



NATIONAL
ENDOWMENT
FOR THE ARTS

THE
NATIONAL
HERITAGE
FELLOWSHIPS
1998

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The National Heritage Fellowship Awards celebrate the eclectic, exciting and ever-changing character of America's living cultural heritage and give us the opportunity to reflect on the many magnificent and diverse cultures that are America.



Tonight, we have the rare and wonderful opportunity to share the sights and sounds of many distant lands speaking to us through the master artists we honor. As diverse as our American nation is, and as different as the talents presented tonight are, we can nonetheless perceive a common thread of creative expression and experimentation. We appreciate the emotion of the music, the grace of movement, the precision of design, and the magical transformation of wood and metal.

For centuries, our folk arts and cultural traditions have extended hands across cultures and led us on a shared journey about who we are, where we came from, and what dreams we hold for the future. Through their talents, these artists, craftsmen and musicians have translated their inspirations and cultural traditions into tangible pieces of American history for future generations to share and treasure.

As a folklorist, I especially value those arts and traditions that are closest to the authentic roots of our culture, and I congratulate our winners. You breathe life and hope into America's creative legacy.

Bill Ivey
Chairman, National Endowment for the Arts

Sophie George, a Yakama/Colville Indian beadworker and one of this year's National Heritage Fellows, once pointed out a deceptively simple, fundamental truth about the future of our cultural heritage. She said, "The only way that things will always be is if you keep them the way you were taught." Her words mark the common ground of this year's fifteen honorees, who live in different regions of the country, represent a variety of cultural backgrounds, and practice strikingly distinctive art forms. They all have experienced the beauty of some part of their heritage, have come to be among the best practitioners of their art form, and have labored to make it part of the cultural future.



But to get to their cultural future, they have traveled different paths. Some have modified the trappings of their tradition to accommodate changes in the society in which the tradition exists. Others have thought it more important to adhere to the letter as well as to the spirit of their tradition, acting as "living libraries" of past achievement. All have acted to ensure the well-being of their tradition in an uncertain future.

Tonight these different paths cross, if only for a brief moment in time, as these extraordinary keepers of their cultural treasures come to Washington, DC to be recognized by the National Endowment for the Arts for having kept their part of the American living cultural heritage with us for all to enjoy. As they pass by us on this cultural crossroads, let's take a moment to reflect on the lessons they can teach us about the quality and beauty of life and to celebrate their successes. Please join me in a round of applause for the 1998 National Heritage Fellows!

Dan Sheehy
Director, Folk & Traditional Arts

MASTER OF CEREMONIES

NICK SPITZER is a scholar, documentary producer, and radio host known for his informed and witty style in presenting traditional arts and artists, cultures and communities to audiences from Carnegie Hall to the National Mall, from National Public Radio to PBS. After a decade at the Smithsonian—first as a senior folklife specialist, later an artistic director of the Folk Masters series and co-editor of the book *Public Folklore*—he returned to Louisiana where he had previously served as the State Folklorist. Now Professor of Folklore and Cultural Conservation at the University of New Orleans' College of Urban and Public Affairs, Nick is known to public radio audiences nationwide for his popular new series *American Routes*—a weekly two-hour exploration of the roots of popular music and popular roots music—distributed by Public Radio International and heard in Washington on Sundays on WAMU-FM. Having spent many years working with zydeco musicians and African-French communities, Spitzer is currently writing a book about Creole music, festival and cultural survival.



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CREDITS

The 1998 National Heritage Fellowships ceremonies were produced for the National Endowment for the Arts by the National Council for the Traditional Arts. The ceremonies were planned and coordinated for the NCTA by Madeleine Remez.

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APSARA ENSEMBLE

Cambodian traditional dancers and musicians

In several Southeast Asian countries and Indonesia, no artistic medium is more intensely practiced or central to national identity than the dance drama derived from the ancient Ramayana. Ornatly-dressed and rigorously-trained dancers perform highly controlled, stylized movements expressing a narrative thread. The dance drama is accompanied by a small orchestra comprised mainly of sets of tuned gongs and other instruments such as drums, xylophones, and oboes. In Cambodia, the terror of the Khmer Rouge holocaust of the mid 1970s devastated the primary institutions that supported dance drama, the royal court and the University of Fine Arts. The tradition was uprooted as dancers and musicians who survived the genocide fled to the United States along with large numbers of their compatriots. Three of these surviving artists were determined to keep their heritage a living part of Cambodian life in the United States and formed the Apsara Dancers.

As a young girl, Moly Sam was captivated by the Apsaras, beautiful female celestial figures which adorn the Angkor Vatt Temple and appear in the ancient court repertory. Entering the Royal University of Fine Arts at the age of 13, she studied under the highly revered dance master Chheng Phon. Under his guidance, Moly gained the mastery of the male role (*neay rong*). She was sent by Master Chheng Phon to study and master the female role (*neang*) under the tutelage of the revered grand dance master Chea Samy at the royal palace. "He was of the conservative tradition of grand masters," says Moly. "He never gave compliments to students. This is because perfection to us is an illusion, a constant struggle to reach the higher realm."

Moly's husband Sam-Ang Sam began studying traditional Cambodian music in the 1960s, learning the techniques of many traditional instruments and the repertoires of both dance drama and village folk music. He married Moly in 1973 and took her with him to study in the Philippines, before the Khmer Rouge takeover. They came to the United States in 1977 as refugees, where they soon became involved in efforts to preserve Cambodian identity and culture. Sam-Ang eventually received a doctorate in ethnomusicology from Wesleyan University and has taught, performed, and organized throughout the United States.

Sam-Oeun Tes was raised on the Cambodian Royal Palace grounds, and at the age of 14 was invited to study dance with her aunt, a palace dancer. She started learning the male role: "I was dancing every day from ten until two, then I'd go home to rest, and then go to her house from four thirty until seven thirty to train more." The princess later insisted she change to the female role and apprentice with Neak Krou Bunnak, one of the court's most prestigious teachers. She came to the United States in 1971, and when the Khmer Rouge began their reign of terror she was motivated to train young dancers in the Washington, D.C. area.

Moly and Sam-Ang teamed up with Sam-Oeun Tes's group, the Cambodian-American Heritage Troupe, formed in 1980. They performed at the Jacob's Pillow Dance Festival in Massachusetts in 1981, and have become much in demand for Cambodian and other public events throughout the country. In 1986, Sam-Ang and Moly founded the Apsara Ensemble, widely considered to be the top Cambodian performing arts ensemble outside Cambodia. When Moly and Sam-Ang resettled in the Washington, D.C. area they intensified their collaboration with Sam-Oeun Tes, performing and teaching regularly. In 1994, Sam-Ang Sam received a MacArthur Foundation fellowship that allowed him to continue his cultural preservation work both in the United States and in re nascent Cambodia.



Sam-Oeun Tes



Sam-Ang Sam



Moly Sam

EDDIE BLAZONCZYK

Polish-American musician/bandleader



In the decades around the turn of the century, millions of Polish, Slovenian, Croatian, Austrian, German, and Bohemian immigrants resettled in the United States. They brought with them a wide variety of distinctive languages, customs, and local music and social dance forms. In the mid-nineteenth century, the polka had become widely popular throughout Central Europe. In the new American social milieu, it served as an important touchstone of shared heritage among people of different Central European heritages. While distinctive, ethnic-specific polka styles emerged in this country, they usually mixed the sounds of American popular and country music into their style, reflecting the changing cultural tastes of new generations. The “Chicago-style” polka (often called “hop style”) in which the dancers step double time, is one of these forms. So great is its popularity that for millions of Americans the Polish American “Chicago-style” is synonymous with “polka.” It was forged largely by one man—Eddie Blazonczyk.

Eddie Blazonczyk was born in Chicago in 1941, the son of immigrants from the rural Tatras Mountains region of southern Poland. His parents owned a banquet hall, where Eddie heard some of the most influential polka players of the day such as Steve Adamczyk and Eddie Zima. When his father bought a new tavern in the Wisconsin northwoods village of Hiles, Eddie was exposed to the musics of other Slavs, Scandinavians, and “Kaintucks”—Kentuckians who came to work in the timber-producing region. As a teenager, Blazonczyk began playing the new popular rockabilly music with his group, Eddie Bell and the Hill Boppers. When he moved back to Chicago in 1963, he rededicated himself to the Polish music of his heritage.

Blazonczyk formed his own polka band, the Versatones, and created the Bel-Aire record label. He worked to forge a new polka sound that incorporated the more raucous approach of the much-admired Lil’ Wally Jagiello with the polished style of influential vocalist Marion Lush. According to polka music expert Richard March of the Wisconsin Arts Board, Blazonczyk’s creative contributions and the magnitude of his impact on American polka tradition are comparable to those of B.B. King on blues and Bill Monroe on bluegrass: “He created a stylistic rendering of the old folk music in a format that has been widely accepted, has what is considered the ideal singing voice for the old Polish songs, but also keeps his repertoire replenished with new original songs in both English and Polish. He has a following which includes not only the tens of thousands of polka dancers in every Polish-American community nationwide, but younger musicians as well. There are literally dozens of Polish polka bands whose fundamental base is Blazonczyk’s line-up—a concertina trading leads with a pair of parallel or unison trumpets, an accordion doing ‘bellows-shaking’ to provide rhythm, and electric bass guitar and drums.” While he plays most of the polka instruments, Eddie prefers the bass, which allows him to sing in his clear-toned, natural style.

Blazonczyk has been a powerful organizing force in the polka community and has received numerous honors for his work. He was one of five co-founders of the International Polka Association, which work to promote all styles of polka music. Year round, he promotes numerous dances and festivals, including the five-day Polka Fireworks in Champion, Pennsylvania and Bel-Aire Polka Days in Chicago. His record label has recorded and distributed a wide range of polka musics. His singing, his more than 50 recordings, and his band have been honored repeatedly by organizations such as the United States Polka Association, the International Polka Association, and the United Polka Association. In 1986, his recording “Polka Celebration” received a Grammy from the National Academy of Recording Arts and Sciences. Eddie Blazonczyk and the Versatones estimate they have appeared more than 4,800 times since they began in 1963.

BRUCE CAESAR

Sac and Fox/Pawnee German silver artist

Prior to the arrival of Europeans in North America, metalwork was not widely practiced among Native Americans. Contact with Spanish traders and craftsmen to the south, and later trade with Europeans and Americans changed this dramatically over time. Southern Plains groups exploited their strategic, central trading location to obtain a wide variety of manufactured goods. Metal goods were especially prized for their superior functional and decorative properties. German silver, a non-ferrous alloy of nickel, copper, and zinc, was invented in the early 1820s. Its combination of hardness and ability to take a shine soon made it a preferred metal for many Native American artisans, particularly in the Southern Plains region. German silver is usually sold in sheets of various thickness, and is cut, filed, stamped, engraved, and polished by the artist into many kinds of jewelry and ceremonial objects such as rings, brooches, breastplates, tiaras, roach (dance headdress) spreader, earrings, bracelets, combs, concho belts, neckerchief slides, and decorative pins. This relatively new Native American crafts tradition was well established by the last decades of the 19th century.

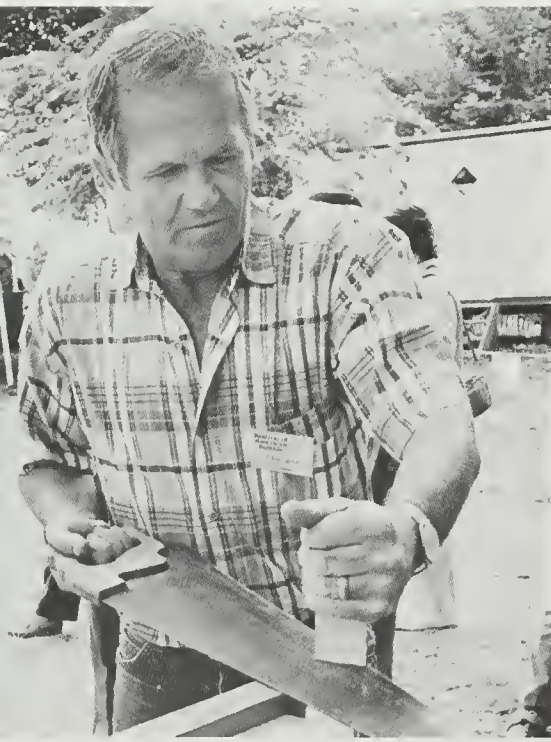
Pawnee/Sac and Fox metalsmith Bruce Caesar of Anadarko, Oklahoma represents the third generation of metalsmiths in his family. He was born in Iowa City, Iowa in 1952. His Pawnee father, Julius, who was widely recognized as one of the most accomplished and creative Native craftsmen working in German silver, won numerous awards for his work. Bruce remembers starting to work metal when he was seven years old. By the age of nine, he was demonstrating jewelry-making in craft shows with his father. His apprenticeship with his father was long and intense, and Bruce continues to build on his father's legacy of incorporating lapidary work into his designs and signing his more elaborate commissioned pieces. The inter-tribal Native American Church has been the inspiration of "peyote jewelry," a style that incorporates important sacred and ritual symbols such as the tipi, fan, rattle, and, most importantly, the aquatic spirit bird that carries prayers.

Bruce Caesar has embraced the tradition of Southern Plains metalsmithing, but at the same time has found his own unique interpretations of traditional motifs. The thoughtful, refined designs of his jewelry can be, in his words, "as simple as a sentence that conveys a thought or as deep as an essay that conveys a whole belief." The extraordinary quality of his designs and technique have won him many awards, and he has been featured in major exhibits such as Contemporary Southern Plains Indian Metalwork, organized by the Indian Arts and Crafts Board, and featured in articles in *Oklahoma Today* and *Native Peoples Magazine*. As time permits, he offers demonstrations for schools, museums, and galleries. He enjoys teaching young people, and his son Adam has been his principal disciple. His work continues to balance tradition with an adventurous outlook toward design possibilities. As he puts it, "I've never had a helmet or hubcap ordered yet, but I'm sure in time one will come along."



DALE CALHOUN

Anglo-American boat builder



Boatbuilding, like architecture, marries form and function. Throughout the world, some boat-types can be identified as indigenous to particular bodies of water and functional to specific aquatic trades. The Reelfoot Lake “stumpjumper” is such a boat, and Dale Calhoun is the master builder of this special freshwater craft.

Dale Calhoun was born in 1935 and spent most of his boyhood around his father’s boat shop near Reelfoot Lake in northwestern Tennessee. The Calhoun family has made boats on Reelfoot Lake for four generations. Joseph Marion Calhoun, Dale’s great-grandfather, was a farmer, bricklayer and blacksmith who moved to the area in the early 1900s and built several boats. Dale’s grandfather Boone Calhoun, also a blacksmith, began boatbuilding in a serious way and refined the design of the Calhoun family boats. Dale’s father, William Calhoun, was a full-time boatbuilder and built 100 to 150 boats per year on Reelfoot Lake for 35 years. As inheritor of the Calhoun family boatbuilding tradition, Dale got his start around the age of 14 when, as a surprise, he quickly built a boat in his father’s shop over a weekend while his father was away on vacation. He has been making boats ever since.

Made from oak ribbing and cypress planks and coming to a point on both ends, the stumpjumper got its name from its ability to slide over and around the cypress knees, stumps and logs that are common to Reelfoot Lake. This shallow, swampy floodplain lake near the Mississippi River was formed by the famous 1811-12 New Madrid earthquake. Innovations in boat design incorporated by the Calhoun family include bow-facing oars, covering bottoms with fiberglass rather than tin, the use of small gasoline-powered motors, and the addition of a unique triangular propeller guard.

Although the popularity of aluminum johnboats has threatened to replace handmade wooden boats in many locales, the stumpjumper is still preferred around Reelfoot where local watermen value the quiet efficiency of a wooden boat and the special symmetry and precision craftsmanship of Calhoun boats. Dale does not ignore the aesthetic dimensions of boatbuilding. He says, “Each one of these darn boats has its own personality. People will say, ‘What’s two boards?’ But each board has its own personality. Each one is a little more flexible, more pliable, not as stiff. That’s the thing with building a boat. It’s just like a house: If a house is not straight and true or it’s twisted, you’re in a mess.”

Now acclaimed as the last builder of the Reelfoot Lake stumpjumper, Dale Calhoun has demonstrated his craft at the 1982 World’s Fair in Knoxville, the Smithsonian Festival of American Folklife in Washington, DC, the National Folk Festival in Chattanooga, and the Kentucky Folklife Festival. Tennessee state folk arts coordinator Robert Cogswell notes in his nomination letter: “The traditionality, distinctiveness, excellence and dedication that Dale upholds in his work as a practicing artisan exemplify all of the highest ideals which the National Heritage Fellowships celebrate.”

ANTONIO DE LA ROSA

Tejano conjunto accordionist

The Texas-Mexican conjunto, literally “ensemble,” was born in the late nineteenth century through the introduction of the Central European button accordion into Mexican working class communities in southern Texas. Mexican music of this region had been shaped by the nineteenth-century European-derived dances: polka, schottische, mazurka and waltz. This music was performed mainly on stringed instruments. German, Czech, and Polish immigrants came to southern Texas and Northern Mexico in the late 1800s bringing the button accordion. By the 1930s, pioneer conjunto performers such as Narciso Martínez and Santiago Jiménez had made the accordion sound a standard part of Mexican-American life in Texas and beyond via the emerging record and radio industries. The *nueva generación* (new generation) movement that came after World War II created a conjunto sound suited to larger dance halls and amplification, while remaining loyal to the tastes of the tradition’s working-class base. No conjunto musician of this era was more prolific and influential than Antonio “Tony” de la Rosa.

Born in 1931 in Sarita, Texas, a worker’s hamlet on the King Ranch, he was one of twelve children in a family of field laborers. “All of us, my brothers and I, went out with my father. Tell me about cucumbers, hoeing, tomatoes, onions—we did it all,” he remembers. At the age of six, his mother taught him to play harmonica. “Then I heard the accordion on the radio. We were living on a hacienda where my parents worked and I heard the accordion come from a radio in the kitchen. I got hold of one and learned to pick out the chords.” He imitated the recordings of accordion pioneer Narciso Martínez, and at the age of sixteen, he went to nearby Kingsville and played in the small taverns there: “I spent a lot of time with my accordion on one side of me and the shoeshine box on the other.” In 1949, he made his first recorded disc featuring two polkas entitled “Sarita” and “Tres Ríos”. The next year he joined the Ideal label, where, according to conjunto scholar Dr. Manuel Peña, “He began to turn out all the polkas that were to make his name a household word among the tejano [Texas-Mexican] working class. Beyond any doubt, by the mid-1950s de la Rosa’s conjunto was the most popular accordion group in Texas.” Also by this time, de la Rosa had codified the instrumentation of the conjunto tejano that endures to this day: button accordion, amplified bajo sexto [a Mexican 12-string guitar], electric bass, and drums. In adding drums and replacing the upright acoustic bass with the electric bass, he changed the musical style. The polka tempo slowed, ushering in the new *tachuachito* dance style with the slow, gliding movements of the possum (tacuache). The accordion and bajo sexto were set free to develop more individualistic stylistic nuances and a more deliberate, staccato character marked his accordion melodies. His much-imitated 1956 instrumental rendition of the song “Atotonilco” hastened the acceptance of his changes.

In addition to constantly touring throughout the United States to wherever large numbers of farm workers are to be found, Tony de la Rosa and his Conjunto de la Rosa (that has included two of his brothers) has made over 75 long-play recordings and many single discs. He was inducted into the Conjunto Music Hall of Fame in San Antonio in 1982. Peña sums up de la Rosa’s place in music history: “To this day Tony de la Rosa stands out as a larger-than-life icon of a style whose cultural power few regional musicians in the Americas can match.”



EPSTEIN BROTHERS

Jewish klezmer musicians

Both a cause and an effect in the recent resurgence of American Jewish culture is the rediscovery and reinterpretation of the Yiddish instrumental music known as *klezmer*. Violinist Itzhak Perlman's 1996 television documentary, CD recording, and concert tour *In the Fiddler's House* is a tribute to klezmer's growing popularity. But this music was not always so cherished. "Klezmer was a derogatory expression," says 86-year-old clarinetist Max Epstein, referring to the music's early twentieth-century association with low-class immigrants: "Jewish people called musicians from Eastern Europe 'klezmer' in Yiddish. Anything a klezmer played is called klezmer music." This music thrived in the United States and enlivened Jewish celebrations and social occasions. But, in a familiar pattern, the first generation born in the new country turns away from ethnic heritage while the next attempts to retain and renew it. "Klezmer music dropped dead after the Holocaust," says 71-year-old drummer brother Julius. "The American-born people wanted rock, swing, jazz. But now they want that music. There's been a tremendous renaissance." Today's *zeydes* "grandfathers" of this renaissance are the brothers: Max, William (Willie), and Julius (Julie) Epstein.

They were born and raised in Manhattan's Lower East Side and in Brooklyn. Their father was a garment worker, and their music-loving mother was a seamstress and housewife. Max Epstein, the oldest, began playing violin in silent movies at the age of 12. At age 16, he learned the saxophone, then the clarinet. He was soon playing in Rumanian and Russian Jewish cabarets. In this milieu, he learned from senior immigrant musicians. In the opinion of klezmer scholar and musician Joel Rubin, "he provides the most important link to the previous generations of Jewish klezmerim (professional instrumentalists) from Eastern Europe. . . he was involved in some of the earliest Yiddish radio broadcasts, and was a frequent guest in the orchestras of the Yiddish Theater and in recording studios." William (Willie) Epstein, born in 1919, became the leading Yiddish trumpeter of his generation, working with leading Jewish dance and theater orchestras. Julius Epstein, born in 1926, began accompanying his brother Max at the age of 17, and earned a reputation as the leading drummer in Jewish music.

Following World War II, they and a fourth brother, Isidore (who died in 1986) formed the Epstein Brothers Orchestra. In the 1950s and 1960s, they became known as "the kings of klezmer." The arrival of many Hasidic Jews after the war spurred the demand for live music at their celebrations, weddings, and bar mitzvahs, and the Epsteins learned the distinctive Hasidic song repertory. They also learned tunes required at other Jewish, Greek, and Italian weddings. They made numerous recordings on the Tikva and Menora labels, including the recently re-issued album from the late 1950s, *Dukes of Frailachland*. After "retiring" to Broward County, Florida in the late 1960s, they continued a regular performing schedule for senior centers, synagogues, Jewish community centers, and Holocaust survivor groups. In a recent "rediscovery", they have been featured in the award-winning 1996 film *A Tickle in the Heart*, have produced new CD's such as *The Epstein Brothers Orchestra: Kings of Freylekh Land* and *The Epstein Brothers Klezmer II*. They have twice toured Europe. In 1997, they received a Florida Folk Heritage Award from the Florida Department of State.



Max, Julius, and William Epstein

SOPHIA GEORGE

Yakama-Colville beadworker

When ceramic beads were introduced to North America in the 19th century, many Native Americans saw new potential for heightened color and greater precision in a wide range of decorative expression. The late 19th and early 20th century heyday of Native American beadworking brought many regional and tribal styles of beadwork embroidery, all reflecting deeply rooted motifs from previous generations. One of these regional traditions is the Plateau style typified by the Yakama beadwork of central Oregon and Washington. While the general mid-century decline in the region's Native American cultural identity included the slackening of interest in traditional crafts, there is now a resurgence of interest and fine artistry. One of the models of this revival is Sophia "Sophie" George, a resident of Gresham, Oregon, and member of the Yakama Indian Nation.

Born near The Dalles, Oregon at the ancient fishing grounds of Celilo Falls, Sophie George descends from the Wasco, Cowlitz, and Wenatchee bands of the Yakama and Colville tribes. She traveled throughout the region and saw diverse traditional artwork made by tribal ancestors. The art form fascinated her. Inspired and guided by her mother, Elsie White, and maternal grandmother Ida Scowlle White, she learned in the traditional manner, through observation and practice. At five, she started stringing beads for her mother, grandmother, and aunts. At 16, she began making her own pieces. Her grandmother asked her to make a bag and to give it to her, a traditional practice explained by Sophie George: "We always give away the very first thing we make. When you give away your first making to your teacher, that enables you to walk on that path." Walking the path takes time and care. "They only show you once. You can't go back and keep asking," she explains. Sophie worked many years restoring old Indian artifacts, learning old techniques in the process. Fascinated by the intricacy of the designs, she started doing contour work in her beading: "I tried to put my feet in my ancestors' shoes. I wanted to see through their eyes."

Oregon Historical Society's Folk Arts Coordinator Nancy Nusz says, "Inspired by traditional patterns and techniques, her work embodies the traditional values of her ancestors." Ms. George applies her colorfully striking, exacting beadwork designs with nearly invisible stitchwork to traditional handbags, dance regalia, wedding veils, moccasins, dresses, hair ornaments, and other pieces. Her evocative artistry is coupled with a deep knowledge of the stories and meaning associated with the motifs she portrays, such as hummingbirds, deer, bald eagles, frogs, plants, and other aspects of nature.

"Sophie George is a model to our young people in pursuing traditional artistic practices," wrote Yakama Tribal Council Chairman Jerry Meninick: "[She] is greatly appreciated by the Yakama Nation community and her beadwork is an invaluable cultural resource." Her work is also appreciated beyond her tribe, having been featured in numerous museum collections and exhibits in the region, such as *Masters of Ceremony: Traditional Artists and Life's Passages of the Oregon Historical Society* and *Of Hearts and Hands* at the North Central Washington Museum. She has worked hard to document her tribal heritage and to keep it a part of her people's cultural future. Ms. George has demonstrated and taught her work to many others, and her daughter and five nieces have devoted themselves to beadwork. "The only way that things will always be is if you keep them the way you were taught," she says. "My grandmother always stressed that."



NADJESCHDA OVERGAARD

Danish-American Hardanger needleworker



Embroidery is one of the most widely practiced forms of artistic expression among American women. Sales of embroidery materials and instruction books and local classes in embroidery abound. A search of the World Wide Web will turn up thousands of embroidery sites. Many of these ethnically-rooted styles are practiced widely by embroidery enthusiasts, regardless of their specific ethnic heritage, while being cherished by others as a vehicle to maintain and express cultural heritage. One of the best-known embroidery styles is Hardanger cutwork, originating in the Hardanger region of Norway and brought to this country by Scandinavians of various nationalities. In Elk Horn, Iowa, the American city with the largest concentration of Danish Americans, Nadjeschda Overgaard is recognized as the twentieth-century fountainhead of artistry in Hardanger embroidery tradition.

Nadjeschda Lynge was born in Siberia in 1905. Her Danish parents were living in Siberia at the time, where her father worked to establish creameries that would use Danish equipment. In 1915, they immigrated to Elk Horn, Iowa, where Nadjeschda attended school and eventually taught in rural elementary schools. In 1933, she married Niels Overgaard, and they raised seven children. She always treasured her Danish heritage, and took every opportunity to teach others the artistic skills and cultural knowledge passed to her by her mother. "We certainly were American, but I treasure my Danish heritage. . . I was brought up Danish and I'm not satisfied with a substitute," she says.

Hardanger embroidery is a three-dimensional, open, "counted thread" needlework. Traditionally, white cotton thread is applied to an even-weave white linen, often 22 threads per inch. The fabric is cut in squared, geometric patterns determined precisely through the counting of threads in each cut. Then, a traditional repertoire of stitches, such as the basic satin stitch, consisting of five stitches covering four threads of fabric, are applied around the edges of the cutwork. This creates a range of delicate, precise, and minutely detailed patterns. The loose ends of the cut fabric are then interwoven into the embroidery, adding additional texture. Mrs. Overgaard's knowledge of both the technique of Hardanger embroidery and its place in Danish heritage, as well as her lifelong efforts to keep many other Danish traditions, have earned her a special place among Danish-Americans. Cultural specialists such as Steven Ohrn of the State Historical Society of Iowa and Rachelle Saltzman of the Iowa Arts Council have called Mrs. Overgaard "a state and national treasure who deserves to be recognized for her artistic skill and her preservation of her family's and community's Danish heritage."

Nadjeschda Overgaard has been a major force in keeping her heritage a part of modern life. This has been accomplished through many years of and through her volunteer efforts to pass on knowledge of embroidery, Danish language, culinary arts, Danish choral music, folk dance, papirklip "papercutting," and Danish folk plays. "Anyone who admires the work and wants to start, I help them," she says. Her six daughters have followed in her footsteps, practicing, demonstrating, and teaching Danish traditions to others. Her work was exhibited in the milestone exhibition on Iowa folk crafts, *Passing Time and Traditions* and is included in the collection of the State Historical Society of Iowa.

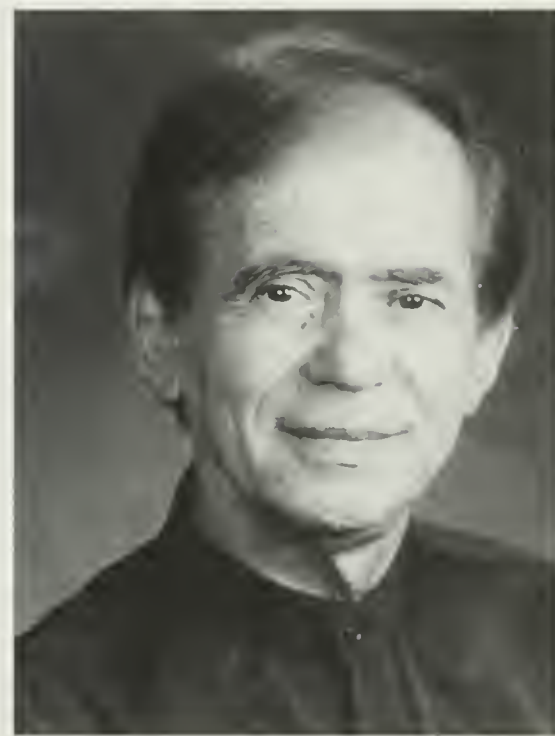
HARILAOS PAPAPOSTOLOU

Greek Byzantine chanter

The traditional Byzantine chant of the Greek Orthodox church is rooted in the music of medieval Byzantium, and the even earlier musics of ancient Greece. Unlike modern-day Western church music cast in a polyphonic, harmonic, choral style, Greek Orthodox chant is marked by a single melody line juxtaposed with a more constant drone voice (*ison*). The melody is governed by a complex system of eight *ihoi* “modes,” each with its own scale, melodic characteristic, and affect or “mood.” In the early stages of Byzantine music, the notational system was similar to “stenographic” notation. As the centuries progressed, the system evolved. Today, Byzantine music possesses its own complete notation system. The *psaltis* “chanter” improvises an interpretation of the melodic skeleton applying melodic ornaments and other nuances of performance that express *ifos*—a “mood” that reflects the meaning of the sacred poetic text, the liturgical moment, and the immediate context. In the words of seventh-generation *psaltis* Harilaos Papapostolou, in expressing *ifos*, the chanter directs his creativity to the purpose of devotion, creating “the sound that facilitates prayer, that becomes the bridge between man and God, not a showcase for the performer.” Papapostolou is the driving force behind a growing movement to keep this deeply rooted tradition a part of Greek-American cultural and religious life.

Harilaos Papapostolou was born and raised in the city of Agrinion Greece, a long-time center of Byzantine chant. He was the son of an Orthodox priest in a family boasting many generations of priests. He apprenticed with a traditional *psalti* at the age of five, eventually spending long hours each day mastering the enormous liturgical repertoire that was part of the day-to-day liturgical cycle. After graduating from high school, he continued to study both Byzantine music and Western music at the Athens Conservatory. In addition to receiving degrees in both Byzantine and Western music, he simultaneously received his degree in Theology from the University of Athens. This knowledge is a crucial factor that gives one the needed insight into understanding and interpreting the ecclesiastical hymns of the Orthodox church. In 1967, he accepted the position of *protopsalti* “lead chanter” at St. Sophia’s Cathedral in Washington, D.C., where he remains. In the United States, he found that the Western-based four-part harmony choral style with organ accompaniment had nearly eclipsed the more traditional chant. Ironically, the complex, “Oriental” sounding modes and melodies were thought too “primitive” by many Greek-Americans who had little prior exposure to the tradition.

Today, Byzantine chant is enjoying the beginnings of a revival among Orthodox church members and increased attention from the public at large. This is largely due to Papapostolou’s superb artistry, his teaching, his personal example embodying the values of humility and devotional purpose, and his creative adaptations of traditional chants to modern American circumstances. He has taken on dozens of apprentices and offered public demonstrations. In addition to his breadth of repertoire, technical skill, and devotion to his tradition, it is his extraordinary expressive abilities for which he is most praised by connoisseurs. In the words of Bishop Metropolitan Silas of New Jersey, “Harilaos Papapostolou’s interpretation is inspiring; his rendition of the musical modes precise, his knowledge of the nuances . . . is rare among chanters . . . He is, in short, the possessor of skills and knowledge that have all but disappeared in this country and are imperiled even in the rest of the Orthodox world.”



ROEBUCK “POPS” STAPLES

African-American Gospel/Blues musician



The gospel and blues music of African-American artists that developed in the late nineteenth century and early in this century are precursors of much of America's popular music. The blues artists drew inspiration from everyday life in composing their songs incorporating their personal experiences, interpersonal relationships, and the glaring contradictions of life under the harsh system of racial segregation. Early gospel artists also made use of contemporary events and often drew on these same sources to elucidate the timeless wisdom and morals of the Bible. While both traditions have shared some common themes, musical forms, and techniques, there are differences that have made it difficult for an artist to play both styles of music and be recognized in both circles. Blind Willie Johnson, Sister Rosetta Tharpe, and Reverend Gary Davis are among the few who have succeeded.

Born in Winona, Mississippi in 1914, Roebuck "Pops" Staples drew from both traditions to forge a sound that transcends their stylistic divide. Winona is located in the Mississippi Delta, a region where many influential blues musicians began their composing and performing. It is home to a distinct style of blues. From his early years Pops recalls listening to a capella singers in churches and singing gospel songs at home with family and neighbors. As a teenager he took up the guitar, inspired by legendary blues artists such as Charlie Patton, Barbecue Bob, and Big Bill Broonzy. In later years, Muddy Waters and Howlin' Wolf would influence his style. Although he admired these artists, Pops developed his guitar style to accompany religious music. He retained an attraction to religious music and sang with a local gospel group, the Golden Trumpets.

Like many others who sought a better life than sharecropping offered, Pops and his wife Oceola, moved their family to Chicago in 1936. Pops took jobs in meat packing, steel mills and in construction. In 1948, he formed the Staple Singers with daughters Cleotha, Mavis, and son Pervis. They began singing at home and then in local churches. Pops says of the early years, "We just wanted to have music in the house, that's all." Their first jobs on the road took them to New Orleans and then to Jackson, Mississippi. The group first recorded in 1953 and had their first success with the 1957 release "Uncloudy Day." During this period Pops continued his day job and maintained a settled home life for his family. After his youngest daughter Mavis finished high school, Pops began to pursue work for the group on a full-time basis. As the group perfected a distinct sound based on vocal harmonies and on Pops' guitar, they became known as "the First Family of Gospel."

Pops took his duties as a community leader seriously and sought to develop music for a broad audience, while holding to the tradition. As the Civil Rights movement gained momentum, The Staples repertoire reflected these social changes. They sang songs inspired by the struggle with positive and progressive messages and became good friends with Dr. Martin Luther King, Jr. After the assassination of Dr. King, the Staple Singers released a memorable song "A Long Walk to D.C.," in memory of their friend. Daughter Yvonne replaced Pervis when he entered the military in 1971. The Staples had their biggest commercial success in the 1970s with "Respect Yourself" (1971), "I'll Take You There" (1974), and "Let's Do It Again" (1976).

In the 1980s, in a time when he was expected to plan retirement, Pops began to pursue a solo career. He has released two solo albums—"Peace in the Neighborhood" and "Father Father," the latter winning a Grammy award in 1994. With a keen sense of observation and generous heart he is addressing through music the social ills he sees crippling communities across the nation and the world. Through his music he continues the positive, righteous and spiritual mission he took up in Mississippi many years ago.

CLAUDE WILLIAMS

African-American jazz/swing fiddler

Musicians have been "Goin' to Kansas City" since the early 1920s to test their chops and find work with some of the giants of a unique lyrical style of jazz called swing. In the vicinity of 12th Street and Vine in that city today you can still hear musicians jamming after-hours at the old Black musicians' hall. If lucky, you might hear someone call out for "Fiddler" to take a break. The tag "Fiddler" is reserved for just one person—Claude Williams. Williams has been a presence on the Kansas City jazz scene since he moved there in 1928 attracted to the clubs, cabarets and speakeasies of this Prohibition-era swing capital of the southwestern territory. Out of this musical mecca came Count Basie, Charlie Parker and Claude "Fiddler" Williams.

Born in 1908 in Muskogee, Oklahoma, Claude was, by the age of ten, playing the guitar, mandolin, banjo and cello in his brother-in-law's string band. (Among the oldest of American traditions the African American string band can be traced to early colonial times.) Around the same time young Claude heard Joe Venuti play jazz violin at a local outdoor concert. Muskogee was segregated then and no provision had been made for black people to attend. But of all the patrons who heard Venuti in Muskogee that night, it was the black kid behind the fence who heard him best. Claude soon launched what has turned into his eighty-year career as a swing fiddler. In the late 1920s Claude traveled the black vaudeville circuits of the southwest and midwest, "sleeping in the car and under it at times." After moving to Kansas City in 1928, he played and toured with a variety of bands including the Clouds of Joy, led first by Terrance Holder and then Andy Kirk. He worked with the Cole Brothers, featuring the brilliant pianist and fine singer Nat "King" Cole. In 1936 Claude joined the Count Basie Band and played guitar on Basie's first commercial recordings and toured extensively with him. Ironically, although the fiddle was his instrument of choice, Williams was named "Best Guitarist of the Year" in a Downbeat national readers' poll the year after recording with Basie.

In 1937 Williams returned to the violin and Kansas City where he formed his own group. For forty years he played and toured with a variety of jazz bands, ranging from a short stint with a Works Progress Administration (WPA) band to a long-time collaboration with Kansas City master Jay McShann. While the distinctive sound of swing jazz continued to develop and attract fans to both the dance floor and the record store, the violin became less and less common as a lead instrument, thanks largely to the rising dominance of the saxophone. Williams remained firmly committed to his fiddle and to the traditional sounds of his region. He continued to perform in relative obscurity, a legend among fellow musicians and in the Kansas City area, and a generous teacher glad to instruct younger musicians on the finepoints of swing fiddle.

More recently his extraordinary musical abilities and his contributions to our musical heritage have been recognized. He has appeared at the Monterey Jazz Festival, the Nice Jazz Festival and the Smithsonian Festival of American Folklife. In 1989 he performed in the popular Broadway show "Black and Blue" and in that same year gained much attention in a tour entitled "Masters of the Folk Violin." The showstopping finale of the program included a duet featuring Williams and an aspiring 16-year-old country fiddler and singer named Alison Krauss. Joe Wilson, organizer of the tour, described Claude as both "the oldest and the newest" of its performers, "the last living link to the old black string band tradition and an inventor of a unique jazz violin sound that he continues to expand each time he steps on stage."

This year, a few days after his 90th birthday, Claude performed at the White House with friends guitarist Bucky Pizzarelli and bassist Keter Betts, providing music for tap master Jimmy Slyde, a great friend from "Black and Blue."



THE NATIONAL
HERITAGE
FELLOWSHIP
AWARDEES
1982-1997

1982

Dewey Balfa*
Cajun Fiddler
Basile, LA

Joe Heaney*
Irish Singer
Brooklyn, NY

Tommy Jarrell*
Appalachian Fiddler
Mt. Airy, NC

Bessie Jones*
Georgia Sea Island Singer
Brunswick, GA

George Lopez*
Santos Woodcarver
Cordova, NM

Brownie McGhee*
Blues Guitarist
Oakland, CA

Hugh McGraw
Shape Note Singer
Bremen, GA

Lydia Mendoza
Mexican-American Singer
Houston, TX

Bill Monroe*
Bluegrass Musician
Nashville, TN

Elijah Pierce*
Carver/Painter
Columbus, OH

Adam Popovich*
Tamburitza Musician
Dolton, IL

Georgeann Robinson*
Osage Ribbonworker
Bartlesville, OK

Duff Severe
Saddle Maker
Pendleton, OR

Philip Simmons
Ornamental Ironworker
Charleston, SC

Sanders "Sonny" Terry*
Blues Musician
Holliswood, NY

1983

Sister Mildred Barker*
Shaker Singer
Poland Springs, ME

Rafael Cepeda*
Bomba Musician/Dancer
Santurce, PR

Ray Hicks
Appalachian Storyteller
Banner Elk, NC

Stanley Hicks*
Appalachian Musician/Storyteller/
Instrument Maker
Vilas, NC

John Lee Hooker
Blues Guitarist/Singer
San Carlos, CA

Mike Manteo*
Sicilian Marionettist
Staten Island, NY

Narciso Martinez*
Texas-Mexican Accordionist/Composer
San Benito, TX

Lanier Meaders
Potter
Cleveland, GA

Almeda Riddle*
Ballad Singer
Greers Ferry, AR

Simon St. Pierre
French-American Fiddler
Smyrna Mills, ME

Joe Shannon
Irish Piper
Chicago, IL

Alex Stewart*
Cooper/Woodworker
Sneedville, TN

Ada Thomas*
Chitimacha Basketmaker
Charenton, LA

Lucinda Toomer*
Black Quilter
Columbus, GA

Lem Ward*
Decoy Carver/Painter
Crisfield, MD

Dewey Williams*
Shape Note Singer
Ozark, AL

1984

Clifton Chenier*
Creole Accordionist
Lafayette, LA

Bertha Cook*
Knotted Bedspread Maker
Boone, NC

Joseph Cormier
Cape Breton Violinist
Waltham, MA

Elizabeth Cotton*
Black Songster/Songwriter
Syracuse, NY

Burlon Craig
Potter
Vale, NC

Albert Fahlbusch
Hammered Dulcimer Maker/Player
Scottsbluff, NE

Janie Hunter
Black Singer/Storyteller
Johns Island, SC

Mary Jane Manigault
Black Seagrass Basket Maker
Mt. Pleasant, SC

Genevieve Mouglin*
Lebanese-American Lace Maker
Bettendorf, IA

Martin Mulvihill*
Irish-American Fiddler
Bronx, NY

Howard "Sandman" Sims
Black Tap Dancer
New York, NY

Ralph Stanley
Appalachian Banjo Player/Singer
Coeburn, VA

Margaret Tafoya
Santa Clara Pueblo Potter
Española, NM

Dave Tarras*
Klezmer Clarinetist
Brooklyn, NY

Paul Tiulana*
Eskimo Maskmaker/Dancer/Singer
Anchorage, AK

Cleofes Vigil*
Hispanic Storyteller/Singer
San Cristobal, NM

Emily Kau'i Zuttermeister*
Hula Master
Kaneohe, HI

1985

Eppie Archuleta
Hispanic Weaver
San Luis Valley, CO

Periklis Halkias
Greek Clarinetist
Astoria, Queens, NY

Jimmy Jausoro
Basque Accordionist
Boise, ID

Mealii Kalama*
Hawaiian Quilter
Honolulu, HI

Lily May Ledford*
Appalachian Musician/Singer
Lexington, KY

Leif Melgaard*
Norwegian Woodcarver
Minneapolis, MN

Bua Xou Mua
Hmong Musician
Portland, OR

Julio Negrón-Rivera
Puerto Rican Instrument Maker
Morovis PR

Alice New Holy Blue Legs
Lakota Sioux Quill Artist
Oglala, SD

Glenn Ohrlin
Cowboy Singer/Storyteller/Illustrator
Mountain View, AR

Henry Townsend
Blues Musician/Songwriter
St. Louis, MO

Horace "Spoons" Williams*
Spoons/Bones Player/Poet
Philadelphia, PA

1986

Alfonse "Bois Sec" Ardoin
Black Creole Accordionist
Eunice, LA

Earnest Bennett
Anglo-American Whittler
Indianapolis, IN

Helen Cordero*
Pueblo Potter
Cochiti, NM

Sonia Domsch
Czech-American Bobbin Lace Maker
Atwood, KS

Canray Fontenot*
Black Creole Fiddler
Welsh, LA

John Jackson
Black Songster/Guitarist
Fairfax Station, VA

Peou Khatna
Cambodian Court Dancer/Choreographer
Silver Spring, MD

Valerio Longoria
Mexican-American Accordionist
San Antonio, TX

Joyce Doc Tate Nevaquaya*
Comanche Indian Flutist
Apache, OK

Luis Ortega
Hispanic-American Rawhide Worker
Paradise, CA

Ola Belle Reed
Appalachian Banjo Picker/Singer
Rising Sun, MD

Jenny Thlunaut*
Tlingit Chilkat Blanket Weaver
Haines, AK

Nimrod Workman*
Appalachian Ballad Singer
Mascot, TN/Chattaroy, WV

1987

Juan Alindato
Carnival Maskmaker
Ponce, PR

Louis Bashell
Slovenian Accordionist/Polka Master
Greenfield, WI

Genoveva Castellanoz
Mexican-American *Corona* Maker
Nyssa, OR

Thomas Edison "Brownie" Ford*
Anglo-Comanche Cowboy
Singer/Storyteller
Hebert, LA

Kansuma Fujima
Japanese-American Dancer
Los Angeles, CA

Claude Joseph Johnson*
African-American Religious
Singer/Orator
Atlanta, GA

Raymond Kane
Hawaiian Slack Key Guitarist/Singer
Wai'anae, HI

Wade Mainer
Appalachian Banjo Picker/Singer
Flint, MI

Sylvester McIntosh
Crucian Singer/Bandleader
St. Croix, VI

Allison "Totie" Montana
Mardi Gras Chief/Costume Maker
New Orleans, LA

Alex Moore, Sr.*
African-American Blues Pianist
Dallas, TX

Emilió* and Senaida Romero
Hispanic-American Craftworkers in Lin
and Embroidery
Santa Fe, NM

Newton Washburn
Split Ash Basketmaker
Littleton, NH

1988

Pedro Ayala*

Mexican-American Accordionist
Donna, TX

Kepka Belton

Czech-American Egg Painter
Ellsworth, KS

Amber Densmore*

New England Quilter/Needleworker
Chelsea, VT

Michael Flatley

Irish-American Stepdancer
Palos Park, IL

Sister Rosalia Haberl

German-American Bobbin Lacemaker
Hankinson, ND

John Dee Holeman

African-American
Dancer/Musician/Singer
Durham, NC

Albert "Sunnyland Slim" Luandrew*

African-American Blues Pianist/Singer
Chicago, IL

Yang Fang Nhu

Hmong Weaver/Embroiderer
Detroit, MI

Kenny Sidle

Anglo-American Fiddler
Newark, OH

Willie Mae Ford Smith*

African-American Gospel Singer
St. Louis, MO

Clyde "Kindy" Sproat

Hawaiian Cowboy Singer/Ukulele Player
Kapa'au, HI

Arthel "Doc" Watson

Appalachian Guitar Player/Singer
Deep Gap, NC

1989

John Cephas

Piedmont Blues Guitarist/Singer
Woodford, VA

The Fairfield Four

African-American *a capella* Gospel
Singers
Nashville, TN

José Gutiérrez

Mexican Jarocho Musician/Singer
Norwalk, CA

Richard Avedis Hagopian

Armenian Oud Player
Visalia, CA

Christy Hengel

German-American Concertina Maker
New Ulm, MN

Ilias Kementzides

Pontic Greek Lyra Player
Norwalk, CT

Ethel Kvalheim

Norwegian Rosemaler
Stoughton, WI

Vanessa Paukeigope Morgan

Kiowa Regalia Maker
Anadarko, OK

Mabel E. Murphy

Anglo-American Quilter
Fulton, MO

LaVaughn E. Robinson

African-American Tapdancer
Philadelphia, PA

Earl Scruggs

Bluegrass Banjo Player
Madison, TN

Harry V. Shourds

Wildfowl Decoy Carver
Seaville, NJ

Chesley Goseyun Wilson

Apache Fiddle Maker
Tucson, AZ

1990

Howard Armstrong

African-American String Band Musician
Detroit, MI

Em Bun

Cambodian Silk Weaver
Harrisburg, PA

Natividad Cano

Mexican Mariachi Musician
Monterey Park, CA

Giuseppe and Raffaella DeFranco

Southern Italian Musicians and Dancers
Belleville, NJ

Maude Kegg

Ojibwe Storyteller/Craftsman/Tradition
Bearer
Onamie, MN

Kevin Locke

Lakota Flute
Player/Singer/Dancer/Storyteller
Mobridge, SD

Marie McDonald

Hawaiian Lei Maker
Kamuela, HI

Wallace McRae

Cowboy Poet
Forsyth, MT

Art Moilanen

Finnish Accordionist
Mass City, MI

Emilio Rosado

Woodcarver
Utuaado, PR

Robert Spicer

Flatfoot Dancer
Dickson, TN

Douglas Wallin

Appalachian Ballad Singer
Marshall, NC

1991

Etta Baker

African-American guitarist
Morgantown, NC

George Blake

Native American craftsman (Hupa-Yurok)
Hoopa, CA

Jack Coen

Irish-American flautist
Bronx, NY

Rose Frank

Native American cornhusk weaver (Nez
Perce)
Lapwai, ID

Eduardo "Lalo" Guerrero

Mexican-American singer/guitarist/composer
Cathedral City, CA

Khamvong Insixiangmai

Southeast Asian singer (Lao)
Fresno, CA

Don King
Western saddlemaker
Sheridan, WY

Riley "B.B." King
African-American bluesman
Itta Bena, MI and Las Vegas, NV

Esther Littlefield
Alaskan regalia maker (Tlingit)
Sitka, AK

Seisho "Harry" Nakasone
Okinawan-American musician
Honolulu, HI

Irvan Perez
Isleno (Canary Island) singer
Poydras, LA

Morgan Sexton*
Appalachian banjo player/singer
Linefork, KY

Nikitas Tsimouris
Greek-American musician (bagpipe player)
Tarpon Springs, FL

Gussie Wells
African-American quilter
Oakland, CA

Arbie Williams
African-American quilter
Oakland, CA

Melvin Wine
Appalachian fiddler
Copen, WV

1992

Francisco Aguabella
Afro-Cuban drummer
Manhattan Beach, CA

Jerry Brown
Potter (southern stoneware tradition)
Hamilton, AL

Walker Calhoun
Cherokee musician/dancer/teacher
Cherokee, NC

Clyde Davenport
Appalachian fiddler
Monticello, KY

Belle Deacon
Athabaskan basketmaker
Grayling, AK

Nora Ezell
African-American quilter
Eutaw, AL

Gerald R. Hawpetoss
Menominee/Potowatomi regalia maker
Milwaukee, WI

Fatima Kuinova
Bukharan Jewish singer
Rego Park, NY

John Naka
Bonsai sculptor
Los Angeles, CA

Ng Sheung-Chi
Chinese *Toissan muk'yu* folk singer
New York, NY

Marc Savoy
Cajun accordion maker/musician
Eunice, LA

Othar Turner
African-American fife player
Senatobia, MS

T. Viswanathan
South Indian flute master
Middletown, CT

1993

Santiago Almeida
Texas-Mexican conjunto musician
Sunnyside, Washington

Kenny Baker
Bluegrass fiddler
Cottontown, Tennessee

Inez Catalon
French Creole singer
Kaplan, Louisiana

Nicholas & Elena Charles
Yupik woodcarver/maskmaker and skin-sewer
Bethel, Alaska

Charles Hankins
Boatbuilder
Lavallette, New Jersey

Nalani Kanaka'ole & Pualani
Kanaka'ole Kanahale
Hula Masters
Hilo, Hawaii

Everett Kapayou
Native American singer (Mesquakie tribe)
Tama, Iowa

McIntosh County Shouters
African-American spiritual/shout performers
Townsend, Georgia

Elmer Miller*
Bit and spur maker/silversmith
Nampa, Idaho

Jack Owens*
Blues singer/guitarist
Benton, Mississippi

Mone & Vanxay Saenphimmachak
Lao weaver/needleworker and loommaker
St. Louis, Missouri

Liang-xing Tang
Chinese-American *pipa* (lute) player
Bayside, New York

1994

Liz Carroll
Irish-American fiddler
Chicago, IL

Clarence Fountain & the Blind Boys
African American gospel singers
Atlanta, GA

Mary Mitchell Gabriel
Native American basketmaker
(Passamaquoddy)
Princeton, ME

Johnny Gimble
Anglo fiddler, (Western Swing)
Dripping Springs, TX

Frances Varos Graves
Hispanic American *colcha* embroidery
Ranchos de Taos, NM

Violet Hilbert
Native American storyteller/conservator
(Skagit)
Seattle, WA

Sosei Shizuye Matsumoto
Japanese tea ceremony master
Los Angeles, CA

D.L. Menard
Franco-American Cajun musician/songwriter
Fratth, LA

Simon Shaheen
Arab American *oud* player
Brooklyn, NY

Lily Vorperian
Armenian (Marash-style) embroidery
Glendale, CA

Elder Roma Wilson
African American harmonica player
Blue Springs, MS

1995

Bao Mo-Li
Chinese-American *jing-erhu* player
Flushing, NY

Mary Holiday Black
Navajo basketmaker
Mexican Hat, UT

Lyman Enloe*
Anglo-American old time fiddler
Lee's Summit, MO

Donny Golden
Irish-American step dancer
Brooklyn, NY

Wayne Henderson
Appalachian luthier
Mouth of Wilson, VA

Bea Ellis Hensley
Appalachian blacksmith
Spruce Pine, NC

Nathan Jackson
Tlingit Alaskan
woodcarver/metalsmith/dancer
Ketchikan, AK

Danongan Kalanduyan
Filipino-American *kulintang* musician
San Francisco, CA

Robert Jr. Lockwood
African American Delta blues guitarist
Cleveland, OH

Israel "Cachao" López
Afro-Cuban bassist, composer, band-
leader
Miami, FL

Nellie Star Boy Menard
Lakota Sioux quiltmaker
Rosebud, SD

Buck Ramsey*
Anglo-American cowboy poet and singer
Amarillo, TX

1996

Obo Addy
African American drummer/leader
Portland, OR

Paul Dahlin
Swedish American fiddler
Minneapolis, MN

Juan Gutiérrez
Puerto Rican drummer/leader
New York, NY

Solomon & Richard Ho'opi'i
Hawaiian singers
Wailuku, HI

Will Keys
Anglo American banjo player
Gray, TN

Joaquin Lujan
Guamian Blacksmith
GMF Guam

Eva McAdams
Shoshone crafts/beader
Fort Washakie, WY

John Mealing & Cornelius Wright*
African American work songs
Birmingham, AL

Vernon Owens
Anglo American potter
Seagrove, NC

Betty Pisio Christenson
Ukrainian-American pysanky
Suring, WI

Dolly Spencer
Inupiat dollmaker
Homer, AK

1997

Edward Babb
"Shout" Band Gospel musician &
Band Leader
Jamaica, NY

Charles Brown
West Coast Blues Pianist & Composer
Berkeley, CA

Gladys LeBlanc Clark
Acadian (Cajun) Spinner & Weaver
Duson, LA

Georgia Harris *
Catawba Potter
Atlanta, GA

Ali Akbar Khan
North Indian Sarod Player & Raga
Composer
San Anselmo, CA

Ramón José López
Santero & Metalsmith
Santa Fe, NM

Jim & Jesse McReynolds
Bluegrass Musicians
Gallatin, TN

Phong Nguyen
Vietnamese Musician & Scholar
Kent, OH

Hystercine Rankin
African-American Quilter
Lorman, MS

Hua Wenyi
Chinese Kunqu Opera Singer
Arcadia, CA

Francis Whitaker
Blacksmith/Ornamental Ironworker
Carbondale, CO

* deceased

PHOTO CREDIT LIST

Apsara Ensemble: Sam-Ang Sam - Evan Sheppard; *Moly Sam* - Sam-Ang Sam; *Sam-Oeun Tes* - courtesy of Cambodian American Heritage
Eddie Blazonczyk - Wm. A. Crooks
Bruce Caesar - Settle Studio
Dale Calhoun - Robert Cogswell
Tony de la Rosa - Frank Estrada
Epstein Brothers - Archives Julie Epstein, Epstein Brothers
Sophia "Sophie" George - courtesy of Oregon Folklife Program
Nadjescha Overgaard - Steve Ohrn
Harilaos Papapostolou - courtesy of the Artist
Roebuck "Pops" Staples - Paul Natkin
Claude "The Fiddler" Williams - Russ Dantzier



