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Wintergrass 2024!

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





# WINTERGRASS

**23**  
FEBRUARY  
23~26

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VOICE WORKS



FIDDLE TUNES



# Surprise Me!

“...surprise me is a beautiful thing...”  
~ Tommy Emmanuel, CGP

Wintergrass has a mission statement. We have a list of values. We pay attention to these things. We also have a secret sauce we turn to repeatedly. **It's called surprise.** We love to pour it over every aspect of the festival. At its core, Wintergrass is an adventurous Bluegrass festival. Right from its inception, it was always a little different. First, it's in a hotel. *That's weird.* Second, while most music festivals live in the summer, this one thrives in the winter. Mostly though, Wintergrass has a penchant for mixing things up. Brazilian Choro. Celtic music. Western Swing. Classical music. Jam bands. Old-time music. We've presented all these types of music and more over the years. This year we're throwing a bit of Cajun and Creole music into the mix. Our friends in New Orleans won't be the only ones experiencing the spirit of Mardi Gras. Get some beads. Find George Clooney and Bill Monroe and get your picture taken with them. And the alligator. Play some cornhole. Join a parade. Join a jam. Dance. Let surprise tickle what ails you right out the door. Play. You know you need it.

One of the first big differences at Wintergrass this year is of course the addition of **the Westin stage**. It's actually the entire third floor of the Westin, which provides space for all youth programs in addition to evening concerts. The relative remoteness of the stage has allowed us to experiment with selling single show tickets. Not everyone is as hardcore as you, ya know. Some folks are good with just one show. People have asked for this option for years. So we're giving it a whirl. Just in case we've not said this enough: regular festivalgoers – that's you with the wristband – can attend all shows at this stage. On Thursday evening the stage is open for wristband folks only. On Friday and Saturday, we've carved out part of the room for those single show folks, but there is still room for wristband folks.

Of course, we've moved some of the other furniture around as well. **The Builders Room** is still on the Evergreen level, but it is at the far end of the Hallway. The room is packed with extraordinary instruments. Even if you don't play anything, it is worth it to look at and handle a fine instrument. You are not going to find this kind of collection in any store. **The Evergreen stage** has been set up like a club with space to dance, sit at tables, or grab a chair and take in the whole scene. If you get a little weary, Elite Massage therapists are there for you at the far end of the Hyatt Grand Hallway.

Huge thanks to Maria Camillo and Beth Fortune for putting together an amazing assortment of workshops this year. **Festival workshops** are included in the price of your ticket. Most happen on Friday and Saturday. This year workshops are offered by pretty much every single band in the lineup. We are also very excited about the first **Musical Instrument Museum** at Wintergrass curated by board members Mark Demaray and Bill Clements. Located in the Lake Quinault room at the Westin, the museum will be open between 4 and 6pm on Friday and Saturday.

Finally, our deepest gratitude to **the volunteers** who work cheerfully to make Wintergrass a friendly, joyous place to be. Amy Hakanson is not only serving as Volunteer Coordinator, but she is also playing in the Pas de Cinq band. Ruth Oxenberg is ably stepping in to help with volunteer management while Amy is off shredding on the nyckelharpa on stage and in our workshops.

**We are beyond happy that you are here. Now, go play!**

**Patrice O'Neill**  
*Executive Director*





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A donation of \$50 or more by March 31, 2023 enters your name in the drawing for a new Eastman Guitar E20-DTC and hard case valued at \$2,250, generously donated by Eastman Guitars. Even better, the winner will also receive a one-year subscription to Artistworks for guitar lessons, valued at \$279. The drawing will be held on April 3, 2023.

To make a donation online, go to [wintergrass.com/support](http://wintergrass.com/support). Consider making a monthly gift to support the sustainability of Wintergrass.

For questions about giving, contact [Wendy@wintergrass.com](mailto:Wendy@wintergrass.com).



## Presenting the Wintergrass 2023 Artists

Bluesy, jazzy, sentimental singing that burns through resistance and takes uncoerced prisoners. That's what torch singers do. It's emotional and irresistibly alluring. The Sirens in Greek mythology were surely Torch singers. Twang isn't messing around. You can hear it over a banjo orchestra. Twang is like squeezing the end of a hose so that what comes out is more powerful and focused. It always hits the bullseye. Torch and Twang are the spices we've pulled from the shelf to make the festival tasty and interesting this year.

Both types of singers are part of the Wintergrass 2023 lineup. In fact, this lineup could be considered a great study in contrasts. The smooth sophistication of Mollie O'Brien compared to the plaintive bluntness of Bella White. The brother harmonies of The Cactus Blossoms compared to Danny Paisley's masterclass in bluegrass singing. Jerry Douglas sings the blues or Darrell Scott does bluegrass. The singular voice of Dan Tyminski joined with the thirsty restlessness of Gaven Largent. Julian Smedley and Alison Odell diving into standards or Anna Tivel, world-weary way before her time. Allison de Groot and Tatiana Hargreaves or Ben Hunter and Joe Seamons diving deep into the wayback waters of old-time music.

We've promised a two-step slide into the music of Louisiana. For starters, here's a short treatise on Creole and Cajun music from Devon Leger:

Creole music, made by Black French-speakers West of New Orleans in "Cajun Country," is known to the world through Zydeco. It's a world of backcountry trail rides, punchy accordion lines, double stepping bass drums, and autotuned vocals. Cajun music, made by white French-speakers West of New Orleans, is the land of backyard "boucheries," Mardi Gras rides, restaurants serving étouffée and two-steps, the big brassy reeds of the Cajun accordion, and the intertwining patterns of twin Cajun fiddles. But back in the day, there didn't seem to be such a difference. If you go back to the seminal and ground-breaking recordings of Creole accordionist Amédé Ardoin and Cajun fiddler Dennis McGee, a very rare interracial recording duo in the 1920s, you start to wonder whether this isn't just the same music played by two different communities. Certainly, Ardoin's accordion lines will be mimicked by every Cajun accordionist for the rest of time, McGee's fiddle is clearly indebted to blues, and the twangy Cajun French they're singing in was the lingua franca of the time. Back in the day, these musics intertwined more than you'd imagine during segregation, and though people paid the price for this (Ardoin was murdered), they also laid the groundwork for both Cajun and Zydeco in their recording sessions.





There is no better person to start us off than Michael Doucet, appearing with the Fiddlers 4. Founder of the iconic band BeauSoleil, Michael is a National Heritage Fellowship awardee for his decades of work unearthing and learning Cajun music from masters including Dennis McGee. Another fan of McGee, Cedric Watson pairs up with American treasure Dirk Powell to go deep into the hypnotic rhythms of Zydeco and Creole music. This is music made to rock from foot to foot so when the spirit moves you, you've got permission to find a friendly spot and do just that. Getting deep into funk territory Sonny Landreth and Cindy Cashdollar get there with just two guitars and a voice. Make no mistake, they can go to the symphony, too, and will on Sunday with the Youth Orchestra. The Deslondes are about as smoky as it gets, never leaving the trailer park too far behind, which is to say, no one's getting above their raisin' in this band, on purpose.

Wintergrass wouldn't be Wintergrass without a wide mix of new and old, familiar and unfamiliar. The two Joes, Craven and Troop, combine their creative fierceness leaving a trail of glowing inspiration in their wake. Hawktail brings together some of the finest instrumentalists in a generation for music grounded in a love for the environment and deep listening. Tray Wellington and the Slocan Ramblers take on bluegrass from both sides of the border between the US and Canada. Jacob Jolliff continues his inexorable rise into the pantheon of bluegrass and jamgrass greats. The Henhouse Prowlers have taken bluegrass around the world and back scores of times as US State Department ambassadors. You don't get that gig without having something great to share along with a profound willingness to learn. Caleb Klauder and Reeb Willms are just as fun and comfy as ever. Our buddy Darol Anger has formed a new band just for Wintergrass called Pas de Cinq featuring sisters Brittany & Natalie Haas, dancer Nic Gareiss and our own home-grown nyckelharpa player, Amy Hakanson. And finally, the great Tommy Emmanuel, CGP is a full meal deal experience from appetizer to dessert and everything in-between. Just him and his guitar fueled by a bottomless tank of joy.

Take in as much as you can. Every now and then, give yourself a break and go someplace quiet so you can absorb what you just heard before pouring more into your ears. You cannot make a bad choice. Every band, regardless of whether you've ever heard of them or not, is worth your time and attention. Every band will surprise you. Every band will make you glad to be a part of Wintergrass 2023. Thank you and your wonderful ears for being here.



## Allison de Groot & Tatiana Hargreaves

Allison de Groot, old-time banjo;  
Tatiana Hargreaves, fiddle

You'll find a lot of resonance in the music-making duo of Tatiana Hargreaves on fiddle and Allison de Groot on clawhammer banjo. Resonance in the fullness of sound that comes from the variety of tunings both of them employ to serve the song or tune at hand. Resonance in the sonority of their vocal blend that, combined with droning notes on the fiddle, at times introduces a third voice to their duets. And also resonance in the enduring, universal and ageless themes in the old ballads and songs that the two sing.

The old-time music world is experiencing yet another generational revival thanks to the current community of players who, while too young to have experienced many of the storied first generation practitioners in their prime, are still building on their foundation. Individually each one is a leader in the young generation of roots musicians: de Groot is known for intricate clawhammer banjo work with Bruce Molsky, and Hargreaves brings powerhouse fiddling to the stage with Laurie Lewis and David Rawlings in addition to teaching bluegrass fiddle at UNC-Chapel Hill.

THURSDAY	<b>Regency</b>	<b>7:25pm</b>
FRIDAY	<b>Juniper (Workshop)</b> <b>Auditorium</b>	<b>1:45pm</b> <b>6:55pm</b>
SATURDAY	<b>Grand (Allison &amp; Nic Gareiss)</b>	<b>6:15pm</b>

Focusing on groove and melody, Allison de Groot is a traditionalist to the extent that any clawhammer banjo player can be. Each player brings their own approach and sound to the instrument, and Allison is at home in collaborations with a variety of performers. Her playing with Tatiana can go from driving unison lines to a more polyphonic chordal approach that grounds the pair's musical journeys. Tatiana Hargreaves has been an accomplished fiddler since her youth in the Pacific Northwest, and is at ease across many styles of music. Her rich tone and confident bowing are fully on display when she digs into the old-time repertoire.

You will see larger gatherings of players on stage at Wintergrass, but none of them will be delivering as much rhythm and pulse as this couple who put their unique stamp on modern yet traditional old-time music. Catch Allison and Tatiana and feel how their performance resonates with you.

~ Greg Maass



## Anna Tivel

Anna Tivel, guitar, fiddle; Galen Clark, keyboard; Michal Hummel, drums

THURSDAY	<b>Regency</b>	<b>8:50pm</b>
FRIDAY	<b>Juniper (Workshop)</b> <b>Auditorium</b>	<b>11:15am</b> <b>9:45pm</b>

The best songwriters are storytellers. Sure, we all love a catchy pop song with repetitive lyrics, but it's the songs with stories that draw us in, that make us want to learn more. Anna Tivel is one of the best examples in recent years of a songwriter that can craft a transcendent story. Hailing from Portland, Oregon, her new album, *Outsiders*, sparkles with human life, reaching deep into the small recesses of our everyday lives to bring out hope, pathos, love, all the things we tend to miss when we get too wrapped up in our everyday. Maybe it's a writing legacy coming out of Portland. Certainly there are echoes of NW authors like Kesey, maybe a bit of Tom Robbins even, in her songwriting.

It's not just the great stories, it's the keen eye for detail. That's what makes a great writer (and songwriter). It's Joni Mitchell singing about the "blue TV screen light" in "Case of You," setting us in the hopelessness of a dank bar. It's Paul Simon's girl "who calls herself the human trampoline," a moment where we start to think we might be that, too.

Tivel's got this same gift. On the title song, she imagines an astronaut on the moon looking back to home, and she manages to encapsulate humanity in one line: "All of the angry and all of the lost, painting a circle of blue." On "Heroes," she eviscerates the glamor of outlaw country songwriters with just one sentence - "who are you gonna become if all of your heroes died young?" There's virtuosity in songwriting like this, but when the subjects of the songs are humble heroes, that virtuosity turns into insight, and the songs remind us of moments we struggle to forget.

This burgeoning virtuosity is why Anna Tivel is the Earla Harding Spark Band of the Year. One of the founders of Wintergrass, Earla was fierce and generous to a fault about supporting Northwest artists. She passed away several years ago but her legacy lives on in artists like Anna Tivel.

~ Devon Leger





## Bella White

Bella White, guitar; Patrick McGonigle, fiddle;  
Robert Alan Mackie, bass

THURSDAY	<b>Regency Grand</b>	<b>6:00pm 8:20pm</b>
FRIDAY	<b>Juniper (Workshop) Regency</b>	<b>12:30pm 6:45pm</b>

Real breaks through the cracks in her voice: an old soul lives in Bella White. She writes and sings far beyond her years. Rolling Stone describes her writing as “sublime Appalachian heartbreak.” Hailing from Calgary, she grew up on the classic country and old-time music her dad played in his bluegrass band. Her sound is as organic as the jam sessions it emerged from in her travels to festivals while growing up. She says, “At a young age I learned to play so that I could be a part of that world, too.” And she certainly was one of those little wonders elbowing their way into a circle of elders, earning her spot in the jam, fair and square.

In fact, her band is made up of friends she made along the way, including producer and fiddler Patrick McGonigle who plays with the Lonely Heartstring Band. Patrick produced Bella’s debut album, *Just Like Leaving*, which was recorded by Grammy-award winning engineer, Dave Sinko. When we first heard Bella two years ago, she played in the spare configuration you’ll see her in this weekend. With McGonigle on fiddle and Robert Alan Mackie on bass, Bella just picks up that guitar and casts a spell before you can even see it coming. She is like a string of tungsten, impossibly light but unbreakable. She sings

about heartbreak, but survives it. She sings about leaving, but with resolve and purpose. When she sings about her parents’ divorce in “Broke,” she says, “I love how it came out, and how it’s trying to be nothing but a sad country song.”

Her voice is instantly arresting, to be sure. But listen past that beautiful break and catch the words she is singing.

Heartbreak is embarrassing:  
*“Now I feel red like the carpet on my  
bedroom floor  
Full of loaded words and nothing I ain’t  
heard from you before.”*

So is the pursuit of young love:  
*“Now I’ve chased your love ‘cause I thought  
it might feel woolen  
Like a dram on a damn cold winter’s night”*

She’s a wordsmith and storyteller. Sidle up and listen.

Bella White is currently working on her second recording. She still has a lot of stories to tell. Join us to hear some of them.

~ Patrice O’Neill



## Ben Hunter & Joe Seamons

Ben Hunter, fiddle; Joe Seamons, banjo

SATURDAY	<b>Madrona</b> (Workshop, Joe)	<b>12:30pm</b>
	<b>Laurel</b> (Workshop, Ben)	<b>1:45pm</b>
	<b>Auditorium</b>	<b>6:55pm</b>
SUNDAY	<b>Grand</b>	<b>1:25pm</b>

Ben Hunter can go anywhere he wants to go. He's a historian and storyteller. He's an educator and community organizer. He's a jazz player. He's an old-time player. He plays the blues and bluegrass. He's an award winner, including such prestigious designations as the 2020/21 Artist-in-Residence at On The Boards and the 2020 Artist Trust Fellowship. He's also the Artistic Director for Folklife. There's more...

Joe Seamons is an historian and educator. He's a banjo player fiercely dedicated to connecting folks to their heritage through music and storytelling. He is the director of the Rhapsody Projects working with Seattle youth to explore regional and personal history through American blues and folk songs. He's got a few awards himself, taking home first place in the 2016 International Blues Challenge, among other accolades.

Ben and Joe come together as partners in the Black and Tan Club in Columbia City. It's a fascinating collaborative business involving many others. The club seeks to foster a diverse place where history and culture can be shared. It's well worth checking out.

Of course they also come together as musical partners. Their award-winning

performances are highlighted by storytelling that, rather than bringing the past to life, vividly shows how the past still lives in the present. Through their songs, audiences witness current issues crop up again and again in folk songs, dance tunes, acoustic blues, and prison ballads.

Ben and Joe bounce from fiddle and banjo breakdowns to a cappella field hollers, early jazz to gospel songs featuring Piedmont guitar style and rattlin' bones. The duo celebrates the ways Americans have triumphed over oppression through the vitality of their art. Audiences walk away from Ben and Joe's concerts and workshops inspired to learn more of their own heritage, and engage more deeply with their communities.

In 2019, the duo was recognized by the Ethnic Heritage Council with the Gordon Ekvall Tracie Memorial Award for excellence in ethnic performance and significant contributions to the development and presentation of the traditional cultural arts in the Pacific Northwest.

Ben and Joe do good work – a whole lot of it. Enjoy the fruits of their labors.

~ Patrice O'Neill



With soaring brother harmonies and vintage Gibson guitars, it would have been easy for Minnesota's Cactus Blossoms to add a splash of reverb and some twangy Telecaster to the mix and call it a day. But brothers Jack Torrey and Page Burkum (joined by cousin Phil Hicks on bass, and brothers Jacob and Jeremy Hanson on guitar and drums, respectively), paint a unique tapestry of sound that is thoroughly modern while resolutely recognizable and grounded in decades of music history.

Even though the siblings did not start singing together until they were in their 30's, they sound like they have been at it since they were children. Chalk it up to excellent musical instincts along with the innate vocal blend that is unique to family members. You'll hear shades of Roy Orbison or the Everly Brothers. Add in a decided Beatles influence and a nod to '70s pop, and you end up with a very polished sound that is as smooth and silky live as it is on their recordings. And yes, Twin Peaks fans, that's the Cactus Blossoms performing "Mississippi" in the revival season of the show.

# The Cactus Blossoms

Jack Torrey, guitar; Page Burkum, guitar;  
Jacob Hanson, electric guitar;  
Jeremy Hanson, drums; Phil Hicks, bass

THURSDAY	<b>Evergreen</b>	<b>8:25pm</b>
FRIDAY	<b>Evergreen</b> (Workshop) <b>Westin</b> <b>Grand</b>	<b>1:45pm</b> <b>6:15pm</b> <b>9:20pm</b>

While most listeners are immediately drawn to the brother duet aspect of the band, their original songs also set them apart. These guys are great songwriters, and fully exploit the broad palette available in all of the elements of the group. Guitar nerds will also enjoy the tones and textures these guys incorporate into their sound.

This band of brothers is making a special visit from their midwest home base to appear at Wintergrass this year. They will be performing three shows at the festival, and you are bound to hear a perfect combination of something old and something new during any of their sets. If their harmonies intrigue you, be sure to catch their vocal harmony workshop on Friday, with Caleb Klauder & Reeb Willms. Next up for the Cactus Blossoms? Carnegie Hall.

"The Cactus Blossoms...honest, unvarnished, completely engaging style that is clearly retro but in no way musty." – American Songwriter

~ Greg Maass





## Caleb Klauder & Reeb Willms Country Band

Caleb Klauder, guitar, mandolin;  
Reeb Willms, guitar; Russ Blake, pedal steel;  
Chad Manning, fiddle; Mike Bub, bass

THURSDAY	<b>Evergreen</b>	<b>10:00pm</b>
FRIDAY	<b>Evergreen</b> (Workshop) <b>Evergreen</b>	<b>1:45pm</b> <b>9:20pm</b>
SATURDAY	<b>Auditorium</b> (Caleb & Reeb)	<b>6:55pm</b>

Caleb Klauder and Reeb Willms hit any number of impressive and valuable marks at high levels, but here's one that really shines at a festival like Wintergrass: they write original dance songs that are just as fun to listen to while seated. That's hard!

"It all comes down to rhythm," Klauder discloses, unconcerned that he may be about to give away precious secrets. "You're really facilitating people coming together. It has to have some lift in the lyric. I want it to move and pick up...to lift and turn people. I try to use those [proven] feels and let the words fall into that."

Offering something for everyone grows increasingly difficult in a world where you can reach your character limit on hashtags alone, but Klauder and Willms do it as well as anyone. World-class instrumental chops? Check. Arresting harmony vocals? You bet. Original songs that sound like classics? Sets'-worth. (Catch their duo performance for a special focus on these.) New material all the time? Uh-huh. Just wanna dance? Covered there, too!

From their foundational role in Portland's underground country scene to festivals and camps across the country and beyond, Klauder (mandolin, guitar) and Willms (guitar)—in this configuration and with Foghorn String Band—ensure the broader scene knows how the Northwest can sound. Washington State natives both, they recently relocated from the Rose City to Caleb's homeport of Orcas Island. 2023 will see them pay musical visits to Ireland, Scotland, Denmark, Australia, New Zealand, and plenty of stops around the US.

Completing the band lineup this weekend are Mike Bub (bass: Del McCoury, Bill Monroe), Chad Manning (fiddle: David Grisman, Laurie Lewis), Russ Blake (steel guitar, electric guitar), and Ned Folkert (drums). "They're all so good at what they do," Klauder says, "it's got good power to it. They interpret the songs really well—the way I like to hear 'em."

~ Wes Weddell





## Cedric Watson & Dirk Powell

Cedric Watson, accordion, fiddle, banjo; Dirk Powell, accordion, fiddle, banjo; Amelia Powell, guitar; Jason Sypher, bass; Bill Smith, drums

The line between Creole music and Cajun music in Louisiana seems so clear today. Creole music, made by Black French-speakers West of New Orleans in “Cajun Country,” is known to the world through Zydeco. It’s a world of backcountry trail rides, punchy accordion lines, double stepping bass drums, and autotuned vocals. Cajun music, made by white French-speakers West of New Orleans, is the land of backyard “boucheries,” Mardi Gras rides, restaurants serving étouffée and two-steps, the big brassy reeds of the Cajun accordion, and the intertwining patterns of twin Cajun fiddles. But back in the day, there didn’t seem to be such a difference. If you go back to the seminal and ground-breaking recordings of Creole accordionist Amédée Ardoin and Cajun fiddler Dennis McGee, a very rare interracial recording duo in the 1920s, you start to wonder whether this isn’t just the same music played by two different communities. Back in the day, these musics intertwined more than you’d imagine during segregation, and though people paid the price for this (Ardoin was murdered), they also laid the groundwork for both Cajun and Zydeco in their recording sessions.

Today Creole accordionist, fiddler, and singer Cedric Watson and Cajun (though originally Appalachian) accordionist, fiddler, and singer Dirk Powell are carrying on Ardoin

and McGee’s vision. Rather than pushing and pulling between their different paths, they’re pointing back to a time when each community’s music was interwoven and inspiration was drawn from everywhere. Watson’s a wildly talented instrumentalist and an artist constantly searching for the roots of the music. Originally, he dove into the music of the great Creole fiddlers like Canray Fontenot, but his last album saw him pushing further South, adopting Dominican meringue riffs on the three-row button accordion and looking for the roots of Louisiana Creole music in the Caribbean. Powell came out of Appalachian stringband music but married into Cajun music, forming the key Cajun band Balfa Toujours with his then-wife Christine Balfa. A powerhouse fiddler, he soon became known for his deft Cajun accordion work as well, building a new legacy. It’s been a little while since Watson dropped an album, though he’s been doing livestreams, and Powell’s been busy producing albums from his Breaux Bridge, Louisiana studio and releasing solo albums of his own. What a joy and how important for these two grandmasters to come together, an echo from the distant past, musicians from two communities intertwined, creating something new and celebrating something old.

~ Devon Leger

SATURDAY	Larch (Workshop)	10:00am
	Grand	4:00pm
	Evergreen	8:05pm
SUNDAY	Grand (Youth Orchestra)	10:45am
	Grand	4:05pm



## Dan Tyminski featuring Gaven Largent

Dan Tyminski, guitar; Gaven Largent, dobro

THURSDAY	<b>Grand</b>	<b>9:45pm</b>
FRIDAY	<b>Regency (Workshop)</b>	<b>1:45pm</b>
	<b>Westin</b>	<b>9:55pm</b>

Shoot fire and pass the hooch! Wintergrass nabbed 14-time Grammy award winner, Dan Tyminski as a headliner. You probably know him for his iconic vocals on “Man of Constant Sorrow” from the smash hit film “O Brother, Where Art Thou.” Multi-instrumentalist, writer, and singer Tyminski, brings exciting young talent, Gaven Largent, to tickle your whiskers this year.

Give a listen to Tyminski’s nuanced guitar and banjo playing. His playing showcases the intelligent musicianship of an artist who pays attention to the details of style and tradition. Tyminski’s interpretation of traditional songs is authentic and familiar, and prepare yourself to be bathed in goose-bumpy harmonies. It is no wonder he has been awarded Male Vocalist of the Year four times by the International Bluegrass Music Association.

Tyminski was exposed to down-home country and traditional bluegrass music at an early age in rural Vermont. His first instrument was a mandolin that belonged to his brother. Over the years he has also mastered the banjo and his compelling vocal skills. He has been a performing musician since he was a teen. Whether he is interpreting a traditional gospel, a heart-wrenching ballad, or one of his originals,

Tyminski cracks open a window into a story or a tune that’ll stick to your ribs. We are looking forward to an upcoming album in tribute to one of his beloved heroes, Tony Rice, *One More Time Before You Go*.

In addition to a solo career, Tyminski is a sought-after collaborator and performer. He has toured with Allison Krause and Union Station since the ‘90s and supports folks like Martina McBride, Reba McEntire, Brad Paisley, Dolly Parton, Willie Nelson, and Rob Thomas. He should be on the top 10 bluegrass vocals of all time.

This tour presents Gaven Largent, an impressive and versatile talent on banjo, resonator guitar, and super tight vocals with Tyminski. He not only plays a resonator guitar, he builds them, too. Since his teens, Largent has worked his way through some of the most sought-after bluegrass bands in the business. He toured with Michael Cleveland and Flamekeeper, completed a three-year international tour with Blue Highway, and then worked with Dailey and Vincent. Blue Highway’s album, *Original Tradition* was nominated for a Grammy in 2016. Check the soles of his shoes. No moss growing there.

~ Shannon Beck



# Danny Paisley & The Southern Grass

Danny Paisley, guitar; Ryan Paisley, mandolin; TJ Lundy, fiddle; Bobby Lundy, bass; Dean Philips, banjo

If Danny Paisley won't make you believe in bluegrass, nothing will. Hailing from the great Paisley and Lundy families of Appalachian music, his voice sounds as old as the hills. He remembers a time when bluegrass and old-time weren't so far apart. Though Paisley is firmly a revered member of the upper echelon of bluegrass today, he comes from a legacy that's centered right along the dividing line between bluegrass and Appalachian stringband music (old-time). His father, Bob Paisley, traveled often to the heartland of old-time, Galax, Virginia, picking with banjoist Ted Lundy and forming up the original iteration of the Southern Grass (known as The Southern Mountain Boys) that Danny Paisley fronts today. The Lundys came from a line of string band musicians stretching back to the marvelous old-time fiddler Emmett Lundy, recorded in Galax by Alan Lomax in the 1930s. If you listen to the recordings of Bob Paisley and Ted Lundy, you hear a time when bluegrass had expanded everywhere, but old-time was remembered deeply in the communities. The fiddle tunes were geared more towards dancing, the banjo had a rough edge to it, and the vocals were butter thick with Appalachian twang. All of this remains in Danny Paisley's music today, and though it's usually a trap to talk about authenticity, it's hard to think of a more

authentic bluegrass band than this. Both Bob and Ted are long gone, but Danny remains as the patriarch of this joined musical family, along with his son Ryan on mandolin and the sons of Ted, T.J. and Bobby, on fiddle and bass.

At times it seems that bluegrass has trouble finding itself. Reckoning with a shocking lack of diversity, being pushed and pulled between traditionalists and modernists, seeing national attention for bluegrass musicians fade, all of this has made for what feels like a murky future. But bluegrass is the music you come home to. It's what country superstar Sturgill Simpson comes back to, it's what keeps psychedelic adventurer Billy Strings grounded, it's what keeps families together. This last point is key, and Danny Paisley & The Southern Grass is proof positive of this. Formed between two families and continued generations later by those same families, this kind of bluegrass will always be handmade music passed down from parents to children and shared between generations. That's the true beauty of bluegrass and it's what ensures it will continue for many years to come.

~ Devon Leger

THURSDAY	Westin Regency	6:30pm 10:15pm
FRIDAY	Evergreen (Workshop) Grand	12:30pm 4:30pm



## Darrell Scott Bluegrass Band

Darrell Scott, guitar; Matt Flinner, mandolin;  
Shad Cobb, fiddle; Bryn Davies, bass

THURSDAY	<b>Maple</b> (Intensive w/Darrell)	<b>9am</b>
FRIDAY	<b>Evergreen</b> (Workshop w/Darrell & Matt)	<b>10am</b>
	<b>Larch</b> (Workshop w/Bryn)	<b>1:45pm</b>
	<b>Laurel</b> (Workshop w/Matt)	<b>1:45pm</b>
	<b>Westin</b>	<b>8:05pm</b>
SATURDAY	<b>Laurel</b> (Workshop w/Shad)	<b>12:30pm</b>
	<b>Grand</b>	<b>10:30pm</b>

Some voices stay in your memory like flapjacks and bacon with a healthy pour of maple syrup. That is the place Darrell Scott's warmly distinctive, malleable vocals have taken over the years to many listeners. Throw on top of that his skill of tying lyrical and common language to comforting melodies on one of several stringed instruments and you've got an impactful musician in so many ways. Which is likely why he has been a treasured and sought out Nashville-based musician for 25 years.

Scott posited "You'll Never Leave Harlan Alive" into the folk lexicon more than 20 years ago:

"In the deep dark hills of Eastern Kentucky. That's the place where I trace my bloodline. And it's there I read on a hillside gravestone, you'll never leave Harlan alive."

This kind of -WOW- storytelling mastery has marked his prolific songwriting career with at least 14 albums of solo and collaborative efforts.

In 2020, while the rest of us sat in shock, Scott released two albums: *Darrell Scott sings the Blues of Hank Williams* and

*Jaroso*, an acoustic live album that has become a favorite. The second, *Jaroso*, showcases Scott's uncanny ability to honor the mundane, mining the familiar to implant a new memory you'll swear is true of our own life:

"Have you ever been down to Colorado – I spend a lot of time there in mind. If God doesn't live in Colorado, I bet that's where he spends most of his time."

Recorded in an old church without a PA, this pared-down recording is a keeper for the collector of live albums.

This year, Wintergrass audiences will experience Scott with a collective of accomplished musicians and we're expecting memorable harmonies, fine fingerpicking, and hopefully some lilting country waltzes as well. Bandmates on this tour are Bryn Davies on upright bass and vocals (Guy Clark, Patty Griffin, Red Shoes and Rosin), Matt Flinner on banjo and mandolin (Leftover Salmon and Trey Anastasio), and Shad Cobb on Fiddle and vocals (Mark O'Connor and Robbie Fulks).

~ Shannon Beck





## The Deslondes

Sam Doores, guitar, keyboard;  
Riley Downing, guitar; Dan Cutler, bass;  
John James Tourville, pedal steel, electric  
guitar, fiddle; Cameron Snyder, drums

Unlit cigarette glued to the lower lip.  
Sleeveless, ribbed t-shirt that used to be  
called something we don't say anymore.  
Carhart hat. Head down, do your job, lo-fi  
R&B, haul the stuff and make something  
happen. Haze. Grit. Whiskey close at hand.  
The band knows what you need. It's called  
release, and they are about to turn the spigot  
to eleven. This New Orleans quintet is all  
about shedding whatever skin is itching you  
right about now and sliding into a decidedly  
Louisiana groove. You're gonna dance baby.  
Everybody does.

The band is five guys who consider  
themselves not just friends, not just co-  
workers, but family. It's no small thing to  
go on the road when you have kids. It's no  
small thing to haul around keyboards and  
pedal steel guitars and drums. In the best  
of circumstances, it is a considered choice.  
It's a choice the Deslondes have made.  
John James Tourville pulls the tears right  
out of the pedal steel. Guitarist and vocalist  
Sam Doores slowly drains every last bit of  
sad, slow, blues out of your glass. Bassist

FRIDAY	<b>Evergreen</b> (Workshop w/ John)	<b>3:00pm</b>
	<b>Evergreen</b>	<b>10:55pm</b>
SATURDAY	<b>Evergreen</b>	<b>11:15pm</b>

Dan Cutler just lopes along while Cameron  
Snyder punches out just enough rhythm on  
the drums to make a good shuffle on the  
dance floor.

The best of Louisiana is about kinship, about  
family – whatever that means to you. It is  
a come one, come all, take you as you are  
ethos, and this band is all about that. At  
every turn they will remind you of family in  
songs like "Hero." Riley Downing, guitarist  
and from-the-bottom-of-the-gut vocalist for  
the band says of this song: "I grew up in a  
real tight-knit family in the country. We all  
pitched in to take care of my grandmother  
at the end of her life. We're our own heroes  
to our families and friends. I needed to write  
the song to remind myself you can be your  
own hero. If it helps me, maybe it will help  
someone else."

We know it's said too much but if you're  
looking for the real deal, look no further.

~ Patrice O'Neill



## Fiddlers 4

Michael Doucet, fiddle; Darol Anger, fiddle;  
Bruce Molsky, fiddle; Rushad Eggleston,  
cello

What do you get when you snatch the fiddlers clean out of Beausoleil, the David Grisman Quintet, the Turtle Island String Quartet, Darol Anger's Republic of Strings, The Duo, Psychograss, Crooked Still, Moziak, Montreaux, a tad of Sneth, and, oh, by the way, a scholar or two? You'd get perhaps the broadest possible spectrum of American fiddle styles together in one group, called Fiddlers 4. It's a cross-cultural extravaganza as only Micheal Doucet, Darol Anger, Bruce Molsky and Rushad Eggleston can do. It's a little Cajun, a little classical, a little bit of jazz, a bit of old-time, a bit of bluegrass, a taste of Appalachia and of Blue Ridge fiddle masters. It's a big wall of swirling sound propelled by the intensity of furious chops and bows.

Virtuosity is great. We all admire it. But the familiarity and ease these artists enjoy with each other and the audience opens the door to an even bigger love. They all make this look easy. They are like your comfy flannels – oh wait, at least one guy is probably going to be wearing some kind of alligator print pants... On stage or off, Darol, Michael, Rushad and Bruce are all warm and approachable, ready to laugh and ready to

jump at the chance to play, in every sense of the word. That openness and joy is the fifth member of the band. You can't see him, but if you can get him, you sure want him onstage with you.

Both Doucet and Molsky share a passion for deep dives into the history of Cajun and Appalachian music, respectively. Doucet received a National Endowment for the Arts Heritage Fellow Award in 2005 for his work preserving Cajun and Creole music in the US. Molsky should receive the same award for his work delving into the music of the Appalachian mountains. It's a lot of sitting on porches and listening deeply. While Doucet and Molsky have a penchant for deep dives, Anger and Eggleston are perhaps more prone to epic exploration. These proclivities work together spectacularly well in this rare configuration - only preserved in their one, self-titled CD.

This is not a band as much as it is an occasional, wonderful collaboration. So this is your chance to say, "I was there..."

~ Patrice O'Neill

SATURDAY	<b>Evergreen Grand</b>	<b>6:30pm 9:05pm</b>
SUNDAY	<b>Grand (Youth Orchestra) Grand</b>	<b>10:45am 2:45pm</b>



## Hawktail

Brittany Haas, fiddle; Dominick Leslie, mandolin; Jordan Tice, guitar; Paul Kowert, bass

THURSDAY	<b>Juniper</b> (Intensive w/Paul)	<b>9:00am</b>
	<b>Laurel</b> (Intensive w/Brittany)	<b>9:00am</b>
	<b>Larch</b> (Intensive w/Dominick)	<b>1:00pm</b>
	<b>Laurel</b> (Intensive w/Jordan)	<b>1:00pm</b>
	<b>Grand</b>	<b>6:55pm</b>
FRIDAY	<b>Regency</b>	<b>8:10pm</b>

Red-tailed hawks can be seen everywhere in North America, gliding over a field or perched on a freeway light post, sternly and surely gazing at the big picture below. Some people take the red in the tail feathers to mean power, energy, and maturity. And so, Hawktail is a very good name for this band of extraordinary musicians. Hawktail is the sound of power, energy, and maturity honed through vast experience. Each of the members have eagerly lapped up every bit of juice their mentors could serve. Each of the members of Hawktail are and will be generous and sought-after mentors themselves.

For instance, Brittany Haas was a student of Bruce Molsky. He finally turned her over to Darol Anger saying, “I have nothing left to teach her.” Paul Kowert studied with Edgar Meyer at the Curtis Institute of music before Chris Thile snatched him up to be a member of the Punch Brothers. Thile remarks, “That’s when the band really began.” Dominick grew up under the feet of the guys in his dad’s bluegrass band in Colorado, who by the way, took second place to The Chicks at a Telluride band contest. He gives a shout out to Patrick Keister, the mandolin player noting his soulful approach. He’s clearly let that and other influences inform his playing.

But of course, the quartet have long established their own bona fides as individual musicians and members of many bands or players on countless projects. Guitarist Tice is just scary good, fingers dancing through inventive voicings in perfect time. That’s Tice on guitar on the 2021 Grammy award winning tribute album, *The John Hartford Fiddle Tune Project, Vol 1*. Not surprising, as his writing and singing have been compared to Hartford as well as David Bromberg, Bob Dylan, and John Prine.

Together their sound is mature, assured, observant. It is as organic as the seeds and the earth that inspire the music. Writer Noah Alshuler poses this, “If Hawktail is reluctant to prescribe a particular meaning to their music (“It’s not our place,” Kowert says), each member returns to this notion of musical and personal connection—to Haas’ description of giving ‘everybody space to be themselves,’ Tice’s image of being ‘alone with the music and with each other,’ Leslie’s vision of four ‘old friends.’”

And like its members, Hawktail is an amalgamation of all these things - comfortable, challenging, inspiring.

~ Patrice O’Neill



## Henhouse Prowlers

Chris Dollar, guitar; Jake Howard, mandolin;  
Ben Wright, banjo; Jon Goldfine, bass

THURSDAY	<b>Grand Westin</b>	<b>5:30pm</b> <b>8:00pm</b>
FRIDAY	<b>Auditorium (Workshop)</b> <b>Regency</b>	<b>1:45pm</b> <b>10:50pm</b>

Did you know that Chicago-based bluegrass musicians, Henhouse Prowlers, are representing you around the world? Their vision: To harness the universal language of music for dissolving international boundaries of culture, country, and communication. Big dreams you say? You bet your boots! With 25+ countries under their belts, they might just know a thing or two.

Sure they're smart and have vision, but can they play? You be the judge. The "Prowlers" finesse some memorable fingerpicking on banjo, guitar, mandolin, and bass. With a mix of traditional and newgrass, they weave old-time rhythms and harmonies you would find on any – say – Louisville, Nairobi, or Karachi front porch on a hot night. Because that's what international educators do!

This band educates, collaborates, and lives what they play. From Qawwali music in Pakistan to West African hip-hop to traditional Tatar songs in Siberia. They bring songwriting, social studies, math, and other workshops into schools and communities with school-aged children, while learning the music in the world of their participants. The model works when we learn from each other.

As we might expect from writers who sing and educate alongside people from around across

the globe, they do not balk at using music to inject the sting of American culture critique. Take the song, "Oil:"

"I don't like trees and I don't like air. Talk about clean water, see if I care. Pump poison to the soil, let's turn this (expletive) world into oil."

Their newest release, *Bluegrass Ambassadors Session, Volume 1*, is an ambitious and compelling collection of songs learned through their travels and include musicians from the countries where they collaborated. Take a listen to their interpretation of music from Pakistan, Kyrgyzstan, Nigeria, Kenya, and more. Although the Henhouse Prowlers are sponsored by the State department, their impact is in the lives of musicians and young people around the world.

The band consists of a talented cohort of versatile musicians and educators who all sing and play. Ben Wright (a nod to the Old Town School of Folk Music where he bought his first banjo as a kid) on banjo, Jon Goldfine (Bill Monroe country native, powerful vocals, bass and songwriting), Berklee College of music-trained Jake Howard on vocals and mandolin and Chris Dollar with some fierce guitar picking.

~ Shannon Beck



Jacob Jolliff Band

Jacob Jolliff, mandolin; George Jackson, fiddle; Stash Wyslouch, guitar; Myles Sloniker, bass

The bluegrass ecosystem is now deep into its second generation of child prodigies maturing into career musicians. With a hat tip to precocious first gen pickers like the cherubic Ricky Skaggs and Marty Stuart, who both were drawing accolades and national attention before entering their teens, Jacob Jolliff traveled a now familiar path. Turning heads as a mandolin wunderkind at bluegrass festival campgrounds throughout the Pacific Northwest, attending the prestigious Berklee School of Music, touring tirelessly with nationally acclaimed bands, releasing albums under his own name - it is a recognizable trajectory. Longtime Wintergrass attendees may remember a very young Jake and his dad taking a turn on the main stage way back in the Tacoma days. He toured extensively with Joy Kills Sorrow, and then with the Yonder Mountain Stringband, and has appeared with his pals many times on Wintergrass stages.

But what sets Jacob Jolliff apart, besides his jaw-dropping virtuosity and affinity for pushing boundaries in several musical genres, is the fact that he traveled his musical path in the company of other like-minded artists of his own generation. To find musical parity, Skaggs and Stuart surrounded themselves with players many decades older, out of necessity. But Jake's cohort

are all contemporaries, and his history with members of his current band goes back to his childhood days.

The seasoned thirty-somethings in the Jacob Jolliff band are capable of shapeshifting from song to song, and even from verse to verse. George Jackson is perhaps the hardest working sideman in Nashville these days. His fiddle has shown up on countless projects for a reason. He was named the IBMA Momentum Instrumentalist of the Year in 2022. Guitarist Stash Wyslouch's fearless, gutsy guitar wizardry has made Wintergrass audiences tip out of their seats more than a few times. Then let's talk playing time: bassist Myles digs a groove so deep, ain't no one getting out of it for free.

In the last few years Jake has released recordings that cover straight ahead jazz, progressive instrumental mandolin music, and most recently, a bluegrass-focused album featuring his vocals. A mandolin-driven repertoire awaits anyone attending the band's performances, along with twisty harmonic expressions that reflect this musical generation's omnivorous approach to creating and forging a new identity both in and outside of bluegrass.

~ Greg Maass

THURSDAY	Evergreen	6:50pm
FRIDAY	Larch (Workshop w/George)	11:15am
	Maple (Workshop w/Jacob)	11:15am
	Maple (Workshop w/Stash)	12:30pm
	Regency	9:25pm





## Jerry Douglas Band

Jerry Douglas, dobro; Christian Sedelmyer, fiddle; Mike Seal, electric guitar; Daniel Kimbro, bass

It's easy to take resonator guitar legend Jerry Douglas for granted—1,600 album credits will do that, after all. But at some point, “Flux” must have faced a thorny choice: stick to the established tenets of “Monroevian” bluegrass in style and repertoire, or take the risk of breaking convention. Five subsequent decades of pathbreaking productivity tell us how it all shook out, but take a moment to celebrate the paths themselves—many well-worn now, but at one point ominous and unexplored. And think of the new generations of forks and forays through country, bluegrass, rock, jazz, blues, and Celtic, whose access points showed up for others, thanks to Douglas and his contemporaries.

The numbers are fun, too: 14 Grammys from 30-plus nominations; 10-time IBMA Dobro Player of the Year; three-time CMA Musician of the Year (and Country Music Hall of Fame Artist in Residence for 2008); Lifetime Achievement Award from the Americana Music Association in 2011. The

names are fun as well, but we don't have space for all those here. (Just a few? Ok, fine: Alison Krauss & Union Station; Earl Scruggs; Ray Charles; Emmylou Harris; Paul Simon, The Earls of Leicester; Garth Brooks, Elvis Costello; Del McCoury; Transatlantic Sessions...plus, oh, a thousand or so others.)

And the new material and projects keep coming. The most recent of those Grammy nominations honored the Jerry Douglas Band's 2021 album, *Leftover Feelings*, a collaboration with John Hiatt. It's this project—perhaps his furthest departure from tradition—that Douglas brings to Wintergrass in 2023 with a lineup featuring Mike Seal (guitar), Christian Sedelmyer (fiddle), and Daniel Kimbro (bass). Seal, Sedelmyer, and Kimbro are themselves a diverse and decorated crew with their own impressive lists of credits and projects.

More forks along the path.

~ Wes Weddell

FRIDAY	Grand	7:55pm
SATURDAY	Evergreen (Workshop w/Jerry) Westin	11:15am 8:05pm



# Joe Craven & Joe Troop

Joe Craven, mandolin, fiddle, percussion;  
Joe Troop, banjo

THURSDAY	<b>Cedar</b> (Intensive w/Joe C)	<b>9:00am</b>
SATURDAY	<b>Auditorium</b> (Workshop w/Joe T) <b>Grand</b>	<b>11:15am</b> <b>1:10pm</b>
SUNDAY	<b>Evergreen</b>	<b>1:20pm</b>

What's better than one Joe? Two Joes, of course. Craven and Troop. Perhaps twins separated at birth? You may scoff, but consider the facts. Both are multi-instrumentalists. Both have lived and worked in Central and South America. Both regularly pair up with musicians from other countries and perform wildly authentic music that is at the same time wildly unique. Both are musicologists and educators. Both involve themselves in community and causes and make lots of noise about fixing injustices. It's possible one Joe has more outfits than the other Joe, but give him time. Is it not inevitable that the two would find each other, and further preordained that they should show up on a Wintergrass stage together?

For the uninitiated, Joe Craven has been a fixture at Wintergrass long enough to gather dust if only he would stand still. But of course, he doesn't. He has inspired Youth Academy kids for two decades. He was a longtime member of the David Grisman Quintet, and has a long career as a solo performer, emcee and collector of interesting people and things. Joe has brought a whole array of musicians to Wintergrass over the years including artists from Mali, a dance

band, a one-man band and a pile of other joy-inducing music. No one plays jawbone like Joe. No one hits the congas more crisply than Joe. No one is going to make you smile more easily or think more deeply.

North Carolina native Joe Troop is familiar to Wintergrass audiences as the fiery bandleader for Che Apalache, featuring artists from Argentina and Mexico. When the pandemic made it impossible for the band to continue working, Joe turned his attention to creating his solo album *Borrowed Time*. He is currently working with Venezuelan folk music legend Larry Bellorín. In addition to his musical explorations, Joe is passionately involved in work with Common Ground, an outreach ministry of the Good Shepherd United Church of Christ. Musical border crossing is one thing. Crossing borders because of hunger, violence or poverty is quite another story.

The two Joes weave together a dizzying rush of notes, perfect time, souls planted in the center of the earth and voices that reach to the end of the universe and back.

~ Patrice O'Neill



## Julian Smedley & Alison Odell

Julian Smedley, fiddle; Alison Odell, guitar

FRIDAY	<b>Auditorium</b>	<b>8:20pm</b>
SATURDAY	<b>Juniper (Workshop)</b> <b>Auditorium</b>	<b>12:30pm</b> <b>8:20pm</b>

The year is 1985, and Julian Smedley and Alison Odell are attending guitar camp the same week on the Kitsap Peninsula. They've both been before, but this year Alison is beginning to learn some swing chords; Julian, an established multi-instrumentalist, is on staff. Pupil asks teacher to accompany her in the student concert (normal stuff), and decides to break the ice by asking for a dance as well at the swing dance the night before (also normal). And so begins one of the scene's most enduring and endearing musical and romantic partnerships—a trajectory perhaps a little less normal, but delightful just the same!

Together, Smedley and Odell approach Swing Era standards and gems from the American Songbook with sophisticated charm. "We like to think we're using all musical options open to us while delivering interpretations that appear effortless," says Smedley of the duo's distinctive arrangements, which feature guitar, violin, and intimate harmony—though these elements don't always play the roles you expect. Odell has known many of the songs

since childhood. Smedley, born and musically raised in England, caught up quickly. No doubt his ample experience as performer (The Debutones, Bowles Brothers Band, Hot Club of San Francisco to name a few), producer, and arranger helped. Odell, too, has caught up in the realm of instrumental proficiency, and the two interpret songs with mutual skill and heart.

Though we have that first dance to thank for years of great duet music, they prefer the bandstand to the dancefloor. Even at their wedding, both bride and groom joined the reception band after the ceremony. Odell tells it this way: "[I] was a fledgling swing player. In the spotlight, the only song [I] could remember how to play was 'You Took Advantage of Me.' The assembled guests had a good chuckle."

And here they are, almost forty years later, playing, singing, arranging, and creating together. Still going, still strong. Same is true of that guitar camp.

~ Wes Weddell



## Miles & Karina Band

Dave Keenan, guitar, banjo; Nova Devonie, accordion; Andrew Knapp, bass; Kelly Van Camp, drums

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

Super saturated flair, humor and verve. Miles is a multi-instrumentalist and the Tan France of Northwest musicians (ask your wife), Dave Keenan. Karina is Nova Devonie, artist, gardener extraordinaire and cheery accordion player. The duo is joined by very tasteful drummer, Kelly Van Camp, and Bellevue native and bassist Andrew Knapp. Together they romp through quirky originals, songs snatched from the sixties, and beautifully obscure classics. Essential and much-loved members of the Northwest music scene, the group is pure joy and automatic permission to cavort in your very best outfit.

Northwest audiences have been treated to their original scores for silent films since 2008. They have been commissioned ten times by either the Seattle International Film Festival, the Northwest Film Forum or the Frank Buxton Silent Film Festival to produce unique scores for silent films. Wintergrass audiences got to see this aspect of their work last year with Miles & Karina performing live while Lotte Reiniger’s 1926 silent silhouette paper and scissors classic, *The Adventures of Prince Achmed* flickered on the screen.

THURSDAY	<b>Auditorium</b> (Intensive)	<b>1:00pm</b>
SATURDAY	<b>Evergreen</b>	<b>9:40pm</b>

A fortunate few will get to take their class in film composition on Thursday right here at Wintergrass.

They’ve just finished up a years-long collaboration resulting in their newest endeavor, a 60’s era variety show called *Talk Tales*. The film features music, nonsense, fake cigarettes, cocktails, paper dresses, and probably the ghost of Mel Cooley and Mary Tyler Moore in there somewhere.

Nova toured with *Ranch Romance*, performs with the *Buckaroosters* and is a popular teacher at Puget Sound Guitar Workshop, *Dusty Strings*, the *California Coast Music Camp* and others. Dave is a busy guy performing with the *Buckaroosters*, the *Downtown Mountain Boys* and is also a sought-after teacher at multiple music camps. And here’s a fun secret: *Pocketgrass* was what *Wintergrass* did when we couldn’t gather for live music - a monthly recorded variety show. *Pocketgrass* audiences never got to see his face, but when Auntmama and Harlyn had their little moments, that was Dave inside those reindeer gloves. Check out the *Wintergrass* YouTube page for a look.

No matter where they show up, Miles and Karina are a delight, so enjoy the ride!

~ Patrice O’Neill



## Mollie O'Brien & Rich Moore

Mollie O'Brien, vocals; Rich Moore, guitar

FRIDAY	<b>Juniper</b> (Workshop w/Rich)	<b>3:00pm</b>
SATURDAY	<b>Grand Regency</b>	<b>2:35pm 7:00pm</b>

Grammy-winner Mollie O'Brien has a straightforward piece of advice for making genre-hopping sound so authentic and relaxed: "Take care with your arrangements." Her authority here comes from the long list of albums that bear her name—solo, with brother Tim, and alongside husband Rich Moore—an extensive body of work offering a veritable clinic in what she calls "the fading art of interpretation."

Mollie and Rich (a former shopping mall Santa) met on April Fool's Day, 1981. By the time Rich won a \$500 lottery prize in 1983, he was in the market for a wedding suit. And though their first duo album didn't appear until 2006, their years in partnership help explain the easy familiarity at the root of those comfortably constructed arrangements. The live instrumentation may be just voice and guitar, but it's *that* voice, and that guitar sounds like a whole dang band, with everything serving the song.

Expect elements of blues, jazz, showtunes, and traditional folk to appear in the Americana bedrock here, with new material and adventurous choices constantly on display. "We're really relaxed performing together," Moore says. "I just want it to sound like people are sitting across the kitchen table from us. The music might go up on two wheels, but we'll bring it back down safely. Don't worry."

"When I made the first Tim/Mollie record [in 1988], I was in a blues band that played the bars and local outdoor summer festivals," recalls O'Brien. "The bluegrass world had never heard of me, but that record was...a pretty good critical success and I gained lots of new fans because of it. I'm really indebted to that world, in a way, for giving me a listen when I was starting out. It's a good feeling to know we're still able to come play at fests like Wintergrass!"

~ Wes Weddell





# Never Come Down

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

Every single person in this band is a lead. Every single person is given space to make that clear. Everyone sings. Everyone plays incredibly well. Everyone contributes equally to a full, interesting, rich sound. This Portland based band was formed in 2018 but you'd think they've been together for decades. Their sound is polished and complete. If you met them in the hallway, you'd expect them to be able to complete each other's sentences. It is clear they deeply listen to each other. This seems like an obvious thing for a band, but if ever there was good advice to give to a young band, it would be this: "Listen to each other." A whole world of interesting sounds and arrangements ensue. It's a super power. It's one of the main reasons this was the Earla Harding Spark Band in 2022. Earla was one of the founders of the Wintergrass festival way back in 1994. She had an unerring knack for locking in to bands who lock into each other. Spark Bands are bands we are quite sure Earla would go to the mat for.

FRIDAY	Laurel (Workshop w/Brian)	11:15am
	Laurel (Workshop w/Ben)	12:30pm
	Auditorium (Workshop)	3:00pm
	Grand	6:30pm
SATURDAY	Maple (Workshop w/Joe)	1:45pm
	Larch (Workshop w/Crystal)	3:00pm
	Maple (Workshop w/Kaden)	3:00pm
	Regency	8:25pm

At every turn, this band pulls surprises out of their back pockets. Just when you think Crystal Lariza owns every vocal in the band (and she clearly could), guitarist Joe Suskind floats out a slow blues tune, or banjo player Brian Alley slays you with some screaming bluegrass. Mandolinist Kaden Hurst is a delight. He's gonna do the blistering solos for sure, but he's also going to tell you some kind of story that knocks you off your stilts. Make no mistake, the chop, the dead-on mandolin solos are there for sure. Then they all throw down some serious harmony and ya know, this is just a great band. They are also masters of using Ear Trumpet mics. This is no small thing. Bluegrass bands have a longtime love affair with single mics. Ear Trumpet makes mics just for this. It's not easy. You might see several bands do the single mic thing this weekend, but none are going to do it better than Never Come Down.

~ Patrice O'Neill



## Pas de Cinq

Darol Anger, fiddle; Brittany Haas, fiddle;  
Natalie Haas, cello; Amy Hakanson,  
nyckelharpa; Nic Gareiss, foot percussion

A dance for five.

This is what the phrase means in ballet. It implies a fluid symmetry, a shifting center, a sinuous flow from front to back and side to side. It is graceful and elegant.

When asked what he'd like to do at Wintergrass this year, Darol Anger was full of ideas, as he always is. He was the spark that reunited Fiddlers 4. He is also the spark that brought together sisters Brittany and Natalie Haas, Amy Hakanson, and dancer Nic Gareiss in a configuration they all named Pas de Cinq.

Brittany is a generous, hard-working fiddler, appearing at Wintergrass with Hawktail, but was also a regular on "Live From Here," the Chris Thile hosted successor to "Prairie Home Companion." She is an alumnus of Crooked Still and Anger's American Fiddle Ensemble with Scott Nygaard and Rushad Eggleston. She also has a degree in Evolutionary Biology from Princeton.

Older sibling and cellist Natalie has long toured with Scottish fiddler, Alasdair Fraser. As a studio musician she has appeared on over 100 albums. She is a Julliard graduate. Of her playing, Peter Winter says, "Natalie basically wrote the book on the cello's place in Celtic music."

THURSDAY	<b>Madrona</b> (Intensive w/Natalie)	<b>9:00am</b>
	<b>Westin</b>	<b>9:30pm</b>
FRIDAY	<b>Grand</b>	<b>3:05pm</b>
SATURDAY	<b>Juniper</b> (Workshop w/Amy)	<b>10:00am</b>

Amy Hakanson started attending Wintergrass when she was a baby. Her dad, Rob, has been a longtime member of Great Northern Planes. Sister Ellie is a member of Jeff Scroggins and Colorado. If you've been to Wintergrass, you know Amy. She is that slip of a girl with a dinosaur instrument (a nyckelharpa), strapped over her shoulders pulsing out Swedish Polskas. It's fair to say Amy heard Väsen at Wintergrass and the course of her life changed. She's studied in Sweden. She's a multi-instrumentalist wizard who in her spare time is also the Wintergrass Volunteer Coordinator.

Of course, Darol is the king of improvisation. You can't have a group called Pas de Cinq without a dancer. So who could he possibly pick? It'd have to be someone steeped in traditions that stretch from Appalachia to the British Isles and beyond. It'd have to be someone ready to improvise. It would have to be someone whose feet could keep up with the blistering strings. That would be Nic Gareiss.

Pas de Cinq. Where music and dance become one glorious thing.

~ Patrice O'Neill



# Runaway Train

Greg Linder, guitar; John White, mandolin;  
Clayton Hess, banjo; Kent Powell, bass

Runaway Train is as solid as it gets. The band has been around seemingly forever (formed in 2000). That is a huge testament to the core players who keep this train running. Greg Linder is a dedicated bluegrass of the highest order, playing not only in this band but founding and running the Bluegrass From the Forest festival in the summer near Shelton, WA. Currently in its seventeenth year, it's worth the trip. Multi-instrumentalist Kent Powell is also a mainstay in the Northwest bluegrass scene. For the last forty-three years (don't tell him it's been that long!) playing or singing whatever is needed. Both Greg and Kent are willing to do whatever it takes to keep bluegrass chugging along. That core passion is evidenced in every musician who has joined the band over the years.

John White grew up in Michigan and started playing guitar at five. By his teenage years, he was following a local bluegrass band and that led him to the mandolin. John has been in bands in Michigan, California, Utah and Washington. Currently, he's the mandolin player for Runaway Train. If he's not playing bluegrass, he's probably woodworking,

gardening, cooking, or golfing. He's also just a lovely man.

Clayton Hess is a banjo veteran of the Seattle area, having played in several local bands through the years. His banjo influences range from the esoteric riffs of Bela Fleck to the hard-driving playing of Ron Block. He's played with several configurations of Runaway Train, and hails from Kirkland, WA.

Like the Bluegrass Boys before them, Runaway Train has been an incubator of terrific young talent. Players like Luke Dewhirst, Doug Wenzel, River Scheuerell, and more have all done stints with the band. River makes a return appearance with the band this year. Greg always makes room for up-and-coming players. That's the bluegrass way. According to Powell, "This is really a family kind of music and that's why there are so many young pickers."

We love that Runaway Train is part of the Wintergrass family. We hope you make them a part of yours, too.

~ Patrice O'Neill

FRIDAY	<b>Juniper</b> (Workshop w/Clayton)	<b>10:00am</b>
	<b>Madrona</b> (Workshop w/Greg)	<b>11:15am</b>
	<b>Grand</b>	<b>1:40pm</b>
SATURDAY	<b>Regency</b>	<b>2:00pm</b>



## Sam Doores & Riley Downing

Sam Doores, guitar, keyboard; Riley Downing, guitar

FRIDAY

Evergreen

7:45pm

What do you do when there is an overabundance of talent in one band? You give them more time. Sam and Riley are both members of The Deslondes and both have thriving solo careers because there are just too many songs in their heads for one band.

Originally from the Bay Area, Sam Doores found his way to New Orleans where his life changed forever. He was a founding member of The Deslondes but continued his own curiosity-driven musical excursions resulting in other bands and solo work. His recent self-titled solo album follows the tendrils of southern roots around the globe, absorbing form, color, and sound from disparate sources. The songs are about love, loss, and change. Lots of change. Cambodian Rock n' Roll is one of those full-circle compositions. It is inspired by a 1996 compilation of Cambodian artists who were inspired by American rock and roll, most of whom were killed during the reign of Pol Pot in the '70s. This music was found, Sam heard it, and then let the inspiration keep traveling. He is a compelling writer, and a world-weary singer with plenty of reasons to roll out of bed every morning.

Missouri native Riley Downing is committed to the notion of less is more. Every word is worth one hundred dollars. He's a big man with a big voice and a steely-eyed intuition for what is relatable and true.

For example, in "I'm Not Ready:"  
*Everybody's rushing, I'm moving at my own speed.*

Or "Start it Over:"  
*She was a 45 woman and I'm a 45 man.*

You just don't need a whole lot more than that. He recorded a slew of new songs over the past couple of years and has recently released *Start It Over*. He describes the project this way, "There was so much going on in the world socially, politically and health-wise while we were making this record that I didn't really know what kind of music people would even want to hear. But I knew I didn't want to write a bunch of sad songs where you just stare at the fire and feel bad for yourself. I wanted the record to be about looking at things up on the upside – you know, 'take a deep breath and we'll all get through this.'"

~ Patrice O'Neill



*“Effortlessly pushing bluegrass back to its earlier roots in Appalachian traditions, while steering old sounds in fascinating new directions.”*

– No Depression

One of Canada’s top bluegrass bands, Toronto’s Slocan Ramblers are the type of band whose influences are varied yet grounded in tradition. A typical set is bound to include a slew of originals, some recognizable covers from inside and outside the world of bluegrass, along with energetic instrumentals.

One commonality across their performed repertoire is a little something extra in their arrangements. An extra measure in a vocal chorus adds energy to an already peppy song, and an unexpected harmonic choice in an instrumental keeps the listener’s ear hooked for the next turnaround. The band has found a sweet spot between straight up traditional bluegrass and more progressive styles, and this approach is delivered in their energetic live shows.

The band was nominated for a Juno award in 2019, and named the 2020 IBMA Momentum Band of the Year. Over the next year, bandmates Adrian Gross and Darryl Poulsen both lost close family members

## The Slocan Ramblers

Frank Evans, banjo; Adrian Gross, mandolin; Darryl Poulsen, guitar; Charles James, bass

SATURDAY	<b>Juniper</b> (Workshop w/Adrian)	<b>11:15am</b>
	<b>Larch</b> (Workshop w/Charles)	<b>11:15am</b>
	<b>Laurel</b> (Workshop w/Darryl)	<b>11:15am</b>
	<b>Madrona</b> (Workshop w/Frank)	<b>11:15am</b>
	<b>Regency</b>	<b>4:50pm</b>
	<b>Regency</b>	<b>9:50pm</b>
SUNDAY	<b>Evergreen</b>	<b>11:55am</b>

and their bassist decided to step back to spend more time at home. They channeled these tumultuous changes into some of their most honest and direct compositions yet. *Up the Hill* and *Through the Fog* showcases the breadth of their varied influences while staying true to their roots in the rough and tumble bluegrass scene of Toronto’s no-nonsense bars and dancehalls.

Frank Evans, singer and banjo player, once said: “Really focusing on the rhythm and groove of the band is what gets people up and dancing.” This focus is a real calling card for the group. While extending a soloist’s break through a second verse not only allows the instrumentalist to shine, it gives all the band members an opportunity to explore dynamics and texture together.

Along with Evans, the band also includes Adrian Gross on mandolin and Darryl Poulsen on guitar. These guys have been together since 2011 and have covered a lot of ground, both musically and geographically, in their years of recording and traveling. Get a taste of one of Canada’s finest exports as the Slocan Ramblers take the stage at Wintergrass this year.

~ Greg Maass





## Sonny Landreth & Cindy Cashdollar

Sonny Landreth, guitars;  
Cindy Cashdollar, guitars

SATURDAY	<b>Evergreen</b> (Workshop)	<b>11:15am</b>
	<b>Westin</b>	<b>6:15pm</b>
SUNDAY	<b>Grand</b> (Youth Orchestra)	<b>10:45am</b>
	<b>Evergreen</b>	<b>2:45pm</b>

It must have been quite the celebration in the festival offices when this contract came in. Scoring one generational talent on a lineup is a coup, but two out-and-out slide guitar legends? Performing as a duo?? Pinch me.

Sonny Landreth revolutionized both hands of bottleneck slide guitar technique with an approach one must see to believe. “Probably the most underestimated musician on the planet,” declares Eric Clapton; “and also probably one of the most advanced.” From early appearances with Clifton Chenier’s Red Hot Louisiana Band to big-name credits and well more than a dozen solo releases (including 2020’s *Blacktop Run*), it’s hard to imagine the last half century of recorded music without the “King of Slydeco.”

Cindy Cashdollar—her real name—has also left an indelible imprint on the American soundscape via steel guitar and Dobro. The first woman inducted into the Texas Steel Guitar Hall of Fame (2011), she collected five Grammys with Asleep at the Wheel and can count session work for Bob Dylan, Van Morrison, Marcia Ball, Rod Stewart, and many others among her credits. (And take a look at who shows up to sit in on her albums!) Cashdollar cut her bluegrass teeth with John

Herald and also played with members of The Band in her hometown of Woodstock, NY. “It’s expanded amazingly, in so many different directions,” Cashdollar says of the bluegrass moniker, “the umbrellas just keep getting larger and larger. Roots music comes from so many different melting pots.”

So, what exactly do these duo performances entail?

“Cindy and I go way back, and we’ve done a lot of work together,” Landreth says, “So it’s really special. We just have a chemistry, and I like playing off of that. There are always some surprises each night.”

“We’re old friends,” Cashdollar concurs. “It’s a wonderful musical conversation between us. We do a really nice mix, I think, of both electric and acoustic-electric. You’ll be hearing a lot of Sonny Landreth favorites as well as some new things from [my] most recent album [2020’s *Waltz for Abilene*]. It’s not all instrumental.”

Oh, yeah—Sonny and Cindy have also agreed to do a workshop with Jerry Douglas. How much slide can you handle?

~ Wes Weddell



## Tommy Emmanuel, CGP

Tommy Emmanuel, CGP, guitar

FRIDAY	<b>Grand</b>	<b>10:45pm</b>
SATURDAY	<b>Westin</b>	<b>9:55pm</b>

*"When I was a kid, I wanted to be in show business. Now, I just want to be in the happiness business. I make music, and you get happy. That's a good job."*  
 – Tommy Emmanuel, CGP

Every year, Wintergrass throws in a few surprises of purely acoustic deliciousness. This year, Wintergrass welcomes the joyful Australian fingerstyle guitar wizard, Tommy Emmanuel. Don't miss feasting on the contributions of this outstanding, expressive self-educated international performer.

To date, Emmanuel has recorded 39 albums, which is to say there is no genre Emmanuel cannot interpret with heart and skill. Rock, blues, rhythm, bluegrass... you name it. Emmanuel plays it! Heaped on his long performing and recording career, every decade has some distinctives. In the 1970s he recorded with Air Supply, Men at Work, and others. In the 1980s, he sang backup for Tina Turner. No need for alternate tunings. Just a man and his guitar(s) in standard tuning. Emmanuel plays Maton Guitars.

Emmanuel has quite the personal musical story. Highlights, involving playing in his touring family band as a teen (variously known as The Emmanuel Quartet, The Midget Surfaries, and the Trailblazers),

picking fruit to supplement the band's income while touring, being chased back to "regular" high school after his father died, playing electric guitar in rock bands across Europe, and other entertaining nuggets. Chet Atkins presented Tommy with the award and title of Certified Guitar Player in Nashville back in 1999. This rare distinction is shared by only five people: John Knowles, Steve Wariner, along with the late Jerry Reed and Atkins' longtime guitar partner Paul Yandell, who was invited into the group by Atkins' daughter Merle after her father's death in 2001.

In the words of his biography, "Although his expression is instrumental, he comes to the guitar much more like a vocalist, positively singing melodies through the strings. He inhabits the tunes he performs, delivering every nuance and turn of phrase. His own songs are also illuminated always with lyrical melodies that go right to the heart, such as his beautiful ode to his daughter, 'Angelina,' or his great story without words, 'Lewis & Clark.'"

*"We need to be surprised, because surprise equals entertainment...surprise me is a beautiful thing."* - Tommy Emmanuel, CGP

~ Shannon Beck



## Tray Wellington Band

Tray Wellington, banjo; Josiah Nelson, mandolin; Nick Weitzenfeld, guitar; Katelynn Bohn, bass

THURSDAY	<b>Madrona</b> (Intensive w/Tray)	<b>1:00pm</b>
SATURDAY	<b>Madrona</b> (Workshop w/Josiah)	<b>10:00am</b>
	<b>Maple</b> (Workshop w/Katelynn)	<b>10:00am</b>
	<b>Larch</b> (Workshop w/Nick)	<b>12:30pm</b>
	<b>Regency</b>	<b>3:25pm</b>
SUNDAY	<b>Evergreen</b>	<b>10:30am</b>

Tray Wellington's 2022 album was pretty aptly named: *Black Banjo*. As one of the very few Black banjo players in modern bluegrass, it's likely something that comes up every time he's interviewed and every time anyone writes about his music. "Black is what I am and banjo is how I say," he says poetically in the liner notes, offering up thanks to the Black artists in roots music and beyond that laid the groundwork for the music today.

But Wellington's also a passionately curious adventurer in the music, an artist that manages to remain grounded amidst flights of fancy. An exuberant and joyful banjo player, the album's full of new compositions and rippling interplay between Wellington and the great bluegrass players picking with him. It's also a fascinating statement from an artist willing to take big chances. Here, Wellington points to a return to jazz for bluegrass, presenting accessible and fun interpretations of jazz classics like Roy Hargrove's "Strasbourg / St Denis" and Coltrane's "Naima."

I've wondered most of my life how much of an influence jazz had on the creation

of bluegrass. Certainly the two traditions seem to have a lot in common: a huge focus on improvisation, competitive improvised riff trading, passing solos between band members as a showcase, dressing to the nines to push for respect from an era that refused that respect, focus on the concert hall over the dance hall, etc. I've never found any evidence that Bill Monroe brought ideas from jazz into bluegrass, but bluegrass as a tradition was created at the same time that bebop and modern jazz were exploding across the nation.

Still, even with this shared history, it's remarkable how easily Wellington makes this fusing sound. It's completely natural in his hands and sounds great next to a traditional Appalachian fiddle tune like "Half Past Four!" Hopefully he'll bring some of this interplay and these creative ideas to Wintergrass, but based on the strength of his most recent album, bluegrass is however he defines it, and his perspective is serving to strengthen the tradition greatly.

~ Devon Leger



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## Community Radio Love Letter



This is a love letter to community radio. Perpetually under-funded, more volunteers than paid staff, low powered FM signals and at its core – local – it is an under-appreciated resource. The quote from Mariam Kaba, courtesy of Iaan Hughes, is a secret look into the heart of every voice you trust in radio. They shine, not to enlarge themselves, but to make your world brighter and bigger.

In an age when robots are making choices for us all day long, local radio is run by humans. It's run by some very dedicated humans who spend enormous amounts of time and energy listening, thinking, and making interesting choices. It is run by humans who deeply love and understand the music they present. It is run by humans who feel duty-bound to preserve music and culture mostly ignored by other media. It is run by humans who appreciate and wish to do good in their communities. Like a good egg, radio is better when locally sourced.

We asked several community radio DJs to tell us what they do and why they do it. Most of the folks we asked are either musicians or artists of some kind, and all of them have been doing radio work for at least a decade, usually a lot longer than that. We know all these folks because they've been remarkably generous to Wintergrass over our thirty long years. Quite often they were the only folks in media of any kind to give us the time of day. In the very early days, Susan Madden, then at KBCS, was our best friend. Community radio DJs

Why be a star  
when you  
can make a  
constellation?  
~ Mariam Kaba

“

One of my favorite memories of working at KBCS was one show where Adam Tanner of 78 RPM had brought in some tapes of Bill Monroe demonstrating bluegrass music to Richard Greene. Greene was a “city-billy” and somewhat new to bluegrass and Bill was showing him how it should be played. The recording was captured in the back of a bus, traveling between gigs. Anyway, I imagined that we would spend about 15 minutes of a three-hour show on this part, but when I said that over the air, I had several people call in and say, “No, don’t stop, we wanna hear more!” So, we went on for a full hour. Now where else would something like that happen but on a community radio program like Bluegrass Ramble?

~ Pete Goodall





“

When I started, (2002) there were six Bluegrass Express hosts, and there were only Ann (McCoy) and I from about 2010. Now Ann is gone, too, but Bluegrass Express is the only bluegrass show between Seattle and Vancouver, B.C. If I stop, there might not be a live show at all! But I love doing it - I am an AMATEUR - I do it for the love of it. I love the listeners and have met many of them. I know what they like to hear, how their lives are going, how the music speaks to them. I also love this music and its many sub-genres. I believe that it is the original ROOTS music, back porch music, everyone-join-in slow-pitch music. I believe that it resists commercialization, and that there is a need for that, a space for the non-mainstream to thrive.

~ Nicolette Roberge, KSER

“

In Eugene, Oregon, I am celebrating 40 years in public radio and two years in community radio. In surrounding small cities, dedicated, passionate staff and volunteers are creating and programming a variety of local, diverse, and expressive radio. Veneta, Cottage Grove, Corvallis, Florence, and Roseburg all have community stations. Although they don't extend very far as signal, most are online and accessible. Some stations have become essential for public service information as public radio becomes increasingly removed from communities they allege to serve.

~ Mike Meyer

“

I went on the air for the first time in late 2000 on a Saturday morning at 2:00am. The show was called Dark Holler and I played old-time music, early country and blues, some alt-country. The music was good. I was not. My training mostly consisted of being asked not to cuss with the mic open. This was not a given.

~ Iaan Hughes



are almost always volunteers and are given tremendous freedom. All these folks have used that freedom repeatedly to talk about Wintergrass and feature the artists playing at the festival. That is only one of the reasons we appreciate the treasure that is community radio.

Aside from making sure you hear music you are probably not going to hear elsewhere, including your favorite local musicians, community radio is ideally suited for other things that make a community tick. There are often extensive event calendars – almost always free to post in and use. Stations are free to make space for a wide variety of voices, again, probably not heard elsewhere. These are frequently your neighbors talking, teaching, singing.

Freedom! We all cherish it. Freedom to choose also means having things to choose from. Ardent music-lovers all, community radio DJs load us up with choices every time they sit behind a microphone. Here's the deal: every individual DJ has actually listened to every single piece of music they play.

Do the math. How many choices, and how much time do you imagine it takes to put together a three-hour show? By yourself. That's a lot of albums to comb through. It's a lot of hunting and pecking through Bandcamp and CD Baby and boxes or stacks of so very much music. It's a lot of discernment and skill. That people do this week in and week out, on a volunteer basis no less, is remarkable.

“

The 80s came and for my seventh birthday I got a radio cassette player. This is when I began to make my own mixes. It was not a dual cassette deck, so my mixes were all pirated from the radio. For hours I would sit in my bedroom – ‘Iaan, go outside’ – and wait through so many songs, while my fingers, tense and ready, hovered above the Record button and the Play button. Finally, the one I wanted would come on and I would jam down the buttons hard and fast. Even so, every song on those early mixes had the first second – or two if I was having an off day – lopped off the top.  
~ *Iaan Hughes, KBCS*

“

It takes me about three hours of direct activity to put together a two hour show. There are many hours, though, that I spend thinking about themes, listening to music, writing personal notes on music and groups. Themes come from the news, activities, moods, and overheard comments. I usually use music from my private collection, built from performances I have seen or people I have met.  
~ *Nicolette Roberge, KSER*



“

The second musician I remember was Buck Owens. Or maybe it was Roy Clark. Which came first, the picker or the grinner? We did have a turntable in the farmhouse and a few John Denver albums. I also remember a Charlie Daniels 45 RPM of “The Devil Went Down to Georgia.” (The B-side “Rainbow Ride” is such a far-out psychedelic country trip it shouldn’t even be described, but only heard.) Most of the music I heard growing up came from my mother. She would sing old Lutheran hymns like “Blessed Assurance” (Jesus is mine!) and “In the Garden” (aaand -short pause, deep breath, pull yourself up a bit straighter- He walks with me, and He talks...) with a good mix of Carter Family songs. Everything else I had to find on my own.

*~ Iaan Hughes, KBCS*

“

When I started, I think I had the good taste to know what’s worth paying attention to over the course of a three to four hour radio show. I used material in the KBCS Library as well as my own extensive collection of vintage bluegrass vinyl to curate and pace each set with just the right mix to showcase how incredibly moving bluegrass in all its forms can be. Mining the deep catalog of bluegrass to find the gems became my obsession... Over the years, it’s become a part of my self-identity, but I’ve never been one to put myself out in front and draw that kind of attention. I just want to open the door and point to the depth and beauty of bluegrass music and the talented artists who continue to blaze these trails.

*~ Tom Keeney, KBCS*

Finally, we must thank our friend and humble mentor Auntmama, for pointing out what’s been right under our noses forever. Wherever you are, there is a community radio station within reach. As Mike Meyer said, most content is also online. There is a wealth of well-curated-by-humans music ready for the taking.

***Overthrow the robot overlords! Do something radical. Tune in to your community radio station.***

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# Performance SCHEDULE



## THURSDAY FEBRUARY 23<sup>RD</sup>

### GRAND

- |         |   |
|---------|---|
| 5:30 pm | Henhouse Prowlers                       |
| 6:55 pm | Hawktail                                |
| 8:20 pm | Bella White                             |
| 9:45 pm | Dan Tyminski featuring<br>Gaven Largent |

### EVERGREEN

- |         |   |
|---------|---|
| 6:50 pm | Jacob Jolliff Band                          |
| 8:25 pm | The Cactus Blossoms                         |
| 10 pm   | Caleb Klauder & Reeb Willms<br>Country Band |

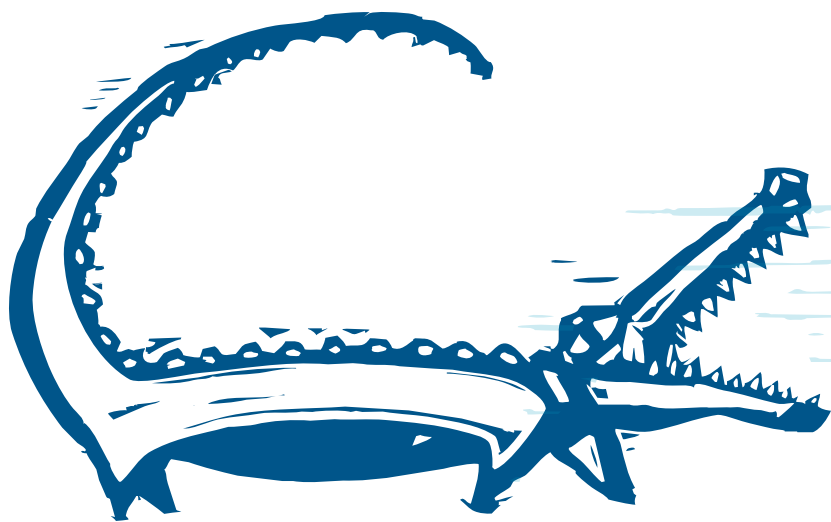
## THURSDAY FEBRUARY 23<sup>RD</sup>

### REGENCY

- |          |  |
|----------|--|
| 6 pm     | Bella White                              |
| 7:25 pm  | Allison de Groot &<br>Tatiana Hargreaves |
| 8:50 pm  | Anna Tivel                               |
| 10:15 pm | Danny Paisley &<br>The Southern Grass    |

### WESTIN

- |         |                                       |
|---------|---------------------------------------|
| 6:30 pm | Danny Paisley &<br>The Southern Grass |
| 8 pm    | Henhouse Prowlers                     |
| 9:30 pm | Pas de Cinq                           |







# Performance SCHEDULE



## FRIDAY FEBRUARY 24<sup>TH</sup>

### GRAND

1:40 pm Runaway Train

3:05 pm Pas de Cinq

4:30 pm Danny Paisley &  
The Southern Grass

5:20 pm Dinner

6:30 pm Never Come Down

7:55 pm Jerry Douglas Band

9:20 pm The Cactus Blossoms

10:45 pm Tommy Emmanuel, CGP

### EVERGREEN

4:30 pm Bluegrass Karaoke Happy Hour

7:45 pm Sam Doores & Riley Downing

9:20 pm Caleb Klauder & Reeb Willms  
Country Band

10:55 pm The Deslondes

## FRIDAY FEBRUARY 24<sup>TH</sup>

### REGENCY

6:45 pm Bella White

8:10 pm Hawktaill

9:25 pm Jacob Jolliff Band

10:50 pm Henhouse Prowlers

### AUDITORIUM

6:55 pm Allison de Groot &  
Tatiana Hargreaves

8:20 pm Julian Smedley & Alison Odell

9:45 pm Anna Tivel

### WESTIN

3:15 pm Youth Academy (JAMz2) Show

6:15 pm The Cactus Blossoms

8:05 pm Darrell Scott Bluegrass Band

9:55 pm Dan Tyminski featuring  
Gaven Largent



# Performance SCHEDULE



## SATURDAY FEBRUARY 25<sup>TH</sup>

### GRAND

1:10	pm	Joe Craven & Joe Troop
2:35	pm	Mollie O'Brien & Rich Moore
4	pm	Cedric Watson & Dirk Powell
4:50	pm	Dinner
6:15	pm	Allison de Groot & Nic Gareiss
7:40	pm	Tray Wellington Band
9:05	pm	Fiddlers 4
10:30	pm	Darrell Scott Bluegrass Band

### EVERGREEN

4	pm	Bluegrass Karaoke Happy Hour
6:30	pm	Fiddlers 4
8:05	pm	Cedric Watson & Dirk Powell
9:40	pm	Miles & Karina Band
11:15	pm	The Deslondes

## SATURDAY FEBRUARY 25<sup>TH</sup>

### REGENCY

2	pm	Runaway Train
3:25	pm	Tray Wellington Band
4:50	pm	The Slocan Ramblers
5:40	pm	Dinner
7	pm	Mollie O'Brien & Rich Moore
8:25	pm	Never Come Down
9:50	pm	The Slocan Ramblers

### AUDITORIUM

6:55	pm	Ben Hunter & Joe Seamons
8:20	pm	Julian Smedley & Alison Odell
9:45	pm	Caleb & Reeb Duo

### WESTIN

6:15	pm	Sonny Landreth & Cindy Cashdollar
8:05	pm	Jerry Douglas Band
9:55	pm	Tommy Emmanuel, CGP



# Performance SCHEDULE

**SUNDAY FEBRUARY 26<sup>TH</sup>**

## GRAND

		Wintergrass Youth Orchestra <i>with</i> Fiddlers 4 Cedric Watson & Dirk Powell Sonny Landreth & Cindy Cashdollar
10:45	am	
12:35	pm	Wintergrass Raffle Winners & Special Presentations
1:25	pm	Ben Hunter & Joe Seamons
2:45	pm	Fiddlers 4
4:05	pm	Cedric Watson & Dirk Powell

## EVERGREEN

10:30	am	Tray Wellington Band
11:55	am	The Slocan Ramblers
1:20	pm	Joe Craven & Joe Troop
2:45	pm	Sonny Landreth & Cindy Cashdollar

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# Workshop SCHEDULE



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

AUDITORIUM	SESSION	INSTRUCTOR
	1-4pm <b>INTENSIVE</b> <b>Film Scoring</b>	Dave Keenan & Nova Devonie
CEDAR	SESSION	INSTRUCTOR
	9am-noon <b>INTENSIVE</b> <b>Improvisation</b>	Joe Craven
	5-6pm <b>Slow Jam Workshop</b>	Tom Petersen & Cliff Perry
JUNIPER	SESSION	INSTRUCTOR
	9am-noon <b>INTENSIVE</b> <b>Bass</b>	Paul Kowert
	1-4pm <b>INTENSIVE</b> <b>Dobro</b>	Bob Evoniuk
	6-11pm <b>SPONSORED JAM</b>	Oregon Bluegrass Association
LARCH	SESSION	INSTRUCTOR
	1-4pm <b>INTENSIVE</b> <b>Mandolin</b>	Dominick Leslie
LAUREL	SESSION	INSTRUCTOR
	9am-noon <b>INTENSIVE</b> <b>Fiddle</b>	Brittany Haas
	1-4pm <b>INTENSIVE</b> <b>Guitar</b>	Jordan Tice
MADRONA	SESSION	INSTRUCTOR
	9am-noon <b>INTENSIVE</b> <b>Cello</b>	Natalie Haas
	1-4pm <b>INTENSIVE</b> <b>Banjo</b>	Tray Wellington
MAPLE	SESSION	INSTRUCTOR
	9am-4pm <b>INTENSIVE</b> <b>Songwriting</b>	Darrell Scott

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# Workshop SCHEDULE

The Craft & the Skill



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

AUDITORIUM	SESSION	INSTRUCTOR
1:45-2:45pm	<b>Using Bluegrass to Bridge Cultural Division</b>	Henhouse Prowlers
3-4pm	<b>Single Microphone Dynamics</b> Dive into the unique world of single mic performance. Learn about group dynamics, blending, and how to do "the dance" with an ensemble. Skill Level: Open to all	Never Come Down Band
EVERGREEN	SESSION	INSTRUCTOR
10am-12:15pm	<b>Fretboard Journal Vintage Instrument Tasting</b>	Darrell Scott & Matt Flinger
12:30-1:30pm	<b>Playing as a Unit</b> Whether you are on tour or in a jam, there is one principle that you must know: how to play as a unit. This workshop will teach you to think like a musician, whether you're jamming with people you've just met or stepping onto a stage with the same group every night. You will come away as a much more insightful musician, armored with the knowledge to take a jam or your band to the next level. Skill Level: Open to all	Danny Paisley & The Southern Grass
1:45-2:45pm	<b>Vocal Harmony</b> Join The Cactus Blossoms and Caleb & Reeb for a walk down harmony lane. Bring your questions and come listen to our approach to harmony singing and duets! Skill Level: Open to all	Jack Torrey & Page Burkum/ Caleb Klauder & Reeb Willms
3-4pm	<b>Pedal Steel Guitar Basics</b> An introduction to the mechanics of playing pedal steel guitar. Skill Level: Open to all	John James Tourville
JUNIPER	SESSION	INSTRUCTOR
10-11am	<b>Banjo (Beginning to Intermediate)</b> Modern bluegrass banjo mixes and matches Scruggs, Single-String, and Melodic styles within a single solo! Learn some tips and tricks on how to incorporate these things into your own playing. Skill Level: Intermediate/Advanced	Clayton Hess
11:15am-12:15pm	<b>Using Imagery to Bring Lyrics to Life</b> Tell me a photo -- using imagery to bring lyrics to life. Skill Level: Open to all	Anna Tivel
12:30-1:30pm	<b>Writing Modern Songs in the Bluegrass Tradition</b> In this workshop we will be learning how to put an old spin on new songs. We will do this by exploring classics as well as examining some more modern "Bluegrass." We'll talk about what makes a song sound traditional and how to apply those themes to your own writing while still maintaining your individual voice. Skill level: Open to all	Bella White

Workshops Sponsored by





# Workshop SCHEDULE



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

JUNIPER (CON'T)	SESSION	INSTRUCTOR
1:45-2:45pm	<b>Banjo and Fiddle Duets</b> This class will explore the banjo-fiddle duo. We will work on navigating through this configuration and how to listen, respond and interact with each other. This class is for any level, and bring your recording devices!	Tatiana Hargreaves and Allison de Groot
3-4pm	<b>Guitar Accompaniment</b> Whether playing solo or with others, injecting a different chord voicing, good turnaround, or moving bass line can go a long way in making your song more enjoyable to listen to. We'll focus on some techniques and how to best use them to help enhance the song, the lyric, and the singer, in order to help build the arrangement and dynamics of the song. The workshop will be guitar focused, but a pretty good vocalist will join to help things along. (Singers, you may want to attend as well.) Skill level: Intermediate - Advanced	Rich Moore
6-11pm	<b>Sponsored Jam</b>	Oregon Bluegrass Association
LARCH	SESSION	INSTRUCTOR
11:15am-12:15pm	<b>Old-Time Fiddling</b> Learn a great old-time tune and have an in-depth look at old-time bowing techniques. We'll be gathering a tool box of ideas and techniques you can take home with you to work towards getting that authentic old-time sound, bring groove into your playing and drive a band or dance with your bow. Skill level: Open to all	George Jackson
12:30-1:30pm	<b>How to Play Songs on the Fiddle</b> In this class we will discuss how to effectively support the singer and song on your fiddle; where, when and how to play fills; how to take a break with melody vs. improvisation. Including a Q&A session about anything fiddle! Skill Level: Open to all	Patrick McGonigle
1:45-2:45pm	<b>Backing Up Songwriters on Bass</b> Learn to create melodic bass lines while providing solid rhythm to complement any songwriter. Skill Level: Open to all	Bryn Davies
3-4pm	<b>Introduction to Bluegrass Fiddle</b> What's the special sauce that makes a fiddle sound "bluegrassy?" We'll talk about (and sample!) some of the key ingredients. Skill Level: Beginner	Mary Simkin-Maass
LAUREL	SESSION	INSTRUCTOR
10-11am	<b>Beginning Bluegrass Dobro</b> We will work on fundamentals of the right hand, left hand, putting it all together, and the role of the instrument when playing with others in a group. Skill Level: Beginner	Greg Maass
11:15am-12:15pm	<b>Tailoring a Banjo Practice</b> Make the most of your practice time by avoiding dead ends, and focusing on what bears fruit. Skill Level: Open to all	Brian Alley

# Workshop SCHEDULE

The Craft & the Skill



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

LAUREL (CON'T)	SESSION	INSTRUCTOR
12:30-1:30pm	<b>Navigating the Bass-ics: Simple, Creative, Fun</b> Simple and creative ways to develop your bass playing. Talk through warm ups and techniques to stay loose and reduce the risk of injury and get the best sound out of your instrument. Skill Level: Open to all	Ben Ticknor
1:45-2:45pm	<b>Newgrass Mandolin</b> We'll look at some "newgrass" rhythms and talk about soloing using blues and jazz-influenced ideas on a couple of songs by John Hartford. We'll look at rhythmic ideas as a basis for both lead and backup in the hopes of finding new musical directions to explore. Skill level: Intermediate	Matt Flinner
3-4pm	<b>Introduction to Playing Mandolin</b> Before you achieve your goal playing this versatile instrument, you need to know the mechanics and techniques: picking, placements, chording, fingering, and strengthening exercises. Skill Level: Beginner	Carol Martin
MADRONA	SESSION	INSTRUCTOR
11:15am-12:15pm	<b>Guitar: Bluegrass Rhythm &amp; Lead Techniques</b> We will discuss the basics of learning and playing bluegrass style rhythm and leads, and why some methods work well while others don't. Skill Level: Beginner - Intermediate	Greg Linder
12:30-1:30pm	<b>Beginning Mandolin</b> No experience necessary and we will also learn a tune. Skill Level: Beginner	Ricky Gene Powell
MAPLE	SESSION	INSTRUCTOR
10-11am	<b>Bluegrass Rhythm Guitar</b> Learn to play basic bluegrass rhythm guitar out of the G, C, and D shapes. We'll focus on rhythm technique, bass runs, and bluegrass rhythm "punctuation." Skill level: Beginner - intermediate	Don Share
11:15am-12:15pm	<b>The Mandolin According to Jake</b> Jake will discuss his approach to right and left hand technique, mastering the fingerboard, and becoming fluent in bluegrass and jazz. Skill Level: Open to all	Jacob Joliff
12:30-1:30pm	<b>Bluegrass Improvisation -- All Skill Levels, All Instruments</b> Get some tips on practicing improvisation, re-arranging traditional material and finding your own voice as a picker. This will be done through demonstration and participation. All skill levels and instruments welcome	Stash Wyslouch
3-4pm	<b>User-Friendly Beyond Beginner Jam</b> No longer a beginner but still prefer safety in numbers? This is the jam for you! Skill Level: Advanced Beginner - Intermediate	Rob Bulkley

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# Workshop SCHEDULE



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

REGENCY	SESSION	INSTRUCTOR
8:30-9:30am	<b>Festival Yoga</b>	Lucy Weberling
1:45-2:45pm	<b>Playing Guitar in a Bluegrass Band</b> Come on down with your guitar and your questions! Skill Level: Open to all	Dan Tyminski
3-4pm	<b>Mystical Improvisational Portal</b> Wherein Rushadicus will blast a fast note tunnel through the dimensional walls so the fun beings can come in who bring bubbling language, adventurous melody, and resounding triumph for all present. Translation: Rushad will play cello and kazoo and do his weird/awesome goblin singing.	Rushad Eggleston

## SATURDAY FEBRUARY 25<sup>TH</sup> WORKSHOPS

AUDITORIUM	SESSION	INSTRUCTOR
11:15am-12:15pm	<b>Singalong in Two Languages</b> Joe Troop will play and lead a singalong of an assortment of songs from across the Americas in both English and Spanish, and maybe even a mix of the two. All skill levels welcome! All you will need is willingness to sing!	Joe Troop
12:30-1:30pm	<b>Folk Choir (Bring Your Singing Voice!)</b> Folk Choir is an open, welcoming community choir led by very friendly folks. We will be singing American folk, gospel, sea shanties, and simple chorus songs. Skill Level: Open to all	Ricky Gene Powell and Peter Rothbart
1:45-2:45pm	<b>Storytelling: Risking the Untold Tale</b> This workshop develops skills to tell the challenging story. Personal history, race and culture are accessed through character, voice and music. An interactive workshop, participants hear and discuss story excerpts with an opportunity to develop their own work. Skill Level: Open to all	Auntmama and Kathya Alexander
3-4pm	<b>Live Performance Masterclass</b> Several acts will be chosen in class to perform a song and receive on-the-spot coaching. Bring your instruments and song, or come to observe. Skill Level: Open to all	Vicki Green (Performing Artist Coach)
CEDAR	SESSION	INSTRUCTOR
10am-4pm	<b>Never Too Late Academy</b> All day program for beginning musicians. Separate registration required.	Tom Petersen and Cliff Perry
EVERGREEN	SESSION	INSTRUCTOR
11:15am-1:30pm	<b>The Slide Show</b> A demonstration of different styles of slide guitar playing: Dobro, lap steel, bottleneck, pedal steel	Jerry Douglas, Sonny Landreth, Cindy Cashdollar, and John James Tourville

# Workshop SCHEDULE

The Craft & the Skill



## SATURDAY FEBRUARY 25<sup>TH</sup> WORKSHOPS

JUNIPER	SESSION	INSTRUCTOR
10-11am	<b>Polska 101</b> Crash course on Swedish/Scandinavian tunes. All instruments. Skill Level: Open to all	Amy Hakanson
11:15am-12:15pm	<b>Approaching a Melody on Mandolin</b> We'll learn how to take a melody and turn it into a unique and personal statement using techniques like double stops, cross picking, tremolo and chord melody to dress it up. Skill level: Intermediate	Adrian Gross
12:30-1:30pm	<b>Take Two - Arranging for a Duo</b> A brief tour of ideas and techniques used in musical arrangements of 'American Songbook Standards'. Skill level: Intermediate - Advanced	Julian Smedley
1:45-2:45pm	<b>Flatpicking on the Guitar</b> Building solos while moving between basic chords. Skill Level: Intermediate	Roger Ferguson
3-4pm	<b>Mandolin's Role in Torch &amp; Twang</b> We will learn a tune that illustrates the role of the Mandolin in Torch & Twang. Skill Level: Intermediate	Ricky Gene Powell
6-11pm	<b>Sponsored Jam</b>	Oregon Bluegrass Association
LARCH	SESSION	INSTRUCTOR
10-11am	<b>Cajun Duets</b> Instrumental workshop focused on Louisiana double fiddle and fiddle/accordion traditions. Skill Level: Open to all	Cedric Watson and Dirk Powell
11:15am-12:15pm	<b>Bluegrass Bass</b> In this workshop we'll be looking at how to efficiently navigate the fingerboard, develop ease of playability through technique, explore different ways of outlining changes in both a supportive and soloistic context, and whatever else participants may be curious to learn! Skill level: open to all.	Charles James
12:30-1:30pm	<b>Approaching Improv on the Guitar</b> Learn techniques for connecting the sounds in your head to the notes you play on the guitar. This workshop will not focus on licks or "escape routes" through common bluegrass chord changes, but rather the mindset and application of less tangible concepts that will allow you to stay present and spontaneously creative during your solos. Skill Level: Intermediate to Advanced	Nick Weitzenfeld
1:45-2:45pm	<b>Introduction to Bluesy Bluegrass Banjo</b> We'll apply simple blues ideas, and explore rolls and phrases that make for easy but effective banjo backup. Skill Level: Beginner	Dale Adkins
3-4pm	<b>Creative Vocal Play</b> Explore the dynamics of your voice through creative play. Skill Level: Open to all	Crystal Lariza

Workshops Sponsored by





# Workshop SCHEDULE



## SATURDAY FEBRUARY 25<sup>TH</sup> WORKSHOPS

LAUREL	SESSION	INSTRUCTOR
10-11am	<b>In the Moment and Without a Net</b> In music making, creativity, and life in general, while spending time preparing for the outcomes, make sure you spend time preparing for whatever may come. Joe can help.	Joe Craven
11:15am-12:15pm	<b>All Things Bluegrass Guitar</b> Let's talk about everything related to playing bluegrass guitar. Rhythm guitar styles and lead playing, what you need to know on the bandstand, our favorite guitar players, rest strokes, tension, how to practice, strings, picks, capos, etc. All levels are welcome.	Darryl Poulsen
12:30-1:30pm	<b>Bluegrass Fiddle</b> In this workshop we'll play thru a few classic bluegrass fiddle kicks/solos in the style of Benny Martin and Chubby Wise. Discuss double stops, backing up a vocalist, playing long lines as well as chopping. All levels are welcome.	Shad Cobb
1:45-2:45pm	<b>Learn the Rattlin' Bones</b> Feel the rhythm, feel the rhyme, get on up, it's bones in time! You'll learn basic and advanced technique (depending on the level), and ways to use your natural rhythm to affect your bones playing. This is a fun and accessible instrument that can be annoying if played wrong, but a perfect compliment to any music, if played right. Ben will provide some bones to use during the workshop. Skill Level: Open to all	Ben Hunter
3-4pm	<b>Mandolin: Constructing a Bluegrass Style Solo</b> We'll take a standard bluegrass melody and use different techniques (patterns, licks, double stops, cross-picking, etc.) to construct a solo over the chord changes. Skill Level: Intermediate	Tom Moran
MADRONA	SESSION	INSTRUCTOR
10-11am	<b>Expand Your Mandolin Technique</b> Learn how to incorporate and blend new mandolin techniques into your playing to expand your musical palette. Skill Level: Intermediate	Josiah Nelson
11:15am-12:15pm	<b>Banjo: Picking and Singing Simultaneously</b> In this workshop you will learn how to build a series of rolls, chord shapes, and right hand rhythms that will take your ability to play and sing at the same time to the next level. We will start with the most basic rolls to get anyone who is new to this concept up and running. Once we have a clear understanding of how to pick and sing at the same time we will continue to introduce new concepts so that you will be covered for any tempo, meter, or mode. There will be specific practice routines and tablature provided. Skill Level: Open to all	Frank Evans
12:30-1:30pm	<b>Face the Music: Using Roots Music to Confront Racism</b> In this discussion-based session, participants will learn about the stories of early musical pioneers such as Arnold Shultz and DeFord Bailey, and discuss how we can draw vital lessons about American racism from these stories. This discussion will take place in a brave space—where people are encouraged to be vulnerable, take risks, and thoughtfully voice the questions that they aren't sure how to tackle. Participants will learn tools for addressing racism in their own bodies, families, communities, and workplaces. Skill Level: Open to all	Joe Seamons



# Workshop SCHEDULE

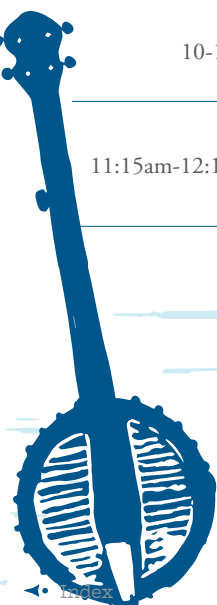
The Craft & the Skill



## SATURDAY FEBRUARY 25<sup>TH</sup> WORKSHOPS

MADRONA (CON'T)	SESSION	INSTRUCTOR
1:45-2:45pm	<b>Beyond "G:" Strategies for Keys on the Dobro</b> We'll take a song and explore how to choose different keys and positions. Skill Level: Intermediate	Bob Knetzger
3-4pm	<b>Everything You Wanted to Know about Bluegrass Jam Etiquette, But Were Afraid to Ask</b> We'll describe and answer questions about the "unwritten rules" that govern bluegrass jams, and that can often seem intimidating. Skill Level: Open to all	Dale Adkins, Suz Adkins, Don Share
MAPLE	SESSION	INSTRUCTOR
10-11am	<b>Bass Intentionality</b> Critical thought isn't just important for lead instruments, but is also vital for bassists. In this workshop we will discuss how to be self aware and intentional with what we play on bass, and how we play it. We will discuss tone, technique, note length, note choice, timing, etc. We will also discuss habits to build to help us prevent injury from playing the bass. Skill Level: Intermediate	Katelynn Bohn
1:45-2:45pm	<b>Unlocking Your Guitar Voice</b> Unlock ideas, identify resistance in your playing, and remove blocks through exploration of right hand techniques. Skill Level: open to all	Joe Suskind
3-4pm	<b>Mandolin and Guitar Ergonomics</b> How to keep your body happy while playing. Skill Level: Open to all	Kaden Hurst
REGENCY	SESSION	INSTRUCTOR
8:30-9:30am	<b>Festival Yoga</b>	Lucy Weberling
10-11am	<b>Puget Sound Guitar Annual Workshop Presents: Songwriting</b> There are as many ways to write songs as there are songwriters. I, along with a guest or two, will share what works for us, then invite you to do the same	Bruce Blood & Friends
11:15am-12:15pm	<b>Care and Feeding of Acoustic Guitars</b> Rod Schenk, award-winning guitar builder is joined by Mike Seal and Daniel Kimbro from the Jerry Douglas Band to talk all things acoustic guitar: set-up, maintenance, playability, different tones of wood as it all relates to modern guitar building. Skill Level: Open to all.	Rod Schenk

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9:30 am Anna Tivel

10 am Cedric Watson and Dirk Powell

10:30 am Tray Wellington Band

11 am Never Come Down

11:30 am The Deslondes

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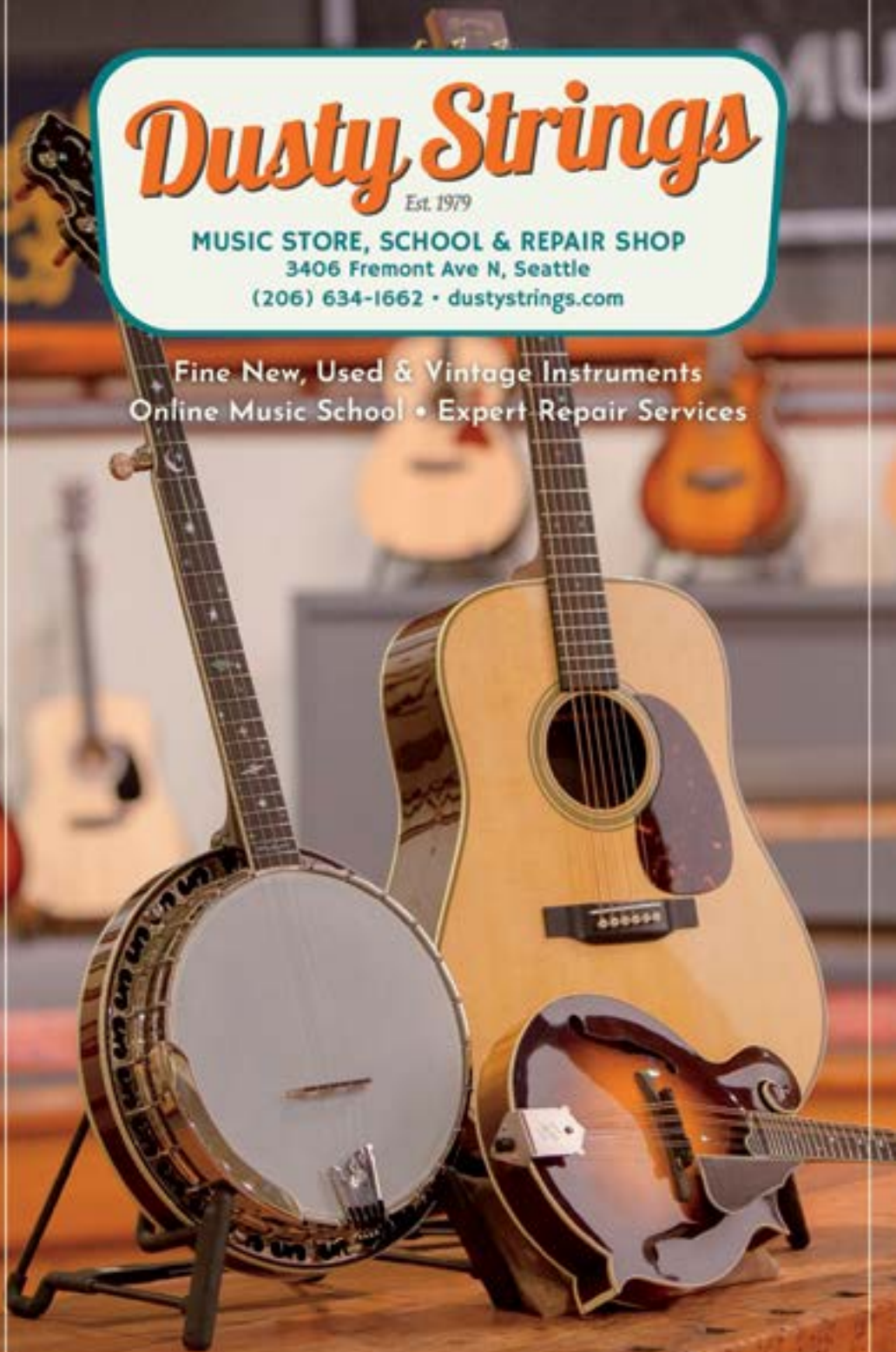
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# Music Education For All

What's the best way to preserve culture?  
Teach it.

What does it take to teach culture?  
Passionate, smart, skilled people willing to keep striking that stone until a flame is lit.

A huge part of the fundamental mission of Acoustic Sound, the non-profit organization that produces all Wintergrass events, is the preservation and promotion of traditional American music forms with special attention given to Bluegrass music. We pour enormous amounts of time and energy into this pursuit. At a minimum, we are growing the next audience. At a high level, we are introducing people of all ages to the joy of music for a lifetime. There is hardly any better way to keep your fingers on the frets than to play music with friends. That's what all of this comes down to. It's not about being famous or phenomenal. It's about how to make a circle of friends using their minds, hearts, and hands to make the world a pretty great place to live in.



**Better is possible. It does not take genius. It takes diligence. It takes moral clarity. It takes ingenuity. And above all, it takes a willingness to try.**

**~ Atul Gawande, Surgeon, and Author**

For years, we have said the only limits to youth education programs were time and space. That's a given for just about everything, of course. When the opportunity arose to add the Westin to the festival footprint the first thing we thought of was how this would impact education programs.

We did a little last minute branding and re-defining so we're happy that all three JAMz programs will take place at the Westin, along with the expanded Youth Orchestra program. This has the added benefit of making more room for more festival workshops at the Hyatt. It's a win-win for people of all ages.



**Music education opens doors that help children pass from school into the world around them - a world of work, culture, intellectual activity, and human involvement. The future of our nation depends on providing our children with a complete education that includes music.**

**~ Gerald R. Ford**

What Gerald Ford said back in the day is still true. It is not an exaggeration to say the future of our nation depends, at least in part, on putting music, art and culture into the hands of the people who will rule the world once the rest of us are gone. Every single Wintergrass education program aims to do that. While this article will focus on youth education, let's just take a minute to focus on the newest addition to the pantheon of music education offerings at Wintergrass: The Never Too Late Academy. Just because you are not eight years old doesn't mean your ship has sailed. Yup. You too can learn how to sing, play, and dance no matter what your age. On Saturday, a bunch of eager adults are going to learn to do just that. Led by Tom Pedersen and Cliff Perry, adults will learn how to jam (it's super fun) and do all the stuff kids get to do. It is truly never too late to learn. It's good for your brain and your soul.



## If we are to preserve culture, we must continue to create it. ~ Johan Huizinga

Expanded space and time means we can do some cool things for kids. First, we know it's better for kids to learn with kids their own age. JAMz2, (formerly known as the Youth Academy) has long lumped together seven- to fourteen-year-olds. That's entirely because of space and time restrictions. The additional space at the Westin allows us to create much more age-specific programming. This year the NOLA group will be comprised of second- to fourth-graders. The Baton Rouge group will handle fifth- to eighth-graders. Each group will tackle similar material, with Bluegrass and Cajun/Creole music included. But the additional space gives us a means to create age-specific curricula. Both cohorts still get to interact, but each has more in-depth time to work with their peers. By the way JAMz1 is what used to be called Pintgrass and will have pre-schoolers marching, pounding, strumming and dancing.

Perhaps the biggest expansion made possible by the Westin space affects high school and college-aged students. The Youth Orchestra program has long spanned many months of preparation, culminating in a furious one-day rehearsal at the festival prior to the Sunday morning performance. Let's take a minute and explain why mixing classically trained string players and bluegrass players is a good thing. Bluegrass players get to play forever. The lifespan of a classically trained player often depends on their ability to find a way into an existing orchestra. This is hard. It is often dispiriting. Introducing aurally trained musicians to on-the-page musicians is wildly interesting. Get yourself over to the orchestra rehearsal on Saturday at the Westin in the Lake Washington room. As producer of Wintergrass, my hands-down favorite thing is to go to this rehearsal and spend as much time there as I can get away with. I get to watch the beyond-remarkable Professor Christopher Hanson cajole and mold young

musicians into something none of them could imagine. It's inspiring. Get yourself over to the Westin Lake Washington room anytime on Saturday between 9am and 4pm. I promise, you will be transfixed.

**What is JAMz3 (formerly known as MOX)?** JAMz3 is a program led by master teacher, songwriter, performer, and community organizer Ailisa Newhall. Along with Beth Fortune, she shares the distinction of being a Grammy Nominated Music Educator of the Year. This program has been tucked into tiny spaces at the Hyatt in years past but now has lots of space to explore songwriting, performance, and sound production. These days it is not enough to just write a song. You must know how to present it. This means you must understand gear, stage craft and working with other musicians. JAMz3 is a natural progression from JAMz1 and 2 into a lifetime of music, addressing the needs of high school and college-aged songwriters and performers. You're going to see graduates on Wintergrass stages.



**Preservation of one's own culture does not require contempt or disrespect for other cultures.**  
~ Cesar Chavez, Mexican American Activist

Huge thanks to all the Wintergrass patrons who make these programs possible. These programs would not be possible without you. Do yourself a favor and wander over to the Westin on Thursday, Friday, or Saturday during the day. All the doors are open for all these programs. Peek. It'll make you feel good about the future.



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## 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.
- Your instrument will be retrieved once check staff have been sufficiently entertained.
- You will be judged on technical merit and artistic interpretation.
- If you are unfamiliar with the teapot song, staff will provide you with a lyrics sheet and a brief dance lesson.

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

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

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

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



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# 2023



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## A Guitar, a Mandolin, & a Banjo Walk into a Festival...

Every year some lucky Wintergrass attendee gets to go home with a gorgeous new instrument and a whole year's worth of lessons from ArtistWorks. More than a few banjo players have started down the road to a lifetime of banjo jokes by winning a Deering Goodtime Banjo. (Full disclosure: I'm married to an accordion player, so I know all about these types of terrible jokes. Doesn't keep anyone from playing! I'm with you, banjo players.)

Visit the Wintergrass Raffle table on the Hyatt Grand level, just past the Wintergrass Store. Ogle the instruments. Pick them up and play them. Get all the details. Then plunk down your \$5 for a chance to win. Proceeds benefit all the education and other programming offered at Wintergrass. Did I tell you we are a 501(c)(3) non-profit charitable organization? Buying those raffle tickets helps.

The Raffle drawing happens on Sunday. You do not need to be present to win, but it's a whole lot more fun if you are there when we call out your name. You hear everyone cheer, and you get to go home with your brand-new instrument!

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**Gibson Guitar J-45  
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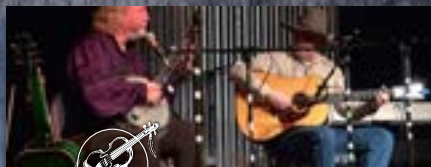
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## But Wait! There's More!



But no! Wintergrass is a whole world full of so much stuff you have to keep coming back every year just to try the things you missed last time out.

One of the biggest, new things of course is **the Westin stage**. As mentioned in other articles this not only gives us another performance space but it allows all youth education programs to really stretch out and grow. It also allows us for the first time to offer tickets to single shows. On Thursday night the Westin Grand Ballroom is wide open to anyone with a festival wristband. It's definitely worth checking out. Not only are there great shows in the hall, but there's corn hole in the lobby. Oh yeah, we went there. There are three different versions of corn hole. If you don't know the rules, there will undoubtedly be someone to jump in and tell you how you are doing it wrong. Corn hole is only available at the Westin, so you know what you have to do.

On Friday and Saturday, half of the Westin Grand Ballroom is still open to anyone with a festival wristband, but the other half is set aside for folks who just want to go to one show. It's all first-class seating with more legroom. Every seat is a good seat. This single show section will be filled at the beginning of each show and then emptied at the end of each show. Here's a bit of extra love. If all the seats in that section do not sell out, anyone with a festival wristband will be able to sit in the remaining seats. But of course, if you are one of those folks, you'll have to get up and move at the end of the show and find another seat. It's new. If it stresses you out, play some corn hole. Do take advantage of the fact that a whole bunch of new folks are going to discover Wintergrass this year. Make a new friend.

With sixty-seven shows on five stages and even more workshops in more spaces, you'd think that'd be the whole Wintergrass tamale...

## Wintergrass Vintage Instrument Museum



Huge thanks to **Mark Demaray and Bill Clements** for putting together and hosting a truly unique vintage instrument museum at the Lake Quinault room at the Westin. Americana Roots, Old-time, and Bluegrass Music came out of traditional and gospel music from all over the world as people emigrated to the United States from the 1700s through the mid 1900s. As recorded music was not readily available until the early 1900s and the first radio news program did not occur until 1920, one had to learn to play an instrument to make and listen to music. The popular tunes of the day were sold in sheet music form. Popular instruments making this traditional Americana music were guitar, fiddle, banjo, and mandolin – the same instruments we see playing today on stage and in the halls at Wintergrass.

There are very few places and times in the world where one can see so many rare vintage instruments. In conjunction with Fretboard Journal, we have offered a vintage instrument workshop for many years where artists demonstrate some of these rare and wonderful instruments. For the first time this year, you'll get a chance to see these instruments up close and personal at the first-ever musical instrument museum at the Westin. Instruments will be on display in the Lake Quinault room located just across the hall from the Westin Grand Ballroom, where shows take place. Knowledgeable docents and vintage instrument historians will be on hand to talk about and demonstrate each of the historically significant instruments. If you have ever wanted to look over a Gibson Lloyd Loar mandolin like Bill Monroe's, a



herringbone Martin D-28 like Tony Rice's and many other very interesting pieces from the mid 1800's, through the turn of the century, golden age instruments from the 1930s – 1940s made by C.F. Martin, Gibson, Washburn, Regal, and others, please join us at the Wintergrass Museum. The Museum will be open for limited hours on Friday and Saturday from 4 to 6pm.

### Jams & Showcases at the Westin



You may be catching on that we want you to cross that skybridge and go to the Westin. Here's one more reason to go. The third floor lobby is accessible right at the end of the skybridge hallway that passes through Lincoln Square. Go past Lucky Strike. Keep going. You'll enter the Westin third floor from that hallway. The third floor lobby is large with lots of space for jamming (and corn hole). There will also be an informal space for some hosted showcases. It's all acoustic, unamplified and free to take in. **On Thursday, the Oregon Bluegrass Association will host a couple of bands from 5:30 to 6:30pm just before shows start up in the Westin Grand.** On Friday, we get to see Canadian bands, Under the Rocks, Story House and Humbuddies between 4 and 6pm. Then, on Saturday, our friends from the band Taarka will appear followed by more goodies from the Oregon Bluegrass Association.

**Speaking of Bluegrass Associations...** the third floor of the Hyatt Olympic Tower (accessed from either the Evergreen or Grand level elevators) will again keep things hopping into the wee hours. WAMA, the Washington Acoustic Music Association based in the beautiful town of Winlock, WA just south of Chehalis, always serve up some tasty snacks along with incredible jams and showcases. Jamming happens every night from 6 to 10pm and is followed

by showcase bands from 11pm to 2pm. The Oregon Bluegrass Association will also have a suite on this floor but will be hosting their activities in the Juniper room where workshops are held during the day. Finally, our Canadian neighbors are so lovely. Several organizations have banded together to host a suite. Thanks to the Nimble Fingers camp, the Blueberry Festival and the Cowichan Valley festival for joining forces. The world needs more of this kind of collaborative fun. Other private suites become not so private as jams populate every available hour.

We could go on. Just a second. We will. Be very sure to visit **the Builders Room** in its new location at the end of the Evergreen hallway. You'll be able to access this room from inside the Evergreen concert hall in-between shows, or from the Evergreen hallway just around the corner. Normal humans probably never see this many remarkable instruments in their lifetime, let alone in one space. Even if you don't play, see why musicians who do flock to this place every year. Pro-tip. Cheap instruments are almost always hard to play and tune. If you are just getting started, do yourself a favor and get something good. These builders will help you find the right thing. Same goes for the great crew in Greg Boyd's House of Fine Instruments located in the Balsam room just up the short flight of stairs from festival registration. These folks are here to help.

But wait. There's more. On Friday and Saturday, between 4 and 6pm, enjoy the **Wintergrass Happy Hour** with a hosted Open Mic. Ricky Gene Powell and Acoustic Laboratory will be there to back you up as you take the stage and do your favorite tune, perhaps aided by your beverage of choice. Sign up in advance at the Evergreen Ballroom during the day. Everyone gets fifteen minutes of fame in their lifetime. Consider this a way to knock off three of those minutes.



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# WINTERGRASS



## ABOUT US

### MISSION

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

### VISION

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

## ACOUSTIC SOUND

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