

**2006
NATIONAL
ENDOWMENT
FOR THE ARTS
NATIONAL
HERITAGE
FELLOWSHIPS**





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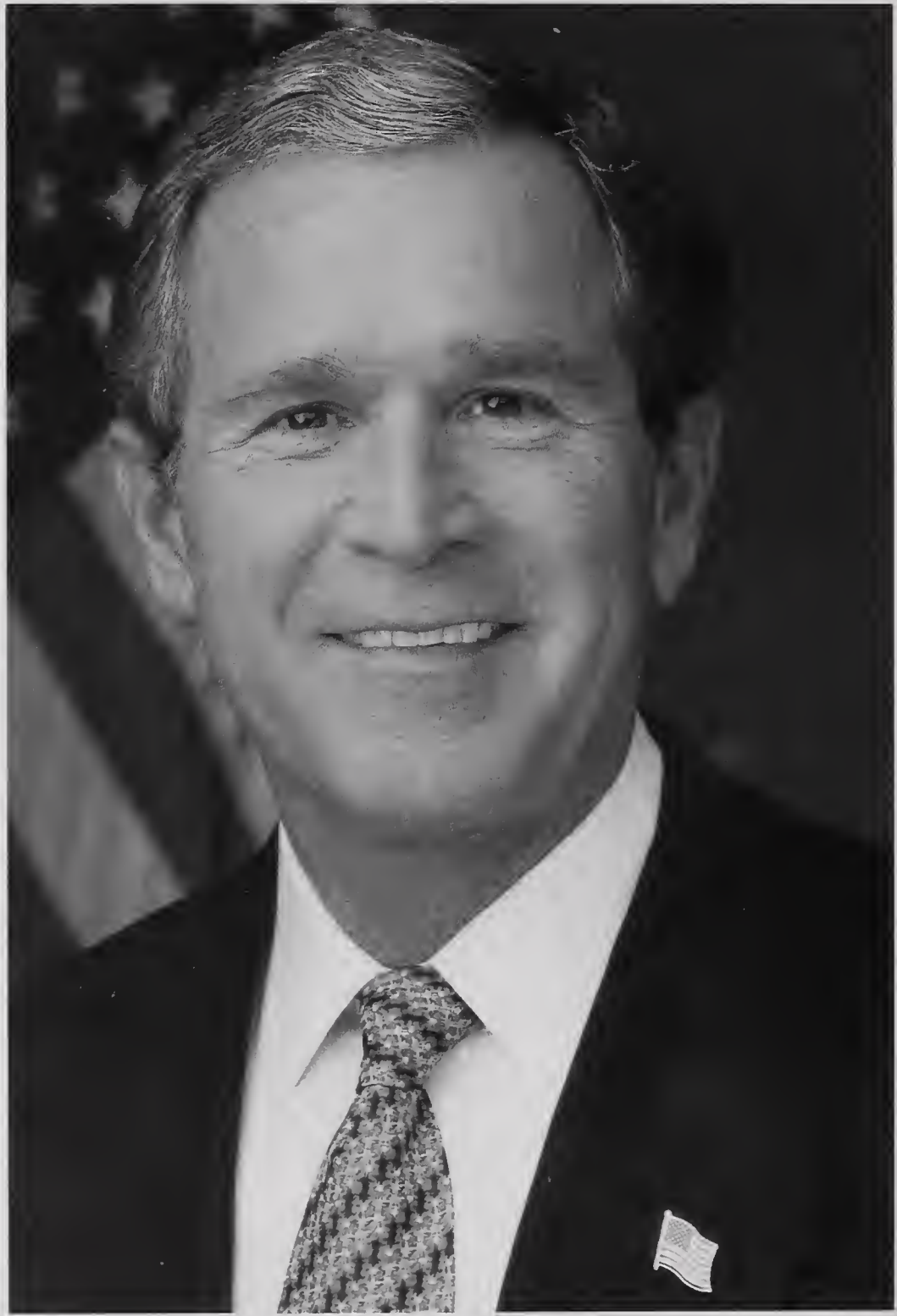
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Courtesy of www.nmsantos.com
Photo by Ron Behrmann

Inside back cover:
"Nuestra Señora de Dolores bulto"
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Courtesy of www.nmsantos.com
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THE WHITE HOUSE

WASHINGTON

July 27, 2006

I send greetings to those gathered for the 2006 National Endowment for the Arts National Heritage Fellows concert.

Americans are proud of our strong cultural heritage. Since our founding, the arts have influenced American life and fostered creativity and expression in our citizens. For more than two decades, the NEA has honored outstanding American folk artists whose work conveys the diversity of the human experience. Our country is a richer place because of the talent and contributions of these artists, and this event is an opportunity to celebrate the artistic legacy that makes our Nation great.

I appreciate the NEA for your support of the arts throughout America. I also commend this year's fellows for your hard work and dedication to your craft. Your efforts enrich our society and strengthen the creative spirit in America.

Laura and I send our best wishes.

A handwritten signature in black ink, appearing to read "Barack" followed by a stylized flourish.

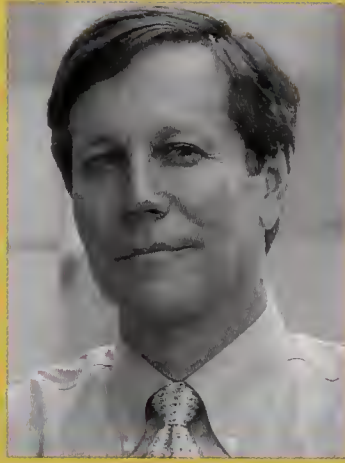


Photo: Vance Jacobs

MESSAGE FROM THE CHAIRMAN

Welcome to the events celebrating the 2006 National Endowment for the Arts National Heritage Fellows. Now in its 25th year, this award is the highest honor the United States of America bestows on folk and traditional artists. Through this program the NEA honors artists whose excellence and ongoing dedication enriches the nation's culture. The many artists and groups we have recognized provide a panoramic view of our nation's varied cultural heritage. Congratulations to our 2006 Fellows who will be joining a distinguished cohort of previous recipients.

I had the opportunity to attend this year's Spanish Market in Santa Fe where I was able to introduce Heritage Fellow Charles Carrillo as one of this year's honorees. Charles has said that he tells his students to study masterpieces of the carving tradition and to "see the *santos* [saint figures] with their hearts and feel them with their eyes." This is our opportunity to experience first-hand, with our eyes and hearts, some stellar creators and creations of America's artistic heritage.

We welcome a new sponsor for the Heritage events, the Darden Restaurants Foundation and the employees of the Darden Restaurants. Darden has made a five-year commitment to sponsoring the concert and related activities and we appreciate their commitment to this program and to broadening the impact of these awards, both within the recipients' home communities and nationwide. Thanks to them for their support.

Now please join me in applauding the 2006 National Endowment for the Arts National Heritage Fellows.

A handwritten signature in black ink that reads "Dana Gioia". The signature is written in a cursive, flowing style.

Dana Gioia
Chairman
National Endowment for the Arts



MESSAGE FROM THE DIRECTOR

These happy events are the culmination of a process that begins with a simple letter of nomination from someone, anyone, who feels that a particular artist might be deserving of an NEA National Heritage Fellowship. In January of 2006 nine panelists convened in Washington, DC, to consider 217 nominations for NEA National Heritage Fellowships. Over a four-day period they read materials, listened to audio recordings, looked at a variety of visual samples, and at the end of considerable discussion they recommended a slate of new Fellows. Now we have the opportunity to honor and celebrate this select group of individuals, each of whom has demonstrated a lifetime of mastery and service.

Last September the Heritage Fellowship events took place during the time span between the two destructive hurricanes that struck the Gulf Coast. At that point, Heritage Fellow Earl Barthé had narrowly escaped from Hurricane Katrina and had relocated with his family near Houston. Michael Doucet and his family watched anxiously from here as Hurricane Rita made landfall in southwestern Louisiana on the day after the Heritage concert. Over the past year both of these artists have done what you might expect of Heritage Fellows—they have worked to rebuild and to reinvigorate their artistic and cultural communities. Earl Barthé is back in New Orleans with other family members reconstructing his home and shop and advocating eloquently for the need to restore and rebuild local architectural treasures. Cajun musician Michael Doucet has played a leadership role in raising money to replace lost musical instruments for artists affected by the hurricanes and he continues to tour and educate audiences around the country about the cultural traditions of southwest Louisiana.

The dedication of these Louisiana artists reflects the spirit and the legacy of the NEA National Heritage Fellows. While the artists we recognize on this occasion deserve accolades for their significant artistic accomplishments, they are also inheritors of a tradition of dedication to the ongoing enrichment of culture and community in the United States. Congratulations to all of our recipients in 2006.

Barry Bergey
Director, Folk & Traditional Arts
National Endowment for the Arts



MESSAGE FROM THE SPONSOR

On behalf of Darden Restaurants Foundation and our family of local restaurants, I am honored to extend my congratulations to each of the 2006 NEA National Heritage Fellows.

I commend each of you for your passion and dedication to your art form.

Darden employees at Red Lobster, Olive Garden, Bahama Breeze and Smokey Bones restaurant companies know first-hand what extraordinary things can happen when dedicated people have the opportunity to pursue their passion. I'm fortunate to work at a company that's committed to providing every person in the organization the opportunity to fulfill his or her personal and professional dreams, regardless of where or how they start.

We celebrate you because we believe great art is the foundation for all dreams. Again, thank you for your passion and dedication, and for the inspiration you provide us.

A handwritten signature in black ink that reads "Clarence Otis, Jr." in a cursive, flowing script.

Clarence Otis, Jr.
Chairman & CEO
Darden Restaurants, Inc.



MESSAGE FROM THE MUSIC CENTER AT STRATHMORE

It is our great pleasure to welcome this year's NEA National Heritage Fellowship Awards program to the Music Center at Strathmore. With this fellowship, the NEA acknowledges artistic excellence, cultural authenticity, and contributions to the fellows' fields. Strathmore, a 23-year-old multidisciplinary arts center and itself dedicated to nurturing art, artists and community through performing and visual arts, is a most fitting venue for this distinguished event.

Since the opening of the Music Center on February 5, 2005, Strathmore's new world-class space for music making has received rave reviews for its acoustical and architectural features as well as for its integrated education facilities. Each year, more than 500,000 people—parents and children—visit Strathmore to learn about and appreciate the visual and performing arts.

Hosting the NEA National Heritage Fellowship Awards enables Strathmore to continue to foster future generations of art and music lovers, artists, and performers, while celebrating our community's cultural heritage and treasures. We are so pleased to be a partner in this meaningful and artistic occasion.

Sincerely,
Eliot Pfanstiehl
President & Chief Executive Officer

MASTER OF CEREMONIES



Nick Spitzer is the host of *American Routes*, the public radio program from New Orleans devoted to the sources and symbols of blues and jazz, country and gospel, roots rock and soul, as well as related ethnic, regional, popular, and classical styles of the music and musicians that define the landscape of American vernacular culture. *American Routes*, distributed by Public Radio International, is heard locally Saturday nights on Washington's WAMU-FM. Recognized for an informed and witty style in presenting traditional artists and communities, Nick is also known for cultural features on *All Things Considered* and *Nightline*, documentary CD recordings, and PBS films. Long involved in work with cultural creolization of African-French communities, Spitzer served as the first Louisiana State Folklorist and then spent a decade at the Smithsonian—initially as senior folklife specialist and as artistic director for the *Folk Masters* concert series produced in collaboration with Carnegie Hall and Wolf Trap, and the *American Roots 4th of July* concerts broadcast from the National Mall. He has served as the Mellon Professor in the Humanities at Tulane University and is currently professor of folklore and cultural conservation at the University of New Orleans. In 2005 Nick was given the New Orleans' Mayor's Arts Award. A strong advocate for the cultural rebuilding of the city post-catastrophe, he was named Louisiana Humanist of the Year in 2006.

THE BESS LOMAX HAWES

NATIONAL HERITAGE FELLOWSHIP



The Bess Lomax Hawes National Heritage Fellowship, this year awarded to Nancy Sweezy, honors “keepers of tradition” who through their efforts as organizers, educators, producers, cultural advocates or caretakers of skills and repertoires have had a major beneficial effect on the traditional arts of the United States. A member of the Lomax family of pioneering American folklorists, Bess Lomax Hawes has committed her life to the documentation and presentation of American folk artists. She has served as an educator both inside the classroom and beyond, and has nurtured the field of public folklore through her service at the National Endowment for the Arts. During her tenure as Director of the NEA Folk Arts Program (1977-1993) an infrastructure of state folklorists was put in place, statewide folk arts apprenticeship programs were initiated, and the National Heritage Fellowships were created. In 1993 she received the National Medal of Arts for her many contributions in assisting folk artists nationwide and in bringing folk artistry to the attention of the public.

CONCERT CREDITS

The National Endowment for the Arts would like to express its appreciation to the National Council for the Traditional Arts (NCTA) for its assistance in planning the 2006 NEA National Heritage Fellowships events, which were coordinated for NCTA by Madeleine Remez. The NCTA is a private non-profit corporation founded in 1933 and dedicated to the presentation and documentation of folk and traditional arts in the United States. The 2006 National Heritage Fellowship nomination process was administered by Mark Puryear.

NEA NATIONAL HERITAGE FELLOWSHIPS CONCERT

Director

Paul Douglas Michnewicz

Production Manager

Sissie Lang

Set Design

Tony Cisek

Lighting Design

Dan Covey

Sound Design/Production

Pete Reiniger

Charlie Pilzer

Music Hall at Strathmore

Jon Foster, Production Stage Manager

Stage Manager

Valerie Bijur Carlson

Assistant Stage Manager

Rachel Cross

Production Assistants

Hannah Smith

Sarah Pilzer

Logistics Coordinator

Danna Boshak

Video Projection/Production

Kirby Whyte, Creative Video of Washington

Sign Language Interpreter

Miako Villanueva

Radio Production

Mark Yacovone, WDUQ Pittsburgh

Location Producer: Alex Van Oss

Recording: Aaron Lasko, Coupe Studios, Boulder, CO

Riccardo Schulz, Pittsburgh Digital, Recording and Editing

Program Notes

Andrew Wallace, Barry Bergey

Program Book Design

Scott Severson/Shelter Studios, Inc.

Walk-in music features recordings of NEA National Heritage Fellows from previous years.

CHARLES M. CARRILLO

SANTERO (CARVER AND PAINTER OF SACRED FIGURES)
SANTA FE, NM

“Our tradition is that *santos* are a part of our lives, not just something we hang on our wall, not just something we look to maybe every third day. But rather we talk to our *santos*. They are part of our lives. We don’t just live with our saints. They live with us. We invite them into our homes to live with us.”

CHARLES M. CARRILLO

Charles Carrillo has taken on the New Mexican Hispanic folk tradition of *santero* as his life’s work, mastering all aspects of this complex art form so that all people can appreciate and understand it. He has blended craft, conservation, scholarship, teaching, and innovation throughout his career and is largely responsible for the resurgence of interest in Spanish Colonial folk art in New Mexico.

The tradition of the *santero*, a carver and painter of images of saints, is an old one. The depiction of saints for religious purposes dates to the 18th century in Hispanic New Mexican communities. Charles Carrillo started his creative journey in 1978 when he began researching the techniques, materials, and subject matter of the early *santeros*. Once he had mastered the skills of the *santero*, he began to teach others the lost art form, sharing his knowledge and techniques with all who were interested, including his wife and children, who have become noted artists in their own right. A nominator noted that Charlie has developed an eye for the personal styles of *santeros* from past periods who did not sign their names, insights into individual hallmarks that only another artist would recognize in a fellow craftsman’s work. Today he is recognized not only as the primary authority on this subject but also as the most accomplished artist practicing in this regional tradition.

Testimony to his skills includes many awards, including the Museum of International Folk Art’s Hispanic Heritage Award, as well as numerous First Place, Best of Show, and Grand Prize entries in the Annual Traditional Spanish Market in Santa Fe. This past summer, he received the Lifetime Achievement Award at the Spanish Market. His work has been exhibited at all of the major galleries featuring colonial art in the Southwest, and he has served as curator for several prominent exhibits. Carrillo has earned a doctorate in anthropology/archaeology from the University of New Mexico, and now teaches a course on New Mexican folk art at his alma mater as he continues his research on the historic *santeros* of the state.

His commitment to tradition has led him to work within the religious community of northern New Mexico as an artist and an advocate. Toward this end he has taken a leading role in the rebuilding of *La Morada de Nuestra Señora de Dolores del Alto* (chapter house of the Penitential Brotherhood) after it was damaged by a tragic fire and vandalism. One of his nominators said of Carrillo that he “has a splendid sense of tradition and a deep knowledge of its particulars, which he respects and adheres to and aids his friends to come to love; he has the knack—the genius—to make an old tradition new every day...”



Photo: Luis Sanchez



DELORES E. CHURCHILL

HAIDA TRADITIONAL WEAVER
KETCHIKAN, AK

“I feel that as a Haida weaver I am just a weaver passing over and under the warp of my ancestors who are the foundation of this art form... [My students] will keep the art alive so it continues long after I am gone and no one remembers my name... this art form belongs to all of us.”

DELORES E. CHURCHILL

Delores Churchill has dedicated her life to learning, preserving, and presenting the weaving art forms of the Native Peoples of the Northwest Coast, contributing enormously to the revival and continuation of these ancient art forms. Delores is a Haida master weaver of baskets, hats, robes, and other regalia. Using such materials as spruce root, cedar bark, wool, and natural dyes, she creates utilitarian and ceremonial objects of unmatched beauty and cultural significance.

Delores Churchill was born in Massett, Haida Gwaii in the Queen Charlotte Islands and moved to Ketchikan when she was 16. After a career in hospital work, she began to learn weaving from her mother, Selina Peratrovich, at a time when there were just three active Alaskan Haida weavers. Peratrovich asked her daughter to burn her baskets for the first five years of the apprenticeship because “I am well known for my baskets. If you say you learned from me, you better be good.” Delores did indeed master Haida weaving and went on to learn Tlingit, Tsimshian, and Chilkat techniques as well. She then passed her knowledge on to her four daughters who, in turn, have taught traditional weaving to their children as well as other students. Most Haida, Tlingit, Tsimshian, and Aleut weavers that are practicing today do so because Delores or one of her students taught them. Her daughter April says, “Because of her devotion to her tradition, her Haida Eagle clan carries forward an unbroken line of weaving tradition that stretches back thousands of years.”

Now, after more than 30 years of learning and teaching, Churchill is recognized around the world for her weaving skills. In 2002, she received the First Peoples Fund Community Spirit Award for excellence in the arts. She continues to teach young people the knowledge and skills related to the weaving tradition, observing, “As long as Native art remains in museums, it will be thought of in the past tense.” To speak to this point, she recently helped the people of Klukwan village replicate a 500-year-old spruce root hat found frozen in a glacier on the Yukon-Alaska border.

HENRY GRAY

BLUES PIANO PLAYER, SINGER
BATON ROUGE, LA

“I played the harmonica, but I started on the piano when I was ten. I taught myself. I had a teacher, Mrs. White, but after about a month she said, ‘Henry, you don’t need me, you ought to be teaching me.’”

HENRY GRAY

Henry Gray’s seven decade long career as a blues and boogie woogie pianist spans both the geographical and musical roots of the genre and makes him arguably one of the most influential blues musicians of the past half century.

Henry Gray grew up on a farm near Baton Rouge, Louisiana. By the age of 12 he was spending his free time away from the cotton fields playing in the churches and juke joints nearby where he earned a reputation as a formidable musician. After serving in World War II, he joined the rural migration north to Chicago where his stints in south side clubs brought him to the attention of bluesman Big Maceo Merriwether, the preeminent blues pianist in the period that defined the Chicago blues. Under Maceo’s mentorship, he emerged as one of the architects of Chicago blues, spending 12 years with the legendary Howlin Wolf’s band. During the 1950s and 1960s, he also worked as a sideman on many record labels, including Chess and the Louisiana Excello labels, and played with a long list of bluesmen such as Sonny Boy Williamson, Elmore James, Buddy Guy, B.B. King, Tabby Thomas, Silas Hogan, and Guitar Slim.

In 1968, Gray returned to Louisiana to care for his mother after his father’s passing and took up work as a roofer for the East Baton Rouge Parish School Board. Although he continued to work at his day job, Gray kept up his busy music career playing in clubs and at festivals in Southern Louisiana, helping create the “swamp blues” style of the region. Over the past 20 years he has recorded a number of well-received albums, both solo and with his band Henry Gray & the Cats, and he has again begun touring and appearing at festivals. In 1998, Henry Gray’s contributions to the blues world were honored with a Grammy nomination and he recently received four W. C. Handy award nominations. New Orleans scholar Dave Kunian sums up Gray’s career: “If you’ve listened to blues music in the last half-century, you’ve heard pianist Henry Gray... he recorded and played for everybody...[and] helped create the blueprint for Chicago blues piano and all that it would be...whenever you hear someone play a familiar blues riff or turnaround on the piano, there is a good chance they learned it from Henry Gray—or someone who learned it off Henry Gray.”





Photo: Michael Wilton

DOYLE LAWSON

GOSPEL AND BLUEGRASS SINGER, ARRANGER, BANDLEADER
BRISTOL, TN

“I love the sound of music and I love to sing harmony. That’s my thing, just putting four voices together or five. To me there’s nothing any sweeter to hear than a church choir singing, you know, or a church congregation with everybody lifting their voice up in song and praise. There’s a beauty to that and a feeling like no other.”

DOYLE LAWSON

Doyle Lawson has taken the white and black gospel quartet singing traditions of the South and integrated them into bluegrass music, creating a new standard of excellence, and pushing this venerable art form to a new and different level.

Doyle Lawson grew up in Ford Town, Sullivan County, near Kingsport, Tennessee. His mother, father, and sister all sang gospel music and the family listened faithfully to the radio broadcast of the Grand Ole Opry. Inspired by the radio performances of Bill Monroe, Doyle took up the mandolin at the age of 11. By the time he was 19, Lawson decided that he wanted to be a professional musician. He mastered the guitar and banjo as well as the mandolin and got his first band job with the incomparable Jimmy Martin. For the next 15 years Lawson played with stellar bands, including Martin, J.D. Crowe, and the Country Gentlemen. In 1979, he decided to form his own group that would have its own unique sound, soon dubbing the group Doyle Lawson & Quicksilver. From the beginning, the group’s emphasis has been on tight quartet singing and a repertoire that emphasized gospel songs. Many brilliant singers and instrumentalists have been a part of Quicksilver over the past 25 years, but the group’s sound has always been the result of Lawson’s meticulous attention to detail and gentle leadership.

Although the band has numerous recordings of the classic bluegrass repertoire, the group is best known for Lawson’s stunning gospel vocal arrangements. In fact, it might be said that Doyle Lawson’s efforts resulted in a renaissance of tight harmony bluegrass singing. For the past five years, Doyle Lawson and Quicksilver have received annually the International Bluegrass Music Association’s Vocal Group of the Year award.

ESTHER MARTINEZ

NATIVE AMERICAN LINGUIST AND STORYTELLER
SAN JUAN PUEBLO, NM

“People still come to my house wanting help with information for their college paper or wanting a storyteller. Young folks from the village, who were once my students in bilingual classes, will stop by for advice in traditional values or wanting me to give Indian names to their kids or grandkids... This is my *po’eh* (my path). I am still traveling.”

ESTHER MARTINEZ

Esther Martinez, also known as P’oe Tswa (Blue Water), has spent her entire life keeping the language of the Tewa people alive through the stories of the people of O’Kang or San Juan Pueblo. New Mexico state folklorist Claude Stephenson succinctly sums up her contribution to Tewa culture: “She serves as the rock that has firmly anchored the ancient and timeless stories of the people to the present and guaranteed their survival for the pueblo people of the future.”

Martinez, affectionately referred to as Ko’oe (Aunt) Esther throughout the six Tewa pueblos north of Santa Fe, was raised by her grandparents in San Juan Pueblo, often traveling by wagon to visit her parents who lived and worked in Ute country to the north. As a child, she was steeped in the communal traditions of the pueblo before being sent to Indian School in Santa Fe. This was a difficult experience, but Martinez took from it a commitment to the education of children. After school she married, raised a family, and worked at Los Alamos for a time before returning to school at the Native American Linguistics Institute in Santa Fe where she began to work on developing a Tewa dictionary. She then went on to teach children how to read and write the Tewa language in the San Juan Pueblo Day School for 15 years. At the same time, she compiled Tewa dictionaries for each of the pueblos, as each has a distinct dialect, and she worked with the Wycliffe Bible translators to translate the New Testament into Tewa.

In 1988, at the age of 76, Martinez embarked on a new career presenting her stories in English to non-Tewa audiences through Storytelling International, traveling throughout the country to share the Tewa way of life and worldview through her stories. She has also served as a cultural consultant to the Crow Canyon Archaeological Center, the Anasazi Heritage Center, and the Los Alamos Laboratories. Among Esther Martinez’ many honors are the “Living Treasure Award” from the State of New Mexico, the Teacher of the Year award from the National Council of American Indians, and the New Mexico Arts Commission’s Governor’s Award for Excellence.



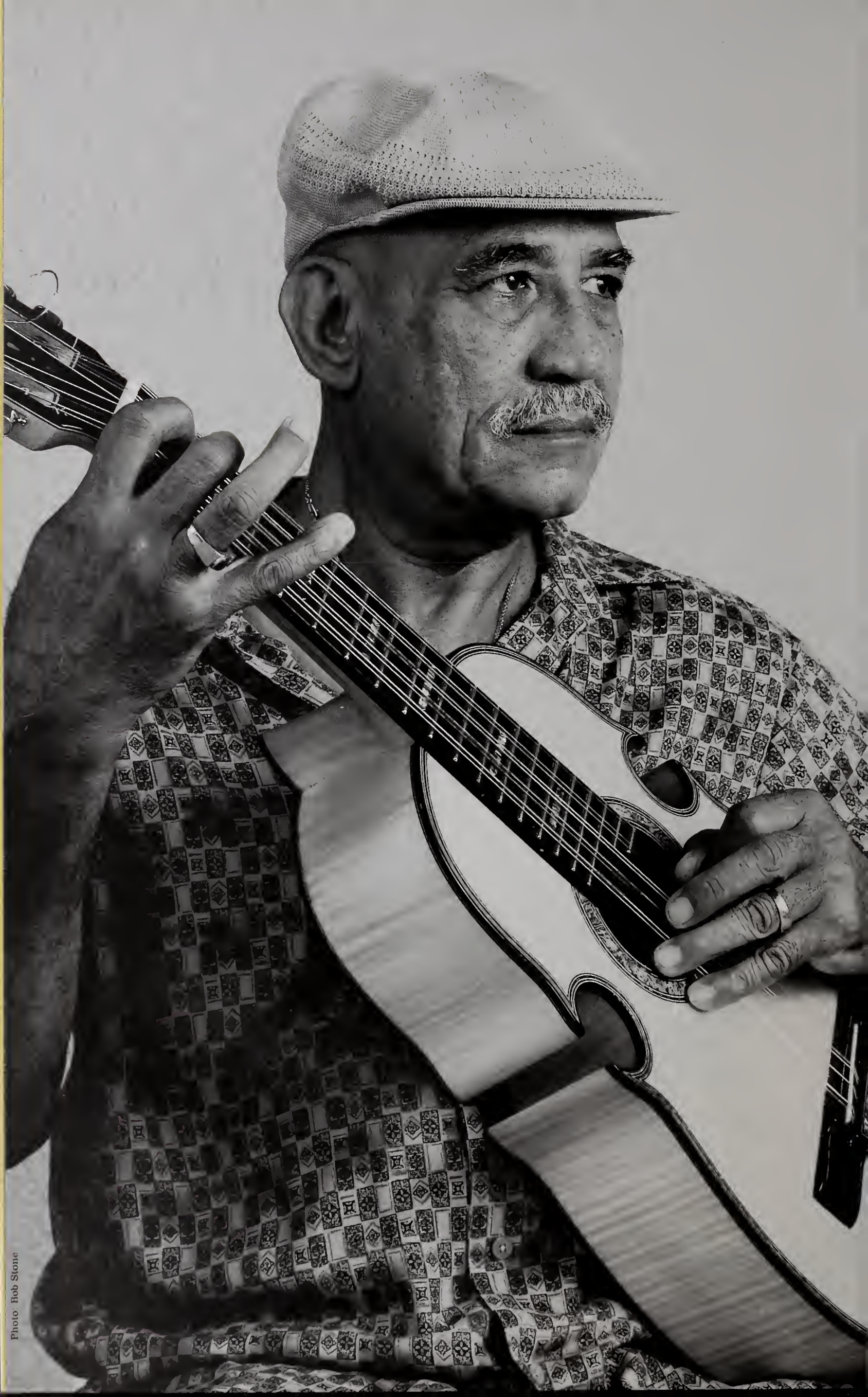


Photo: Bob Stone

DIOMEDES MATOS

CUATRO (10-STRING PUERTO RICAN GUITAR) MAKER
DELTONA, FL

**“I’ve come to understand that strumming the *cuatro*...
has the power to attract and unite the people of Puerto Rico and even
other cultures. The *cuatro* has at least three hundred years of history to the
people of Puerto Rico and like many other people have said before,
the *cuatro* to me is like the flag.”**

DIOMEDES MATOS

Diomedes Matos has been described as the “master’s master” *cuatro* maker by luthier and cultural advocate William Cumpiano. The *cuatro*, a distinctive 10-string guitar regarded as the national instrument of Puerto Rico, is played by *jibaro* musicians from the mountainous inner regions of the island.

Born in 1940, Matos was surrounded by instrument makers where he grew up in the Puerto Rican village of Camuy. By the age of 12, he had built his first guitar and from then worked to perfect the construction of a wide variety of traditional stringed instruments, including *cuatros*, *requintos*, classical guitars, and the Puerto Rican *tres*. Matos learned his trade by observing master builders and by the time-honored technique of trial and error. After years of experimentation, he built his first *cuatro* when he was 20. Today his *cuatros* are sought after and played by the premier Puerto Rican musicians, including the world-renowned Yomo Toro.

Diomedes continued to build instruments after moving to New Jersey and quickly became known in the large Puerto Rican community in the New York-New Jersey region, not only as a superb maker of traditional instruments but also as a musician of the first rank. He has played and recorded with many of Puerto Rico’s notable artists, including Yomo Toro, Luis Perico Ortiz, Luselenia Tirado, Ernestina Reyes, and Ramito. Popular singer Paul Simon asked Matos to build an instrument and accompany him on the soundtrack for the Broadway show *The Capeman*.

An unselfish teacher, Matos has participated in the New Jersey Folk Arts Apprenticeship Program and has taken on numerous apprentices. Speaking of the important knowledge to convey to apprentices, he says, “I feel that one of the most important skills when building the Puerto Rican *cuatro* or any instrument is patience. When you are patient you work at a slower pace, unhurried... When I build an instrument, I am very patient, but I work expeditiously, because I want to find out how the instrument is going to sound.”

GEORGE NA'OPE

KUMU HULA (HULA MASTER)
HILO, HI

“My full name... means ‘the light that would lead the way’ or ‘the protector of things of Hawai’i’... in hula the first thing you must teach is respect. First, respect for yourself, because if you have respect for yourself, you will have respect for the next person. Rule number two from the old days is ‘A’ohe I pau ka ‘ike I ka halau ho’okahi’ (Think not that all wisdom lies in one school.)”

GEORGE NA'OPE

George Na’ope’s full name is George Lanakilakekiahiali’i Na’ope, but throughout the Hawaiian Islands he is known simply as “Uncle George.” He is honored and revered for his knowledge and mastery of traditional hula and chant. He is one of the Islands’ foremost *kumu hul*as (master dance teachers), and has played a leading role in the renaissance of traditional Hawaiian culture by establishing hula festivals throughout the world.

Uncle George Na’ope was born in 1928 in Kalihi, O’ahu and raised in Hilo, Hawai’i. He began his studies of hula at the age of three under the training of his great grandmother, Mary Malia-Puka-o-ka-lani Na’ope who lived to be more than 100 years old. By the age of 12, he was already performing on recordings of Hawaiian music. Upon graduation from high school, he moved to Honolulu and opened the George Na’ope Hula School. After serving for two years in the Corps of Engineers during the Korean conflict, Na’ope returned to Hawai’i and became a cultural advocate for the County of Hawai’i.

While in this post Na’ope founded the Merrie Monarch Festival, which is now in its 45th year. A turning point in the renaissance of Hawaiian culture, the festival is focused on the traditional chant and dance of the islands. He then went on to establish the Lili’uokalani Keiki Hula Festival, the Kalakaua Invitational Hula Festival, and the Kupuna Hula Festival. Meanwhile Uncle George has continued to teach as a kumu hula and has founded several *hula halaus* in the United States and Japan. Recognized by the Governor and Hawaii State Legislature with the designation “Living Golden Treasure,” he welcomed both President Franklin Roosevelt and President John F. Kennedy to Hawaii and more recently represented Hawaii at the royal wedding of Japan’s Emperor Akahito.

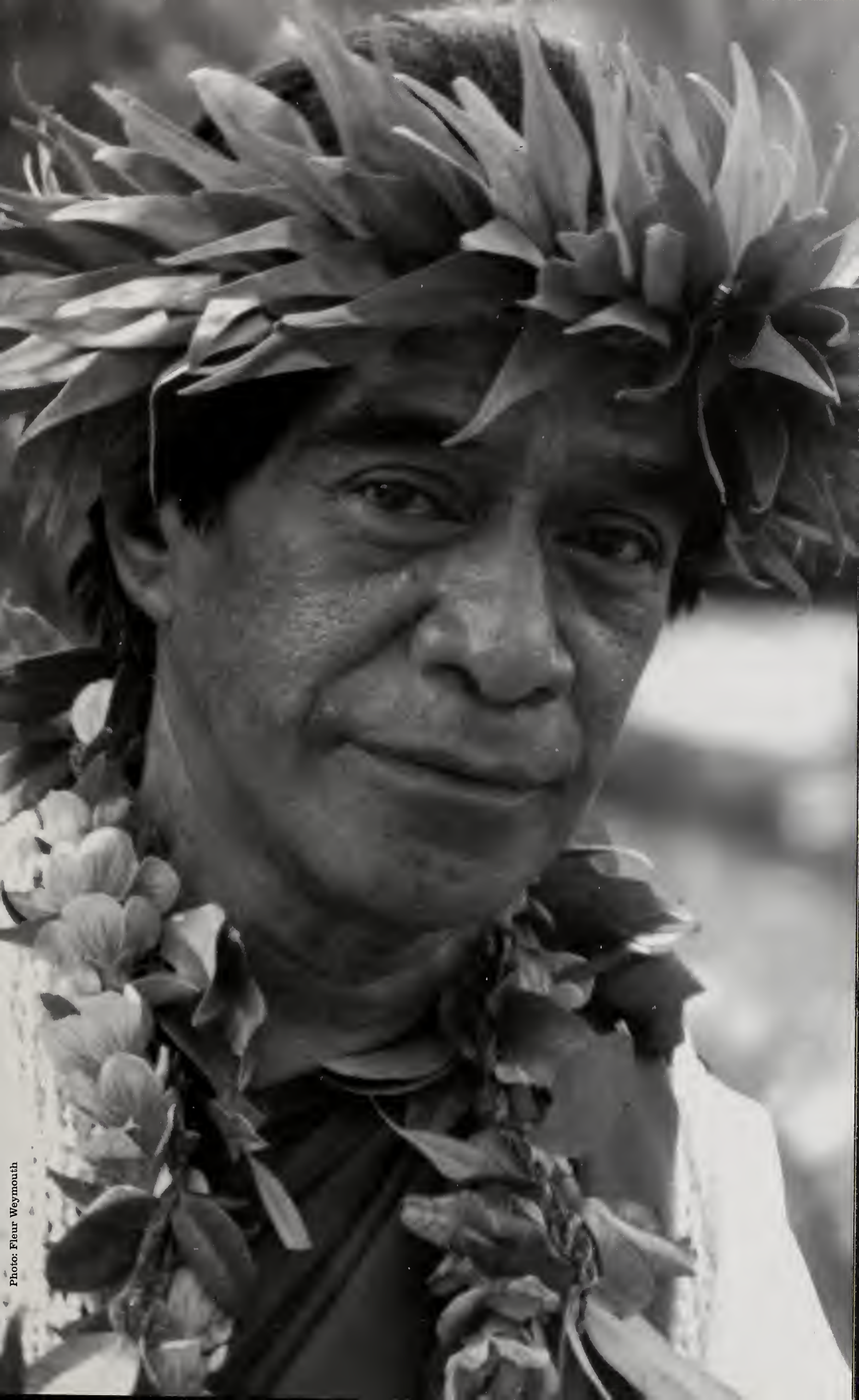


Photo: Fleur Weymouth



WILHO SAARI

FINNISH KANTELE (LAP-HARP) PLAYER
NASELLE, WA

“I write a lot of music. My tunes don’t have words because I’m not a poet and I know it but I write a lot of music... right now I’m working on my 37th book of tunes.”

WILHO SAARI

Wilho Saari can trace the tradition of *kantele*-playing back five generations in his family. The *kantele*, a family of stringed instruments related to the lap harp or zither, is regarded as the national instrument of Finland. This is due in large part to Saari’s great-great grandmother, Kreetta Hapasalo, known as Kantele Kreetta, who took this ancient regional folk instrument and gave it national prominence. She supported her 11 children by traveling throughout Finland performing for the public, and performing at the courts of the King of Sweden and the Tsar of Russia.

In 1915, Wilho’s family moved to Naselle, Washington, joining many Finnish immigrants living along the Columbia River estuary in southwestern Washington. Wilho grew up listening to and absorbing his father’s way of playing the *kantele*. The whole family was musical and Saari mastered several instruments growing up, but it wasn’t until 1982, at the age of 50, that Wilho began to play the *kantele*. Finnish tradition reserves the playing of the instrument to the patriarch of the family, and it wasn’t until after his father’s death that Wilho felt entitled to play the instrument. He first played at a local wedding and then appeared at Finnish and Scandinavian festivals in the region. His mastery of the *kantele* had an immediate impact. At the time the *kantele* was vanishing as a part of Finnish cultural expression in the community, but Saari’s playing and teaching has revived the instrument in Finnish-American enclaves throughout the United States.

While Wilho has a large repertoire of traditional Finnish songs, melodies, and gospel hymn, he is also a prolific composer of songs and tunes, estimating that he has written over 1,700 to date, including songs dedicated to each of his six grandchildren.

Over the past 25 years Wilho Saari has received both regional and national recognition for his playing of the *kantele*, but perhaps his most important contribution comes from his willingness to play for weddings, funerals, anniversaries, and other festivities in the local Finnish-American community, keeping an awareness of the instrument and its long tradition in the minds of Finnish-Americans who otherwise would have no knowledge of this extraordinary symbol of their culture.

MAVIS STAPLES

GOSPEL, RHYTHM AND BLUES SINGER
CHICAGO, IL

“I saw these kids—I was a teenager and we were in New York and some kids were singing and they were jumping around the stage and singing loud and kind of clowning, you know. And Pops grabbed me because when I went on stage I started doing that. And he said, ‘Mavis, what is wrong with you?’ You know, he said, ‘You don’t—you don’t do that while singing God’s music... This music is sacred and you sing from your heart. You be sincere and sing from your heart, and you’ll reach the people because what comes from the heart reaches the heart.’”

MAVIS STAPLES

In 1963, NEA National Heritage Fellow Pops Staples attended a church service led by Dr. Martin Luther King, Jr. After the service Pops told his family, “If he can preach it, we can sing it.” Thus a remarkable family of gospel and socially conscious soul singers became the spiritual and musical voices of the civil rights movement. Their sound was built around Pops’s loping guitar riffs and his daughter, Mavis’s powerful vocals. The Staple Singers’ hits, such as “Respect Yourself,” “I’ll Take You There,” and “Let’s Do It Again,” have become standards in the gospel and rhythm and blues repertoire and propelled them to worldwide fame.

While her work with the Staples Singers alone would put Mavis in the first rank of American singers, her solo career is equally impressive and has made her an inspirational force in modern popular culture and music. She began her career singing with the family group in 1950 singing in local churches and on the radio. In 1956, the Staples had a major hit with “Uncloudy Day” that made them one of the country’s top gospel groups. The 1960s and 1970s saw them emerge as major popular artists, with numerous Top Forty hits.

Mavis recorded her first solo album in 1969, and has followed it up with more than a dozen recordings covering an astonishing range of music, including collaborations with artists as diverse as Prince, Bob Dylan, and Marty Stuart that have showcased both her versatility and her strength as a solo artist. During her career, Staples has appeared in many films and television shows, ranging from *The Last Waltz* to *Soul Train* to *The Cosby Show*.

Bonnie Raitt wrote in support of Mavis Staples’s nomination, “... her voice to me is a reminder of how music can herald joyful news and bring people together, of the power and spirit of family, and the persistent energy and soul... Now, when soul-affirming art is so desperately needed, I can think of no better time to celebrate Mavis Staples’s voice and her ongoing artistic contributions.”





Photos: Jon Lohman



TREME BRASS BAND

NEW ORLEANS BRASS BAND
NEW ORLEANS, LA

"I love making people happy and I love working with the kids. I'm always trying to teach kids how to play the bass drum or the snare drum to try to keep the tradition going because the children are our future... One of the main things I tell them is if you're going to join anybody's band the first thing you do is be on time. Number two, you find out the uniform that you're going to wear on the gig. And number three is when you come to a gig, before you start playing, the last thing you do is a tune up..."

BENNIE JONES, SR.

The Treme neighborhood, in the Sixth Ward on the outskirts of the French Quarter, was the birthplace and home of many generations of New Orleans's finest jazz musicians. Central to that tradition are the parade bands that play for funerals, street parades, and family celebrations. Benny Jones, Sr., a 50-year brass band veteran and son of noted musician Chester Jones, founded the Treme Brass Band more than 15 years ago, following his role as a drummer with the Olympia Brass Band and as a leader of the Dirty Dozen and Chosen Few Brass Bands.

Although they are known internationally through their recordings and tours, the Treme Brass Band is still firmly rooted in the New Orleans street band tradition and regularly plays for Social Aid and Pleasure Club parades, Mardi Gras Indian gatherings, and jazz funerals. Their gig at Donna's, a club in the Treme district, has packed the house every Friday night for years, while band members often sit in at Preservation Hall if the group isn't working elsewhere.

Hurricane Katrina had a devastating effect on the lives of the Treme band members, as it did with most all of New Orleans's working musicians. They had to get out of the city with nothing more than the clothes on their backs, and several lost their homes and all of their possessions. They were scattered all over the country, as far away as Arizona. What happened next is indicative of the importance of the Treme Brass Band to the city. Longtime fans organized a support network that raised money to bring the group back to New Orleans, buy them new instruments, and find work in the schools teaching jazz workshops. The effort included an appearance on CBS News *Early Show* in New York, which garnered still more help from around the nation.

As with most of New Orleans's brass bands, the membership in Treme is fluid, a mixture of old masters with the 'rat-tat-tat' born in their blood and young innovators adding more contemporary sounds. Many veterans of Treme have gone on to found other bands, including the Rebirth, New Birth, and Little Rascal Bands.

NANCY SWEEZY

ADVOCATE, SCHOLAR, PRESENTER, AND PRESERVATIONIST
LEXINGTON, MA

“My earliest hook was seeing some pottery in a shop somewhere. I can’t even remember where. And I had never seen pottery before. I had seen china and porcelain... but I just had never seen pottery. And I was attracted...[to those] coffee pots and coffee cups... I immediately bought them and began drinking out of them and they were heavy and rather large but they weren’t this delicate little china thing that I had seen all my life and I liked them very much for that... for the fact that they were strong and sturdy and sort of honest...”

NANCY SWEEZY

Nancy Sweezy has been one of the most influential advocates, scholars, presenters, and preservationists in the field of folk arts, making an especially important contribution to traditional pottery and craft of the American South. Her interest in craft began with pottery lessons in her native New England in the 1950s. That eventually led to an association with Ralph Rinzler, who was then working with the Newport Folk Festival Foundation. Collaborating with Rinzler, she established a craft program and sales operation within the Newport Folk Festival.

Later, Rinzler, Sweezy, and weaver and NEA National Heritage Fellow Norman Kennedy founded the not-for-profit organization Country Roads, Inc., dedicated to the research and marketing of folk crafts. In 1968, Country Roads purchased the historic Jugtown Pottery in Seagrove, North Carolina, and Sweezy moved there to direct the operation. Her efforts included initiating apprenticeship programs, implementing more effective marketing methods, developing new glazes to replace the prohibited traditional lead glazes, and improving firing techniques to make the pottery more durable. She later wrote the authoritative book on Southern pottery for Smithsonian Press entitled *Raised in Clay: The Southern Folk Pottery Tradition*.

In 1985, Sweezy organized the Refugee Arts Group in Boston and through that organization administered festivals, workshops, exhibitions, apprenticeships, and school programs focusing on Cambodian, Lao, Hmong, and Vietnamese folk artists. In the 1990s, she began a study of Armenian folk crafts, resulting in the Indiana University Press publication *Armenian Folk Art, Culture, and Identity*. In October of 2005, Nancy Sweezy, along with potter Mark Hewitt, curated the exhibition *The Potters Eye: Art and Tradition in North Carolina Pottery* at the North Carolina Museum of Art and she and Hewitt wrote the University of North Carolina Press book of the same title.



AWARDEES

1982-2005

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 López *
Santos Woodcarver
Cordova, NM

Brownie McGhee *
Blues Guitarist/Singer
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 *
Western Saddlemaker
Pendleton, OR

Philip Simmons
Ornamental Ironworker
Charleston, SC

Sanders "Sonny" Terry *
Blues Harmonica Player/Singer
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 Martínez *
Conjunto
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 *
African-American Quilter
Columbus, GA

Lem Ward *
Decoy Carver/Painter
Crisfield, MD

Dewey Williams *
Shape Note Singer
Ozark, AL

1984

Clifton Chenier *
Zydeco Accordionist
Lafayette, LA

Bertha Cook *
Knotted Bedspread Maker
Boone, NC

Joseph Cormier
Cape Breton Violinist
Waltham, MA

Elizabeth Cotten *
African-American
Singer/Songwriter
Syracuse, NY

Burlon Craig *
Potter
Vale, NC

Albert Fahlbusch*
Hammered Dulcimer
Maker/Player
Scottsbluff, NE

Janie Hunter *
African-American
Singer/Storyteller
Johns Island, SC

Mary Jane Manigault
African-American Seagrass
Basketmaker
Mt. Pleasant, SC

Genevieve Mouglin *
Lebanese-American Lacemaker
Bettendorf, IA

Martin Mulvihill *
Irish-American Fiddler
Bronx, NY

Howard "Sandman" Sims*
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 *
Inupiaq 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, NY

Jimmy Jausoro *
Basque Accordionist
Boise, ID

Meali'i Kalama *
Hawaiian Quilter
Honolulu, HI

Lily May Ledford *
Appalachian Musician/Singer
Lexington, KY

Leif Melgaard *
Norwegian-American
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 *
Percussionist/Poet
Philadelphia, PA

1986

Alfonse "Bois Sec" Ardoin
Creole Accordionist
Eunice, LA

Earnest Bennett *
Anglo-American Woodcarver
Indianapolis, IN

Helen Cordero *
Pueblo Potter
Cochiti Pueblo, NM

Sonia Domsch
Czech-American Bobbin
Lacemaker
Atwood, KS

Canray Fontenot *
Creole Fiddler
Welsh, LA

John Jackson *
African-American
Singer/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 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 Blanketweaver
Haines, AK

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

1987

Juan Alindato
Carnival Maskmaker
Ponce, PR

Louis Bashell
Slovenian Polka Accordionist
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
Wa'anae, HI

Wade Mainer
Appalachian Banjo
Picker/Singer
Flint, MI

Sylvester McIntosh
Crucian Singer/Bandleader
St. Croix, VI

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

Alex Moore, Sr. *
Blues Pianist
Dallas, TX

Emilio * and Senaida Romero *
Hispanic-American
Craftsworkers in Tin
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 *
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 Guitarist/Singer
Deep Gap, NC

1989

John Cephas
Piedmont Blues
Guitarist/Singer
Woodford, VA

Fairfield Four
African-American 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

Vanessa Paukeigope Jennings
Kiowa Regalia Maker
Anadarko, OK

Ilias Kementzides
Pontic Greek Lyra Player
Norwalk, CT

Ethel Kvalheim
Norwegian Rosemaler
Stoughton, WI

Mabel E. Murphy *
Anglo-American Quilter
Fulton, MO

LaVaughn E. Robinson
Tap Dancer
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-American Mariachi
Musician
Monterey Park, CA

Giuseppe and
Raffaella DeFranco
Southern Italian Musicians
and Dancers
Belleville, NJ

Maude Kegg *
Ojibwe 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
Hupa-Yurok
Native American Craftsman
Hoopa, CA

Jack Coen
Irish-American Flautist
Bronx, NY

Rose Frank *
Nez Perce Cornhusk Weaver
Lapwai, ID

Eduardo "Lalo" Guerrero *
Mexican-American
Singer/Guitarist/Composer
Cathedral City, CA

Khamvong Insixiangmai
Laotian Singer
Fresno, CA

Don King
Western Saddlemaker
Sheridan, WY

Riley "B.B." King
Blues Guitarist/Singer
Itta Bena, MS/Las Vegas, NV

Esther Littlefield
Tlingit Regalia Maker
Sitka, AK

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

Irvan Perez
Isleno (Canary Islands) Singer
Poydras, LA

Morgan Sexton *
Appalachian Banjo
Player/Singer
Linefork, KY

Nikitas Tsimouris *
Greek-American 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
Southern Stoneware Tradition
Potter
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/Potawatomi
Regalia Maker
Milwaukee, WI

Fatima Kuinova
Bukharan Jewish Singer
Rego Park, NY

John Yoshio 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

Tanjore Viswanathan*
South Indian Flute Master
Middletown, CT

1993

Santiago Almeida *
Conjunto Musician
Sunnyside, WA

Kenny Baker
Bluegrass Fiddler
Cottontown, TN

Inez Catalon *
French Creole Singer
Kaplan, LA

Nicholas * & Elena Charles
Yupik Woodcarver/Maskmaker/
Skinsewer
Bethel, AK

Charles Hankins*
Boatbuilder
Lavallette, NJ

Nalani Kanaka'ole & Pualani
Kanaka'ole Kanahele
Hula Masters
Hilo, HI

Everett Kapayou
Mesquakie Singer
Tama, IA

McIntosh County Shouters
African-American
Spiritual/Shout Performers
Townsend, GA

Elmer Miller *
Bit & Spur Maker/Silversmith
Nampa, ID

Jack Owens *
Blues Singer/Guitarist
Benton, MS

Mone & Vanxay
Saenphimmachak
Laotian Weavers/
Needleworkers/Loommakers
St. Louis, MO

Liang-xing Tang
Chinese-American Pipa
(lute) Player
Bayside, NY

1984

Liz Carroll
Irish-American Fiddler
Chicago, IL

Clarence Fountain &
The Blind Boys
African-American
Gospel Singers
Atlanta, GA

Mary Mitchell Gabriel*
Passamaquoddy Basketmaker
Princeton, ME

Johnny Gimble
Western Swing Fiddler
Dripping Springs, TX

Frances Varos Graves *
Hispanic-American Colcha
Embroiderer
Ranchos de Taos, NM

Violet Hilbert
Skagit Storyteller
Seattle, WA

Sosei Shizuye Matsumoto
Japanese Tea Ceremony Master
Los Angeles, CA

D.L. Menard
Cajun Musician/Songwriter
Erath, LA

Simon Shaheen
Arab-American Oud Player
Brooklyn, NY

Lily Vorperian
Armenian Marash-Style
Embroiderer
Glendale, CA

Elder Roma Wilson
African-American
Harmonica Player
Blue Springs, MS

1985

Bao Mo-Li
Chinese-American
Jing Erhu Player
Flushing, NY

Mary Holiday Black
Navajo Basketweaver
Mexican Hat, UT

Lyman Enloe *
Old-Time Fiddler
Lees Summit, MO

Donny Golden
Irish-American Stepdancer
Brooklyn, NY

Wayne Henderson
Appalachian Luthier/Musician
Mouth of Wilson, VA

Bea Ellis Hensley
Blacksmith
Spruce Pine, NC

Nathan Jackson
Tlingit Woodcarver/
Metalsmith/Dancer
Ketchikan, AK

Danongan Kalanduyan
Filipino-American
Kulintang Musician
San Francisco, CA

Robert Jr. Lockwood
Delta Blues Guitarist/Singer
Cleveland, OH

Israel "Cachao" López
Afro-Cuban
Bassist/Composer/Bandleader
Miami, FL

Nellie Star Boy Menard *
Lakota Sioux Quiltmaker
Rosebud, SD

Buck Ramsey *
Cowboy Poet/Singer
Amarillo, TX

1986

Obo Addy
Ghanian-American Drummer
Portland, OR

Betty Pizio Christenson
Ukrainian-American Egg
Decoration
Suring, WI

Paul Dahlin
Swedish-American Fiddler
Minneapolis, MN

Juan Gutiérrez
Puerto Rican Drummer
New York, NY

Solomon* & Richard Ho'opi'i
Hawaiian Falsetto
Singers/Musicians
Pukalani and Wailuku, HI

Will Keys*
Appalachian Banjo Player
Gray, TN

Joaquin "Jack" Lujan
Chamorro Blacksmith
Barrigada, GU

Eva McAdams
Shoshone Regalia Maker
Fort Washakie, WY

John Mealing &
Cornelius Wright, Jr. *
African-American Railroad
Work Song Singers
Birmingham, AL

Vernon Owens
Stoneware Potter
Seagrove, NC

Dolly Spencer
Inupiat Dollmaker
Homer, AK

1987

Edward Babb
Shout Gospel Trombonist &
Band Leader
Jamaica, NY

Charles Brown *
Blues Pianist & Composer
Berkeley, CA

Gladys LeBlanc Clark
Cajun Spinner & Weaver
Duson, LA

Georgia Harris *
Catawba Potter
Atlanta, GA

Wen-yi Hua
Chinese Kunqu Opera Singer
Arcadia, CA

Ali Akbar Khan
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

Francis Whitaker *
Blacksmith/Ornamental
Ironworker
Carbondale, CO

1988

Apsara Dancers
Cambodian Dancers
and Musicians
Reston, VA &
Fort Washington, MD

Eddie Blazonczyk
Polish-American Polka
Musician/Bandleader
Bridgeview, IL

Dale Calhoun
Boatbuilder
Tiptonville, TN

Bruce Caesar
Sac and Fox-Pawnee
Silversmith
Anadarko, OK

Antonio De La Rosa*
Tejano Conjunto Accordionist
Riviera, TX

Epstein Brothers
Klezmer Musicians
Tamarac, FL

Sophia George
Yakama-Colville Beadworker
Gresham, OR

Nadjeschda Overgaard*
Danish-American Hardanger
Embroiderer
Kimballton, IA

Harilaos Papapostolou *
Greek Byzantine Chanter
Potomac, MD

Roebuck "Pops" Staples *
Gospel/Blues Musician
Dolton, IL

Claude "The Fiddler" Williams*
Jazz/Swing Fiddler
Kansas City, MO

1989

Frisner Augustin
Haitian Drummer
Brooklyn, NY

Lila Greengrass Blackdeer
Hocak Black Ash
Basketmaker/Needleworker
Black River Falls, WI

Shirley Caesar
Gospel Singer
Durham, NC

Alfredo Campos
Horse-Hair Hitcher
Federal Way, WA

Mary Louise Defender Wilson
Dakotah-Hidatsa
Traditionalist/Storyteller
Shields, ND

James "Jimmy Slyde" Godbolt
Tap Dancer
Hanson, MA

Ulysses "Uly" Goode
Western Mono Basketmaker
North Fork, CA

Bob Holt*
Ozark Fiddler
Ava, MO

Zakir Hussain
North Indian Tabla Drummer
San Anselmo, CA

Elliott "Ellie" Mannelle
Trinidadian Steel Pan
Builder/Tuner/Player
Morgantown, WV

Mick Moloney
Irish Musician
Philadelphia, PA

Eudokia Sorochaniuk
Ukrainian Weaver/Textile
Artist
Pennsauken, NJ

Ralph W. Stanley
Boatbuilder
Southwest Harbor, ME

2000

Bounxou Chanthraphone
Laotian Weaver/Embroiderer
Brooklyn Park, MN

Dixie Hummingbirds
African-American
Gospel Quartet
Philadelphia, PA

Felipe García Villamil
Afro-Cuban Drummer/Santero
Los Angeles, CA

José González
Hammock Weaver
San Sebastián, PR

Nettie Jackson
Klickitat Basketmaker
White Swan, WA

Santiago Jiménez, Jr.
Tejano Accordionist/Singer
San Antonio, TX

Genoa Keawe
Hawaiian Falsetto
Singer/Ukulele Player
Honolulu, HI

Frankie Manning
Lindy Hop
Dancer/Choreographer/Teacher
Corona, NY

Joe Willie "Pinetop" Perkins
Blues Piano Player
La Porte, IN

Konstantinos Pilarinos
Orthodox Byzantine Icon
Woodcarver
Astoria, NY

Chris Strachwitz
(Bess Lomax Hawes Award)
Record Producer/Label Founder
El Cerrito, CA

B. Dorothy Thompson
Appalachian Weaver
Davis, WV

Don Walser
Western Singer/Guitarist
Austin, TX

2001

Celestino Avilés
Santero
Orocovis, PR

Mozell Benson
African-American Quilter
Opelika, AL

Wilson "Boozoo" Chavis *
Zydeco Accordionist
Lake Charles, LA

Hazel Dickens
Appalachian Singer/Songwriter
Washington, DC/Montcalm, WV

João "João Grande" Olivera dos Santos
Capoeira Angola Master
New York, NY

Evalena Henry
Apache Basketweaver
Peridot, AZ

Peter Kyvelos
Oud Maker
Bedford, MA

Eddie Pennington
Thumbpicking-Style Guitarist
Princeton, KY

Qi Shu Fang
Beijing Opera Performer
Woodhaven, NY

Seiichi Tanaka
Taiko Drummer/Dojo Founder
San Francisco, CA

Dorothy Trumpold
Rug Weaver
East Amana, IA

Fred Tsoodle
Kiowa Sacred Song Leader
Mountain View, OK

Joseph T. Wilson
(Bess Lomax Hawes Award)
Folklorist/Advocate/Presenter
Silver Spring, MD/Trade, TN

2002

Ralph Blizard *
Old-Time Fiddler
Blountville, TN

Loren Bommelyn
Tolowa Tradition Bearer
Crescent City, CA

Kevin Burke
Irish Fiddler
Portland, OR

Francis & Rose* Cree
Ojibwe Basketmakers/
Storytellers
Dunseith, ND

Luderin Darbone/Edwin Duhon*
Cajun Fiddler and Accordionist
Sulphur, LA/Westlake, LA

Nadim Dlaikan
Lebanese Nye (reed flute)
Player
Southgate, MI

David "Honeyboy" Edwards
Delta Blues Guitarist/Singer
Chicago, IL

Flory Jagoda
Sephardic Musician/Composer
Falls Church, VA

Clara Neptune Keezer
Passamaquoddy Basketmaker
Perry, ME

Losang Samten
Tibetan Sand Mandala Painter
Philadelphia, PA

Bob McQuillen
Contra Dance
Musician/Composer
Peterborough, NH

Jean Ritchie
(Bess Lomax Hawes Award)
Appalachian
Musician/Songwriter/
Cultural Activist
Port Washington, NY/Viper, KY

Domingo "Mingo" Saldivar
Conjunto Accordionist
San Antonio, TX

2003

Basque (Bertsolari) Poets
Jesus Arriada,
San Francisco, CA
Johnny Curutchet,
South San Francisco, CA
Martin Goicoechea,
Rock Springs, WY
Jesus Goni, Reno, NV

Rosa Elena Egipciano
Mundillo (Puerto Rican
bobbin lace)
New York, NY

Agnes "Oshanee" Kenmille
Salish Beadworker and
Regalia Maker
Ronan, MT

Norman Kennedy
Weaver, Singer, Storyteller
Marshfield, VT

Roberto and Lorenzo Martinez
Hispanic Musicians
Albuquerque, NM

Carmencristina Moreno
(Bess Lomax Hawes Award)
Mexican American Singer,
Composer, Teacher
Fresno, CA

Norma Miller
African American
Dancer/Choreographer
Las Vegas, NV

Ron Poast
Hardanger Fiddle Maker
Black Earth, WI

Felipe I. and Joseph K. Ruak
Carolinian Stick Dance Leaders
Commonwealth of the
Northern
Mariana Islands

Manoochehr Sadeghi
Persian Santur Player
Sherman Oaks, CA

Nicholas Toth
Diving Helmet
Designer/Builder
Tarpon Springs, FL

2004

Anjani Ambegaokar
North Indian Kathak Dancer
Diamond Bar, CA

Charles "Chuck" T. Campbell
Gospel Steel Guitar Player
Rochester, NY

Joe Derrane
Irish-American Button
Accordionist
Randolph, MA

Jerry Douglas
Dobro Player
Nashville, TN

Gerald "Subiyay" Miller *
Skokomish Oral Tradition
Bearer, Carver,
Basket Maker
Shelton, WA

Milan Opacich
Tamburitza Instrument Maker
Shererville, IN

Eliseo and Paula Rodriguez
Straw Appliqué Artists
Santa Fe, NM

Koko Taylor
Blues Musician
Country Club Hills, IL

Yuqin Wang and Zhengli Xu
Chinese Rod Puppeteers
Aloha, OR

Chum Ngek
(Bess Lomax Hawes Award)
Cambodian Musician and
Teacher
Gaithersburg, MD

2005

Eldrid Skjold Arntzen
Norwegian American
rosealer
Watertown, CT

Earl Barthé
Decorative building craftsman
New Orleans, LA

Chuck Brown
African American musical
innovator
Brandywine, MD

Michael Doucet
Cajun fiddler, composer,
and band leader
Lafayette, LA

Jerry Greevich
Tamburitza musician,
prim player
North Huntingdon, PA

Grace Henderson Nez
Navajo weaver
Ganado, AZ

Wanda Jackson
Early country, rockabilly,
and gospel singer
Oklahoma City, OK

Herminia Albarrán Romero
Paper-cutting artist
San Francisco, CA

Beyle Schaechter-Gottesman
Yiddish singer, poet,
songwriter
Bronx, NY

Albertina Walker
Gospel singer
Chicago, IL

James Ka'upena Wong
Hawaiian chanter
Waianae, HI

Janette Carter*
(2005 Bess Lomax Hawes
Award)
Appalachian musician,
advocate
Hiltons, VA

*deceased

ACKNOWLEDGEMENTS

NATIONAL ENDOWMENT FOR THE ARTS

Dana Gioia, Chairman
Eileen B. Mason, Senior Deputy Chairman
Tony Chauveaux, Deputy Chairman for
Grants & Awards
Ann Guthrie Hingston, Director,
Office of Government Affairs
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The National Endowment for the Arts and the NCTA would also like to acknowledge the invaluable assistance of the following individuals and institutions:

The Honorable Howard McKeon,
United States House of Representatives
Tom Pich
Michael Stewart
Mary Ekstein
Lettie Holman
American Folklife Center,
Library of Congress
Documentary Arts
Bethesda Doubletree Hotel
Four Seasons Van and Travel
The House of Musical Traditions
TicketPLACE
The staff at The Music Hall at Strathmore
Bob Stone
Mike Petillo
Malcolm Knapp
www.nmsantos.com
Jon Lohman
Chelle C. Shand
Josephine Binford
Holly Churchill
Mark Puryear

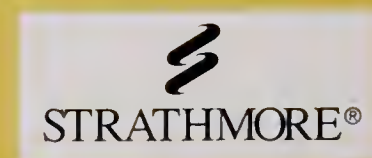
Major support for the National Heritage Fellowship events is made possible through the enthusiastic support of the Darden Restaurants Foundation and the Darden family of restaurants—Red Lobster, Olive Garden, Bahama Breeze and Smokey Bones Barbeque & Grill.



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