but it is now a towering tree giving shelter and support to all manner of living things. Who would've thunk that skinny little Charlie Brown tree could become something you could climb, swing from, or live on?

And maybe, just maybe, things look and sound different at the trunk than they do from the top branches.

Point being, if you are at Wintergrass for the first time it might not be obvious how to belong or even if it is possible to belong.

Let us help.

If you've been attending for a long time, you may go straight to your established jamming place under the stairs or next to the koa wall. Some mysterious network communicates when and where, and the music just happens.

This is what tradition looks like.

If you are not part of the circle yet, this is confounding at best.

"How does this happen?" "Where do I sign up?" "Are these people professionals?" "Do I need a secret decoder ring?"

Answers: Organically. Just show up. Maybe, maybe not. No.

It's totally ok to stand and listen. It's also totally ok to nuzzle your way in with your guitar, uke, flute or whatever

# Belonging

Welcome to Wintergrass!



you've got and play along. If it's your turn to take a solo, you can pass. When you're ready and it's your turn, nod and go for it. If you don't know a tune, listen. Ask someone to tell you the chords. Watch. Learn.

This is how tradition works.

It's like a recipe from your grandmother. My mother-in-law handed down a box of recipes to my husband before she passed away. All the recipes are written on index cards. She liked to mess them up a little bit so they looked old. We still use them, because: tradition. Also, no one will ever best her when it comes to making pies.

What makes tradition radical is opening the circle and stretching the definition of what is and isn't traditional to meet the moment. My husband is going to make that rum cake every year, but he just might use a different amount of instant vanilla pudding. Aficionados of Bill Monroe, Jerry Garcia, Hermeto Pascoal or John Hartford might pick up a tune and mess with it a bit. Maybe mess with it a lot. We expect musicians to mess around with music in jazz. If you're new, messing with the basics is really normal in roots music, too. That's where radical comes in. The music runs through the

ears and hearts of multi-generations. Allowing it space to breathe is radical.

There will be a lot of very recognizable tradition at the festival this year. There's also gonna be a fair amount of breathing. Let your ears do the leading when making your choices.

You'll see a few extra bits this year. Starting us off on Thursday afternoon, join in a Grateful Dead sing-along with Ricky Gene Powell and DeadGrass in the Wintergarden lobby at 3pm. You might see some acrobats and variety acts popping up as quick surprises. Do peruse the program ads. Most of them are from either sponsors or people who are making very cool things happen throughout the year. If you like us, you'll like pretty much every advertiser in the pages.

But most of all, we want to welcome every person, of every stripe and color, of every persuasion, of every background. Go forth! Love one another! Be kind! Have a joy-filled weekend. We love that you are here. I'm talking to you, dear reader. Yup. You.

~ Patrice O'Neill



More folks making it happen...

Annual Gifts 2025

# Thank You **Supporters!**

## \$10,000 & ABOVE

Anonymous  
4Culture  
Amazon  
Doors Open 2026

## \$5000 to \$9,999

Anonymous  
City of Bellevue EAPS Program  
E.H. and M.E. Bowerman via the Oregon  
Community Foundation  
Mary Ingraham and James Brown  
Port of Seattle  
The Bellevue Collection  
WA State Arts

## \$3000 to \$4,999

Anonymous  
Chris Ashenbrenner  
Peter and Linda Baldwin  
Ben and Sue Bicknell  
Dale and Joanna Chesnut  
Lynn Cochran  
Mary Coward  
Don and Donna Dorris  
Eastman  
Gibson Gives  
Allison Hayward  
Alyson McGregor and Mark Olson  
Sharon McLeod  
Nicklis Richardson and Reina Parker  
Nicolette Roberge  
Trisha and John Tubbs

## \$2,000 to \$2,999

Anonymous  
ArtistWorks  
ArtsWA Community  
Accelerator  
Cowichan Valley Bluegrass Festival  
D'Addario  
Ear Trumpet Labs  
IBMA Foundation  
Roland MacNichol in honor of Ross  
Pomerenk  
Montana Bluegrass

Nechville/Cascade Bluegrass  
Oregon Bluegrass Association (OBA)  
Peghead Nation  
Tom Keeney via Renaissance Charitable  
Crilly Ritz and Martha Hobson  
Don and Wendy Swanson  
Gerald Taborsky  
Johari H Vos in memory of Jann  
Hemenway MacFarland  
Washington Acoustic Music Association  
(WAMA)

## \$1,000 to \$1,999

Mary Pat Byrne  
Charles (Bryan) Chaffe  
Bill Clements  
Elite Massage  
Kevin & Ann Charitable Fund  
Terry Miller  
Kirk and Donna Mlinek in honor of  
Wendy Tyner

## \$500 to \$999

Anonymous  
Ovid Bailey via Benevity  
Dennis Barrett in memory of Michael  
Barrett  
William Benack  
Larry Benitez  
Peter Braccio  
Malcolm Edwards in honor of Harry  
Edwards  
Kevin Fandel  
Tim Moran and Marjorie Walter  
Patrice O'Neill  
John Owen  
Marcie Rosenzweig  
Marlene Smith in honor of Sandra  
Lindberg

## \$100 to \$499

Tony Buffa and Cynthia Spigarelli  
Ashe Coutts  
Paul Elliott  
Bob and Tina Eroniuk  
Gwen Franz

Marti Gamble  
Roxann Gary  
Pete and Tammy Goodall  
Christa Henry  
Charles Holloway  
Bob and Terri Jones  
John Kane and Jacklyn Weber  
Jen Kunitsugu  
Hugh Lalande  
Betty and Daryl Lampinen in honor of  
Loren Postma  
Philip Laub  
Jennifer McIntyre  
Rachel Papadopoulos  
Betsy Schultz  
Mary Seaton  
Renee and Gene Slaght  
Tina Springer  
Bill Stewart  
Dawne Swanson and Mark Cole  
Wendy and Tom Tyner  
Jaclyn Weber

## Up to \$99

Anonymous  
Anonymous  
Donagh Anderson  
Pamela Brandon  
Janet Brightly  
Romy Brock  
Harold Duane Campbell  
Alex Jacoby  
Betty and Daryl Lampinen in memory of  
Manford Williamson  
Diane Maurer  
Michael Mickelson  
Tom Moran  
Kieran Phelan  
Jack Stephens  
Martin Stillion  
David Stolier  
Bhaj Townsend  
Fay Trowbridge  
Eugene Walker



## Be Part of Sustaining Wintergrass

Browse our online auction  
(it closes on Saturday, February  
21st at 5:00pm) or make a  
donation to Wintergrass today!

For questions about  
giving and estate planning,  
contact [jen@wintergrass.com](mailto:jen@wintergrass.com)



### OTHER SPONSORS AND IN-KIND DONATIONS

AT & T Your CauseMatch  
AmazonSmiles Foundation  
Andrew Will Cellars  
37 Cellars  
Bellevue Library  
Benevity  
Boeing Matching Gifts  
Boudreaux Cellars  
Romy Brock  
Kat Bula  
Deering Banjos  
Edmonds Library  
Encore  
Eric Frommer Photography  
Go Janes  
Christopher Hanson  
Hugh LaLande  
Humanitix  
Hyatt Regency Hotel  
Ivar's  
David Lange  
Microsoft Gift Giving Program  
Rachel Papadopoulos  
Thomas Petersen  
QFC  
Rotator Creative  
Stephen Ruffo and Kelly Doran  
Sparkman Cellars  
Dawne Swanson and Mark Cole  
Sue Thompson  
Ted Brown Music  
Wendy and Tom Tyner  
Tim Waters

### ESTATE PLANNING GIFTS

Don and Donna Dorris  
Mark E. Olson  
Wendy and Tom Tyner  
Anonymous  
Anonymous

### SWING BY THE PATRON TABLE & GIVE IN PERSON

Every \$50+ donation is an entry to win this  
Eastman E20E Thermo-Cure Guitar!



**\$2,649**

Retail Value

### Eastman E20D Thermo-Cure Guitar

- Solid thermo cured adirondack spruce
- Solid rosewood backs and sides
- Mahogany neck
- Abalone snowflakes inlay
- Truetone gloss finish
- Hardshell case



# RADICAL TRADITIONS

Juxtaposition. Two words that mean the opposite. Radical elicits insistent change. Traditional sounds like something familiar. Radical? Maybe scary? Maybe exactly right. "No changes!" becomes "This change helps you understand."

Radical Tradition sounds like some hippie pipe dream. (Ask your parents.) Truth be told though, the two rely upon each other. Tradition only works if it is workable by the people who carry it. The people who carry it must live in the present. The present inexorably affects the carriers. And so, you get artists committed to preserving tradition as is, and those committed to preserving it by packaging it in ways the next generation is inclined to pick up. Tradition moves and changes with time. In order to survive, it has

to. Even in math, a radical is always based on a root, or a tradition.

Consider 2026 a follow-up to 2025 where the emphasis was on tradition and place. There are some similarities for sure. Perhaps we are leaning a little more heavily into how the stories of places impact music. This year the lineup endeavors to showcase a mix of what can be defined as traditional and what will, inevitably become, tradition. In other words, traditionalists and radicals are on the same stage. We think that is interesting. We hope it spurs conversation. To equip you for those late-night hallway conversations, here are some things to know.

Since forever, which means since about 1940, the sound of real bluegrass music was defined by Bill



Monroe. To some diehard bluegrass traditionalists, if it makes Bill roll over in his grave, it ain't bluegrass. But here's the deal. Monroe himself was messing with what, at the time, was traditional country music. The mandolin was an orchestra instrument, relegated to second-class status in the country music world. He made a type of music that expanded the palette of listeners. Nifty trick. Bill Monroe famously credited the inspiration for his music to the natural environment of his upbringing. His was a music rooted in place.

Remember that when you hear cellos, horns, drums, nyckelharpas and violas this weekend. Remember that when you hear the Bakersfield sound in the Same Street Band, or the music of the Scottish Highlands from Hanneke Cassel, or polskas from Uppsala, Sweden, or from the music formed by events at Harper's Ferry or of the very specific dance music of Hillman City. Remember that when Jerron Paxton takes you on a ride that starts with the arrival of Black folk to the US all the way through urban stride and rural angst. Remember that when Caleb and Reeb deliver the experience of a Friday night working man. Remember that when Melissa Carper's startling voice does exactly what Ralph Stanley demanded of his music: "It has to be born in ya..." Carper accomplishes this with a jab of current humor in lines like, "your furniture's too nice for me and my doggie." Remember that when freestyle-meets cello-meets-bluegrass(?) with Biribá Union.

You're gonna hear a G-run or two. Turn to your neighbor and ask what that is. You're going to see string quartet music turned on its head. You're going to hear porch music and chamber music, dance hall and club music. You're going to see a band crowd around a single mic, as was necessary in the early days of radio. Et voilà. It became a tradition. You're going to hear the fierceness of the Cajun language. You're going to hear some fine songwriting aka storytelling.

What's going on here?

As Monroe and his counterparts in other genres did, so do musicians you will hear this weekend. They carry the stories of a moment in time, of a place, of a people, of a language. This is how we do tradition. We put it in a song. We put it in a dance step. What makes it radical is making it accessible to people who do not live in that place or know that story. It is cultural treasure shared freely and with joy.

We welcome you to open your ears and your hearts to music born out of ferocious hearts who go right up to the edge and then plop their big toe right over it. We welcome every sort of person and history to Wintergrass. We receive every kind of person and story here, with love and acceptance. Find, or maybe expand, your tribe this weekend. Thank you for being here.

~ Patrice O'Neill



## Briarfinch

Cory Briar, mandolin; Erin Finch, guitar;  
Tom Roalkvam, bass; Josh Grice, fiddle

THURSDAY

6pm - Auditorium

FRIDAY

1:30pm - Regency

SATURDAY

7:10pm - Evergreen

**3pm - Madrona**  
(Cory Briar, Workshop)

Briarfinch is the musical offspring of Olympia-based songwriters Cory Briar (mandolin) and Erin Finch (guitar). Bandmates Tom Roalkvan (bass) and Josh Grice (fiddle) conjure up a mix of melody and lyric that has one foot in newgrass and the other in another century. Long melodic lines are punctuated with rhythmic punch and chop. Lyrics dip into fables and legends with a Celtic affinity for beautiful tragedy. On their debut album released in August 2025, they skillfully put to music a Christopher Marlowe poem from the 16th century. But they zoom right up to the present, wrestling with self-identity in "Casting Shadows." This is how it goes with Briarfinch – forward and back, sideways exploration, mixing and melting this that and the other into something defined by your perspective. As they like to say: "If you don't listen to bluegrass, we're a bluegrass band. If you do listen to bluegrass, we're definitely not a bluegrass band."

Josh Grice on 5-string fiddle is truly a standout. That extra string is magic. He plays with precision and grace. Briar's mandolin is clean and interesting. The interplay between these two is particularly lovely. When they are not singing, Briarfinch can crank out

Grisman-esque instrumentals with aplomb. Or perhaps a bit of Chick Correa. Fancy turns and triplets and a whole feast of tight jazz moves ride fast and high on Roalkvan's relentless bass. It's a high wire act and no one misses a step.

Erin Finch is also a bit of a designer creating the bands' very cool logo which appears on hats and shirts. You can get them at the artist table after Briarfinch's performances.

Here is just a taste of their lyrical style. It's a very good thing when music that is sung, also works when simply read on the page.

### Brave Horatius

*Don't cry my dear  
I'll sing for you a lullaby  
Of Medusa and the mirror shield  
Now close your eyes to this fallen world  
And dream of sun-kissed fields*

*Where poppies blow  
Standing guard above the resting place  
Of taller men than we will know  
I sing tonight of marvels*

~ Patrice O'Neill



## Bruce Molsky & Brittany Haas

Bruce Molsky, fiddle, guitar; Brittany Haas, fiddle

### SATURDAY

**10am - Evergreen**  
(Brittany Haas, Workshop)

### & MORE SATURDAY

**1:45pm - Evergreen**  
**7:40 - Regency**  
(Old-Time Dance)

### SUNDAY

**1:10pm - Evergreen**  
**4:15pm - Grand**  
(Youth Orchestra)

Brittany Haas's and Bruce Molsky's musical friendship began in the mid-90s under the California redwoods, at Alasdair Fraser's Valley of the Moon Scottish fiddle camp (VOM). Bruce, having met Alasdair a few years earlier on the now legendary UK tour "Fiddles On Fire," was invited to introduce and teach old-time mountain music to a camp full of devoted Scottish fiddlers, most of whom were not so familiar with the style.

One of those students was 10-year-old Brittany. Molsky recalls the two of them sitting amid the logs and tree stumps and beautiful, fresh smell of that forest. He showed her a few tunes, and that's where it all started. "I was totally blown away," Haas says, recalling that she followed him around everywhere at camp and attending all his classes. They became pen pals (Molsky collects fountain pens).

"I lived on the East Coast, and she lived on the West," he says. "We didn't have Zoom in those days. But I'd be on tour, drop by the Haas household, and we'd just play."

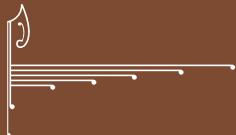
Though Haas views it as a mentor relationship, Molsky sees them more as musical peers. However, both describe their bond as almost familial, something that has lasted to this day. Brittany is now one of the most revered

fiddlers on the scene, most recently with her group Hawktail, with The Punch Brothers, her sister, the astonishing cellist Natalie Haas, and Swedish maestro Lena Jonsson. She's also an alumnus of Crooked Still and Darol Anger's Republic of Strings.

Bruce's interest in music from all over the world continues to be expansive. A while back, they both became interested in Nordic music. Bruce has worked with Norwegian hardanger players Annbjørg Lien and Ånon Egeland, Väsen, Finnish fiddler and founder of the revival group JPP. More recently he plays with Swedish hero Ale Möller. He was also a founding member of Andy Irvine and Dónal Lunny's international supergroup Mozaik. Closer to home, he actively tours with Darol Anger (who he also introduced Brittany to when she was a teenager).

Each has sat in with the other on stage so many dozens of times through all of this. There's a creative comfort level between them that's rare and special. The music they will share at Wintergrass includes old-time, Scandinavian, Métis, and originals. There will be fiddles, banjo, guitar and song. It's going to be a celebration of old and new through the lens of two great players and dear friends.

~ Tom Braman



# Caleb Klauder & Reeb Willms Country Band

Caleb Klauder, mandolin;  
Reeb Willms, guitar; Mike Bub, bass;  
Rusty Blake, pedal steel;  
Brandon Godman, fiddle;  
Michael Carroll, drums/percussion



## THURSDAY

**2pm - Juniper**  
(Mike Bub, Intensive)

**9:40pm - Evergreen**

## FRIDAY

**10am - Juniper**  
(Brandon Goodman, Workshop)

**11:15am - Auditorium**  
(Reeb Willms, Workshop)

## & MORE FRIDAY

**10:30am - Regency**  
(Caleb Klauder, Workshop)

**3:05pm - Regency**

The fiddle and pedal steel guitar kick off a familiar country shuffle, and you immediately think to yourself how much you love this tune. There is something uncanny about the way the song hits you, a tug at memory and emotion. Then it occurs to you — you've never actually heard this song before — and yet, somehow, you still love it. That sense of familiarity and comfort is part of the magic whenever Caleb Klauder and Reeb Willms bring their country band to the stage or the local dance hall. Song after song rolls out like an old friend you somehow forgot you knew.

Caleb and Reeb have been filling dance floors and people's hearts for decades now. Northwest natives and stalwarts of the honky-tonk and old-time music scenes, their catalog stretches back further than the lifetimes of some of their fans. These same fans, young and old alike, often coalesce into one of the most unironic, joyous, and freewheeling line dances you've seen on a hardwood floor since the heyday of the 80s.

Great original songs and thoughtfully curated covers, sung with honest passion and killer harmonies, are only part of the package. Caleb and Reeb's band is a honky-tonk dream team, a lineup stacked deeper than your grandfather's collection of dusty vinyl records. Familiar faces from the Northwest music scene — and from beyond — take their places on the bandstand, and they serve the song and the groove from the first two-step to the last waltz.

You'll likely hear some recently penned songs from 2024's acclaimed recording *Gold in Your Pocket*, some originals going back to the early 2000s, and maybe some Buck Owens or even a Cajun tune. Just remember to pace yourself when Caleb and Reeb are on stage. The next song will draw you in just as surely as the one that first pulled you out onto the dance floor.

~ Greg Maass



## Danny Paisley & The Southern Grass

Danny Paisley, guitar; Ryan Paisley, mandolin; Mark Delaney, banjo; TJ Lundy, fiddle; Bobby Lundy, bass

THURSDAY

9:25pm - Grand

FRIDAY

3pm - Larch (All, Workshop)

7:50pm - Evergreen

Watch out, Danny Paisley will ruin bluegrass for you. He's so good, that after hearing that high, lonesome voice, full to bursting with Appalachian spirit, you'll be searching forever more for another like it on the scene. Danny's one of a kind, a trueborn son of the mountains, even though he came up in the southeastern corner of Pennsylvania and Delaware. Danny's father, Bob Paisley, was a revered bluegrass icon of the time (the Southern Grass was Bob's band that Danny inherited), though his roots went even deeper. For decades, the Paisleys from Jefferson, North Carolina, and the Lundy's, from just over the border in Galax, Virginia, had been playing music together right at the crossroads of Appalachian old-time stringband tunes and modern bluegrass. That's the deep well of tradition that Danny taps every time he sings. But there's even more to it than that. The neighbors to the south of Danny's grandfather's farm when his dad was a teenager were a Black family, the Johnsons, who would often invite them over for a picnic to sing gospel songs and pick Black stringband tunes. Danny's grandfather spoke to his dying day about how important those memories of playing old-time tunes with these neighbors were and how much

joy that brought him. Music brings people together, offering them a space to share their lives and ideals, and though race relations at the time were fraught, as Danny explained to me, "We depended on each other, and we were all neighbors and cared for each other, you know?"

Danny brings that neighborly spirit of caring to his music, with uplifting songs on his new album, *Bluegrass State of Mind*, like the sweetly nostalgic "Two Old Church Pews." Even when he's ranting about a bad boss on "Cream in my Coffee," he sounds like a nice guy with a big heart. For Danny, bluegrass is still a family affair. His son Ryan is a key part of the band, moving from the precociously talented kid with a mandolin to a more centered adult role these days, complimenting his father's work perfectly. Danny's been going 50 years at the heart of bluegrass. He remembers spending every summer in his youth at the Galax Old Fiddler's Convention, just roaming through a whole community in love with bluegrass with his family at the center.

~ Devon Leger



## Fog Holler

Casey Holmberg, banjo; Tommy Schulz, guitar;  
Clare Armenante, fiddle; Noa Eve, bass

### THURSDAY

**6:15pm - Grand**

**9:55pm - Regency**

### FRIDAY

**10am - Auditorium (All, Workshop)**

**1:45pm - Juniper (Clare, Workshop)**

**1:45pm - Larch (Casey, Workshop)**

### & MORE FRIDAY

**1:45pm - Laurel (Noa, Workshop)**

**1:45pm - Madrona (Tommy, Workshop)**

**6:15pm - Evergreen**

Grab your heart medicine Martha, we're in for a wild ride. After a daring escape from an undisclosed location where hearts beat and speech moves at double time, Fog Holler appears like a lightning bolt. Clad in matching monochrome, the band takes the stage like a dervish determined to steal the air right out of the room. With a knives-out attitude, they redefine the word "shred."

Fog Holler is what traditional bluegrass sounds like in 2025. Same terrifyingly fast elocution. Same nosebleed high and forlorn harmonies. It's the content of the songs that clue you into the century, decade and day in which these songs are rooted. It's a safe bet you can't name a bluegrass tune with the word "taco" in it.

### Los Angeles Desert Blues

*Oh, a long time ago  
When I left my old home  
Went to LA  
Seeking fortune and fame  
Pleasures all around  
Neon paradise downtown  
Summer nights are dry and hot  
Tacos in the parking lot*

Casey James Holmberg has got hills and hollers in his blood. The hills of Southern California, to be exact. He is a theater kid who swapped a saxophone for a banjo, had a fateful meeting with Noa while at UCLA where they found themselves being really good at grit and drive.

Noa snagged a degree in musical performance from SUNY in Buffalo, found themselves at UCLA, conquered a master's degree in the same field and does things with the bass that will mess with your brain. Noa is not intimidated by either bluegrass or a bass concerto.

Casey and Noa found yet another theater-kid soulmate at UCLA in guitarist Tommy Schulz. Schulz is a hill-country kid, too, this time from the hills of Makiki in Honolulu, Hawaii. They pour a bucket of influences into their guitar playing. From opera to film scores, electronica to old-time, the drama is never far from their fingertips.

The force is strong with these three, which is why they pulled fiddle player Clare Armenante into their colorful mix. Armenante is a sought-after fiddler heeding the call of *The Great White Way* on Broadway in New York. She's been the solo violinist for Tony Award-Winning Best Musical, *Hadestown*, as well as doing turns in *Oklahoma!*, *Jesus Christ Superstar* and other productions. She's bi-coastal with an active career in both the New York and San Francisco scenes.

When these four take the stage, don't blink.

~ Patrice O'Neill



## The Fretless

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

FRIDAY

**10am - Laurel** (Eric, Workshop)

**12:30pm - Larch** (All, Workshop)

**8:10pm - Grand**

String quartets have been a cornerstone of musical expression since the eighteenth century, evolving from early chamber music traditions into a defining ensemble of classical performance. Across this rich history, countless artists have sought new ways to interpret and expand the form and repertoire.

Canadian award-winning ensemble, The Fretless, represents a bold new chapter in that evolution. Far from a traditional string quartet, the group redefines what two violins, a viola, and a cello can create together. Their approach blends the precision of classical technique with the energy and innovation of contemporary folk and acoustic music. The result is a sound that is unmistakably modern — dynamic, expressive, and deeply connected to the traditions that inspired it. As the saying goes, "They aren't the best at what they do, they are the only ones who do what they do." And what they do is deliver intensely rhythmic and richly harmonic tunes, from original compositions to reimagined traditional tunes from many genres. 2021's release *Open House* was the group's first collaboration with a variety of vocalists, which allowed a greater expansiveness to their repertoire. The Fretless' most recent

SATURDAY

**11:15am - Evergreen** (Eric, Workshop)

**4:55pm - Evergreen**

SUNDAY

**1:05pm - Grand**

**4:15pm - Grand** (Youth Orchestra)

recording, 2024's *Glasswing*, features accomplished vocalist Madeleine Roger, who frequently joins the quartet on tour.

One of the great pleasures of a Fretless performance is witnessing the quiet conversation unfolding on stage. Their music, intricate and carefully woven, seems to breathe with a life of its own — organic, pulsing, and deeply human. Each player listens with rare attentiveness, shaping every phrase in response to the others. Even when one voice rises to the fore, it is never alone; the others cradle it in harmony and rhythm, creating a sound that feels less like performance and more like conversation.

These musicians never simply "stay in their lane." They weave in and out of rhythm, harmony, and soloing, trading roles effortlessly. Their music is born of intense collaboration, and though every note feels meticulously placed, it breathes with the sense of careful deliberation and inevitability. If you have not yet had the pleasure of engaging with the music of The Fretless, you literally do not know what you are missing. You've never heard anything like them before.

~ Greg Maass



## Hanneke Cassel Trio

Hanneke Cassel, fiddle; Yann Falquet, guitar;  
Tristan Clarridge, cello

FRIDAY

**11:15am - Laurel**  
(Hanneke & Yann, Workshop)

**10am - Laurel** (Tristan, Workshop)

SATURDAY

**7:35pm - Auditorium**

**SUNDAY**  
**11:35am - Evergreen**

**4:15pm - Grand** (Youth Orchestra)

Hanneke Cassel beams light. I first caught sight and sound of her on a blustery Northwest Folklife afternoon, tucked under a stage canopy which itself was tucked under the east wall of the Pacific Science Center. In those grey shadows, Cassel projected a luminous presence — buoyant humor, fair features, bright smile — that added fire to her incandescent Scottish-style fiddle.

This was 20 years ago, and I've had the fortune of listening to her many times since. The light never falters. A few years later, I watched as gaggles of teens flocked around her at Alasdair Fraser's Valley of the Moon (VOM) fiddle camp, learning her tunes and laughing at her late-night camp shenanigans. Under the stars one evening, well past midnight, a small crowd gathered around a circle of VOM teachers, with the jam baton being passed to her every 20 or 30 minutes. At times plaintive, others driving madly, her fiddle lit up the night, and everyone around her.

Turns out faith infuses her music. She proudly owns the moniker "evangelical," though she's hardly a bible-thumper, and references C.S. Lewis, that giant of medieval and Renaissance literature and author of *The Chronicles of Narnia*. In his book *The Great Divorce*, about a bus ride from Hell to Heaven, Lewis describes

an artist who gets to heaven and immediately wants to capture its beauty on canvas. What captures Cassel's attention in the book is a heavenly spirit who pooh-poohs the idea, telling him there's no need to paint when the object of beauty — the truth — is right in front of the artist.

In Lewis' telling, the spirit tells the artist: "When you painted on earth, it was because you caught glimpses of Heaven in the earthly landscapes." Such are the glimpses I hear; flashes of light cast from Cassel's fiddle.

Just so all the dots are connected, Hanneke is a Northwest native, hailing from Port Orford, Oregon. She is an avid supporter of *Up With Music*, a community strings program based in Lawrence, Massachusetts. *Up With Music* provides musical training for underprivileged and at-risk youth, providing a positive outlet into the music community while building valuable leadership skills. She makes her home with her equally generous and talented husband, Mike Block, in Somerville, Massachusetts. See how this works? Light attracts light. She'll be performing with cellist Tristan Clarridge and Québécois guitarist Yann Falquet.

~ Tom Braman



## Hillman City Sway

Ricky Gene Powell, guitar; Joe Seamons, guitar; Briar, vocals; Steve Flynn, piano; Martel Brooks, drums; John Oliver III, keys; Rebecca Young, bass; Jada Sills, vocals

FRIDAY

**11:15am - Madrona (Ricky Gene, Workshop)**

SATURDAY

**12:30pm - Auditorium (All, Workshop)**

**4:40pm - Regency**

Which came first? The venue or the band? In the case of Hillman City Sway, it's a bit of both. The Black and Tan Hall is a cooperative venue/restaurant/bar in Hillman city in South Seattle, rooted in community, respecting and elevating diverse cultures. It's all about feeding the arts and sustaining the good jobs that go along with it.

Ricky Gene Powell is among the collective of people who created and own this venue. The original Black and Tan Hall at 12th and Jackson in South Seattle was one of the very few integrated jazz clubs from 1920 to 1960. Legendary artists like Ray Charles, Aretha Franklin and Duke Ellington played there. In 2010 a scrappy group of people vowed to revive the place and make it as significant a music and community hub as it had been in the past.

Powell has a passion for the music heard at the club in that early heyday, so he gathered a troop of like-minded musicians to form the Hillman City Sway. This is not just a band, though. It is a collective dedicated to both the music and dance of Louis Armstrong's Hot 5/Hot 7 bands blasting out traditional New Orleans music to a dance floor full of believers.

Hillman City Sway is as devoted to this music as are they to the dance that always goes with it. So, when you see this band expect to learn a thing or two. Definitely don't think you'll get away with sitting down.

*The Sway* is the simplest and most popular social dance in the world. It can be interpreted as everything from Slow Drag Blues to Slow Merengue. Basically, when you stand and move from one foot to the other, you are swaying. In other words, get your sway on baby.

Lead vocalist Briar playfully brings to life the music and history of Bessie Smith, mixed with original tunes and all kinds of verve. She is a Seattle JazzEd teacher, a leader, along with husband Joe Seamons, of the Rhapsody Project, and just all-around force of joy.

The band, Hillman City Sway, regularly performs every 4th Thursday at the Black and Tan Hall in Seattle for the Hillman City Sway Dance Night featuring great dance instructors and Blues Underground Dance Society social dance club.

~ Patrice O'Neill



# The Horsenecks

Barry Southern, banjo;  
Gabrielle Macrae, fiddle



THURSDAY

**10am - Laurel (Intensive)**

**6:45pm - Regency**

FRIDAY

**12:30pm - Laurel**  
(Barry Southern Workshop)

SATURDAY

**6pm - Auditorium**

**7:40 - Regency (Old-Time Dance)**

During the COVID lockdown, The Horsenecks fiddler Gabrielle Macrae ventured to a library, pored over John and Alan Lomax's *Cowboy Songs and Other Frontier Ballads*, and discovered "Little Old Sod Shanty," a tale of 1880s bachelorhood and poverty on the Great Plains.

The lyrics were "lonesome, desolate, ironic, full of denial," recalls Macrae. Curious if the music reflected that, she looked up a few old versions by Chubby Parker and other Depression-era artists and found their melodies and chords absurdly upbeat, at odds with the dark tale they told.

*"The hinges are of leather and the windows have no glass,  
While the board roof lets the howling blizzard in.  
And I hear the hungry coyote as he slinks up through the grass  
'Round my little old sod shanty on my claim."*

What's a lyric-loving old-time musician to do with such inauthenticity? Longtime old-time stalwart Macrae and personal/musical partner Barry Southern live in Astoria, Oregon, and are proud of that town's gritty, working-class roots. Southern grew up in Liverpool, England, a city that reminds him of Astoria. "Honest people," the guitarist/banjoist says. "I hope our music

reflects that." Over four albums, the duo has established its bona fides in the world of old-time, but what to make of this compelling lyric?

Adding a modal/minor chord to the typical 1-4-5 might have sufficed, but somehow, Macrae, the unstudied artist (she doesn't read music) reached into some mystical pocket and intuitively pulled out the Phrygian scale — the stuff of the Renaissance, of Flamenco, of heavy metal.

But it works. The Phrygian ode is darker than a minor scale (try playing a C scale starting on E). Southern and Macrae's guitars wind around within the mode, while Macrae's vocals are pure lamentation. "The Old Sod Shanty" is radically honest this time around. Poverty isn't pretty. It's gritty, real. The song is now an honest take by honest artists. And it's a beaut.

Both Macrae & Southern are multi-instrumentalists taking turns on fiddle, banjo and guitar with equal dexterity and focus. Old-time music is all about being in the zone. The musicians have to be in the zone for the audience to follow. These two lay a wide and compelling path to this musical tradition.

~ Tom Braman



## Jerron Paxton

Jerron Paxton, banjo, fiddle, guitar



THURSDAY

**9:05pm - Auditorium**

FRIDAY

**12:45pm - Grand**

SATURDAY

**12:30pm - Auditorium (Workshop)**

Born and raised in South Central Los Angeles, Jerron "Blind Boy" Paxton gives a contemporary voice to the rich cultural heritage of the Great Migration. His own family journeyed from Louisiana to California in the 1950s, bringing their culture with them and instilling appreciation for it in those generations born outside the South. Paxton grew up very close with his grandmother—family stories tell of him mimicking her mannerisms, adopting them as his own—spending many hours practicing banjo chords he'd heard on her favorite records.

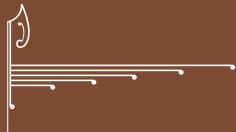
Critics have historically struggled to recognize the innovation of young artists—especially Black artists—honoring older aesthetics, falling into traps around how "authentic" one may capture an era (narrowly understood) instead of allowing the artist to exist in the present. It's no surprise that Paxton is celebrated for the touch he gives to blues idioms of the 1920s and 30s (comparisons to Robert Johnson, Lead Belly, and Mississippi John Hurt abound), and he should be: he's a master player of multiple instruments, after all (banjo, guitar, piano, ukulele, harmonica, Cajun accordion, bones). But his songs are just as much in lyrical conversation with now as they are musically with then, and that's just as important.

Case in point: "So Much Weed" from 2024's *Things Done Changed*. The song is "an observation on the changing attitudes toward an herb that caused many a person, in my baby days as well as into my adulthood, to lose their liberty," explains Paxton. "The juxtaposition of the attitudes of today with those of 20 or even 10 years ago has some ironies and paradoxes that the blues is one of the best art forms to express." This, dear reader, is no relic.

The present moment finds Paxton calling New York City home. There's plenty of road time in the mix, too, along with endeavors like his tenure as artistic director of the Port Townsend Acoustic Blues Workshop and Festival. "Etched within Jerron Paxton's voice you can hear the wind, feel the hot prickle of the high-noon sun, smell the exhaust from an automobile on its last-gasp miles," writes Hugo award finalist Lynell George. "It's all there."

"I write and sing about the culture I come from," says Paxton. "It seems a bit neglected."

~ Wes Weddell



# John Reischman & The Jaybirds

John Reischman, mandolin;  
Patrick Sauber, guitar;  
Greg Spatz, fiddle;  
Nick Hornbuckle, banjo;  
Trisha Gagnon, bass



## THURSDAY

### 10am - Larch

(John Reischman, Mandolin Intensive)

### 10am - Juniper

(Patrick Sauber, Guitar Intensive)

### 2pm - Madrona

(Nick Hornbuckle, Banjo Intensive)

## FRIDAY

### 10:30am - Regency

(John & Patrick, Workshop)

### 3pm - Maple

(Greg Spatz, Workshop)

### 6:35pm - Grand

Mandolinist John Reischman is a master of craft. Sure, he can pick as fast as lightning, but the most powerful moments in his music are the quiet ones. He's a quiet man too. Speaks softly, loves dry humor. That's reflected in his music. He's an artist who loves a subtle turn of phrase in a melody, a fine tune composer of note. Instrumental bluegrass is an art in its own right, a field dominated by virtuosity and sometimes bereft of great melodies, but John more than holds up his end here. His recent solo album, *New Time & Old Acoustic*, from 2021, showcases a host of original tunes and testaments in the form of guest spots from some of the best bluegrass and old-time artists. Each guest gets a chance to sit with the master, and unsurprisingly the tunes unfold gently, everyone just clearly reveling in the jam.

Reischman's cred in bluegrass is unimpeachable, dating back to his time in California. He joined seminal early bluegrass band the Good Ol' Persons in 1978, where he first started writing tunes, and was hired into Tony Rice's band, replacing David Grisman, in 1980. His work with Rice was key to defining this movement of new acoustic music and

## SATURDAY

### 11:15am - Larch

(John Reischman, Workshop)

### 10:20pm - Evergreen

influenced generations of players. Reischman moved up to British Columbia in the 1990s, and much of his work since then is with his own band, The Jaybirds. Culled from the ranks of some of the best bluegrass players in the Pacific Northwest, the Jaybirds have been able to flesh out Reischman's vision while also allowing him a chance to expand. There's great chemistry here, showcased in their 2025 album *The Salish Sea*. You'll hear it in bassist Trisha Gagnon's cheery vocals on "You're My Honey," or in Greg Spatz's smooth, flowing fiddle lines in the classic "The Old Churchyard." Reischman's compositional chops are in fine form with the title track "The Salish Sea" that sees his mandolin lines intertwining with impeccable rhythmic variations from banjo player Nick Hornbuckle, himself a fine master of tone in his solo work. Fellow Californian, guitarist Patrick Sauber brings some great new songs and the kind of old-time vocals that mesh so well with Reischman's music. This is true craft bluegrass, shaped by those who understand the music's love of tone and tradition.

~ Devon Leger



## Jordan Tice Trio

Jordan Tice, guitar; Patrick McGonigle, fiddle; Alan Mackie, bass

SATURDAY

**10am - Evergreen** (Patrick McGonigle, Workshop)

**12:30pm - Larch** (Patrick McGonigle, Workshop)

**12:30pm - Laurel** (Jordan Tice, Workshop)

**3:20pm - Evergreen**

SUNDAY

**11:30am - Grand**

Jordan Tice, if not the nicest person on earth, is arguably the most wholesome guitar genius on earth.

Ready with a smile, or a question about some detail in your life that you'd long since forgotten, Tice hides his terrifyingly deep musicality with unpretentious warmth. And then you listen to his catalog and say to yourself, "Oh. My. God."

His Maryland boyhood set the stage. In a bluegrass-infused musical household, he leaned heavily into Dave Matthews and Nirvana during high school and cut a bluegrass CD at age 18 (*No Place Better* easily holds its own 20 years later). Newgrass pioneers Norman Blake, John Hartford, and Bela Fleck captured his imagination and worked their way into his playing. So did Wilco, along with Bob Dylan, Bert Jansch, Nick Drake, Neil Young, and Randy Newman—all influences you can hear in his music today. Four years studying composition at Maryland's Towson University, and—boom—suddenly he's shaking the newgrass world with compositions in *Long Story* (2008) and the through-composed strains in *The Secret History* (a 2011 recording

with Punch Brother Paul Kowert on bass and Bainbridge Island's Simon Chrisman on hammered dulcimer).

These intricate compositions, their narrative arcs, the high-octane musicianship, it all adds up to something truly greater than the sum of its parts. And then what does he do but shift to singer-songwriter in a trad-country vein, and you realize—this guy can pen great lyrics and damn, with a voice as easy as Andrew Marlin's, he can sing. Across several albums over the last 10 years he's been an evolving storyteller, with absolute control over his guitar, his flatpicking the only hint at the chambergrass world he still inhabits (*Hawktail*). And still, Tice somehow remains that guy at the bar, ready with a smile, who will wave you over after a show.

Joining him onstage this weekend are Patrick McGonigle, fiddle (*Lonely Heart Stringband*); Alan Mackie, bass (*Vinta* and a whole bunch more). It's a triad of players who listen deeply, respond instantly and sound like perfect is just what happens when they are together.

~ Tom Braman



# Jourdan Thibodeaux et Les Rôdailleurs

Jourdan Thibodeaux, fiddle;

Lyle Begnaud, guitar;

Blake Miller, accordion, fiddle;

Alan Lafleur, bass;

Adam Cormier, drums



FRIDAY

**10:50pm - Regency**

SATURDAY

**9:15pm - Regency**

In many ways, the Cajun culture of Southwest Louisiana is the poster child for a folk revival done right. Folks around the world know that "Cajun" means delicious, African-and Caribbean-influenced food, accordion-driven dance tunes, and the twang of a French dialect as tied to the New World as it is to the Old. But that last point is the sticky one. For all that folks today in Cajun music can sing in Cajun French, and for all that Cajun French pops up in popular culture, the actual dialect is in dire straits. Though French education is strong in Louisiana, the Cajun French dialect isn't always taught, with teachers coming from all over the French world. That's why what Cajun fiddler, singer, and songwriter Jourdan Thibodeaux is doing is so refreshing. An ardent student of the language, Thibodeaux's wildly popular social media accounts share well-produced videos of him speaking in Louisiana French with translations, often telling dad jokes, which are part of a long tradition in the region. More than this, he seeks out native speakers of Louisiana French, from Cajun French speakers to those who speak Creole *kouri-vini*, to highlight how these dialects truly sound. His interest in the language

and the culture is rooted in living it, not in studying it academically. He writes original songs in French as well, something that's rarer and rarer these days. His recent album, *La Prière (The Prayer)*, has new songs as inspired by today's dancehall flirtations as they are by the early roots of Cajun music in songs of tragedy and misfortune (and drinking).

Thibodeaux is expanding the story of Cajun music. If you listen to early Cajun and Creole music, they walked hand in hand. Perhaps not always literally given the race politics of the age, but certainly musically. Cajun and Creole music accepted everything from country to blues, from honky-tonk to stringbands, this was music that adapted new ideas into old traditions. By honoring and exploring the full range of the Cajun and Creole experiences through music, food, dancing, festivals, and language, and by emphasizing how much both have in common, Thibodeaux's truer to the actual roots of Cajun music than nearly any other artist out there right now.

~ Devon Leger



## Madeleine Roger

Madeleine Roger, vocals;  
Alan Mackie, bass;  
Trent Freeman, fiddle;  
Ben Plotnick, acoustic guitar



FRIDAY

**11:15am - Auditorium (Madeleine Roger, Workshop)**

**4:40pm - Regency**

Madeleine. It's a French/Hebrew name meaning grace, devotion and dignity. Madeleine's parents must have recognized something the moment she was born. Winnipeg singer-songwriter Madeleine Roger exhibits all of that with particular ease and humor. Perhaps a dash of magic. She writes and sings with clarity, never getting in the way of the song, but rather delivering it as a well-wrapped gift. The gift is the song. The wrapping is her voice. Every singer who turns into a real singer will eventually figure this out. Those are the singers who know how to get out of the way and let the song find its target. That's how one-hundred people can be in the same place, hear the same song, and be impacted differently. It's a super-power. Perhaps that is why she is such a versatile, and sought-after vocalist. She's a shapeshifter melding her soul to the contours of the song.

She's been recognized for her incredible work, nominated for English Songwriter of the Year at the 2020 Canadian Folk Music Awards and Producer of the Year at the 2019 Western Canadian Music Awards. Plus, she recently won Kerrville's 2025 Grassy Hill New Folk Competition for Emerging Songwriters.

She has recently released her second album of original songs delving into the highs and lows of love and loss, showcasing her honest and relatable songwriting. *Nerve* explores raw emotions—from navigating a breakup with a long-term partner to cherishing memories of a beloved grandparent. Produced by the amazing Josh Kaufman (who's worked with artists like Bob Weir and Anaïs Mitchell), it was recorded in just four days in Kingston, NY, with the talented engineer D. James Goodwin. You'll hear selections from this project at her solo set this weekend.

Madeleine has taken her music on the road, performing at festivals like the Winnipeg Folk Festival and the Shetland Island Folk Festival. She of course is also appearing at Wintergrass with the JUNO award winning band, The Fretless. Her solo set borrows bandmembers from The Fretless and the Jordan Tice Trio.

She also has a penchant for magic tricks that are good for confounding people at bars. Just ask Maria Camillo.

~ Patrice O'Neill



# Melissa Carper

Melissa Carper, bass, vocals;  
Jenn Miori Hodges, guitar;  
Emily Gimble, keyboards



THURSDAY

**7:50pm - Grand**

FRIDAY

**11:15am - Auditorium**  
(Melissa Carper, Workshop)

**7:40pm - Regency**

It takes a tremendous amount of time to sound timeless, and singer/songwriter/soul-stirrer Melissa Carper started early. "My parents were dreamers," she recalls, "and they believed in all of us and our musical abilities." The Carper siblings sang gospel music at churches and retirement homes from an early age, and as soon as they were old enough for instruments, they got them (Melissa on upright bass by fourth grade), becoming a country band that traveled rural Nebraska's circuit of fraternal organization halls.

A classical music scholarship followed, with hours among the jazz and blues collections in the university library, then years busking in Eureka Springs, AR, and stints in New Orleans and New York. Eventually settling in Austin, the style Carper developed en route weaves together threads from old-time, bluegrass, western swing, jazz, and blues—you know, American country music, old-school. What sets her body of work apart, though, is just how adeptly Carper fuses vintage and modern aesthetics. "She has a quality that really transcends time and fashion," declares Chris Scruggs, who dubbed her "HillBillie Holiday."

Indeed, the perspectives in Carper's songs feel both fresh as the moment and eternal as the sounds she conjures. Haven't we always reached for connection, mourned loss, judged others' furniture, and accepted unapologetic queerness? "It's a tricky thing that Carper has done," writes *No Depression*. "[She is] carefully preserving the sense of romance and immediacy of the old classics. Yet by bringing her own experiences into the canon, she is unearthing a history that includes so many more of us."

Of course, Carper has a road-dog, Georgia Peach. (Carper's best-guess: Whippet-Mountain Cur mix.) Pop Quiz—four of the following quotes come from reviews of Carper's recordings and performances, and one is about Georgia Peach. Can you spot the outlier?

- A "She's as good as it gets."
- B "Sweet, smart, and fun."
- C "An eclectic brew of roots."
- D "Quirky humor and warmth."
- E "Striking ability to get to the heart."

~ Wes Weddell

[Answer: B is Carper talking about her beloved doggy]



## Mike Block & Biribá Union

Mike Block, cello; Christylez Bacon, beatbox; guitar; Claire Davis, bass

THURSDAY

**8:05pm - Evergreen**

FRIDAY

**10am - Laurel**  
(Mike Block, Workshop)

SATURDAY

**11:15 am - Evergreen**  
(Mike Block, Workshop)

**2:20pm - Grand**

Some bands require a whole new vocabulary to come close to describing them. Is there a word for a trio composed of cello, electric bass, and human beat boxer? If not, Biribá Union is perfectly happy to teach you one — by example, by exuberance, and by sheer joyful audacity.

Because Biribá Union doesn't simply play music; they conjure it, like a friendly weather system rolling in off Puget Sound. What they create seems stitched together from traditions that definitely went to the same high school but only passed each other in the hallway between classes — string-band subtlety lingering by the orchestra room, funk swagger holding court by the lockers, beatbox wizardry drumming on textbooks in the back row. And yet it all feels strangely inevitable, as if the school's most creative troublemakers got tossed into detention together, discovered they were actually destined to start a band, and decided to turn study hall into a full-blown musical uprising.

At the center of it all is a sense of fearless curiosity. The cello becomes a storyteller, weaving long, sinuous lines that feel half Appalachian hymn, half Brazilian breeze. The electric bass, meanwhile, thumps and

dances with the confidence of someone who knows that low notes can be both anchor and invitation. And the human beatbox — it's percussion, it's propulsion, it's punctuation. It's the kind of rhythmic sleight of hand that makes you lean forward and say, "Wait, how many mouths does this person have?" And that is before the looper kicks in and the freestyle rap starts flowing.

But what truly defines Biribá Union is the interplay: the glances, grins, and spontaneous detours that turn a performance into an expedition. They groove like they've made a secret pact with the downbeat. And they carry themselves with the easy charm of three friends who long ago discovered that joy multiplies when shared.

In an era when bands often specialize in narrowing themselves into a single tidy genre box, Biribá Union kicks the box aside and builds a small, beautiful bungalow out of its pieces. Their music is generous, surprising, and resolutely alive. And if there is a word for what they are, it's one they're still in the process of inventing — with every note.

~ Greg Maass



# Missy Raines & Allegheny

Missy Raines, bass;  
Tristan Scroggins, mandolin;  
Ellie Hakanson, fiddle;  
Ben Garnett, guitar;  
Gibson Davis, banjo



## FRIDAY

**9:25pm - Evergreen**

## SATURDAY

**12:30pm - Juniper**  
(Ellie Hakanson, Workshop)

**1:45pm - Juniper**  
(Tristan Scroggins, Workshop)

## & MORE SATURDAY

**1:45pm - Larch**  
(Missy Raines, Workshop)

**8:25pm - Grand**

While bluegrass history includes notable bands led by women — Laurie Lewis, Lynn Morris, Kathy Kallick, Rhonda Vincent, to name a few, you'd be hard pressed to name a bluegrass group led by a bass player. Narrow that further to a band led by a female bass player, and the list begins and ends with Missy Raines, who fronts her exceptional ensemble, Allegheny.

At first glance, you might look to the twang of the banjo or the cry of the fiddle to define the sound of a great bluegrass band. But ask any seasoned picker and they'll tell you: if the bass isn't happening, nothing else is either. The bass is the engine that makes a band cohere, drive, and breathe. It is the pulse that anchors harmony, propels rhythm, and gives the music its sense of inevitability. And the band Missy Raines has assembled is among the most exciting on the bluegrass scene today. Featuring some of the finest young players on their respective instruments — including the Northwest's own Ellie Hakanson on fiddle and vocals — this group is remarkably attuned to dynamics, nuance, and interplay. They swing and groove with a power and sophistication that rivals any band in any genre, moving seamlessly between subtle restraint and full-throttle fire.

In addition to being a ten-time International Bluegrass Music Association Bass Player of the Year, Missy Raines is also a compelling singer, songwriter, and curator of unforgettable material. Her command of both rhythm and melody, combined with her deep musical intuition, makes Allegheny not just a band to hear, but a band to experience. Each performance feels intentional yet spontaneous, rooted in tradition yet fearlessly forward-looking.

To witness Missy Raines & Allegheny in concert is to experience the full emotional spectrum of traditional and contemporary bluegrass — joyous, aching, electrifying — and to leave reminded of just how thrilling this music can be when executed at the highest level. This is bluegrass that honors its lineage while pushing its boundaries, delivered with technical mastery, genuine heart, and a sense of collective musical conversation that is as rare as it is exhilarating. Seeing them live is not merely an evening of great music; it is a masterclass in what a truly unified band can become.

~ Greg Maass



## Mollie O'Brien & Rich Moore

Mollie O'Brien, vocals;  
Rich Moore, guitar



THURSDAY

7:35pm - Auditorium

FRIDAY

3pm - Juniper  
(Mollie O'Brien, Workshop)

SATURDAY

12:45pm - Grand

What might you think when reading the top 100 albums of 2025 from KGNU (Colorado) and find Mollie O'Brien & Rich Moore's *Lost in the Crowd* nestled in at number five? The top four include Rhiannon Giddens and Billy Strings.

Mollie O'Brien is a singer's singer. Rich Moore is the guitarist every singer dreams of. Mollie is a vocal chameleon shifting the color of her voice to what the style demands. Rich is a master of providing exactly the right kind of musical support in a way only careful attention reveals. Forty-plus years of making music together will teach you a thing or two. Let's just say these two are excellent students of each other.

To say musical roots run deep would be a profound understatement. O'Brien and younger brother Tim had a mother who made sure they heard all kinds of music while growing up. Both brother Tim and Mollie have had intersecting careers over the years. They released three Tim & Mollie CDs on Sugar Hill Records ('88, '92, '94). Perhaps one of the defining moments for Mollie came when she was working in New York and gave Tim's band, the Ophelia Swing Band a place to crash. A lot of music happened. "They just

completely turned me on end. And I said, 'I have to sing,'" she recalls.

Mollie should be a heroine to every girl singer that ever was. She will tell you straight up, with fierce intensity, "Voice IS an instrument." She is a master of her instrument.

Speaking of impeccable, Rich Moore is as versatile and masterful a guitarist as is his singing bride. His clean fingerstyle playing effortlessly seduces gorgeous sound out of Santa Cruz guitars and perhaps a Martin or two here and there. It's not clear if his 2020 instrumental guitar release, *Voiceless*, was perhaps so named because of his droll humor. Maybe we just go with the published intent, which was to let the instrument speak for itself.

Together, these two are the definition of delight. No pretense. No fuss. Just a gorgeous lean into a world of slyly accessible, comfortable, musical virtuosity. Together, every performance is a master class in spare, exposed beauty.

~ Patrice O'Neill



## Mr Sun

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

### SATURDAY

**10am - Evergreen**  
(Darol Anger, Workshop)

**11:15am - Larch**  
(Joe K Walsh, Workshop)

### & MORE SATURDAY

**11:15am - Laurel**  
(Grant Gordy, Workshop)

**8:45pm - Evergreen**

### SUNDAY

**2:40pm - Grand**

Where's Waldo? Remember that book? Waldo shows up tucked into a hundred places on a page. You just need to find him and his red-striped hat. Where's Darol? For sure, he's busy, too, but unlike Waldo, is identified by his fiddle. Darol's unquenchable generosity has endeared him to generations of festival-goers world-wide. Pretty much anyone who has wielded a bow for the last fifty years owes a debt to Darol and his munificence.

This year Waldo, aka Darol, shows up with his compadres in Mr Sun. (Of course, he's also making an appearance with The Same Street Band, but that's on another page.) Case in point. When asked to provide some current news about the band, Darol sent the following. This cannot be topped so is being shared without edits.

"Mr Sun will be celebrating its 13th year in 2026, and our 10th year with the redoubtable Aidan O'Donnell. We're still speaking to each other and still cracking each other up.

"Aidan, our bassist, lives on the 5th floor of a building in one of America's major cities. Coincidentally, Darol, our fiddle player, lives in a five-room house!

"The Mr Sun band is evenly divided between players of fretted instruments and instruments

with no frets at all. Which half of the band worries the most?

"The band was named after an image on a banner which appears in the very first band photo taken in a children's library. That image, in reality, happens to represent the largest object in the entire school system, with a mass 300 thousand times larger than the earth!

"Amazingly, 75% of the Mr Sun band was born in the same country. Out of the entire band, ONLY Aidan, our bassist, was born in a different country. What are the odds?

"The combined number of years that the Mr Sun band members have been practicing their instruments comes to 149 years of experience. If you subtract bathroom and meal-breaks, you get about 130 years. If you subtract sleep breaks, you get about 80 years. When you subtract school time and homework, you get about 50 years. Take away youthful crappy day jobs, we get 25 years. If you subtract driving to-and-from-the-gig time, you get about 18 years. If you subtract procrastination time, you get about 12 years total practice time for four people. Astonishing! It's a wonder these guys can play at all!"

~ Patrice O'Neill & Darol Anger



## New Dangerfield

Jake Blount, banjo, fiddle; Kaia Kater, guitar, banjo;  
Tray Wellington, banjo; Nelson Williams, bass

THURSDAY

**8:20pm - Regency**

FRIDAY

**12:30pm - Juniper**  
(Nelson Williams, Workshop)

& MORE FRIDAY

**3:55pm - Grand**

There's no denying that the banjo is an African instrument, though white musicians have sought to discredit this from the beginning. Minstrel banjo player Joel Sweeney swore he invented the banjo's short 5th string, though African antecedents clearly have a similar short string that operates in the same way. Today, Google's AI helpfully agrees that Sweeney is credited for inventing this string, a lie perpetuated across 180 years, muddied on purpose by white originators looking to discredit their fascination with Black technology, and echoed by the truthless AI-driven haze we all live in now. Recent research has elaborated on the banjo's origin, pointing to its development from enslaved African persons in the Caribbean, meaning the instrument is a creation of Black artisans in the Western Hemisphere.

Today, we're in the middle of a reclamation of the banjo's place by Black artists in bluegrass, old-time, and Americana. New Dangerfield are, in a sense, a supergroup demonstrating the scope of these talents. Each banjo player in the band comes from a different perspective on the music, and the best part is how they weave together such disparate threads. Canadian banjo player and songwriter Kaia Kater is coming off the heels

of her first JUNO win this past year, acclaimed for songwriting that covers everything from patriarchal expectations to anti-colonialist Caribbean history to stories of her hometown of Montréal. Tray Wellington's a trueborn son of bluegrass, a master of the Scruggs style banjo who's at home in any bluegrass situation from stage to jams, but also an artist with an uncanny talent to fuse bluegrass, jazz, and modern influences. Jake Blount comes from the old-time world, a specialist in Black stringband music who started off uncovering wonderful lost tunes and in recent years has paved a path in afro-futurism, reworking old songs to tell stories of an imagined future. New Orleans bassist Nelson Williams of Chris Jones Band brings these three very different banjo talents together with verve-filled bass lines and Big Easy energy. The band's name is a riff on the Bill Monroe fiddle tune "Old Dangerfield," but comes from a Virginia fiddle tune called "Dangerfield Newby." Newby was one of a few Black people who joined radical abolitionist John Brown in his 1859 raid. Newby was desperate to free his wife and children from slavery and died with Brown and the others. His story is little known today, another symptom of the constant erasure of Black history and culture in America.

~ Devon Leger



# Nina Gerber & Chris Webster

Nina Gerber, guitar;  
Chris Webster, vocals, ukulele



THURSDAY

**2pm - Laurel**  
(Nina Gerber, Guitar Intensive)

FRIDAY

**10:30am - Regency**  
(Nina Gerber, Workshop)

SATURDAY

**3:55pm - Grand**

**3pm - Juniper**  
(Chris Webster, Workshop)

**7:35pm - Auditorium**

Transfixed. That was me listening to Nina Gerber and Chris Webster. Substance over style, with style to spare. Just enough of everything you need to make you lean in, still and mesmerized. Webster is not just a magnificent singer; she commands emotion with the same exquisite taste as Gerber masters the guitar. Fireworks have their place but give me a warm fire anytime. Gerber and Webster together are that fire.

Separately each has a storied career. Gerber first gained attention as the accompanist for Kate Wolf. In addition to her instrumental chops, she is a skilled performer and arranger. Greg Brown, Karla Bonoff, Kate Wolf, Dave Alvin, Lucy Kaplansky, Peter Rowan, Rosalie Sorrels, Mollie O'Brien, Laurie Lewis, Eliza Gilkyson, and so many more, have also relied on Gerber's finely honed playing to bring their songs and performances to life.

Winner of a prestigious Whippoorwill Arts Fellowship, true to form, Gerber turned that award into a CD honoring artists she has worked with who have passed on. With songs from Kate Wolf, Sarah Elizabeth Campbell, Nanci Griffith and others, *Time is Funny That Way* lends homage to old friends employing the art of Laurie Lewis, Peter Rowan, Pam Delgado and of course, Chris Webster.

"Amongst acoustic guitarists, Gerber is held

in near universal high regard, not least for how she distills strength from subtlety. Her melodic fretwork warmly complements and never overwhelms..." - Pasadena Weekly

Chris Webster's voice speaks to longing, heartbreak, and resilience in ways that feel immediately familiar, yet she never lingers in darkness — her music always reaches toward hope. At its best, her voice is a compassionate balm, and in live performance her intensity can quiet an entire room. Her career began nearly two decades ago as a teenage lead singer for one of California's most beloved regional bands, Mumbo Gumbo. Since then, she has built an impressive body of work, including four acclaimed solo releases and a striking traditional bluegrass/Americana album recorded with her opera-singing sister, Cassie, and master guitarist Scott Nygaard.

"Webster's is an authoritative voice that manages to make existential angst, romantic confusion and spiritual longing sound uncommonly appealing. Each note she sings conveys a probing, acute sensitivity to the little complications of life and love..." - No Depression

Listening to these two is a master class in what musical humans do best.

~ Patrice O'Neill



## The Paperboys

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



FRIDAY

9:15pm - Regency

SATURDAY

10:50pm - Regency

The best festivals are really multiple intersectional gatherings that all happen at once. At Wintergrass, for instance, people come to jam, study, shop, listen, and dance—often in some delightful combination—with scenes and circles developing for each. And if movement is one of your festival prerequisites, The Paperboys have got just what you need! Minimum buy-in here is toe-tapping; further kinesthetic involvement is up to you.

Formed in 1992, The Paperboys are a fearless and freewheeling country/folk/Celtic/bluegrass/rock/trad-Mexican/whatever outfit sometimes called "The Los Lobos of Canada." 4,300+ shows later, the number of toes the band has incited to tapping must number in the millions. At the group's heart is a trio of accomplished musicians and songwriters: Fedora-ed founder Tom Landa (guitar, vocals), whose story includes immigrating from Mexico to Canada in his teens; Kalissa Landa (fiddle, vocals), commander of a superhuman sense of melody; and Geoffrey Kelly (flute, guitar, vocals), who had already made an impressive name for himself with the

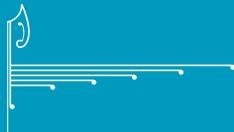
Canadian folk-rock band Spirit of the West when he boarded the band bus in 1997.

The Paperboys' legendary live shows include an unusual element regarding setlist: chiefly, they don't use one. The band agrees on an opening song, sure, but once that's run its course, they read the room and the true journey begins. Less jam-band than collaborative wayfinding, the audience is part of decision-making whether they realize it or not. And, though song-order is static on recordings, don't sleep on the group's deep discography, either. "Molinos" (1997) won a Juno, and the band has also twice received a West Coast Music Award. They've scored two films as well.

"It goes beyond perseverance," Tom Landa says about the band's legacy and loyal following, "into some kind of connectivity and resonance we have with people. We've created a community."

Just like Wintergrass has. And you may well leave a more involved member of their circle, or ours. Or both.

~ Wes Weddell



## The Same Street Band w/ Darol Anger

David Keenan, banjo;  
Hailey Paxton, guitar;  
Ethan Lawton, mandolin;  
Forrest Marowitz, bass;  
Darol Anger, fiddle



SATURDAY

3:05pm - Regency

Tucked into a working-class neighborhood in South Seattle at the end of a dead-end street a collection of houses has grown up around a prodigious garden. You wouldn't know it from the street, but this collection includes visual artists, filmmakers, sound engineers, and a whole bunch of musicians. It's pretty certain that every resident of that compound has played at Wintergrass in one form or another since pretty much day one. They make music together. They paint and plant for each other. Weddings, jams, dances and movies happen here.

The compound ventures out this time in the form of The Same Street Band. Dave Keenan, Hailey Pexton, Ethan Lawton, Forrest Marowitz, and neighborhood interloper, Darol Anger, found themselves together at a music camp last summer. They played a lot of music. They thought it was pretty good. So much so, both Mr. Keenan and Mr. Anger took it upon themselves to convince the Wintergrass powers that be that this band really ought to play at the festival.

"What's the name of the band?" we asked.

"It doesn't have a name," they said.

"Well, if you're gonna be in the lineup you gotta have a name," we replied.

To which, they dug deep and came up with The Same Street Band. Not counting Darol, all the members of the band live on the aforementioned, bristling with creative energy, street.

To say this is a few miles above a pickup band of buddies, would be an understatement. All the grounding lead singer and guitarist Pexton needs is a two-hole plug straight to traditional bluegrass. Both Keenan and Pexton have a deep affinity for the music of Buck Owens. They know just how to deliver it crowded around a single mic with Lawton. That girl can pick, too. Bassist Marowitz holds together the band like he's held together some pretty awesome soccer teams. Perhaps this band should add hacky sacks to their merch table. Darol just seems to be really happy to be in the mix, as in happier than his usual happy self.

If you're looking for honest to Bakersfield traditional sounds, you'll find it parked at The Same Street Band.

~ Patrice O'Neill



## Sons of Rainier

Devin Champlin, guitar;  
Dean Johnson, guitar;  
Sam Gelband, percussion;  
Charlie Meyer, bass



### FRIDAY

**11:15am - Auditorium**  
(Devin Champlin, Workshop)

**2:20pm - Grand**

The Sons of Rainier, from Bellingham, Washington, bring their homespun sound and DIY aesthetic to Wintergrass for the first time. The quartet is the project of country polymath Devin Champlin — a songwriter, luthier, and visual artist, sometimes all in the same afternoon. Every band member is a songwriter in their own right. Every band member is in multiple iconic bands. Dean Johnson's shy high tenor voice and deft songwriting have bewitched Seattle fans for years. Sam Gelband's mischievous baritone and equally playful songwriting have shown up in Mr. Sam and The People People. Both he and Charlie Meyer joined forces in their roots rock project, Honcho Poncho. But in this configuration, they are all about Champlin's songs.

Champlin inhabits a world of possibility: he writes most of the songs he sings, often designs the poster for the gig, and may well have built or tweaked the guitar he plays that night. He's the kind of musician who inspires envy and admiration in equal measure, yet it's impossible not to be charmed by his songs and the like-minded musicians he surrounds himself with.

The Sons of Rainier wear their influences lightly but unmistakably. A hint of tension

### SATURDAY

**11:15am - Evergreen**  
(Sam Gelband, Workshop)

**9:10pm - Auditorium**

in the melody before it resolves to the IV chord recalls The Band at their peak, while their warm two- and three-part harmonies nod to everything from 1950s doo-wop to the Everly Brothers to The Beatles. At times, the twang of Champlin's guitar gives way to a whisper of fuzz, adding just enough grit to nudge the music into modern alt territory. Just familiar enough to sink into, yet contemporary enough to stand on its own, their songs strike that rare balance where longtime fans, newcomers, and everyone in between feel right at home.

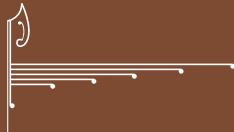
Their two releases, 2018's *Down in Pancake Valley* and 2023's *Take Me Anywhere*, are packed with bangers. Drop the needle anywhere, and you're bound to find a song that grabs you. It's safe to assume Devin handled the album artwork for both records, and his visuals perfectly complete the package, giving each album a personality as layered and inviting as the music itself.

It doesn't get any more hand crafted than the Sons of Rainier, and you won't find a band with more heart and creativity than this foursome.

~ Greg Maass

### SUNDAY

**2:45pm - Evergreen**



## Squirrel Butter

Charmaine Slaven, guitar, fiddle;  
Charlie Beck, banjo, fiddle, guitar



### FRIDAY

**11:15am - Juniper**  
(Charlie Beck, Workshop)

**6pm - Auditorium**

### SATURDAY

**10am - Regency**  
(Charmaine Slavin, Workshop)

**1:30pm - Regency**

### & MORE SATURDAY

**7:40pm - Regency**  
(Old-Time Dance)

True confession: I miss having Squirrel Butter here on the local scene. Yes, I'm happy they're closer to family these days, and I love knowing that other communities have benefited from their beautiful build-it-up approach, but an excellent act that also gives tirelessly back to its scene is not easily replaced. Friends, these two are as real as deals get.

Charlie Beck and Charmaine Slaven met at the Portland Old-Time Music Gathering in 2005. Soon after they began playing music together on guitar, banjo, fiddle, and feet, becoming one of Pike Place Market's more renowned busking acts as a duo and members of The Tallboys stringband as well. Ever been to one of the regular square dances at the Tractor Tavern, or dropped in on the weekly old-time jam at Conor Byrne Pub? If so, you have these two to thank for their organizing work.

In 2021, Slaven accepted the position of Music and Dance Coordinator for the John C. Campbell Folk School in Brasstown, NC. Both Slaven and Beck also captained the post-pandemic revival of the school's Junior

Appalachian Musicians program, engaging local youth in the delights of stringband music. 2024 brought the couple to Beck's hometown of Indianapolis, where they continue to perform their earnest blend of old-time, bluegrass, jug-band, country blues, and original music (plus clogging!) on stages and streets far and wide as they raise two kids. Slaven now works for the nonprofit Country Dance and Song Society, supporting dance and music communities across the U.S. and Canada.

So...about that name. "The true story," Slaven admits, "is that when we started as a duo we just went by our names, which was kind of boring. Then one night, Charlie came down with a terrible fever and I thought he was going to die. In his delirium, he suddenly awoke and shot straight up in bed exclaiming 'Charmaine! I know what we need to name our band—Squirrel Butter!' To calm him down so he'd go back to sleep, I agreed. By the end of the week we had purchased business cards and the website, so there was no going back."

~ Wes Weddell



## Väsen

Olov Johansson, nyckelharpa;  
Mikael Marin, electric bass viola,  
violoncello da spalla



THURSDAY

**10am - Maple (All, Intensive)**

**6:30pm - Evergreen**

FRIDAY

**9:10pm - Auditorium**

SATURDAY

**10pm - Grand**

It boggles people's minds," Väsen's Olov Johansson says of the nyckelharpa, an instrument integral to the Swedish band's sound that raises eyebrows wherever they play. "It looks complicated with all these keys, and you play it with a bow, but you don't hold it like almost any other bowed instrument. Many people I meet find it haunting, just the sound of it."

Eyebrows stay up, too, once the band launches into the fiery, virtuosic playing for which it's renowned. Johansson won the inaugural Nyckelharpa World Championships in 1990 (both modern chromatic and historical divisions!) and never looked back. But here's the thing—according to him: "Mikael's instruments are attracting even more attention these days."

That would be Mikael Marin, the other half of Väsen's current duo configuration, who brings bass viola and cello da spalla ("shoulder cello"), among other fantastic apparatuses, to the party. After 42 years playing together, the list of accolades and admirers is long, with everyone from Punch Brothers to Snarky Puppy asking in. In 2020 Roger Tallroth departed the group, and Johansson and Marin have found that, as a duo, "it's [even] easier to do collaborations." "We have our

world," Johansson says, "and then you meet someone [and] they have their world of music. It's like circles, and there is a common area. If you have enough...it's really fun and easy to develop new things, and the rest... is like 'wow, I would never have thought of that!'"

Witness 2024, when a Väsen & Hawktail set at Wintergrass led to a recording (titled *Väsen & Hawktail*, naturally) that won multiple awards in Sweden (including the Swedish Grammy equivalent). There's a Väsen & Friends set planned for 2026 as well ("we have so many friends there this year!"), sure to include The Fretless, with whom Väsen shared several dates on a recently completed U.S. tour ("we learned some of their stuff, and they learned even more of our stuff").

"Väsen" has many meanings: "spirit," "noise," "a living being," and "essence" among the most prominent. Originally intended as just an album title, people began calling to book the band "Väsen" and it stuck. The group's latest album is *Vågor* (Waves), which features new-composed and traditional songs, each with a water connection.

~ Wes Weddell



## Woody Platt & The Bluegrass Gentlemen

Woody Platt, guitar; Buddy Melton, bass; Casey Driessen, fiddle; Daren Shumaker, mandolin; Bennett Sullivan, banjo

THURSDAY

**2pm - Larch**  
(Casey Driessen, Intensive)

**9:45pm - Grand**

FRIDAY

**9:45pm - Grand**

SATURDAY

**10am - Juniper**  
(Bennett Sullivan, Workshop)

**10am - Evergreen**  
(Casey Driessen, Workshop)

& MORE SATURDAY

**6:50pm - Grand**

Tradition isn't just one thing. Real tradition is grounded in food, music, dance, and the part of the earth that supports you and yours. Woody Platt and his bandmates live this every day, deeply embedded in their North Carolina homes. They hunt, fish, support and make music with each other. In this case, knowing your neighbors is a musically fruitful thing. In our increasingly screen-based lives, it's all kinds of good to hear from folks who care for each other and the ground they share.

Every member of this band deserves a write up of their own. In this case, neighbors Buddy Melton, formerly of Balsam Range, and Woody Platt, formerly of the Steep Canyon Rangers, got a little bit musically restless and decided to do something together.

Understand these two have carved a deep path into the preservation of both the culture and the geography of North Carolina. Both received the 2025 North Carolina Award – the highest civilian honor the state bestows. Why? Because both have worked tirelessly to preserve the land and culture of the state including herculean efforts post Hurricane Helene.

Amongst the multitude of awards these two have compiled, including Grammy nominations and IBMA awards, perhaps

the ones that hit home most are the ones that come from home. If you know what a Bimini twist or a Duncan loop is, you are a fly fisherman – like Woody. He's worked to restore a section of the East Fork of the French Broad River because he fishes there.

Melton penned a whole album's worth of songs, *Songs from Jackson County*, inspired by his home in Jackson County. He's a fiddler and a singer but in this configuration is the bass player. "I've always enjoyed the bass," he said. "I've been playing upright bass lately. It's fun to kind of be in the background and not take the lead sometimes. The fiddle and the bass couldn't be more opposite in that regard."

Monster fiddler Casey Driessen, mandolinist, producer and production manager Daren Schumaker, and banjoist session player and instructor Bennett Sullivan, round out the band. Let's just say all of them have at least a passing acquaintance with Steve Martin.

All tradition grows from a specific place on the earth. These players not only honor the musical traditions but also the earth from which they come. In every sense of the word, the musicians are gentlemen.

~ Patrice O'Neill

25TH  
ANNIVERSARY

LAKETOWN RANCH MUSIC PARK  
VANCOUVER ISLAND

# COWICHAN BLUEGRASS FESTIVAL 2026



JUNE 19-21 2026



PERFORMANCES BY  
BIG RICHARD, ELI WEST QUARTET,  
THE ALUM RIDGE BOYS AND ASHLEE,  
SHOWMAN & COOLE, THE BARREL BOYS,  
THE UNFAITHFUL SERVANTS, THE WESTERN THISTLES,  
THE BLACK RABBIT ROUNDERS, AND MORE

[cowichanbluegrass.com](http://cowichanbluegrass.com)

*Eastman*

INTRODUCING

# LADY MOON

SIGNATURE  
OCTAVE MANDOLIN

TRANSFORMATION AWAITS.



eastmanguitars.com

*Dusty  
Strings*

EST. 1979

MUSIC STORE · SCHOOL · REPAIR SHOP

MARTIN · NATIONAL · GOODALL  
COLLINGS · NORTHFIELD · OME  
DEERING · GOLD TONE · TAYLOR  
SANTA CRUZ · EASTMAN · IRIS

1949 Martin D-28

3406 Fremont Ave N, Seattle  
(206) 634-1662 · [dustystrings.com](http://dustystrings.com)



JULY 10-12



SHELTON, WA

*Kristmas Town Kiwanis presents the 21st Annual*

# **BLUEGRASS** **FROM** **THE** **FOREST**

## *Outdoor Summer* **MUSIC FESTIVAL**

*Featuring Nationally & Regionally  
Celebrated Bluegrass groups!*

### *Welcoming:*

**REMEDY TREE (FL)**

**UNspoken TRADITION (NC)**

**UNION CITY COUNCIL (WA)**

**HEMLOCK REVIVAL (WA)**

**CHICKS KIDS**

**WORKSHOPS**

**JAMMING**

**FOOD VENDORS**

**BAND SCRABBLE**

**SAT COUNTRY DANCE**

**CAMPING ON SITE**

*Day, weekend & family tickets*

*Early Bird Discounts*

**AVAILABLE ONLINE**

*Saturday Country Dance  
BAR K BUCKAROOS (OR)*

*Host Band:  
RUNAWAY TRAIN  
BLUEGRASS (WA)*

*—and more  
to come!*



**FOR DETAILS CALL: (360) 490-8981**

**BLUEGRASSFROMTHEFOREST.COM**

**SOCER PARK, 2102 E. JOHNS PRAIRIE RD | SHELTON, WA**

Friday, Cedar 2-4 pm

# Wintergrass Vintage Instrument Museum



Much of the music we hear on the stages and in the halls at Wintergrass has been passed down through generations and is often played on vintage guitars, mandolins, fiddles and banjos as old as the music. Many of these golden age vintage instruments can be heard at the Fretboard Journal Vintage Instrument Tasting Workshop in the Regency Ballroom on Friday where John Reischman, Patrick Sauber, Nina Gerber and Caleb Klauder will demonstrate how incredible these vintage treasures sound.

The Musical Instrument Museum, located in the Cedar Ballroom on Friday afternoon, has a large display of those same vintage instruments as well as historians to talk to and various artists to demonstrate them. If you want to look over a Gibson Lloyd Loar mandolin like Bill Monroe's, a herringbone Martin D-28 like Tony Rice's, guitars made before the Civil War and many other historically significant pieces made by C.F. Martin, Gibson, Washburn, Regal and others, the Musical Instrument Museum is a must for your festival schedule.

This year the museum will include a deluxe pearl inlaid guitar made in 1936 that the Oahu Company guaranteed was "the finest and best guitar ever manufactured by anyone." Also included is a very rare guitar made by perhaps the finest luthier in Canada in the 1930's, Arthur Hensel, with its intricate carving and fine craftsmanship.

James Ashborn was one of the earliest American guitar makers with his factory in Connecticut, and in the 1850s, he was one of the first to use tools powered by waterwheel. His factory made 12,000 guitars between 1848 and 1863, more than three times the quantity produced

by CF Martin during that time. You can see a fine example of an Ashborn guitar from 1848 at the museum.

Usually, you cannot see, let alone touch, instruments of this vintage and quality. These are some of the other instruments you'll be able to interact with at the museum.

Carson J. Robison was one of the first singing cowboys in movies and on radio during the 1930's and he wrote many songs, including Doc Watson's well known "Life Gets Tee-Jus Don't It." Carson worked with the Montgomery Ward Company to sell guitars with his name on them from the "Monkey Ward" catalog in the 1930s. One of the best of those is the Carson J Robison Recording King Jumbo.

Oscar Schmidt was one of the largest musical instrument manufacturers of the early 20th century. Founded in 1879, the factory in New Jersey produced acoustic guitars that were played by many of the early blues and traditional musicians of the early 1900s. A very rare early 1930 Stella made by Oscar Schmidt called the "Gambler Deluxe" features faux mother-of-pearl fingerboard and headstock overlay and playing card decals. Before he found his Gibson Lloyd Loar F-5 mandolin in the late 40s, Bill Monroe played a 1935 Gibson F-7 mandolin on the early Monroe Brothers recordings. A similar Gibson F-7 will be at the museum that was purchased by Tennessee Smith who, with his brother Smitty Smith, performed with The Sunshine Boys Quartet all over Georgia and in many old western movies in the 1930s and 40s.

~ Mark Demaray & Bill Clements



# What Does it COST?

**Check out the Wintergrass Silent Auction Here:**



Ah, you mean to produce Wintergrass? A whole lot more than ticket prices can support. That's the short answer. There is always a push-pull between affordability/accessibility and sustainability. We're not alone in this. Every arts organization in the country wrestles with this constantly. The size differential between the combatants almost always determines who get to fight another day - or perhaps love and sprinkle joy.

Thus, the perennial need for pillars and trusses that are not ticket sales. That means patrons, sponsors and grantors. You will see the list of generous individuals on other pages. Every one of these donors are not just names but real people who have decided Wintergrass is worth their support. On this page we want to acknowledge the critical support of grantors and sponsors. This kind of support requires the proof you will provide this weekend as you enjoy the heck out of yourself and your friends while enjoying and playing soul-moving music.

The **City of Bellevue, 4Culture and Amazon** provide significant support to not just the festival, but the organization. These grantors and sponsors see the sausage being made and understand how and why costs escalate faster than ticket sales can ever hope to keep up with. These grantors and sponsors in particular are devoted to making the world better one community at a time. In this case, Bellevue and the Eastside. Bellevue is making huge contributions to the arts in order to make the city livable. Amazon has made



enormous contributions to flood relief to the thousands of people who have lost homes and businesses in recent months. 4Culture is in it for the long haul, seeing and understanding the crushing economic forces at work for all non-profits and especially those making art. We are grateful for their support.

Longtime sponsors like **D'Addario, Eastman, Peghead Nation, Ear Trumpet Labs, ArtsWA, Deering Banjo** are joined by relative newcomers **Gibson Gives**, and **Gold Tone** to provide support in the form of cash or instruments. Jam Suite sponsors like **WAMA, Cascade Bluegrass/ Nechville, Montana and Oregon Bluegrass** do double duty by providing cash and programming. These are not just checks in the mailbox to us. They are partners in the work, and we love them dearly for it.

There is also a very small army of people like patron Howard Cutler. Upon making his donation this year he said this, "I count Wintergrass as one of the really valuable cultural institutions here in King County."

Among its other virtues, Wintergrass provides a means to share and transmit joy across multiple generations while also transferring deeper, broader

cultural knowledge and awareness. It can be a very big tent, and over the course of those four days each year, there's no better place to gain a visceral experience of the emotional and spiritual communion that artificial intelligence will never provide and can never replace.

And music - especially music with deep, traditional roots made by people inspired to play it together and develop that music in new directions, can be such a powerfully transcendent, unifying force in a society being torn asunder by rage, frustration, resentment, confusion, and disillusionment.

You can be a part of this small army by checking out this year's **Silent Auction**. Small army does more – contributes stuff and experiences for you to bid on and win. Small army expands the circle. Gratitude grows. Check out the offerings and make a bid by scanning the QR code on this page.

"We" is such a short word. It covers so much territory. We are in this together. We thank one and all for pushing the boulder up the hill and getting it all the way to the top.

**Thank you.**



You Are Here

## CASCADE TOWER

### Third Floor

MADRONA

MEN

WOMEN

ELEVATORS

JUNIPER

LAUREL

LARCH

Cascade Tower  
Elevators to the  
Third Floor Access:

AUDITORIUM  
JUNIPER  
LAUREL  
LARCH  
MADRONA

### REGENCY

CEDAR

MEN  
WOMEN

BALSAM

BIRCH

### Second Floor

ELEVATORS

Cascade Tower  
Elevators to the  
Second Floor Access:

REGENCY  
CEDAR  
FESTIVAL REGISTRATION

### First Floor

13 COINS

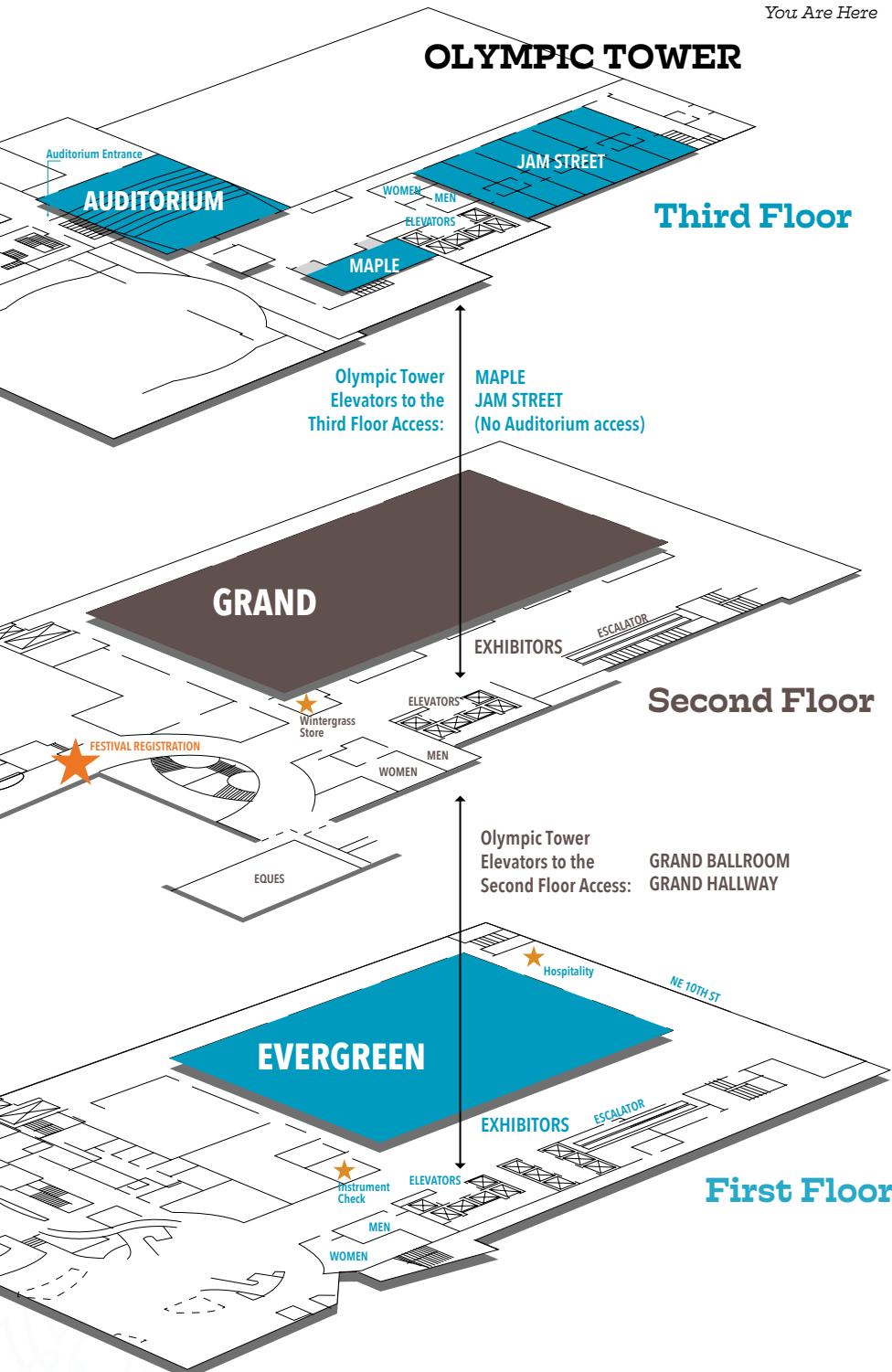
ELEVATORS

NE 8TH ST

HOTEL  
RECEPTION /  
LOBBY



# OLYMPIC TOWER





# RADICAL TRADITIONS

FRIDAY FEBRUARY 20<sup>TH</sup>

	12pm	1pm	2pm	3pm	4pm	5pm	6pm
GRAND	12:45pm Jerron Paxton		2:20pm Sons of Rainier		3:55pm New Dangerfield	5pm Dinner Break	
EVERGREEN			2:15pm JAMz2 Finale Performance	All Are Welcome to cheer on the Youth Academy's 8 to 12 year olds		4:30pm Dinner Break	
REGENCY		1:30pm Briarfinch		3:05pm Caleb Klauder & Reeb Willms Country Band	4:40pm Madeleine Roger & Friends		5:45pm Dinner Break
AUDITORIUM							

# PERFORMANCES

## THURSDAY FEBRUARY 19<sup>TH</sup>

	6pm	7pm	8pm	9pm	10pm
GRAND	6:15pm <b>Fog Holler</b>		7:50pm <b>Melissa Carper</b>		9:25pm <b>Danny Paisley &amp; Southern Grass</b>
EVERGREEN		6:30pm <b>Väsen</b>		8:05pm <b>Mike Block &amp; Biribá Union</b>	9:40pm <b>Caleb Klauder &amp; Reeb Willms Country Band</b>
REGENCY		6:45pm <b>The Horsenecks</b>		8:20pm <b>New Dangerfield</b>	9:55pm <b>Fog Holler</b>
AUDITORIUM	6:00pm <b>Briarfinch</b>		7:35pm <b>Mollie O'Brien &amp; Rich Moore</b>		9:05pm <b>Jerron Paxton</b>

	7pm	8pm	9pm	10pm	11pm
GRAND	6:35pm <b>John Reischman &amp; The Jaybirds</b>	8:10pm <b>The Fretless</b>	9:45pm <b>Woody Platt &amp; The Bluegrass Gentlemen</b>		
EVERGREEN	6:15pm <b>Fog Holler</b>	7:50pm <b>Danny Paisley &amp; The Southern Grass</b>	9:25pm <b>Missy Raines &amp; Allegheny</b>		
REGENCY		7:40pm <b>Melissa Carper</b>	9:15pm <b>The Paperboys</b>	10:50pm <b>Jourdan Thibodeaux et Les Rôdailleurs</b>	
AUDITORIUM	6pm <b>Squirrel Butter</b>	7:35pm <b>Nina Gerber &amp; Chris Webster</b>	9:10pm <b>Väsen</b>		



# PERFORMANCES

SATURDAY FEBRUARY 21<sup>ST</sup>

	12pm	1pm	2pm	3pm	4pm	5pm	6pm
GRAND	12:45pm <b>Mollie O'Brien &amp; Rich Moore</b>		2:20pm <b>Mike Block &amp; Biribá Union</b>		3:55pm <b>Nina Gerber &amp; Chris Webster</b>	5pm <b>Dinner Break</b>	
EVERGREEN		1:45pm <b>Bruce Molsky &amp; Brittany Haas</b>		3:20pm <b>Jordan Tice Trio</b>		4:55pm <b>The Fretless</b>	5:55pm <b>Dinner Break</b>
REGENCY	1:30pm <b>Squirrel Butter</b>			3:05pm <b>Same Street Band w/Darol Anger</b>		4:40pm <b>Hillman City Sway</b>	5:45pm <b>Dinner Break</b>
AUDITORIUM							

SUNDAY FEBRUARY 22<sup>ND</sup>

	10am	11am	12pm	1pm
GRAND			11:30am <b>Jordan Tice Trio</b>	1:05pm <b>The Fretless</b>
EVERGREEN	10:45am <b>Cascade Mountain Boys Gospel Singalong</b>	11:35am <b>Hanneke Cassel Trio</b>		1:10pm <b>Bruce Molsky &amp; Brittany Haas</b>

# PERFORMANCES

	7pm	8pm	9pm	10pm	11pm	
	6:50pm <b>Woody Platt &amp; Bluegrass Gentlemen</b>	8:25pm <b>Missy Raines &amp; Allegheny</b>	Deering Banjo Winner!	10pm <b>Väsen &amp; Friends</b>		GRAND
	7:10pm <b>Briarfinch</b>	8:45pm <b>Mr Sun</b>		10:20pm <b>John Reischman &amp; The Jaybirds</b>		EVERGREEN
	With with Bruce Molsky, Brittany Haas, Allison de Groot, Squirrel Butter, The Horsenecks, and more!	7:40pm <b>Old-Time Dance</b>	9:15pm <b>Jourdan Thibodeaux et Les Rôdailleurs</b>		10:50pm <b>The Paperboys</b>	REGENCY
	6:00pm <b>The Horsenecks</b>	7:35pm <b>Hanneke Cassel Trio</b>	9:10pm <b>Sons of Rainier</b>			AUDITORIUM

	2pm	3pm	4pm	5pm	
		2:40pm <b>Mr Sun</b>	3:45pm Raffle Winners!	4:15pm <b>Youth Orchestra</b>	With Bruce Molsky & Brittany Haas; Hanneke Cassel Trio; The Fretless
		2:45pm <b>Sons of Rainier</b>			GRAND EVERGREEN

# WENATCHEE RIVER BLUEGRASS FESTIVAL

JUNE 19-21, 2026

Cashmere, Washington

Chelan County Expo Center - Fairgrounds

GREAT BLUEGRASS SINCE 2003

THIS YEAR'S BLUEGRASS SUPERSTARS

APPALACHIAN ROADSHOW  
SOUTHERN LEGACY

RICK FARIS BAND

VICKIE VAUGHN

WESTBOUND SKY

INSTRUMENT WORKSHOPS INCLUDING TAYLOR'S CAMP FOR KIDS  
CAMPERS LUAU \* SLOW JAM \* MERCHANDISE & FOOD VENDORS  
MAIN ACTS PERFORMING INDOORS ON THE PAVILION STAGE

CAMPING AVAILABLE \* FREE WIFI



DETAILED INFORMATION ON WEBSITE  
[www.WenatcheeRiverBluegrassFestival.com](http://www.WenatcheeRiverBluegrassFestival.com)  
Or Call (509) 421-0494  
Organized By Cashmere Community Concerts

Put A Little Mountain In Your Music

# Seattle Folklore Society

Concerts, Dances, & more

Celebrating 60 years of Folk!

 COME SAY HI AT OUR WINTERGRASS TABLE 

**Coming to our Phinney Center stage Spring 2026**

Advance tickets available 60 days before show-date - check website for details & updates

Feb 28 Jim Malcolm

Apr 11 The Canote Brothers

Mar 7 Kristian Bugge & Ruthie Dornfeld

Apr 25 David Roth

Mar 21 Scandinavian Showcase

May 2 Tret Fure

Mar 28 Local Songwriter Showcase

May 9 Hanneke Cassel

Apr 4 Medusa Quartet

May 17 Rani Arbo & daisy mayhem



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



**TED BROWN MUSIC**

Your music is our passion!

95 years of bluegrass in Washington

**Visit Us In**

Tacoma - Seattle - Puyallup  
Silverdale - Yakima - Richland

(800) 562-8938  
[www.tedbrownmusic.com](http://www.tedbrownmusic.com)



18TH OGDEN MUSIC FEST

MAY 29 - 31, 2026  
OGDEN, UTAH

YONDER MOUNTAIN  
STRING BAND

PETER ROWAN WITH  
SAM GRISMAN PROJECT

SIERRA  
HULL

NORTH MISSISSIPPI  
ALLSTARS

MICHAEL CLEVELAND  
& JASON CARTER

KEN POMEROY

STEVE POLTZ

BRONWYN KEITH-HYNES

MIKO MARKS

CHICKEN WIRE EMPIRE

THE CODY SISTERS

BLOOD ON THE TRACKS: A  
UTAH TRIBUTE TO DYLAN

MARIACHI GUZMÁN

...AND MORE!

TICKETS & INFO AT [OFOAM.ORG](http://OFOAM.ORG)



Mo Banjo Co.



Thanks to our  
Washington Winery  
Sponsors!



Visit our booth for our 10%  
Wintergrass Discount!



*We Amplify Artists.*

Del McCoury • Molly Tuttle • Jerry Douglas & The Earls of Leicester • Sierra Hull • Brandi Carlile • Rhiannon Giddens • Gregory Alan Isakov • Sierra Ferrell  
Never Come Down • Ben Hunter & Joe Seamons • Tray Wellington • and more!

**EAR TRUMPET LABS.COM**



PEGHEAD NATION

[pegheadnation.com](http://pegheadnation.com)



**Learn with  
the Best!**

75 courses with legendary  
instructors in guitar, mandolin,  
banjo, fiddle, dobro, bass,  
ukulele, and vocals. Join us!

**First Month Free**  
**Code: Wintergrass26**



# WORKSHOPS

**Thursday February 19<sup>th</sup>**

9am - 11am		INSTRUCTOR
EVERGREEN	<b>JAMZ 1</b> Youth Education Pre-K - Grade 1	Sandy Buchner
EVERGREEN	<b>JAMZ 2</b> Youth Education Grades 2-8	Tom Petersen
10am - 11am		INSTRUCTOR
JUNIPER	<b>INTENSIVE</b> Bluegrass Guitar	Patrick Sauber
LARCH	<b>INTENSIVE</b> Bluegrass Mandolin Fundamentals	John Reischman
LAUREL	<b>INTENSIVE</b> Old-Time Fiddle	Gabrielle Macrae
MADRONA	<b>INTENSIVE</b> Vocal Improvisation	Joe Craven
MAPLE	<b>INTENSIVE</b> Swedish Tunes	Väsen
2pm - 5pm		INSTRUCTOR
JUNIPER	<b>INTENSIVE</b> Boom Boom Logic	Mike Bub
LARCH	<b>INTENSIVE</b> Groove Chops & Genre Hops	Casey Driessen
MADRONA	<b>INTENSIVE</b> Play the Words - Earl Scruggs	Nick Hornbuckle
LAUREL	<b>INTENSIVE</b> Demystifying the Guitar Fretboard	Nina Gerber
MAPLE	<b>INTENSIVE</b> Old-Time Banjo	Allison de Groot
5:30pm - 7:30pm		INSTRUCTOR
CEDAR	<b>Two-Chord Jam</b> Yes, you "2" can play! The workshop to embolden beginners kicks off the festival teaching all songs with only two chords. Taught in slow-jam fashion by veteran educators. Go from zero to hitting the Hyatt's halls in one friendly lesson. Experienced players also welcome to join the fun and set a warm, welcoming example.	Tom Petersen & Cliff Perry

Education Sponsor



# WORKSHOPS

**Friday February 20<sup>th</sup>**

8am - 9am	INSTRUCTOR
<b>REGENCY</b>  <b>Festival Yoga</b> Start your day by tuning your body and mind. Movement and breathwork. All levels are welcome. Class is taught by a 500hr RYT instructor. Workshop Type: Hands-on Skill Level: Open to all	Karen Gamble 
<b>9am - 12pm</b>	INSTRUCTOR
<b>EVERGREEN</b>  <b>JAMZ 1</b> <b>Youth Education Pre-K - Grade 1</b>	Sandy Buchner
<b>9am - 4pm</b>	INSTRUCTOR
<b>EVERGREEN</b>  <b>JAMZ 2</b> <b>Youth Education Grades 2-8</b>	Tom Petersen
<b>10am - 11am</b>	INSTRUCTOR
<b>AUDITORIUM</b>  <b>How to Mic a Bluegrass Band</b> 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. Workshop Type: Lecture/Demo/Q&A Skill Level: Open to all	Ear Trumpet Labs with Fog Holler 
<b>CEDAR</b>  <b>Bluegrass Rhythm</b> The center of the jam.. the center of the band. Explore bluegrass rhythm basics and more advanced rhythm techniques to bolster your back up! We will learn about the "pocket" and explore pushing chords, G runs, and voice leading using bass lines. How to make room for soloists, without getting in the way or getting bored! We often overlook the best part of guitar is GROOVE. Workshop Type: Hands-on Skill Level: Open to all	Joe Suskind (Never Come Down) 
<b>JUNIPER</b>  <b>Your Fiddle and You</b> Our instruments and bows often seem mysterious regarding upkeep, adjustment, mood/tone swings, and playability. As a fiddler and luthier, I spend a lot of time helping folks get comfortable with their setup. In this workshop we will tackle these topics and discuss ways to make sure your instrument is serving you and your playing style best. Workshop Type: Hands-on Skill Level: Open to all	Brandon Godman (Caleb Klauder & Reeb Willms Country Band) 
<b>LARCH</b>  <b>Fun-damentals of Old-Time Fiddling</b> Old-time music is a fun, approachable, and deeply communal style that doesn't require a high level of virtuosity. In this workshop, we'll step out of our "improv brains" and back into our bodies by connecting to rhythm and groove. Together, we'll learn a tune and explore bowing techniques unique to old-time music that bring out its distinctive swing and drive. Workshop Type: Hands-on Skill Level: Open to all	Lillian Sawyer (Never Come Down) 

Workshop Sponsors



Hands On: 

# WORKSHOPS

**Friday February 20<sup>th</sup>**

**10am - 11am, Continued**

**INSTRUCTOR**

### **There's Always Room For Cello**

Do you already know that the cello is the greatest instrument in the world? If so, then THIS is the workshop for you - come chat up-close-and-personal with four legends, Tristan Clarridge, Renata Bratt, Eric Wright and Mike Block, who will converse, play, and answer your endless questions. If you DON'T already know that cello is the best, then THIS is also the conversion workshop for you!

Workshop Type: Lecture/Demo/Q&A

Skill Level: Open to all

**LAUREL**

Mike Block, Tristan Clarridge, Renata Bratt, Eric Wright

### **How to Play More Notes on the Mandolin**

Ornamenting a melody is a core skill of playing bluegrass and old-time music. But, what does that mean? How do we do that? How do people play so many notes while still sounding like they're playing the melody? How do we even move our hands that fast? I don't have all the answers, but I do want to explore all those questions with you.

Workshop Type: Hands-on

Skill Level: Open to all

**MADRONA**

Kaden Hurst  
(Never Come Down)



**10am - 2pm**

**INSTRUCTOR**

**MAPLE**

**JAMZ 3**  
**Youth Education High School**

Kat Bula & McKain Lakey

**10:30am - 12:30pm**

**INSTRUCTOR**

**REGENCY**

### **Fretboard Journal Vintage Instrument Tasting**

John, Patrick, Nina and Caleb will be playing as many vintage guitars and mandolins as they can squeeze into one workshop. Hosted by Mark Demaray.

Workshop Type: Lecture/Demo/Q&A

Open to all

John Reischman,  
Patrick Sauber, Nina Gerber,  
Caleb Klauder

**11:15am - 12:15pm**

**INSTRUCTOR**

**AUDITORIUM**

### **Singer-Songwriters in the Round**

Four singer-songwriters will share their songs and individual approach to songwriting.

Workshop Type: Lecture/Demo/Q&A

Skill level: Open to all

Melissa Carper,  
Reeb Willms,  
Madeleine Roger,  
Devin Champlin

**CEDAR**

### **Playing with 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.

Workshop Type: Hands-on

Skill level: Open to all

Crystal Lariza  
(Never Come Down)



**JUNIPER**

### **Banjo for Song Accompaniment**

Through playing some easy, fun songs we'll look at the banjo's many plucky possibilities for rhythm and melody. With an emphasis on providing solid grooves, we'll delve into the interplay between the banjoist and the singer and the other potential instrumentalists. We will cover banjo techniques and I'll give some ideas for playing up the neck. All experience levels welcome including clawhammerists and fingerstylists. Bring your banjo, any banjo questions you may have and your voice!

Workshop Type: Hands-on

Skill Level: Open to all

Charlie Beck  
(Squirrel Butter)



# WORKSHOPS

**Friday February 20<sup>th</sup>**

11:15am - 12:15pm, Continued

INSTRUCTOR

## **Contemporary Scottish Fiddle!**

Come learn a tune of Hanneke's called "Dmitri's Jig." We'll explore the balance between trad and contemporary in the Scottish fiddle world. Hanneke will be joined by Yann Falquet on guitar, so students will have a chance to learn both melody and chords, while exploring bowings and grace notes common in the style!

LAUREL

Workshop Type: Hands-on  
Skill Level: Intermediate-Advanced

Hanneke Cassel &  
Yann Falquet



## **Blues Mandolin**

In 1903 W.C. Handy, the "Father of the Blues" discovered the blues in a performance by a trio in Cleveland, Mississippi; guitar, fiddle and... mandolin! The mandolin has been integral to the blues since the beginning. Let's play the blues on mandolin! Written materials will be available & recording the workshop is encouraged.

MADRONA

Workshop Type: Hands-on  
Skill Level: Beginner-Intermediate

Ricky Gene Powell  
(Hillman City Sway)



12:30pm - 1:30pm

INSTRUCTOR

## **Harmony Vocals**

The nuts and bolts of three part harmony! Learn how to find notes, blend with others, and not go crazy trying.

AUDITORIUM

Workshop Type: Hands-on  
Skill level: Open to all

Never Come Down



## **Walking Bass Lines: Music Theory for Bassists**

What is a walking bass line but a bassist putting music theory into practice. In this class we'll de-mystify and simplify music theory so that we can start creating one of the most quintessential bass techniques.

JUNIPER

Workshop Type: Hands-on  
Skill Level: Open to all

Nelson Williams  
(New Dangerfield)



## **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.

LARCH

Workshop Type: Lecture/Demo/Q&A

Skill Level: Open to all

The Fretless

LAUREL

## **Fingerpicking Bootcamp**

Learn about things from picking patterns, rhythm and timing, alternate tunings and practice strategies.

Workshop Type: Hands-on

Skill Level: Intermediate

Barry Southern  
(The Horsenecks)



## **Fiddle Tunes on Banjo**

Come to this workshop to not only learn melodies to fiddle tunes but also learn techniques for improvisation and taking these tunes to the next level!

MADRONA

Workshop Type: Hands-on

Skill Level: Open to all

Tray Wellington  
(New Dangerfield)



Workshop Sponsors

Hands On:





# WORKSHOPS

## Friday February 20<sup>th</sup>

1:45pm - 2:45pm

INSTRUCTOR

### **Storytelling: There Are People Here**

**AUDITORIUM**

Preserve the past, develop characters and expand perspective. Workshop helps to enrich narrative through character development and authentic language.

Ken Workman, Penn Brave,  
Auntmama

Workshop Type: Lecture/Demo/Q&A

Skill level: Open to all

### **Deconstructing Fiddle Tunes**

#### **So You Can Start Jamming Sooner**

**JUNIPER**

In this workshop we'll learn a fiddle tune together as it might be played regularly, then I will demonstrate how to break down the tune into a simpler version to play together. Then we can start adding some notes back in to bring some originality and creative fun! If there's time at the end of the class, we may be able to take some other volunteer tunes that you know and practice breaking them down as well. Bring your fiddle and a recording device.

Clare Armenante  
(Fog Holler)



### **Driving Lessons: Elements of Drive on the 5-String Banjo**

**LARCH**

In this course, we'll take a deep dive into Banjo Drive: exploring what it is, how it sounds over different rhythms, and, most importantly, how you can get it into your playing. This will be a hands-on banjo workshop where we will be discussing focus areas and doing exercises.

Casey Holmberg  
(Fog Holler)



### **Bass Fiddling Basics**

**LAUREL**

This will be an opportunity to lay the groundwork for a foundation in bass bow technique. Ergonomics, sound production, style, and transcription philosophy will all be discussed so bring your instruments and bows! Both French and German bow grips welcomed.

Noa Laniakea/Eve  
(Fog Holler)



### **The Yodel! A Versatile Technique for Full-Bodied Bluegrass Singing**

**MADRONA**

I plan to teach attendees what the physical mechanics of the yodel are and how these mechanics necessarily create a strong utility for potentially improving many aspects of bluegrass singing including, but not limited to; a volume increase, a greater sense of vocal power, safe singing technique and personal vocal character. The workshop will be mostly educational in nature with practical demonstrations and limited audience participation.

Tommy Schultz  
(Fog Holler)

Workshop Type: Lecture/Demo/Q&A  
Skill Level: Open to all

2pm - 4pm

INSTRUCTOR

### **Vintage Instrument Museum**

**CEDAR**

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 &  
Bill Clements

Open to all

Hands On:

# WORKSHOPS

**Friday February 20<sup>th</sup>**

3pm - 4pm

INSTRUCTOR

**JUNIPER**

## **Two Folk Singers Walk Into a Bluegrass Festival**

Chris Webster and Mollie O'Brien are not really known to be bluegrass singers, as their career paths have taken them down the road of simply finding good songs to sing and writing some of their own when they think of them. They refuse to be hemmed in by musical boundaries, and their voices (along with their superb guitarists Nina Gerber and Rich Moore), bring life to many varied styles of almost any kind of music. Come hear how they found themselves here. There will be lots of Q&A and examples of how these old friends have chosen songs over their long careers.

Workshop Type: Lecture/Demo/Q&A

Skill Level: Open to all

Mollie O'Brien &  
Chris Webster

**LARCH**

## **Playing as a Unit - What Separates**

### **Musicians from Players**

Whether you are a touring performer or a jamming enthusiast, there is one principle that you must know to be a formidable musician - how to play as a unit. You can be the best player in the world, with lightning fingers and stirring solos, but to be successful in a band, it is essential to understand and be able to play off one another. This workshop will teach you how to think like a musician, whether you're sitting down to jam with a group of people you've just met or stepping out onto a stage with the same group of people for the 1000th time. You'll learn not only to listen to yourself but to those around you, anticipate what others will do, blend in, and most of all, change your mindset from trying to make yourself look good to making the unit look good. You will come away from this seminar as a much better and more insightful musician and with the knowledge of how to take a jam or your band to the next level.

Workshop Type: Lecture/Demo/Q&A

Skill Level: Open to all

Danny Paisley &  
The Southern Grass

**LAUREL**

## **Flatpick Lick Stringing 101**

One approach to improvising and jamming.

Workshop Type: Hands-on

Skill Level: Intermediate-Advanced

Roger Ferguson



**MADRONA**

## **Adding Jazz Elements to Your Bluegrass Solos**

This workshop is intended for intermediate bluegrass players who are comfortable taking solos at a moderate tempo and are interested in spicing up their solos with jazz-influenced licks and concepts. Mandolinist Cory Briar of the Olympia, WA based band Briarfinch condenses the frameworks, tips, and tricks he wished someone had shown him 15 years ago into a one hour vocabulary building work session. Knowing rudimentary music theory and the names of the notes in the first position of your instrument are the only prerequisites for this workshop. Topics covered include the blues scale, the whole tone scale, diminished 7th licks, and more as time allows.

Workshop Type: Hands-on

Skill Level: Intermediate

Cory Briar  
(Briarfinch)



**MAPLE**

## **Everything Fiddle!**

In this class we'll try to demystify everything you've wondered about from strings to rosin to cases, types of violins, wood vs. carbon fiber bows, styles of backup, how to get better tone and shift into the upper positions....whatever you're wondering about, bring your questions.

Workshop Type: Hands-on

Skill Level: Open to all

Greg Spatz  
(John Reischman &  
The Jaybirds)



# WORKSHOPS

**Saturday February 21<sup>st</sup>**

8am - 9am

INSTRUCTOR

## Festival Yoga

Start your day by tuning your body and mind. Movement and breathwork. All levels are welcome. Class is taught by a 500hr RYT instructor.

REGENCY

Workshop Type: Hands-on  
Open to all

Karen Gamble



10am - 11am

INSTRUCTOR

## Diary of a Fiddler 2

This is a fiddle workshop led by the curiously persistent Darol Anger, celebrating the release of his valedictory sequel to 1999's Diary of a Fiddler. That release is—you guessed it—*DIARY of a FIDDLER 2: the Sequel*, consisting of fantastical duets with former students, now all fiddle stars in their own right. We'll find ways to improvise further on some of those pieces from the recording and rip along as a larger ensemble as well. We'll also attempt to answer questions about the Art of The Fiddle Duet. Fun will be the goal of the moment.

EVERGREEN

Workshop Type: Lecture/Demo/Q&A  
Open to all

Darol Anger & Friends

JUNIPER

## Blending Styles: Melodic, Single String, and Scruggs

Learn how you can craft your own solos in multiple bluegrass banjo styles. We'll be taking a close look at ways to approach the tunes Cripple Creek and Old Joe Clark. There will be tab provided!

Workshop Type: Hands-on  
Skill Level: Intermediate

Bennett Sullivan  
(Woody Platt & The Bluegrass Gentlemen)



LARCH

## 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."

Workshop Type: Hands-on  
Skill Level: Beginner-Intermediate

Don Share



REGENCY

## Introduction to Flatfooting

Learn the art of accompanying Southern fiddle music with your feet! We'll start with the basic rhythm foundation steps, and learn accent steps as we go, with an emphasis on dancing with good musicianship. All levels are encouraged to participate, as we'll start by building a foundation of basic rhythm steps, then build upon those steps, learning how to accent melodies. Flatfooting is an excellent way to improve your rhythm as a dancer and/or musician. You'll be learning to let your entire body "hear" the music. It's also an excellent work-out, as you'll be so entrenched in the music, you won't even realize you're working up a sweat! This class is physical, so be cautious if you suffer from back, hip, knee, ankle issues. Comfortable work-out clothing, a full water bottle, and low-heeled leather-soled shoes appropriate for dancing are recommended. This class is suitable for all levels, we'll start with basics and build up. We will also discuss some of the history & origins of this type of dance and the associated music.

Workshop Type: Hands/feet-on  
Skill Level: Open to all

Charmaine Slavin  
(Squirrel Butter)



10am - 2pm

INSTRUCTOR

MAPLE

## JAMZ 3

Youth Education High School

Kat Bula & McKain Lakey

Hands On:



# WORKSHOPS

**Saturday February 21<sup>st</sup>**

10am - 3pm

INSTRUCTOR

## INTENSIVE

**SKYVUE**

### **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

11:15am - 12:15pm

INSTRUCTOR

### **Polishing Your Act: A Live Performance Master Class**

**AUDITORIUM**

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.

Vicki Green

Workshop Type: Hands-on

Skill Level: Open to all



### **Fantastic Beats and Where to Find Them**

**EVERGREEN**

Discover your rhythm, groove, chops, paradiddles, and fantastic beats! Open to all string & percussion instruments, feet, hands, voices, and buntt pans!

Joe Craven, Casey Driessen,  
Eric Wright, Mike Block,  
Sam Gelband

Workshop Type: Hands-on

Skill Level: Open to all



### **Mandolin Duets**

**LARCH**

These two masters of the mandolin will team up to play some mandolin tunes together, and will offer their thoughts on how to approach playing music in a duo setting.

Joe K Walsh (Mr Sun) &  
John Reischman

Workshop Type: Lecture/Demo/Q&A

Open to all



### **How to Take Better Solos**

**LAUREL**

We'll learn about how to break out of the confines of tired licks and endless noodling, and discover some of the crucial components in creating improvised solos that feel intentional, coherent and melodic. Though I'll be playing guitar and talking about things from a guitar-based perspective, all instruments are welcome. Attendees should have at least a little experience with taking solos in a jam session or gig context, but it's open to all who are curious.

Grant Gordy (Mr Sun)

Workshop Type: Hands-on

Skill Level: Open to all



### **Introduction to the Dobro**

**MADRONA**

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.

Bob Eroniuk

Workshop Type: Hands-on

Skill Level: Beginner



### **Circle Sorcery: Hula Hoop Magic for Beginners**

**REGENCY**

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!

Arlene Smith

Workshop Type: Hands-on

Skill Level: Open to all



# WORKSHOPS

**Saturday February 21<sup>st</sup>**

12:30pm - 1:30pm

INSTRUCTOR

**AUDITORIUM**

## **History of the Blues**

Informative, interactive, and engaging workshop blending storytelling, music appreciation, and participatory elements to bring the history of the blues to life. Participants will gain a basic understanding of the origins and evolution of blues music, key artists and songs that shaped the genre, the social and cultural context of the blues and how the blues influenced modern music.

Workshop Type: Lecture/Demo/Q&A  
Skill Level: Open to all

Jerron Paxton &  
The Hillman City Sway

**JUNIPER**

## **Vocal Harmony**

We will learn the basic rules of 3-part bluegrass harmony, and then put them into practice by singing together! By the end of the workshop everyone will sing each part, and learn tips on how to blend, breathe, and follow phrasing.

Workshop Type: Hands-on  
Skill Level: Open to all

Ellie Hakanson  
(Missy Raines & Allegheny)



**LARCH**

## **How to Play Songs on the Fiddle**

In this class we will discuss how to effectively support the singer and song on your fiddle; where, when and how to play fills; how to take a break with melody vs improvisation. I will also open the class up to questions about anything fiddle!

Workshop Type: Hands-on  
Skill Level: Open to all

Patrick McGonigle  
(Jordan Tice Trio)



**LAUREL**

## **All Things Guitar**

Right hand technique, left hand technique, playing up the neck, playing down the neck. You name it, I'll cover it!  
Workshop Type: Hands-on  
Skill Level: Open to all

Jordan Tice



**MADRONA**

## **Navigating the Fretboard (clawhammer banjo)**

This will be for players who are comfortable playing tunes and wanting to work on tools for adapting melodies up the neck, shapes for soloing, and chord voicings beyond the 5th fret. We will make a roadmap of the fretboard, with keeping emphasis on how to do it with a grounded groove. Skill level: Intermediate

Workshop Type: Hands-on  
Skill Level: Intermediate

Allison de Groot



1:45pm - 2:45pm

INSTRUCTOR

**AUDITORIUM**

## **Griots and Guitar**

Seasoned artists capture the poetry, song and significance of our times.  
Workshop Type: Lecture/Demo/Q&A  
Skill level: Open to all

Jourdan Keith & Jim Page

**JUNIPER**

## **Old-Time Mandolin (for the Bluegrass Mandolin Player)**

Learn the difference between bluegrass and old-time mandolin styles! Learn what to do and what not to do in a jam, skills to focus on, sources to listen to, and how they can help your bluegrass playing as well.

Workshop Type: Hands-on  
Skill Level: Intermediate

Tristan Scroggins  
(Missy Raines & Allegheny)



# WORKSHOPS

## Saturday February 21<sup>st</sup>

1:45pm - 2:45pm, Continued

INSTRUCTOR

### What Does a Bass Player Think About and Why it Matters

You've got the notes, you've worked with a metronome but don't feel like it's coming together? We'll explore important aspects you may be overlooking to help you support a singer, find the groove, and become the bassist you want to be.  
Workshop Type: Hands-on  
Skill Level: Open to all

Missy Raines



### Foundations of Classic Bluegrass Fiddle Style

In this workshop we'll deconstruct a classic fiddle break, highlighting and practicing the elements (like syncopation and blue notes) that give it that classic bluegrass sound and feel.  
Workshop Type: Hands-on  
Skill Level: Beginner-Intermediate

Mary Simkin-Maass



3pm - 4pm

INSTRUCTOR

### 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!  
Workshop Type: Hands-on  
Skill Level: Open to all

Dale Adkins



### 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.  
Workshop Type: Hands-on  
Skill level: Advanced Beginner-Intermediate

Linda Leavitt



### Creative Confidence for All

Helps musicians and creators create with more compassion and less fear. Learn practical tools for working with self-doubt, perfectionism, and imposter syndrome.  
Workshop Type: Hands-on  
Skill Level: Open to all

Dave Hill, Jr



Workshop Sponsors

Hands On:

# Grand Hallway Vendors

## WINTERGRASS RAFFLE

Stop by, try out the instruments, and buy a chance or two to win.

## WINTERGRASS STORE

Official Festival T-shirts, CDs, jackets, hats, bags, and more.

## BLEUGRASS FROM THE FOREST

Annual Bluegrass from the Forest festival. We bring in top regional and national acts plus the Chicks Kids program.

[BluegrassfromtheForest.com](http://BluegrassfromtheForest.com)

[48bluegrass@gmail.com](mailto:48bluegrass@gmail.com)

## CAMP BLUEGRASS PRIDE

Camp Bluegrass Pride is a week-long, inclusive bluegrass music camp on the Oregon coast, welcoming LGBTQ+ musicians and allies of all skill levels to learn, jam, and build community.

[bluegrasspride.net](http://bluegrasspride.net)

[scott@bluegrasspride.net](mailto:scott@bluegrasspride.net)

## COLUMBIA GORGE BLUEGRASS FESTIVAL

Featuring national and regional acts, our festival feels like coming home.

[skamaniacounty.org/departments-offices/events-and-recreation/events-festivals/columbia-gorge-bluegrass-festival](http://skamaniacounty.org/departments-offices/events-and-recreation/events-festivals/columbia-gorge-bluegrass-festival)

## COOPERSTAND

The original patented instrument stand that fits in the guitar case for travel and performance

[cooperstand.com](http://cooperstand.com)

[cooperstand@gmail.com](mailto:cooperstand@gmail.com)

## D'ADDARIO (KENNELLY KEYS)

Check out all the newest products and get 15% off strings and all D'Addario products!

[daddario.com](http://daddario.com)

[daniel.mele@daddario.com](mailto:daniel.mele@daddario.com)

## SPONSORS

## EASTMAN

Huge selection of instruments for every style and every budget

[eastmanguitars.com](http://eastmanguitars.com)

[sbernstein@eastmanstrings.com](mailto:sbernstein@eastmanstrings.com)

## ELITE MASSAGE

The best massage therapists in the industry, at your service

[elite-massage-school.com](http://elite-massage-school.com)

## THE FIDDLER MERCANTILE

The Fiddle Mercantile: fiddles, bows, accessories and expertise, fulfilling all your fiddle needs

[thefiddlemmercantile.com](http://thefiddlemmercantile.com)

[mrfiddler1@gmail.com](mailto:mrfiddler1@gmail.com)

## FOLK ALLIANCE REGION WEST (FAR-WEST)

Year round Folk performance & education plus early bird sign up for Annual Conference

[far-west.org](http://far-west.org)

[joeltepp@earthlink.net](mailto:joeltepp@earthlink.net)

## PEGHEAD NATION

Learn to play roots music online with Bruce Molsky, John Reischman, Joe K. Walsh, Grant Gordy, Sharon Gilchrist and other iconic musicians! 1st month free with promo code "Wintergrass"

[pegheadnation.com](http://pegheadnation.com)

[dan@pegheadnation.com](mailto:dan@pegheadnation.com)

## SEATTLE FOLKLORE SOCIETY

Celebrating our 60th year (fostering awareness and appreciation of folk and traditional arts in the Seattle area)!

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

## WASHINGTON BLUEGRASS ASSOCIATION

Promoting, educating and cultivating the preservation of Bluegrass music in and around the Pacific Northwest

[washingtonbluegrass.com](http://washingtonbluegrass.com)

[washingtonbluegrassassociation@outlook.com](mailto:washingtonbluegrassassociation@outlook.com)

# BELLEVUE ARTS FAIR WEEKEND



JULY  
24-26

DOWNTOWN  
BELLEVUE

[BellevueArtsFair.com](http://BellevueArtsFair.com)



OOOOOO

Billy Strings knows.

D'Addario  
When you know you know



Scan to know more

## Evergreen Hallway Vendors

### AYNI JEWELRY ART

Ayni jewelry is inspired by ancient world cultures and formed into unique masterpieces by artist Calin Garcia

[aynijewelryart.com](http://aynijewelryart.com)

[ayniart2020@gmail.com](mailto:ayniart2020@gmail.com)

### EAR TRUMPET LABS

For live and studio use... microphones of distinction  
- hand made in Portland, OR

[eartrumpetlabs.com](http://eartrumpetlabs.com)

[pgraham@eartrumpetlabs.com](mailto:pgraham@eartrumpetlabs.com)

### ETHNICA

Fine quality Alpaca wool goods  
[susanamaigua@hotmail.com](mailto:susanamaigua@hotmail.com)

### LUMINOUS JEWELRY

All costume jewelry selections are handmade and offer a unique sparkle to your personal style

[luminousjewelry.com](http://luminousjewelry.com)

[christina@luminousjewelry.com](mailto:christina@luminousjewelry.com)

### SWEATER HEADS

High quality hats and accessories created from thoughtfully selected reclaimed fabric

[sweaterheads.net](http://sweaterheads.net)

[sweaterheads@hotmail.com](mailto:sweaterheads@hotmail.com)

### WILD GYPSY REALM

Gemstone Pendants, Silver & Bronze Talismans, Antique Trade Beads, Vintage Textiles.

[facebook.com/GypsyRealmProductions/](http://facebook.com/GypsyRealmProductions/)

[k.koteles9@gmail.com](mailto:k.koteles9@gmail.com)

### WILD WEST WOOLIES

Anne Carroll Gilmour is a spinner, weaver and knitter who creates artisan textiles ranging from guitar straps to unique clothing items from her flock of Jacob Sheep

[wildwestwoolis.com](http://wildwestwoolis.com)

[agilmour@xmision.com](mailto:agilmour@xmision.com)

### SPONSORS

## Builders Room Vendors

### ARAGORN GUITARS

Eclectic mix of vintage, new and used instruments direct from Middle Earth

[aragornguitars.com](http://aragornguitars.com)

[bruceadolph@mac.com](mailto:bruceadolph@mac.com)

### BRIGHT GUITARS

Will Bright, inventor and maker of the BearCub mini archtop guitar. Bellingham, WA.

[brightguitars.com](http://brightguitars.com)

[will@brightguitars.com](mailto:will@brightguitars.com)

### BURNS VIOLINS

Handmade and vintage violins.

[burnsviolins.com](http://burnsviolins.com)

[burnsviolins@gmail.com](mailto:burnsviolins@gmail.com)

### CEDAR HOLLOW GUITARS

Handcrafted steel string guitars based on the traditional Martin style Orchestra Model design.

[cedarhollowguitars.com](http://cedarhollowguitars.com)

[acoustic@cedarhollowguitars.com](mailto:acoustic@cedarhollowguitars.com)

# WEST COAST GUITAR SHOW

**Saturday, April 25, 2026**

**10:00am-3:30pm**

**CEDAR RIVER PARK**

**RENTON COMMUNITY CENTER**

**1715 SE Maple Valley Hwy**

**Renton, WA**

**Admission \$15**

**VINTAGE  
USED  
NEW**

**BUY  
SELL  
TRADE**

**VENDOR TABLES \$100**

**Reserve yours!**

**Contact: [bruceadolph@mac.com](mailto:bruceadolph@mac.com)**

**GUITARS  
BASSES  
AMPS  
PEDALS  
BANJOS  
MANDOLINS  
LAP STEELS  
UKES**



**[WestCoastGuitarShows.com](http://WestCoastGuitarShows.com)**

## Builders Room Vendors, continued

### CEDAR MOUNTAIN MANDOLIN CO.

Traditionally styled Mandolins, Archtop Guitars & Octave Mandolins inspired by the Lloyd Loar F5/A5 & L5 designs of the early 1920's.

[cedarmtm.com](http://cedarmtm.com)

[gary@cedarmtm.com](mailto:gary@cedarmtm.com)

### CLARK MANDOLINS

Heirloom quality mandolins and guitars with great playability

[clarkmandolins.com](http://clarkmandolins.com)

[austin@clarkmandolins.com](mailto:austin@clarkmandolins.com)

### EMANDO.COM

Mandolins old & new, plus mandolas, octaves, mandocello. Strings, picks, & minor setups/restringing. And Meet the Mighty Mandobass!

[emando.com](http://emando.com)

[martin.stillion@gmail.com](mailto:martin.stillion@gmail.com)

### JAMES WHITE GUITARS

classical instruments are deftly responsive, insanely articulate, subtle yet commanding, and easy on the eyes

[jameswhiteguitars.com](http://jameswhiteguitars.com)

[jwguitars@silverstar.com](mailto:jwguitars@silverstar.com)

### JBH GUITARS

Stunning and unique handcrafted stringed instruments built by Josh Humphrey and his apprentices in Ellensburg, WA.

[www.JBHguitars.com](http://www.JBHguitars.com)

[oudandtabla@yahoo.com](mailto:oudandtabla@yahoo.com)

### JT CUSTOM BASS

Handcrafted bass guitars by local luthier

[jtcustombass.com](http://jtcustombass.com)

[sari.lynn.smith@gmail.com](mailto:sari.lynn.smith@gmail.com)

### MADRONA GUITARS

Madrona Guitars Handmade by Joe Whitman Handcrafted custom guitars made from premium exotic woods, designed for superior tone, responsiveness, and feel.

[madronaguitars.com](http://madronaguitars.com)

[joew@madronaguitars.com](mailto:joew@madronaguitars.com)

### MAZAMA GUITARS

Mazama Guitars is based in Bothell, WA and builds three models of steel string guitars as well as octave mandolins and mandocellos.

[mazamaguitars.com](http://mazamaguitars.com)

[derocherj@gmail.com](mailto:derocherj@gmail.com)

### PACIFIC RIM TONEWOODS

Supplying Tonewoods to the guitar industry for over 30 years.

[pacificrimtonewoods.com](http://pacificrimtonewoods.com)

[e.warner@pacificrimtonewoods.com](mailto:e.warner@pacificrimtonewoods.com)

### SCOTT ENLOE WOODWORKING

The ultimate picking stool for any musician featuring theh finest of hard woods and hand made excellence.

[scottsboatworks.com](http://scottsboatworks.com)

[scott@scottsboatworks.com](mailto:scott@scottsboatworks.com)

### TURBO GUITARS

Turbo tail gives guitars greater volume, longer sustain and makes guitars last longer

[turboguitar.com/](http://turboguitar.com/)

[reynvayda@gmail.com](mailto:reynvayda@gmail.com)

### TONEDEVIL MANDOLIN & GUITAR CO.

"Setting a new standard for modern acoustic instruments with classic integrity

[therealtonedevil@gmail.com](mailto:therealtonedevil@gmail.com)

INTRODUCING THE

# MASTERTONE

OB-12: Top Tension Resonator Banjo  
BY:



*Goldtone*

- 1930s-inspired top tension design for powerful projection and clear note separation
- Walnut neck and carved resonator balance warmth with articulate clarity
- Pre-war style flathead tone ring delivers depth, sustain, and classic snap
- Comfort-focused features include radiused fingerboard and smooth top tension armrest

Designed In Partnership With

  
Greg Rich

LEARN MORE



GoldTone.com

Visit [GoldTone.com](http://GoldTone.com)

The water is blue.  
The grass is too.

Aug 7-9  
2026



# Blue Waters Bluegrass Festival

Celebrating 25 years

Featuring:

**Vickie Vaughn . Amanda Cook . Damn Tall Buildings**  
**Release the Squirrels . Tall Poppy String Band . and much more...**

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



**stcu**



**QUEST**  
RESORT & CASINO

**SPOKANE**  
PUBLIC  
RADIO

Cheney  
**FREE**  
PRESS

**INLANDER**



**Week 1: July 5-10 | Festival: July 11 | Week 2: July 12-17**

Never Come Down ♪ The Foreign Landers ♪ John Reischman

Golden Shoals ♪ Ashlee Watkins & Andrew Small

Happy Trails, Prospectors ♪ Bix Mix Boys

Copper Island Bluegrass Collective ♪ and more!

**Sorrento, BC | [www.nimblefingers.ca](http://www.nimblefingers.ca)**



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

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



# The Gift of Teachers

In addition to festival workshops and Thursday Intensive classes for adults, Wintergrass maintains four youth education programs and one nearly full-day program for adult beginners. These programs are tucked into the festival schedule, Thursday through Friday, so while you're busy dashing to workshops and shows, a whole bunch of students are getting their hands on instruments and music into their hearts. "Music for a lifetime for all" means everyone starts somewhere. Every musician will tell you about a teacher who turned their life around in the best possible way.

We want to shed a little light on just some of the teachers who make all this learning possible. Teaching is many things: a profession, a gift, a passion. Every single one of the educators who make JAMz1 through 3, The Youth Orchestra, and Never Too Late possible is a gifted, passionate professional. We are beyond lucky to have them. Perhaps the best outcome for any of these programs is to keep dust from collecting on instruments. Would ya look at that? Learn a little something and belong to a community forever.

The stellar cast of directors for each of the youth education programs are all highly respected educators

themselves. **Sandra Buchner** and her big rabbit Stewart, teach a passel of pre-school kids all year. **Tom Petersen** is public school teacher and administrator who has worked with Wintergrass education programs since forever. To say he gives his heart and soul to this is just who Tom is. He also organizes neighborhood blood drives for Bloodworks Northwest, where he recently donated his 200th pint. **Kat Bula** is a teacher, songwriter and performer conducting the Ballard Fiddlers all year long. **Dr. Christopher Hanson**

has a big ol' resume including directing music education and orchestral activities at Seattle Pacific University. He currently teaches at the Northwest School and conducts the Rainbow City Orchestra. He is an in-demand speaker with more ability to inspire in his pinky than a thousand sunsets.

But it takes a whole lot more than four

people to make these programs work. In JAMz2, for example, the student-to-teacher ratio is usually around four students for every teacher. Let's meet a few of them.

**Melissa Stolasz** finds her way to Wintergrass from Sisters, Oregon – home of more than one excellent festival. Melissa is a science teacher by day and director of more than one

*"Some of our Youth Programs graduates get even deeper into the music and grow up to be big stars like Zach Top and Stephen Burwell. Some graduates grow up to be music teachers or the leaders of their neighborhood jams. Most keep pickin' on the side while starting families and building careers in every field imaginable. But all of the kids look back and cherish their times at Wintergrass and count their involvement in education programs as one of the best things they ever did for themselves as people."*



fiddling group that meets in both the morning and the afternoon – five days a week. She was named Central Oregon's Teacher of the Year in 2020. She not only brings some of her tribe to Wintergrass, but she coordinates housing and even makes lunch for all the students.

**Clara Margarita Troje** (they/she) is a music therapist and music educator living in Esquimalt, BC (Canada). They have taught early childhood music for many years and worked as a music therapist at the BC Children's Hospital, in schools, and in community mental health settings since 2022. Clara's most recent adventure is moving to a sailboat, which has made instrument storage more challenging but not impossible.

**Cliff Perry** is a Northwest treasure, perhaps achieving icon status some time ago. For over 15 years, Cliff taught Bluegrass Band classes locally at Shoreline Community College. He has been on staff at the Puget Sound Guitar Workshop since its inception in 1974, at the Festival of American Fiddle Tunes, and at the British Columbia Bluegrass Workshop. Cliff has taught all over the country at camps and festivals. Cliff will probably figure out a way to keep teaching from beyond the grave. He teaches with JAMz2 and the adult Never Too Late Academy.

**Emmet Pritchard** is a graduate of one of Cliff's Shoreline Community College classes. He doubles up with Cliff instructing at Never Too Late. He's been teaching at Wintergrass for a decade and also leads jams wherever he lands.

Also doing double duty is **Jeanine Orme**, teaching with JAMz2 and the Youth Orchestra. She's taught for over 40 years, has published several fiddle books and is a Para Educator with special needs students in Beaverton, Oregon.

**Nathan Rødahl** is a rising star in orchestra education and pedagogy. Nathan is the director of the historic and award-winning Port Angeles High School Orchestra and also serves as principal conductor of the Ensign Symphony, which performs in Benaroya Hall in Seattle, where he previously served as concertmaster.

Cellist **Renata Bratt** is amazing. For years she's worked with JAMz2 students and the Youth Orchestra, for which she writes many of the arrangements. Based in California, she teaches strings and middle school string orchestra at the Santa Cruz Waldorf School. She conducts Concertino Strings in Boulder Creek, an orchestra for adult string aficionados, and teaches online Cello Technique at AltStrings Academy. She teaches at a gazillion camps, publishes orchestra music with Alfred Publishing and Mel Bay, and has performed with a who's-who of the music world including Jimmy Page, Robert Plant, Darol Anger and a long list of other luminaries. By the way, she has a Ph.D. in music from UC San Diego.

These are only some of the teachers who lend their time and expertise to making sure students listen, learn, and belong at Wintergrass and in the music community at large. We are beyond grateful for all of them.

# DARRINGTON BLUEGRASS

## JULY 17, 18, 19 2026

Bluegrass and Country Music Makers presents:



# DARRINGTON BLUEGRASS FESTIVAL

1977

• 2026

SISTER SADIE • APPALACHIAN ROAD SHOW  
AUTHENTIC UNLIMITED • SHELBY MEANS

NICK DUMAS & BRANCHLINE   SLOCAN RAMBLERS  
EAST TENNESSEE UNIVERSITY BLUEGRASS PRIDE BAND  
ALASKAN SUNNYSIDE SISTERS AND MORE!

- Live Performances - Workshops - Open Mic - Raffle - Kid Zone -  
Tent and RV Camping - River Access - Food and Craft Vendors



DarringtonBluegrass.com  
and find us on Facebook!



Scan this QR code  
for more information  
about the festival

Darrington Bluegrass  
Music Park  
42501 SR 530  
Darrington WA

# Dusty Strings

EST. 1979

MUSIC STORE · SCHOOL · REPAIR SHOP

MARTIN · PISGAH · NORTHLAND  
BEARD · OME · COLLINGS  
EASTMAN · SANTA CRUZ  
WATERLOO · DEERING  
NATIONAL · IRIS



3406 Fremont Ave N, Seattle  
(206) 634-1662 · [dustystrings.com](http://dustystrings.com)

Collings MF5

## CAMP BLUEGRASS PRIDE

JUNE 21-26, 2026  ASTORIA, OREGON

An INCLUSIVE, welcoming, and safe camp for queer roots musicians and allies.  
EVERYONE IS WELCOME

Fiddle · Guitar · Banjo · Upright Bass · Mandolin · Voice · Songwriting

Featuring Kat Bula, GRAMMY-Winning Songwriter Melody Walker,  
CJ Lewandowski of the Po' Ramblin' Boys & many more who've graced the Grand Ole Opry Stage.

Registration now open!

Scan the QR Code for more info, or to register.



[BLUEGRASSPRIDE.NET](http://BLUEGRASSPRIDE.NET) · FOLLOW US ON SOCIAL MEDIA @BLUEGRASSPRIDE



# Instrument Check FAQ

## Q: What time do you close?

We close 30 minutes after the last act leaves the stage in the Grand or Regency Ballroom.

## Q: Can I leave my instrument overnight? Is it safe?

Yes. The check room is locked and secured every night after closing. Not even the hotel has access once it is locked. Doors open half an hour before the first workshop, or 9:00am, whichever comes first. We have never lost an instrument in the history of the festival, and have no plans to start.

## Q: Can I check my coat/bag/books/empty case/etc...?

Subject to available space, we will check everything except kids and pets. Any child left with us gets a free puppy to take home, though.

## Q: Can I check my instrument without a case?

Eh, that would be a no. No case, no check.

## Q: I'm a Wintergrass artist. Can I keep my band's gear with you?

Absolutely. Bring us your entire act's kit and we will check it in on one tag.

## Q: I lost my claim ticket! What should I do!?

Don't worry! Bring a photo ID and be able to remember your phone number (that you printed on the tag, right?). If all that matches, we can find your instrument and return it to you. And be careful next time!

## Q: I didn't read the first question and just came out of a dance show at Evergreen and now Instrument Check is closed and I need my banjo so I can go jam! What should I do?

Knock. Quietly. Check staff are usually in the room immediately after closure preparing for the next day. They can help you retrieve your instrument, according to the following rules, which are not subject to negotiation.

- You will perform a rousing rendition of "I'm a Little Teapot," including the dance (monkey dance also accepted).
- Your instrument will be retrieved once check staff have been sufficiently entertained.
- You will be judged on technical merit and artistic interpretation.
- If you are unfamiliar with the teapot song, staff will provide you with a lyrics sheet and a brief dance lesson.

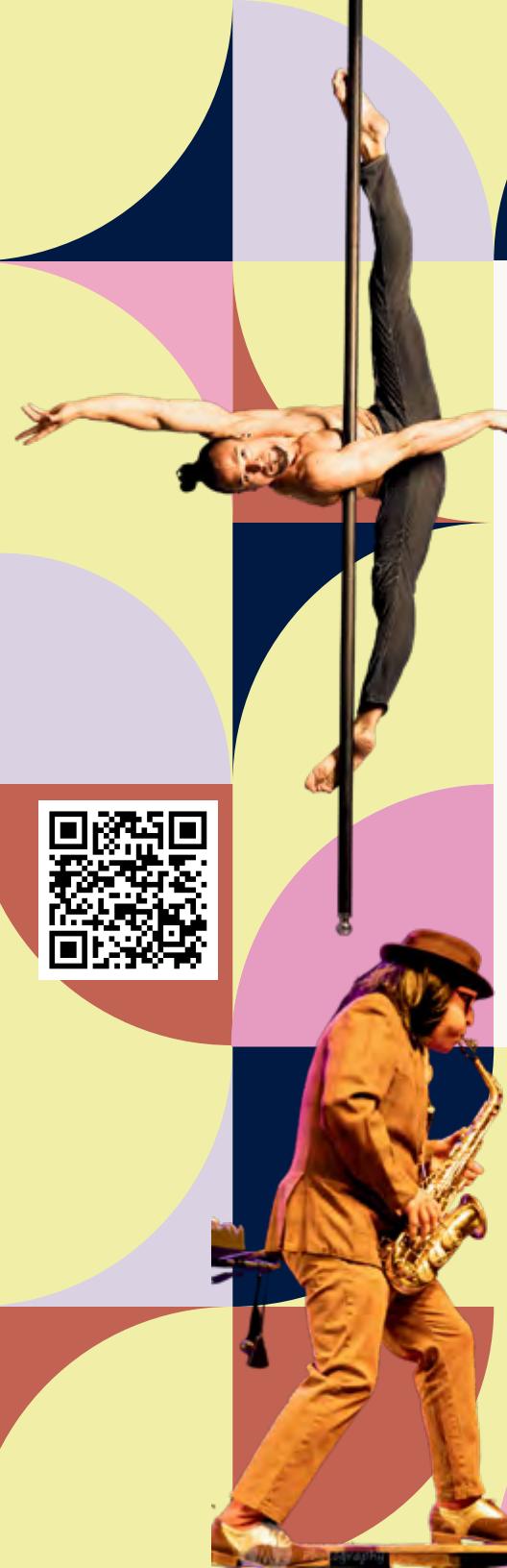
If you knock and no one answers, we are all in bed asleep. Doors open half an hour before the first workshop of the day. So don't be late.

## Q: Is there anything else I can do to help?

**Two words: Hard case.** Along with never losing an instrument, we've never damaged one, either. That is because we love your gear as much as you do, so we treat it as if it were ours. So while we know that a tennis racket bag doubles as a super cute mandolin tote and that vintage case is part of the value of the instrument, the very best thing you can do for your instrument while you're traveling is keep it in a rigid hard case. Fortunately, you are at the world's greatest music festival, surrounded by vendors and sponsors that can help you find a great deal on great gear to protect that great instrument.

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





# SEATTLE Moisture FESTiVAL

**March 19, 2026-  
April 12, 2026**

**Broadway Performance Hall**

Featuring circus, aerial artistry,  
music, dance, juggling,  
contemporary clowning, magic &  
mentalism — from elegant skill to  
joyful absurdity.

*Includes select  
Pay What You Can performances.*

Supported in part by  
4Culture's Sustained Support  
& Public Free Access Grants  
and by the Seattle Office of  
Arts & Culture.



CALIFORNIA BLUE GRASS ASSOCIATION

# FATHER'S DAY C1 BLUEGRASS FESTIVAL

51ST  
ANNUAL

JUNE 18-21  
2026



## THE BLUEGRASS CARDINALS SAM GRISMAN PROJECT

THE PO' RAMBLIN' BOYS • BRONWYN KEITH-HYNES

MISSY RAINES & ALLEGHENY  
CALIFORNIA BLUEGRASS REUNION

BRUCE MOLSKY & DAROL ANGER • THE PRICE SISTERS

CALEB & REEB AND THE CALI CUTUPS • HARD DRIVE

BROKEN COMPASS BLUEGRASS • THE JIMMY TOUZEL BLUEGRASS EXPLOSION

DEEP THICKET DWELLERS • SWEET SALLY • BAY AREA SPECIAL • CRITICAL GRASS

+ MORE BANDS TO BE ANNOUNCED +

THREE STAGES OF MUSIC • SQUARE DANCES • YOUTH PROGRAMS • 24/7 JAMMING  
NEVADA COUNTY FAIRGROUNDS • GRASS VALLEY, CALIFORNIA • [WWW.FATHERSDAYFESTIVAL.COM](http://WWW.FATHERSDAYFESTIVAL.COM)

# BUILD

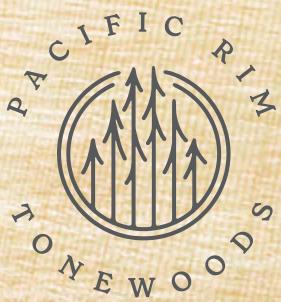
2 piece and 4 piece

# BETTER

sonic graded soundboards

# GUITARS

shop online



[pacificrimtonewoods.com](http://pacificrimtonewoods.com)



# Take a CHANCE

Perhaps one of the most remarkable things about Wintergrass is the sheer number of extraordinary instruments on display and in use. The Fretboard Journal workshop on Friday morning demonstrates a plethora of vintage instruments played by John Reischman, Pat Sauber, Nina Gerber and Caleb Klauder. The Builder's Room (on the Evergreen level) contains perhaps the best collection of fine instrument makers you will ever find in one location. There are advantages to having an indoor festival with climate control. Sponsors like Eastman and D'Addario display an incredible array of really amazing instruments on the Grand level along with the Fiddler Mercantile. It is safe to say you will not find this variety of amazing instruments pretty much anywhere. You don't just look, you get to touch and that makes this selection of instruments not a museum but a living, breathing rock solid foundation to everything you see and hear onstage.

You don't only get a chance to see, hear and play these instruments. You get a chance to take something home with you. Trust me. An instrument in your house is going to bother you to pick it up and play it. One day you're not a banjo player. The next day you are. That \$5 ticket you bought just maybe, maybe changed your life. But even if you do not win something, you've created a win for Wintergrass Youth Education programs – all of which are pay-what-you-can – by helping us remove price as a barrier to participation and support the instructors who make this work possible. The more tickets you buy, the more teachers we can support.

This year we are incredibly grateful to the sponsor/luthiers who have donated very, very good, life-altering instruments. Be sure to stop by the Raffle booth on the Grand level and get a ticket or two. You can buy a ticket or ten for the instrument you most want, or just buy one for everything and take your chances. Definitely check out the signs at the booth for drawing times for each instrument. Speaking of, let's review what's on the block this year.

## **Gibson Hummingbird Standard, Vintage Cherry Sunburst Guitar**

Much of the Hummingbird's appeal lies in its versatility. No matter how you attack this flat-top, it pumps out rich, deep tones, and is equally at home strumming first-position chords as it is taking the spotlight for picking lead lines. The Hummingbird isn't about booming volume – it's about character. Its sound sits perfectly behind vocals which is why it became a studio favorite. It's one of those guitars that sounds like it already has a story in it the moment you strum a G chord.

- Sitka spruce top
- Mahogany neck, back and sides
- Mother of pearl parallelogram inlays
- The iconic Hummingbird™ graphics on the pickguard
- Hardshell case

**\$3,999**  
Retail Value





### Eastman MD514 F-Style Mandolin

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

- Maple neck
- Ebony fingerboard
- Solid spruce top
- Solid maple back/sides
- Ivoroid bindings
- Pearl inlay/logo
- Gloss finish
- Strings: D'Addario XT Phosphor Bronze 1140
- Hardshell case

**\$1,959**

Retail Value



### Gold Tone/Mastertone™ Orange Blossom Grandee Resonator Banjo with Case

The newest addition to our series of tributes to the great banjos made before the Second World War continues with this, the most beautiful edition we've offered yet. The Gold Tone OB-Grandee (the Old West moniker for a Spanish nobleman) pays homage to one of the Holy Grail banjos of yore, resplendent in its engraved and gold-plated glory. This professional-grade banjo hits all of the right notes (pun intended): It brings you that pre-war essence without the wallet-busting price. And the TONE... the TONE!

- Curly maple neck and resonator
- Ebony fingerboard
- 11" 3-Ply Canadian maple rim
- Gotoh Planetary tuners
- Sand-cast brass tone ring
- Presto tailpiece

**\$3,199.99**

Retail Value



**Thank you to the sponsors  
who have provided these  
instruments and thank you  
for taking a chance.**



For 30 years, the Goodtime Banjo has been the highest quality banjo you can start with.

**DEERING**  
The Great American Banjo Company

Find out why at  
[deeringbanjos.com/whyagoodtime](http://deeringbanjos.com/whyagoodtime)

## Dear Violin Teachers,



Good news. There is an easy way to share the joy of fiddling with your violin students!

FiddleQuest provides everything you need to help your students discover what makes playing the violin fun.

Tools for Suzuki, O'Connor Method and DIY teachers.

Learn more at  
[fiddlequest.com](http://fiddlequest.com)

Sincerely,

**fiddleQuest**



Click here for  
a special offer  
for teachers at  
Wintergrass.



# IDAHO BLUEGRASS CAMP



GREG  
BLAKE



TAMMY  
ROGERS



LAURA  
ORSHAW



WAYNE  
BENSON



GREG  
CAHILL



GINA  
FURTADO



TYLER  
GRANT



JOY  
LOUISE



RILEY  
BAUGUS



JASON  
HOMEY



KIMBER  
LUDIKER-  
DIRECTOR



MORE  
ANNOUNCED  
SOON

WEISER, ID • JUNE 4-7 • [www.idahobluegrasscamp.org](http://www.idahobluegrasscamp.org)

24<sup>th</sup>

free

# Wheeler County BLUEGRASS FESTIVAL

July 3 - July 5, 2026

Never Come Down  
Skillethead  
Westbound Sky  
The Rosa Lees

JAMMING  
CAMPING  
WORKSHOPS



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

# SUPER SPECIAL Extra Sauce!

Every room is different, so check the ads in this program or simply visit and see what each host has cooked up for you. Access this floor with the elevators in the Evergreen or Grand hallway.

Several suites are sponsored by the cream of the crop of music community instigators in our region. Here's a quick look at each.

## **Cascade Bluegrass/Nechville**

### **– Room 351**

Nechville Banjos & Cascade Bluegrass are back in Suite 351 this year with jams, band showcases, banjo tasting, free banjo consultations and non-alcoholic drinks. Friday at 5pm they'll host a reception for IBMA Leadership Bluegrass Alumni. Saturday afternoon, Jeff Scroggins & Liz Bader lead a jam and Tristan Scroggins shares the news about the new Women in Bluegrass Podcast.

## **The Montana Room – Room 343**

Our Montana pals return to Wintergrass hosting a gathering place for bluegrass friends old and new. From easygoing daytime jams to late-night showcases, the room stays alive all weekend with music, conversation, and community. Hosted by the

Just in case you have more energy than my two Italian greyhounds combined and we haven't worn you out with dancing, shows, workshops and exhibits – not to worry – there's more.

Let's start with Jam Street. Located on the third floor of the Olympic tower, there are seven rooms occupied by jam hosts.

Johnny Campbell Band, the Montana Room welcomes Montanans, former Montanans, and those who simply feel the pull of the place. Stop by, pull up a chair, and spend some time with Montana bluegrass.

### **WAMA – Room 355**

The Washington Acoustic Music Association is a mighty group of people producing concerts and regular jams all year long in the Centralia region. The star in their crown is their famous monthly Slow Jams. Their annual Pickersfest (July 31 – Aug. 02, 2026) has jamming, concerts and some tasty BBQ. Visit the suite, sign up for membership and get a discount on Pickersfest tickets! You'll encounter showcases, jams, conversation and snacks Thursday through Saturday.

# RADICAL TRADITIONS

## Oregon Bluegrass Association

### – Room 347

Founded in 1982 this venerable organization has been producing concerts, teaching kids and adults, hosting jams and cranking out a quarterly magazine ever since. The Bluegrass Express received national recognition from the Society for the Preservation of Bluegrass Music America in 2007 and continues that good work to this day. Not only do you get jams, but there is free Thai food. Hard to get more Northwest than that!

## Grateful Dead Sing-Along

Start the weekend out right by joining Ricky Gene Powell and Deadgrass for a Grateful Dead sing-along Thursday at 3pm in the Wintergarden lobby. Dress: tie-dye (optional).

## Variety Acts

You may encounter short performances by variety acts this weekend. Perhaps a stand-up comedian or magician. Maybe a hula hoop dancer or hand balancer. These little bits are sprinkled throughout the schedule as surprise spicy bits, aimed at inspiring and spreading joy. You can see a lot more of this sort of thing at next month's Moisture Festival in Seattle.

Wintergrass is a participatory sport, so if you see a parade, jump in. If you see a jam, get your instrument, listen and get yourself into that circle. Definitely dance. Definitely visit a collection of luthiers and their instruments you will not find anywhere else. It's ok to be shy, so just whisper the 2026 festival mantra under your breath: "Listen, Learn, Belong" and step right up.



HOSTESS: SHAWNA LOCKHART



# The MONTANA ROOM

ROOM  
343

JAMS • LATE-NIGHT SHOWCASES • FAMILY-FRIENDLY  
JAMMIN' THROUGHOUT THE WEEKEND

**FRIDAY**

- 10a Fiddle Tunes & Coffee with Isaac & Louise Callendar
- 12pm Pretty Daughter Hat Social a Paisley Gray popup shop
- 1-3p Jam w/Johnny Campbell
- 7-10p Open Jam

**SHOWCASES**

- 11p Never Come Down
- 12a TBA



**SATURDAY**

- 12pm Pretty Daughter Hat Social a Paisley Gray popup shop
- 1-3p Women in Bluegrass Jam
- 7-10p Open Jam

**SHOWCASES**

- 11p Isaac & Louise Callendar
- 12a Johnny Campbell Band



# We've Got You Covered.

Visit Room #347. We're Open All Nite.

**FREE** Thai Food Sat. 11pm

**Late Nite Vibes** always

**Kids Welcome** indeed!

**Jamming** yup

**Membership** ask us!



# JOIN US IN ROOM 351!

BANJO TASTING

FREE BANJO  
CONSULTATION

Leadership BG  
Reception

N/A DRINKS

SHOWCASES

PRO JAM

FEMME JAM

Women In BG  
Project



[wamamusic.com](http://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*

# Thank You

## Wintergrass Volunteers

Peggy Aguilar  
Chris Allen  
Brian Amos  
Adrienne Anderson-Smith  
Jamie Andrews  
Rich Anter  
Rez Asgari  
Darlene Austin  
Vince Baldwin  
Rod Bergquist  
Barry Bermet  
Debbie Bermet  
Richard Bigley  
Rachel Bishop  
Bruce Blood  
Rita Blood  
Marc Bollman  
Tekla Bottmiller  
Betsey Boylan-Nims  
Dinah Braccio  
Addie Brady  
David Brewster  
Lance Brittain  
Tom Brooks  
Karl Bruland  
Paul Brynes  
Mike Buchman  
Mark Burton  
Susan Cady  
Peggy Cairns  
Robin Cantor  
Cecil Cecil  
Jim Char  
Frank Chinn  
Peter Christiansen  
Kris Cimino  
Tim Coffey  
Lucy Coleman  
Sue Colletto-Goodwin  
Roxann Conley  
Matt Counter  
Jordan Davis  
Susu Davis  
Jacob Degroot-Maggetti  
Joanathan Demarest  
Joanna Demarest

Gabe Devet-Adair  
Audrey Devet-Adair  
Terry Dickerson  
Jim Dickmeyer  
Paul Dillon  
David Donnan  
Richard Dorsett  
James Doyle  
Karen Drum  
Nancy Durham  
Tony Eans  
Tabi Eberhardt  
David Edfeldt  
Greg Ensminger  
Chip Erickson  
Mark Erskine  
Britta Eschete  
Kevin Fandel  
Ken Farmen  
Krishna Feeney  
Mike Fischman  
Rob Flax  
Lee Fuentes  
Kate Galbraith  
Marti Gamble  
Lou Ann Garceau  
Seth Garrido  
Roxann Gary  
John Gibaut  
Claire Glaude  
Morgan Goodwin  
Linda Grez  
Kelly Griffin  
Kim Grummel  
Mike Guanlao  
Mark Guarino  
Ankur Gupta  
Larry Gussin  
Tina Gustafson  
Betha Gutsche  
Carl Harris  
Sheila Harrison  
David Hasbrook  
George Haskell  
Sheryl Havens  
Jerky Hawkins

Greta Hazilla  
Dulcie L Heiman  
Paula Hemphill  
Diana Herbst  
Erika Herfindahl  
Don Herold  
Gina Hicks  
Larry Hill  
Percival Peaciful Hilo  
Arnie Hobbs  
Diane Hodgkins  
Anna Holbencott  
Rib Horst  
Josh Hou  
Sabra Hull  
Blaine Hunt  
Cheryl Hunter  
Judy Ibanez  
Rebecca Iverson  
Cory Johnson  
Terri Jones  
Margie Joy  
Ellen Judson  
Dawn Juliano  
Chris Keenan  
Patricia Kennedy  
Vickie Kennedy  
Paul Kenny  
William Koonce  
Nellie Korn  
Steve Kuehne  
James Kuntz  
Lawrence Kuracina  
Mckain Lakey  
Lauren Lamont  
Daryl Lampinen  
Linda Lander  
John Lane  
Louise Lansberry  
Ray Latham  
Brad Latour  
Rita Lauzon  
Catherine Leviseur  
Josh Lieberman  
Lindy Lindemann  
Brian Lindsay

Michael Linett	Stan Orlowski	Wayne Severson
Jim Litch	Jeanine Orme	Steven Shelton
Lydia Louie	Assunta Osterholt	Paul Simpson
Ken Lubkowski	John Padgett	Devon Skelton
Ruh Lucas	Ray Pague	Greg Skyles
Jeannine Luce	Douglas Palenshus	Marlene Smith
Myles Lundy	Curtis Parton	Michael Smith
Andy Lyle	Blair Paul	Michael Smith
Susan Macrae	Pat Perett	Karen Snapp
Evan Macwilliams	Ms. Joey Perrigo	Laurie Soloway
John Madsen	Cliff Perry	Christopher Standridge
Tim Maguire	Daniel Petersen	Robbin Starr
Mike Mahanay	Tom Petersen	Barbara Stevenson
Esther Makoudem	Michael Petryk	Melissa Stolasz
Terry Maresca	Cil Pierce	Jo Sullivan
Raymond Martin	Alison Pollowitz	Phil Swanson
Frank Martinez	Bill Prestia	Keanan Taute
Ted Matts	Alex Price	Roger Taylor
Cheri Mayer	Emmett Pritchard	Larry Thomas
Charles Mayes	Robin Purtee	David Tormala
Bekkah McAlvage	Ginny Rabago	Bhaj Townsend
Connor McDaniel	Margaret Randell	Kathleen Tracy
Mike McDaniel	Maurice Regnier	Clara Troje
Bruce McDonald	Len Rickey	Chingiyih Tseng
Mary McDonald	Jennifer Rieve	Wendy Tyner
Casey McLaughlin	Steven Rieve	Lynne Uehara
Richard McLeland Wieser	John Rittenhouse	Isaac Vicknair
Gill McLynne	Jb Robinson	Pamela Vogt
Jonathan Meek	Stephen Robison	Andrew Volk
Boni Merrill	Nathan Rødahl	Heidi Wachter
Emily Michaud	Rich Rosenthal	Mark Waggoner
Joe Mienko	Leslie Rousos	Becky Wagner
Debra Milek	Jenny Ruckelshaus	Robynn Wagner
Ginnie Miller	Jim Rymsza	Rachel Wang
Patty Miller	Sage W Saskill	Mike Ward
Lesly Mohr	Dorothée Saunders	Gina Weibel
Kerry Mooney	Andrea Schaaf	Wendy Weiner
Diana Morgan	Diane Schafer	Judy Welker
Bob Morrison	Eddie Schmidt	Sukie Whitten
Talise Mulholland	Mark Schmidt	Catherine Wilson
Arielle Munn	Sue Schnitzer	Elias Winer
Nszz Murphy	Norma Jean Schwab	Dave Wood
John O'Brien	Petra Schvarthoff	Judith Yablonski
Jerome O'Neil	Bill Scott	Warren Zimmermann
Linda Obrien	Michelle Searle	Renée Zolinski-Ward
Paul Olson	Tim Sell	



**Feb. 18-21, 2027**

# WINTERGRASS

Jerry Douglas Band

East Nash Grass

Sierra Hull

JigJam

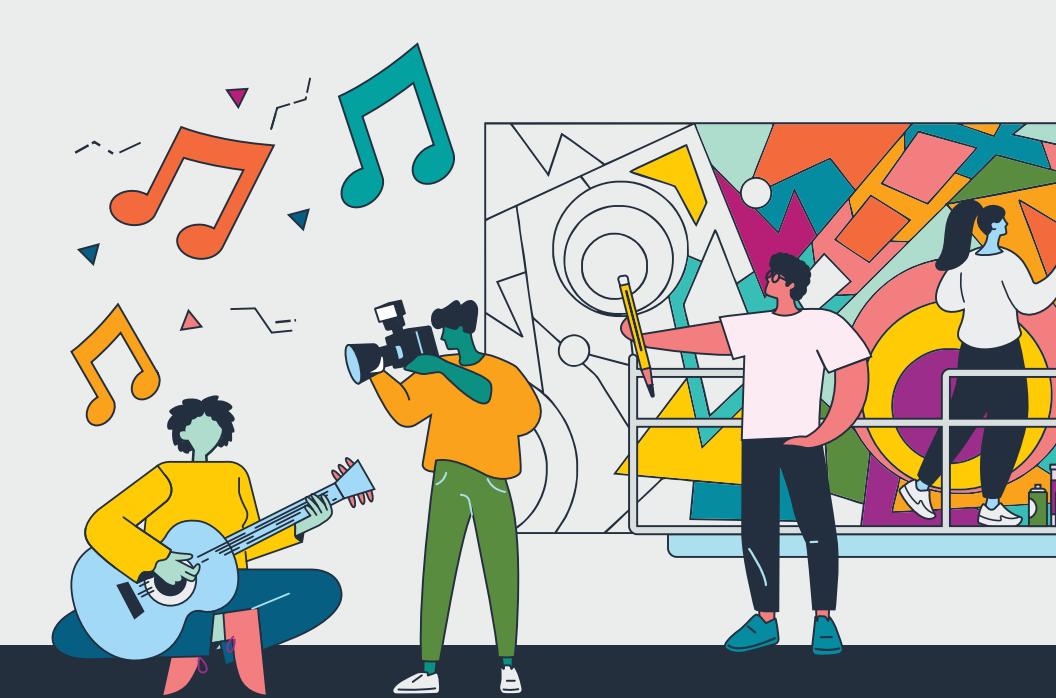
Travis Book String Band  
featuring Shawn Lane

Pine Leaf Boys

John Hartford Fiddle Tune Project  
(Sharon Gilchrist, Rachel Baiman,  
Ella Korth)



**Tickets on sale Friday, April 3, 2026**



At Amazon, we believe  
harnessing the power of art  
can **help build strong,  
healthy neighborhoods.**

We're proud to partner with **Wintergrass Music Festival**  
as they contribute to a more inclusive and accessible  
local arts community for all.

---

To learn more, visit [aboutamazon.com](http://aboutamazon.com)

**amazon**



# WINTERGRASS

MUSIC FESTIVAL

February  
19-22  
2026

Hyatt  
Regency  
Bellevue, WA

Listening, Learning, Belonging

[wintergrass.com](http://wintergrass.com)