



Smithsonian
Center for Folklife and Cultural Heritage

Smithsonian Folklife Festival records:
1995 Festival of American Folklife

Finding aid prepared by CFCH Staff

2017

Ralph Rinzler Folklife Archives and Collections
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Collection Overview

Repository:	Ralph Rinzler Folklife Archives and Collections
Title:	Smithsonian Folklife Festival records: 1995 Festival of American Folklife
Identifier:	CFCH.SFF.1995
Date:	June 23-July 4, 1995
Extent:	1 cubic foot (approximate)
Creator:	Smithsonian Institution. Center for Folklife and Cultural Heritage
Language:	
Summary:	<p>The Smithsonian Institution Festival of American Folklife, held annually since 1967 on the National Mall in Washington, D.C., was renamed the Smithsonian Folklife Festival in 1998. The materials collected here document the planning, production, and execution of the annual Festival, produced by the Smithsonian Center for Folklife and Cultural Heritage (1999-present) and its predecessor offices (1967-1999). An overview of the entire Festival records group is available here: Smithsonian Folklife Festival records.</p>

Administrative Information

Forms Part Of

Smithsonian Folklife Festival records: 1995 Festival of American Folklife forms part of the [Smithsonian Folklife Festival records](#).

Smithsonian Folklife Festival records

- [Smithsonian Folklife Festival records: Papers](#)
- [1967 Festival of American Folklife records - \[Ongoing\]](#)

Related Archival Materials

Within the Rinzler Archives, related materials may be found in various collections such as the Ralph Rinzler papers and recordings, the Lily Spandorf drawings, the Diana Davies photographs, the Robert Yellin photographs, and the Curatorial Research, Programs, and Projects collection. Additional relevant materials may also be found in the Smithsonian Institution Archives concerning the Division of Performing Arts (1966-1983), Folklife Program (1977-1980), Office of Folklife Programs (1980-1991), Center for Folklife Programs and Cultural Studies (1991-1999), Center for Folklife and Cultural Heritage (1999-present), and collaborating Smithsonian units, as well as in the administrative papers of key figures such as the Secretary and respective deputies. Users are encouraged to consult relevant finding aids and to contact Archives staff for further information.

Preferred Citation

Smithsonian Folklife Festival records: 1995 Festival of American Folklife, Ralph Rinzler Folklife Archives and Collections, Smithsonian Institution.

Restrictions

Access by appointment only. Where a listening copy or viewing copy has been created, this is indicated in the respective inventory; additional materials may be accessible with sufficient advance notice and, in some cases, payment of a processing fee. Older papers are housed at a remote location and may require a minimum of three weeks' advance notice and payment of a retrieval fee. Certain formats such as multi-track audio recordings and EIAJ-1 videoreels (1/2 inch) may not be accessible. Contact the Ralph Rinzler Folklife Archives and Collections at 202-633-7322 or rinzlerarchives@si.edu for additional information.

Conditions Governing Use

Copyright and other restrictions may apply. Generally, materials created during a Festival are covered by a release signed by each participant permitting their use for personal and educational purposes; materials created as part of the fieldwork leading to a Festival may be more restricted. We permit and encourage such personal and educational use of those materials provided digitally here, without special permissions. Use of any materials for publication, commercial use, or distribution requires a license from the Archives. Licensing fees may apply in addition to any processing fees.

Historical

The Festival of American Folklife, held annually since 1967 on the National Mall in Washington, D.C., was renamed the Smithsonian Folklife Festival in 1998.

The 1995 Festival of American Folklife was produced by the Smithsonian Center for Folklife Programs and Cultural Studies and cosponsored by the National Park Service.

For more information, see [Smithsonian Folklife Festival records](#).

Scope and Contents

This collection documents the planning, production, and execution of the 1995 Festival of American Folklife. Materials may include photographs, audio recordings, motion picture film and video recordings, notes, production drawings, contracts, memoranda, correspondence, informational materials, publications, and ephemera. Such materials were created during the Festival on the National Mall in Washington, D.C., as well as in the featured communities, before or after the Festival itself.

Arrangement

Arranged in 6 series.

- Series 1: Program Books, Festival Publications, and Ephemera

- Series 2: The Cape Verdean Connection
- Series 3: The Czech Republic: Tradition and Transformation
- Series 4: Heartbeat: The Voices of First Nations Women
- Series 5: Russian Roots, American Branches: Music in Two Worlds
- Series 6: Special Events

Physical Characteristics and Technical Requirements note

The Rinzler Archives is continually engaged in digitization of archival materials to facilitate preservation and ready access by users. However, given the diversity of legacy formats of the originals, some older materials may not be available. Notably, certain older audio recordings cannot be played because of deterioration of the tape stock, and the Archives has no playback equipment for EIAJ-1 videoreels (1/2 inch) or multi-track audio recordings. Where listening or viewing copies are available, this is generally indicated for each item. Users are encouraged to contact Archives staff to verify that the materials of interest to them are already accessible, or to determine if they can be digitized as needed.

Introduction

The 1995 Festival featured American Indian women's musical traditions, the heritage of the Czech Republic and Czech Americans, music of Russian and Russian American groups, and the cultural life of the Cape Verdean community. These programs testified to the vitality of the human spirit, and to how people, ideas, and forms of cultural expression increasingly cross boundaries of geography, politics, language, race, and gender. Special events included evening concerts devoted to African immigrant communities in the Washington, D.C. area and a memorial concert for Festival founding director, Ralph Rinzler.

Heartbeat: The Voices of First Nations Women presented the musical culture of American Indian women. The program examined how these women express their identity through the use of a variety of musical forms - from traditional songs of home to contemporary songs of Indian life, from the appropriation of men's music to the fusion of root music with country, folk, blues, and gospel.

The Czech Republic: Tradition and Transformation provided a broad survey of the ways national, regional, ethnic, and local traditions have been defined in a complex state located at the crossroads of Central Europe. The "Velvet Revolution" of 1989 and the separation of the Czech and Slovak Republics in 1993 have prompted further examinations of cultural identity, the relationship between the state and popular expression, creativity and tradition. Czech Americans, too, have looked at these changes and the reestablishment of relationships to their ancestral homeland.

A third program, Russian Roots, American Branches: Music in Two Worlds, explored the musical culture of Old Believers and Molokans, Russian religious communities created in the 17th and 18th centuries. The program united immigrant communities long established in the United States with those from Russia, and brought together people who, although separated by generations and different social environments, have nonetheless faced parallel issues with regard to cultural persistence and adaptation.

All these programs involved complex institutional arrangements, local-level research and documentation, and strong commitment to and pride in Festival representation. The Cape Verdean Connection program well demonstrated these processes. Cape Verde is an independent island nation and former Portuguese colony located off the west coast of Africa. Cape Verdean Americans, now numbering about 400,000, most born and raised here, historically settled in New England during the 18th century, playing instrumental roles in the whaling and cranberry industries. Cape Verdeans had an important story to tell

about their role in American life, their immigrant and continuing transnational cultural experience, their multiracial heritage, and their enduring sense of community - a story with much to tell others as well. Cape Verdeans provided the impetus for the Festival program, carried out most of the research in concert with Smithsonian scholars, led the effort to raise funds from governments, foundations, corporations, and individuals through benefit dances, auctions, and other community events, and, as is fitting, joined with the Smithsonian to share their experiences with the American public.

The 1995 Festival took place during two five-day weeks (June 23-27 and June 30-July 4) between Madison Drive and Jefferson Drive and between 10th Street and 13th Street, south of the National Museum of American History and the National Museum of Natural History (see site plan). It featured four programs and several special events.

The 1995 Program Book included schedules and participant lists for each program; essays provided background on the Festival and each of the four programs.

The Festival was co-presented by the Smithsonian Institution and National Park Service and organized by the Center for Folklife Programs & Cultural Studies.

Center for Folklife Programs & Cultural Studies

Richard Kurin, Director; Richard Kennedy, Deputy Director; Diana Parker, Festival Director; Anthony Seeger, Director, Smithsonian/Folkways Recordings; Peter Seitel, Senior Folklorist; Thomas Vennum, Jr., Senior Ethnomusicologist; Betty Belanus, Olivia Cadaval, Amy Horowitz, Marjorie Hunt, Diana Baird N'Diaye, Curators, Folklorists, Educational and Cultural Specialists; Carla M. Borden, John W. Franklin, Charlene James-Duguid, Program Managers; Felicia Erickson, Arlene L. Reiniger, Mary Van Meter, Program Specialists; Jeffrey Place, Archivist; Kenneth M. Bilby, Roland Freeman, Ivan Karp, Corrine Kratz, Alan Lomax, Worth Long, Yook Jung Park, Kate Rinzler, Research Associates & Collaborators

Folklife Advisory Council and Folkways Advisory Council

Roger Abrahams, Jacinto Arias, Michael Asch, Jane Beck, Don DeVito, Pat Jasper, Ella Jenkins, Jon Kertzer, Barbara Kirshenblatt-Gimblett, John Nixdorf, Bernice Reagon, John Roberts, Carol Robertson, Gilbert Sprauve, Jack Tchen, Ricardo Trimillos, Carlos Vélez-Ibáñez

National Park Service

Roger Kennedy, Director; Robert G. Stanton, Regional Director, National Capital Region

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

- Arts and crafts
- Folk art
- Folk festivals
- Folk music
- Folklore
- Food habits
- World music

Types of Materials:

Audio cassettes
Audiotapes
Business records
Contracts
Correspondence
Digital images
Memorandums
Negatives
Notes
Photographic prints
Plans (drawings)
Slides (photographs)
Sound recordings
Video recordings
Videotapes

Names:

Smithsonian Folklife Festival

Container Listing

Series 1: Program Books, Festival Publications, and Ephemera, 1995

[Digital Content: 1995 Festival of American Folklife Program Book \(1995 Festival of American Folklife Program Book\)](#)

[Digital Content: 1995 Festival of American Folklife site plan \(1995 Festival of American Folklife site plan\)](#)

Carla M. Borden was Editor of the 1995 Program Book. Joan Wolbier was Art Director; Karin Hayes was Assistant Designer; Justine Walden was Design Coordinator; and Rachel B. Young was Design Aide.

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Series 2: The Cape Verdean Connection

Introduction

The Cape Verdean Connection program provided an opportunity for Festival audiences to experience a culture that blends West African and Portuguese elements in unique and moving ways. It also provided a clear perspective on two important aspects of how culture is understood and made part of public discourse at the end of the 20th century. One is the idea of transnationalism - in a sense, the way that culture and community can be seen to be independent of territorial boundaries. The other is the opening of the Smithsonian and other national institutions to new cultural needs.

Cape Verdean culture is produced on both sides of the Atlantic, in communities in the Cape Verde Islands and in New England, California, the Netherlands, France, Senegal, Argentina, and elsewhere. Transnationalism in Cape Verdean society is determined, to be sure, in part by historical and environmental imperatives of dramatic proportions. But this condition is not unique. There are many other culture-bearing groups whose members find it necessary for survival to export their labor and themselves to another country, building new lives there but also sending support and maintaining ties to their old country through a variety of social and cultural organizations. Related cultures are often understood as offspring of an ancestral culture, their separate development explaining cultural differences.

But cultural relationships between such communities may sometimes be understood more concretely as being based in and built upon institutions. Cape Verdeans maintain ties through Cape Verdean-owned ships and shipping companies; family remittances and other economic exchange, such as banking and investments in the home country; print and electronic media that disseminate news of the communities; political parties, which were active in the anticolonial struggle and continue in post-independence politics; and international musical touring circuits and Cape Verdean-owned recording companies that are firmly grounded in Cape Verdean traditional musical genres. These are among this community's tools for cultural survival in a transcontinental context.

Cape Verdean American committees raised a substantial portion of the funds necessary for the Cape Verdean Connection program. In sponsoring the program, the Cape Verdean Americans are not only "discovering" the Smithsonian - that is, planting a Cape Verdean cultural flag and gaining international attention for their magnificent cultural achievements. They are also using institutional means to establish a unified yet richly diverse culture as the bedrock upon which to build a Cape Verdean identity - one that can help its bearers work together to meet the challenges presented by Cape Verdean history and its environment. The Festival, and the Smithsonian of which it is part, became an open forum for this kind of cultural exploration and discussion - amidst vibrant performances of Cape Verdean music and oral traditions and demonstrations of crafts and occupations, from both side of the Atlantic.

John W. Franklin and Peter Seitel were Curators, with Raymond A. Almeida as Senior Program Advisor & Fundraising Coordinator. In Cape Verde, John C. Wahnnon was Coordinator of the Gabinete Smithsonian/Cape Verde, and at the Festival Jacqueline Schraad was Program Coordinator.

The Cape Verdean Connection was made possible with the support of the Government of Cape Verde on the occasion of its 20th anniversary of independence; Calouste Gulbenkian Foundation; Cape Verdean American community fundraising committees in Boston, Brockton, Cape Cod, New Bedford, Wareham, Providence/Pawtucket, Hartford, Norwich, Southern California, and Washington, D.C.; Ocean Spray Cranberries, Inc.; NYNEX; Luso-American Development Foundation; Fleet Charitable Trust; Raytheon Co.; the City of New Bedford, Massachusetts; the Town of Wareham, Massachusetts; Bell Atlantic; and the Cape Verdean-American Import/Export Company.

Researchers

United States

Ronald Barboza, John Braman, Paul Cyr, Maria Resurreição DaSilva, Jose Dias Evora, Ana Fidalgo, Manuel Da Luz Gonçalves, Ulisses Gonçalves, John "Joli" Gonsalves, Virginia Neves Gonsalves, Susan Hurley-Glowa, Joaquim Livramento, James Lopes, Andanilza F. Miranda, Alberto Torres Pereira, Laura Pires-Hester, Ken Semedo, Romana Ramos Silva, Yvonne Marie Smart

Research Team Leaders, Advisors, and Specialists for Gabinete Smithsonian/Cape Verde

Manuel Antonio Barbosa, Maria Alice Barbosa, Josefina A. Chantre, Maria Miguel Estrela, João Gomes, Humberto Lima, Maria Livramento Lima, Osvaldio Osório, José Aureliano Ramos, Joaquim Silva

Additional Research & Photo Documentation

Ray Almeida, Ron Barboza, Beverly Conley, Diana N'Diaye, Pete Reiniger, Peter Seitel, Gunga Tolentino

Participants

BATUKU, SÃO DOMINGOS, SANTIAGO

Inácia Maria Gomes ("Nacia Gomi"), *batuku* leader, Ribeira Seca, Santiago, Cape Verde

António Vaz Cabral ("António Dente d'Or"), *batuku* leader, São Domingos, Santiago, Cape Verde

Bernardino Sena Fernandes, 10-string guitar, São Domingos, Santiago, Cape Verde

Carlos Hermano C. Ferreira, 10-string guitar, São Domingos, Santiago, Cape Verde

Maria dos Reis Afonso, *tchabeta*, São Domingos, Santiago, Cape Verde

Maria A. dos Santos de Barros, *tchabeta*, São Domingos, Santiago, Cape Verde

Leandra Pereira Leal, *tchabeta*, São Domingos, Santiago, Cape Verde

Etelvina Lopes, *tchabeta*, São Domingos, Santiago, Cape Verde

Florença Vieira, drums, São Domingos, Santiago, Cape Verde

Andradinha Cunha Borges ("Dina"), dance, São Domingos, Santiago, Cape Verde

Nuesa Araujo, dance, Boston, Massachusetts, Cape Verde

Ana Paulo Monteiro, dance, Providence, Rhode Island, Cape Verde

Vitalina Semedo Tavares, *tchabeta*, São Domingos, Santiago, Cape Verde

Feast of São João, Santo Antão

Luciano Chantre, drums, Ribeira Grande, Santo Antão, Cape Verde

Pedro Lima de Margarida dos Santos, drums, Ribeira Grande, Santo Antão, Cape Verde

Teodoro Marcelino Delgado, drums, Corda, Santo Antão, Cape Verde

João Evangelista Pinheiro da Luz, drums, João Afonso, Santo Antão, Cape Verde

Feast of São João, Rhode Island

Cleofas Perry ("Bia"), *mastro*, Providence, Rhode Island

Dulce De Andrade ("Dui") *mastro*, Pawtucket, Rhode Island

Antonio Moniz Rodrigues ("Totoi"), *mastro*, Pawtucket, Rhode Island

Oral Traditions

Teresa Alves ("Nha Tintina"), São Filipe, Fogo, Cape Verde

Tabanka

Josefa Rosa Ferreira, *tabanka* leader, Vila de Maio, Maio, Cape Verde

Jorge Tavares, Varzea, Praia, Santiago, Cape Verde

João Tavares, Varzea, Praia, Santiago, Cape Verde

Clarence da Graça, Varzea, Praia, Santiago, Cape Verde

Epifanio Corvalho, Varzea, Praia, Santiago, Cape Verde

Juvenal Fonseca, Varzea, Praia, Santiago, Cape Verde

Frutuoso Nunes de Pina, Varzea, Praia, Santiago, Cape Verde

Dulcelino Nogueira Varzea, Praia, Santiago, Cape Verde

Carlos Tavares Silva Moreira ("Pedra"), Varzea, Praia, Santiago, Cape Verde

COLA SONG AND DANCE

Lydia Cardoza, *coladeira* (*cola* singer), Dorchester, Massachusetts

Armando Fernandes, *caixeiro* (drums), Roxbury, Massachusetts

Simao Gomes, *canizado* (mask), Roxbury, Massachusetts

Domingo Pires, *caixeiro* (drums), Dorchester, Massachusetts

Alberto Rodrigues ("Quizinho"), violin, *cola* drums, Dorchester, Massachusetts

Rosa Teixeira, *coladeira* (*cola* singer), Dorchester, Massachusetts

António Manuel da Cruz, barrel maker, Eite de Paúl, Santo Antão, Cape Verde

Frederico Jose da Luz, *cola boi* (oxen) singer, Janela, Santo Antão, Cape Verde

Guilherme Medina, *cola boi* (oxen) singer, Lagedos, Santo Antão, Cape Verde

António da Rosa dos Santos Oliveira, *trapiche* owner, Campo de Cão, Paúl, Santo Antão, Cape Verde

António Jose dos Santos ("Antoninho"), alembic (still) maker, Campa de Cão, Paúl, Santo Antão, Cape Verde

Manuel Fatima Almeida, basket weaver, Porto Novo, Santo Antão, Cape Verde

Orlando J. Ribeiro Barreto, stonecutter, Praia, Santiago, Cape Verde

Maria Lopes de Brito ("Maria Paulo"), basket weaver, Manhanga, Picos, Santiago, Cape Verde

Basilio Lima Diago, toy maker, Mindelo, São Vicente, Cape Verde

João Baptista Fonseca, instrument maker, Mindelo, São Vicente, Cape Verde

Marcelino B. Fortes, *kalabedotch* weaver, Curral das Vacas, Ribeira das Patas, Santo Antão, Cape Verde

Miguel João Fortes ("Djei"), basket maker, Ribeira Brava, São Nicolau, Cape Verde

Julio Gomes Lima ("DjuDju"), street paver, Nova Sintra, Brava, Cape Verde

Adelina Pina Lopes, crochet worker, Nova Sintra, Brava, Cape Verde

Benjamin J. Lopes, longshoreman, Providence, Rhode Island

Antonio Carlos Mosso Monteiro ("Tony"), potter, Rabil, Boa Vista, Cape Verde

João Henrique Monteiro ("Tchukay"), coconut carver, Praia, Santiago, Cape Verde

Raul Monteiro ("Cula"), *pano* weaver, New Bedford, Massachusetts

Domingas da Moura, potter, Fonte Lima, Santiago, Cape Verde

Albertina Jesus Pires ("Betino"), Feast of São João boat builder, Ribeira Grande, Santo Antão, Cape Verde

Gabriel Da Rosa, merchant marine, North Dartmouth, Massachusetts

Laura Russel ("Lola"), cranberry worker, Wareham, Massachusetts

Marcelino Santos, *pano* weaver, Mindelo, São Vicente, Cape Verde

Ken Semedo, cranberry worker, West Wareham, Massachusetts

Alcides Rocha Silva, woodcarver, Pero Dias, Santo Antão, Cape Verde

Lourenço da Cruz Soares ("Lela"), boat builder, Mindelo, São Vicente, Cape Verde

Candido Gomes Tavares, basket and hat weaver, Boca Larga, Fondura, Santiago, Cape Verde

José Silva Tavares ("Graçalinho"), potter, Pedra Barra, Santa Catarina, Santiago, Cape Verde

Benjamin de Almeida Teixeira, *pano* weaver, Ilheu, Santiago, Cape Verde

Jose Luis M. da Veiga, street paver, Praia, Santiago, Cape Verde

Hilda Brito, Brava cooking, New Bedford, Massachusetts

Constancia Ferreira Gomes Lima ("Tantcha"), Santo Antão sweets and liqueurs, Lomba de Tanque, São Vicente, Cape Verde

Maria Augusta Faria Lima, São Vicente cooking, Rockville, Maryland

Ambrosina Santos, Santo Antão cooking, Praia, Santiago, Cape Verde

Adalberto Celina Teixeira Silva, Santiago cooking, Picas, Santiago, Cape Verde

CAPE VERDEAN-AMERICAN DANCE BAND

David Antunes, bass, South Dartmouth, Massachusetts

Mike Antunes, saxophone, South Dartmouth, Massachusetts

John Duarte, violin, New Bedford, Massachusetts

John Gonsalves ("Joli"), vocals, New Bedford, Massachusetts

Feliciano Vierra Tavares ("Flash"), guitar, Hyannis, Massachusetts

Victoria Vieira ("Vickie"), vocals, Providence, Rhode Island

Protazio Brito ("Tazinho"), guitar, New Bedford, Massachusetts

Alcides da Graça, *cavaquinho* (ukulele), New Bedford, Massachusetts

Laurindo da Graça, guitar, New Bedford, Massachusetts

Ivo Pires, violin, Brockton, Massachusetts

COLADEIRA AND FUNANA

Emanuel Dias Fernandes ("Zeca de Nha Reinalda"), vocals, Assomada, Santiago, Cape Verde

George Jobe, bass, Pawtucket, Rhode Island

Ildo Lobo, vocals, Espargos, Sal, Cape Verde

João Mendes, vocals, Brockton, Massachusetts

Ramiro Mendes, guitar, vocals, Brockton, Massachusetts

Manuel Miranda ("Ne Miranda"), keyboards, Brockton, Massachusetts

Carlos Monteiro, drums, Providence, Rhode Island

Joaquim Alves ("Quim") guitar, *cavaquinho* (ukulele), Praia, Santiago, Cape Verde

Jose Carlos Silva Brito ("Vozinha"), guitar, Sal Rei, Sal, Cape Verde

Antonio Roque Evangelista Evora ("Taninho"), guitar, Espargos, Sal, Cape Verde

Noel Silva Fortes, violin, Sal Rei, Boa Vista, Cape Verde

Celina Pereira, vocals, Boa Vista, Cape Verde (residing in Portugal)

Malaquias António Costa ("Malaca"), violin, Fonte de Ines, São Vicente, Cape Verde

Adriano Gonçalves ("Bana"), vocals, Mindelo, São Vicente, Cape Verde (residing in Portugal)

Manuel Nascimento Gonçalves ("Natal"), *cavaquinho* (ukulele), guitar, Monte Sossego, São Vicente, Cape Verde

Manuel de Jesus Lopes ("Manuel d'Novos") guitar, Chã Cemitério, São Vicente, Cape Verde

Luis Morais, saxophone, clarinet, flute, Mindelo, São Vicente, Cape Verde

Titina Rodriguez, vocals, Mindelo, São Vicente, Cape Verde (residing in Portugal)

Teresa Lopes Silva, vocals, Mindelo, São Vicente, Cape Verde

Luisa Teresa da Graça Vaz, vocals, Mindelo, São Vicente, Cape Verde

Augusto de Pina ("Augusto Cego"), violin, São Filipe, Fogo, Cape Verde

Teodolindo Sedo Pontes ("Mino de Mama"), Gaita (accordion), São Filipe, Fogo, Cape Verde

Américo Rodrigues ("Denda"), *cavaquinho* (ukulele), Cova Figueira, Fogo, Cape Verde

Casimiro Santos da Rosa ("Nho Casimiro"), 10-string guitar, São Filipe, Fogo, Cape Verde

Antero Simas, guitar, Pretoria, Sal, Cape Verde

Teresa Gonçalves Fortado ("Kinta Bela"), dance, Pedra Badejo, Santiago, Cape Verde

Simão Lopes ("Serna Lopi"), *gaita* (accordion), Ribeira Seca, Santiago, Cape Verde

Simão Ramos ("Mimosa"), *ferrinho* (iron bar), Pedra Badejo, Santiago, Cape Verde

2.1: Fieldwork

2.2: Photographs

2.3: Audio

2.4: Video

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Series 3: The Czech Republic: Tradition and Transformation

Introduction

In 1989, the people of Czechoslovakia rose in peaceful protest against the Communist regime, in what was called the "Velvet Revolution". In the years immediately following, Western cultural productions, some of dubious quality, inundated Czech society. The reaction was a new interest in traditional folklore. For instance in 1995 the Folklore Association of the Czech Republic listed some 12,000 active members of folklore ensembles. It seemed that the Czech people remain loyal to the culture that, a century earlier, some had claimed was on the verge of extinction.

In fact, most Czech citizens still know hundreds of folk songs. Time-honored customs have survived, even if only as aesthetic or amusing reminders of a proud past. Traditional weddings are still held in rural areas and to some extent in the urban centers where they had once disappeared. In other areas, the transmission and transformation rather than disappearance of older folk traditions served as a mechanism of maintaining contemporary regional identity. Music can be taken to illustrate the diversity of Czech traditions around the then-new country.

The Festival program was organized only two years after the Czech Republic separated peacefully from Slovakia. In 1995, the Czech Republic was still grappling with the repercussions of independence and changed borders. The Festival program provided Czech scholars with an opportunity to revisit and revalue folklore traditions such as Easter-egg decorating, puppetry, dulcimer bands, and bagpipe ensembles in light of the sociopolitical changes reshaping their society. At the same time they studied contemporary, urban grassroots traditions such as Czech country and western singers, Romany popular music, and pub songs, which might not have been previously considered folklore.

At the time of the 1995 Festival, Czechs were experiencing transitions in every sphere of communal life. In the process of framing a joint Festival program, Czech and U.S. scholars shared an opportunity to witness cultural tradition and transformation at a unique historical moment. The issues they grappled with enhanced the scope of the immediate Festival goal, resulting in a presentation that covered the full range of grassroots, popular, and official folkloric expressions.

Amy Horowitz served as Curator, and Tom Vennum, Jr. as Czech American Curator, with Jaroslav Stika as Czech Research Director. Irena Zikova was U.S. Program Coordinator, and Jaroslav and Vera Cerny (Carousel Agency) were Coordinators in the Czech Republic.

The Czech Republic: Tradition and Transformation was made possible with the support of the Ministry of Culture and the Ministry of Foreign Affairs of the Czech Republic, the Embassy of the Czech Republic in the United States, the Trust for Mutual Understanding, Samson Brewery from the south Bohemian town of České Budějovice, the Ford Motor Company Fund, and Area Medica Holding s.r.o., and was produced in collaboration with the Open-Air Museum of Wallachia.

Researchers

Stanislav Brouček; Věra Černá, Jaroslav Černý, Jiří Černý, Zdeněk Cvikl, Alena Divínová, Milena Habustová, J. Hrdá, Josef Jančar, Jiří Kosík, Jiří Langer, Václav Mikušek, Anna Mlýnková, Jiří Pavlica, Martina Pavlicová, Vladimír Scheufler, Daniela Stavélová, Ivo Stolařík, Dalibor Štrunc, Jaromír Štrunc, František Synek, Zdeněk Uherek, M. Weinerová

Presenters

Betty Belanus, Vera Cech, Val Cech, Věra Černá, Jerry Černý, Jiří Černý, Jana Kanský, Paul Kapic, Pavla Kostková, Dawn Orsak, Irena Přebýlová, Heather Slosar, Lucie Zálešáková, Dick Zika

Participants***Czech Republic*****HRADIŠTAN: CONTEMPORARY MORAVIAN DULCIMER BAND**

David Burda, clarinet, vocals, Uherské Hradiště, Czech Republic

Alice Holubová, vocals, Uherské Hradiště, Czech Republic

Miroslav Juračka, violin, vocals, Uherské Brod, Czech Republic

Oldřich Kučera, double bass, vocals, Kunovice, Czech Republic

Milan Malina, dulcimer, vocals, Uherské Hradiště, Czech Republic

Jiří Pavlica, vocals, violin, Brno, Czech Republic

Lubomír Svatoš, violin, vocals, Uherské Hradiště, Czech Republic

POLAJKA: WALLACHIAN WOMEN SINGERS, Rožnov pod Radhoštěm

Irena Děcká, Rožnov pod Radhoštěm, Czech Republic

Jarmila Maleňáková, Rožnov pod Radhoštěm, Czech Republic

Eva Porubová, Rožnov pod Radhoštěm, Czech Republic

Pavla Porubová, Rožnov pod Radhoštěm, Czech Republic

Eva Šťíková, Rožnov pod Radhoštěm, Czech Republic

Jaroslava Štruncová, Rožnov pod Radhoštěm, Czech Republic

POSTŘEKOV FOLKLORE ENSEMBLE: CHODSKO BAGPIPE AND WHIRLING DANCE

Petr Buršík, dance, vocals, Postřekov Mlýnec, Czech Republic

Jan Holoubek, bagpipe, double bass, Postřekov Mlýnec, Czech Republic

Jiřina Holoubková., Vtolin, Postřekov Mlýnec, Czech Republic

Jiří Kapic, vocals, dance, Postřekov Mlýnec, Czech Republic

Jiří Konop, vocals, dance, percussion, Postřekov, Czech Republic

Ivana Konopová, dance, Postřekov, Czech Republic

Jana Královcová, dance, vocals, Postřekov, Czech Republic

Miroslav Královec, vocals, dance, Postřekov, Czech Republic

Karel Pivoňka, vocals, dance, Postřekov, Czech Republic

Anna Pivoňková, vocals, dance, bobbin lace maker, Postřekov, Czech Republic

Veronika Poláková, dance, Postřekov, Czech Republic

Jan Řezníček, clarinet, Postřekov, Czech Republic

Jaroslav Řezníček, clarinet, Postřekov, Czech Republic

Richard Vísner, bagpipr, Domažlice, Czech Republic

Milan Vrba, dance, Postřekov Mlýnec, Czech Republic

Anna Vrbová, dance, Postřekov Mlýnec, Czech Republic

RADHOST: TRADITIONAL MORAVIAN VIOLIN, Rožnov pod Radhoštěm

Ivan Bělunek, dulcimer, vocals, Rožnov pod Radhoštěm, Czech Republic

Helena Dobrovolná, dance, Rožnov pod Radhoštěm, Czech Republic

Věra Dobrovolná, dance, Rožnov pod Radhoštěm, Czech Republic

Petr Dobrovolný, dance, Rožnov pod Radhoštěm, Czech Republic

Ondřej Dobrovolný, dance, Rožnov pod Radhoštěm, Czech Republic

Timír Štrunc, Double bass, vocals, Rožnov pod Radhoštěm, Czech Republic

Jaromír Štrunc, violin, vocals, Rožnov pod Radhoštěm, Czech Republic

Jaromír Štrunc, Jr., violin, Rožnov pod Radhoštěm, Czech Republic

Vladimír Štrunc, violin, vocals, Rožnov pod Radhoštěm, Czech Republic

TOČKOLOTOČ: CONTEMPORARY ROMANY BAND, SVITAVY

Pavel Bolček, bass guitar, vocals, Svitavy, Czech Republic

Antonín Janko, guitar, vocals, Svitavy, Czech Republic

Gejza Pešta, vocals, composer, arranger, Svitavy, Czech Republic

Jiří Pešta, guitar, composer, arranger, Svitavy, Czech Republic

Milan Pešta, percussion, vocals, Svitavy, Czech Republic

Mirek Pešta, mandolin, vocals, Svitavy, Czech Republic

Bartoloměj Vaško, guitar, vocals, Svitavy, Czech Republic

VLADEK ZOGATA'S GAJDOŠ BAND: SILESIAN BAGPIPE MUSIC

Aleš Adamík, vocals, violin, Třinec, Czech Republic

Vladislav Zogata, bagpipe player, vocals, bagpipe maker, Třinec, Czech Republic

URBAN SINGER

Vladimír Merta, guitar, vocals, Praha, Czech Republic

František Gajda, woodcarver, accordionist, Strážnice, Czech Republic

Milena Habustová, cook, Rožnov pod Radhoštěm, Czech Republic
Zina Juřicová, egg decorator, doll maker, Valtice, Czech Republic
Josef Kopčan, carpenter, woodworker, Valašská Bystřice, Czech Republic
Vítězslav Martinák, stone carver, restorer, Uherské Hradiště, Czech Republic
Bohumil Mlýnek, handloom weaver, Strážnice, Czech Republic
Anna Mlýnková, assistant handloom weaver, Strážnice, Czech Republic
Svatava Pavlicová, egg decorator, Bečva, Czech Republic
Jiří Sedlmaier, Egg decorator, Přerov, Czech Republic
Petr Stoklasa, split-wood dove maker, Velké Karlovice, Czech Republic
Antonín Závorka, carpenter, woodworker, Rožnov pod Radhoštěm, Czech Republic

Vladimíra Kopecká, puppeteer, actress, Praha, Czech Republic
Matěj Kopecký, Jr., puppeteer, actor, Praha, Czech Republic
Antonín Maloň, puppet maker, woodcarver, decorator, Brno, Czech Republic

Czech-American Participants

Helen Cyr, sausage maker, Freeport, Texas
Roseanne Hauger, sausage maker, Floresville, Texas
Zdena Sadlik, cook, Washington, D.C.

TUBA DAN BAND

Gene Burmeister, trumpet, Green Bay, Wisconsin
John Hall, trumpet, saxophone, clarinet, Omro, Wisconsin
Dan "Tuba Dan" Jerabek, Sr., tuba, Ripon, Wisconsin
Dan Jerabek, Jr., accordion, tuba, Ripon, Wisconsin
David Jerabek, trombone, tuba, accordion, Ripon, Wisconsin
Lila Jerabek, drums, Ripon, Wisconsin
Jay Yungwirth, piano, Manitowoc, Wisconsin

3.1: Fieldwork

3.2: Photographs

3.3: Audio

3.4: Video

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Series 4: Heartbeat: The Voices of First Nations Women

Introduction

A woman hums songs to a child. Three old ladies sing as they pick choke-cherries or cactus buds, husk corn, or dig camas root. A woman's high-pitched lu-lu-lu-lu rises over the men's voices at the end of an honoring song for returned veterans. "Chorus girls" back up the men's lead song at the drum during a war dance. The pulsating, driving hand-drum beats and magic-making songs women sing at a stick game. The woman whose songs make the Sun Dance circle right. These are the voices of Native women. Like the drum whose heartbeat is that of a woman, these women and their songs are at the heart of Indian Country. But unlike the drum, their songs and voices are rarely heard beyond their communities.

Along with the first of two recordings made available on Smithsonian/Folkways (Heartbeat: Voices of First Nations Women, SF 40415) the two-week presentation at the 1995 Festival and its accompanying program book essay were part of an effort to present an overview of music by Native women - traditional, new, innovative, and little known. Included were traditional women's songs from tribes in the United States and Canada as well as material usually sung by men and recently taken up by women. The recording, essay, and festival program also emphasized fresh material, Native women's music that merged traditional music with many styles of popular American music.

Very little women's music is known and appreciated, even by those who value and know Native American music. People may see Native women dancing when public performances take place, whether they are on stage or in a community setting. Still, men's dancing dominates the public arena. Because much of Native women's traditional singing occurs in a private setting associated with family, clan, ceremonial, or work activities, those who are unfamiliar with these traditions rarely see or hear women sing. Thus the common perception is that women have little presence or significance in the performance and preservation of Native musical traditions. A few tribal or regional collections have included women's singing and instrumental music. Recordings by contemporary Indian women musicians like Buffy Sainte-Marie first received favorable attention in the late 1960s. Since then, the ranks of such women have grown.

In recent years, particularly in the Northern Plains, changes are also underway with respect to the place of women at the drum, previously seen by most as an exclusively male domain. Increasingly, women describe being called to the drum, to sit at the drum, to be the drumkeeper in the way that men have talked about it. Increasingly, powwow singing in the Northern Plains has brought the advent of mixed drum groups and - as demonstrated at the Festival - all-female groups.

All these ways of singing and music-making exist among Native women. Much of the old music exists today, joined by newer ways. As Festival audiences could experience at the 1995 Festival, Native women's music is vital and dynamic, very much a part of the process through which Native peoples are preserving and revitalizing Native life and culture.

Rayna Green and Howard Bass were Curators, and Arlene Reiniger was Program Coordinator.

Heartbeat: The Voices of First Nations Women was produced in collaboration with the Division of Cultural History at the National Museum of American History, with support from The Recording Industries Music Performance Trust Funds, the Smithsonian Educational Outreach Fund, the American Encounters Project, the National Museum of the American Indian, the National Museum of American History, the John Hammond Fund for the Performance of American Music, and the Smithsonian Institution Special Exhibition Fund.

Presenters

Barry Bergey, Olivia Cadaval, Harold Closter, Judith Gray, Orin Hatton, Charlotte Heth, Marjorie Hunt, Phil Minthorn, Betsy Peterson, Alice Sadongei, Gwen Shunatona, Tom Vennum, Jr.

Participants

Georgia Wettlin-Larsen, vocals, hand drum, rattles, River Falls, Wisconsin

SIX NATIONS WOMEN SINGERS

Sadie Buck, vocals, water drum, Six Nations Reserve, Ontario, Canada

Charlene Bomberry, vocals, rattles, Six Nations Reserve, Ontario, Canada

Betsy Buck, vocals, rattles, Six Nations Reserve, Ontario, Canada

Pat Hess, vocals, rattles, Six Nations Reserve, Ontario, Canada

Janice Martin, vocals, rattles, Six Nations Reserve, Ontario, Canada

Mary Monture, vocals, rattles, Six Nations Reserve, Ontario, Canada

Mary Ann Anquoe, 1931-2002, vocals, Tulsa, Oklahoma

Dorothy Whitehorse DeLaune, vocals, hand drum, Anadarko, Oklahoma

Anita Anquoe George, vocals, hand drum, Sapulpa, Oklahoma

Gigi Horse, vocals, Washington, D. C.

Melissa Peterson, vocals, hand drum, rattles, Makah Reservation, Neah Bay, Washington

Samantha Della, vocals, dance, Makah Reservation, Neah Bay, Washington

THE WABUNOAG SINGERS

Margaret Paul, Fredericton, New Brunswick, Canada

Alma Brooks, Fredericton, New Brunswick, Canada

Connie LaPorte, Fredericton, New Brunswick, Canada

Joan Milliea-Caravantes, Fredericton, New Brunswick, Canada

Alice Claire Tomah, Fredericton, New Brunswick, Canada

ElizaBeth Hill, vocals, guitar, Ohsweken, Canada

Geraldine Barney, vocals, flute, guitar, Tohatchi, New Mexico

Sharon Burch, vocals, guitar, Fairfield, California

SWEETHEARTS OF NAVAJOLAND

Lillian Ashley, vocals, water drum, Navaho Reservation, Chinle, Arizona

Darlene Hardie, vocals, Navaho Reservation, Chinle, Arizona

Eileen Reed, vocals, Navaho Reservation, Chinle, Arizona

Alberta Wilson, vocals, Navaho Reservation, Chinle, Arizona

CRYING WOMAN SINGERS

Celina Jones, Fort Belknap Reservation, Montana

Jackie Blackbird, Fort Belknap Reservation, Montana

Toni Blue Shield, Fort Belknap Reservation, Montana

Cora Chandler, Fort Belknap Reservation, Montana

Christina Jones, Fort Belknap Reservation, Montana

Ramona Smith, Fort Belknap Reservation, Montana

Garrett Snell, Fort Belknap Reservation, Montana

Rochelle Strike, Fort Belknap Reservation, Montana

Sandra Wuttunee, Fort Belknap Reservation, Montana

RED EAGLE SINGERS, WIND RIVER RESERVATION, WYOMING

Colleen Shoyo, Wind River Reservation, Wyoming

Claudenise Hurtado, Wind River Reservation, Wyoming

Chardell Shoyo, Wind River Reservation, Wyoming

Evalita Shoyo, Wind River Reservation, Wyoming

LaMelia Shoyo, Wind River Reservation, Wyoming

Bernadine Stacey, Wind River Reservation, Wyoming

LITTLE RIVER SINGERS

John Fitzpatrick, Washington, D.C.

Bernard Covers Up, Washington, D.C.

Gene Elm, Washington, D.C.

Jerry Gipp, Washington, D.C.

Roger Iron Cloud, Washington, D.C.

Bernice Torres, vocals, hand drum, rattles, Sebastopol, California

Betty Mae Jumper, 1923-, vocals, Hollywood, Florida

Gwen Shunatona, Pawnee-Otoe, vocals, Washington, D. C.

ULALI

Pura Fe, Cherokee-Tuscarora, vocals, rattles, hand drum, Philadelphia, Pennsylvania

Jennifer Kreisberg, Cherokee-Tuscarora, vocals, rattles, hand drum, Hartford, Connecticut

Soni Moreno-Primeau, Aztec-Maya, vocals, rattles, hand drum, Staten Island, New York

Mary Ann Meanus, vocals, hand drum, Warm Springs, Oregon

Elena Charles, 1918-, vocals, hand drum, Bethel, Alaska

Mary Stachelrodt, vocals, hand drum, Bethel, Alaska

OLLA MAIDENS

Cornelia Bowannie, vocals, hand drum, frog box, Zuni Reserve, Zuni, New Mexico

Loretta Beyuka, dance, Zuni Reserve, Zuni, New Mexico

Joy Edaakie, dance, Zuni Reserve, Zuni, New Mexico

Arliss Luna, vocals, hand drum, frog box, Zuni Reserve, Zuni, New Mexico

4.1: Fieldwork

4.2: Photographs

4.3: Audio

4.4: Video

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Series 5: Russian Roots, American Branches: Music in Two Worlds

Introduction

One of the outcomes of the 1988 Festival program of Music from the Peoples of the Soviet Union was a series of research partnerships pairing U.S.-based scholars and their counterparts from several countries of the former Soviet Union (Russia, Ukraine, and Uzbekistan). The focus of the projects was to compare the transformation of similar cultural traditions in different environments. In the Russian study, the Old Believers and Molokan communities, which both share a history of opposition to the Russian Orthodox Church, have each developed differently, depending on their root traditions and their situations. Some people in those communities left Russia and migrated to Turkey, South America, and the United States. Some communities later returned to Russia. Each of the migrations left its mark. Their histories provided an important backdrop to the contemporary statuses of the communities.

The Old Believers and the Molokans represent two very different phenomena of Russian religious and cultural life. The Old Believers belong to the old Orthodox Church, while the Molokans reject it altogether. If visual aspects are very important for the Old Believers (the best representation of this can be found in their handwritten books, carefully and artfully illuminated and decorated with colorful miniatures, as well as in their icon paintings), Molokans pay less attention to visual expressions of their faith and concentrate almost entirely on aural aspects. Still, their histories have much in common. Both were persecuted by the Russian church and government, imprisoned, executed, and forced to migrate. For both, living in diaspora and in opposition to mainstream culture became the norm. These circumstances forced them to be independent and strong, spiritually and physically, in order to withstand pressures from the dominant culture.

Developments of the previous decade, when the research teams had been observing these communities, offered perhaps the most interesting basis for comparison. The religious revival in post-Soviet Russia gave a respect to the Old Believers and Molokan communities in 1995 that was unknown ten years before. In the United States many people were looking away from government and to their own roots for identity and structure in an increasingly disjointed world. In the program Russian Roots, American Branches, Festival audiences had an opportunity to observe not only the survival and adaptation of traditions, but also the influence of the changing perspectives of tradition in Russia and the United States.

The invitation from the Smithsonian to participate in the 1995 Festival of American Folklife was greeted by the four groups presented in the program with remarkable enthusiasm. Although some communities remain completely closed to scholars even today because they do not think that their singing, not to mention their religious life, should be studied or observed, many members of Molokan and Old Believer communities generously shared their talents, knowledge, and convictions with Smithsonian researchers. Those who heard their magnificent singing on the National Mall could feel privileged, gratified, and greatly enriched.

Margarita Mazo and Richard Kennedy were Curators; Katie Gruber was Program Coordinator in the U.S. and Anatoly Kargin was Program Coordinator in Russia. Russian Roots, American Branches: Music in Two Worlds was produced with the collaboration of the Russian Ministry of Culture, with support from the Trust for Mutual Understanding.

Researchers

Margarita Mazo (Molokans, Old Believers), Serafima Nikitina (Molokans)

Presenters

Margarita Mazo, Roy Robson

Participants

Evlampy Kirsanovich Banderovsky, singer, Stavropol, Russia

Gavril Dmitrievich Belikov, singer, Stavropol, Russia

Tatyana Timofeievna Elesiutikova, singer, Stavropol, Russia

Ludmila Vasilievna Evdokimova, singer, Stavropol, Russia

Stepanida Trofimovna Galuplina, singer, Stavropol, Russia

Matrena Nikolushkina, singer, Stavropol, Russia

Ivan Yakovlevich Nikolushkin, singer, Stavropol, Russia

Anastasia Zakharovna Nikolushkin, singer, Stavropol, Russia

Praskovya Pashina, singer, Stavropol, Russia

Lefevr Grigorievich Pashin, singer, Stavropol, Russia

Vasilii Zakharovich Popov, singer, Stavropol, Russia

Anastasia Timofeievna Pushichkina, singer, Stavropol, Russia

Anna Trofimovna Tchernyshova, singer, Stavropol, Russia

Maria Matveievna Tchizhikova, singer, Stavropol, Russia

Charles (Seraphim) Dobson, singer, Erie, Pennsylvania

James Hawkins, singer, Erie, Pennsylvania

Anastasia Jurewicz, singer, Erie, Pennsylvania

Hilary (Xenaida) Miester, singer, Erie, Pennsylvania

Violet (Varvara) Semenoff, singer, Erie, Pennsylvania

Daria Simon, leader of right choir, singer, Erie, Pennsylvania

John Simon, singer, Erie, Pennsylvania

Reverend Pimen Simon, parish rector, singer, Erie, Pennsylvania

Stacey L. (Solomon) Wing, leader of left choir, singer, Erie, Pennsylvania

Douglas (Seraphim) Wing, singer, Erie, Pennsylvania

Anna Nikolaievna Anaprikova, singer, Stavropol, Russia

Vasilii Ivanovich Bogdanov, singer, Stavropol, Russia

Anastasia Fedorovna Bogdanova, singer, Stavropol, Russia

Vladimir Ivanovich Polstianov, singer, Stavropol, Russia

Alexandr Timofeievich Shchetinkin, singer, Stavropol, Russia

Timofei Vasilievich Shchetinkin, presbyter, singer, Stavropol, Russia

Vasilii Timofeievich Shchetinkin, singer, Stavropol, Russia

Anna Pavlovna Shchetinkina, singer, Stavropol, Russia

Matrena Timofeievna Shchetinkina, singer, Stavropol, Russia

Vasilii Andreievich Volkov, lead singer, choral director, Stavropol, Russia

Katrina Hazen, singer, San Mateo, California

George J. Kostrikin, assistant choral director, Redwood City, California

Lucy Kostrikin, singer, Redwood City, California

William J. Loskutoff, choral director, Sunnyvale, California

Mary M. Loskutoff, singer, Sunnyvale, California

Antonina M. Pushkarow, singer, San Francisco, California

Bill T. Razvaliaeff, singer, San Francisco, California

Nadia Shabalin, singer, Daly City, California

Andrei A. Shabalin, singer, San Bruno, California

Mary Jane P. Shabalin, singer, San Bruno, California

Edward J. Samarin, assistant presbyter, *skazatel* (prompter), Oakland, California

5.1: Fieldwork

5.2: Photographs

5.3: Audio

5.4: Video

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Series 6: Special Events

Participants

THE VOLTA ENSEMBLE, GHANAIAN (EWE) COMMUNITY

Rad Akorii

Josephine Aku

David Aku, Sr.

William Ayenson

Eric Azuma

Evelyn Azuma

Felly Blege

Nana Blege

Kenzie Damanke

William Dzathor

Kwame Koffle-Lart

Steve Nash

Georgina Nuwame

Emmanual Sawyer

Gladys Vodi

Emefa Agodo

Gamell Agodo

Sesime Agodo

Cynthia Aku

David Aku, Jr.

Amanda Azuma

Sefe Azuma

Selom Azuma

Enyonam Blege

Eyram Blege

Sitsofe Blege

Alexandra Nuwame

Pascal Nuwame

Sharon Nuwame

Afi Vodi

Mawuii Vodi

THE NILE ETHIOPIAN ENSEMBLE, ETHIOPIAN COMMUNITY

Setagne Atena, *masinko* (one-stringed fiddle)

Abebe Belew, *kebero* drums

Almaz Getahun, dance

Ashenafi Miteku, dance

Selamawit Nega, vocals

Asaye Zegeye, *kraar* (six stringed lyre)

PAPA LOUIS AND LIZIBA, CENTRAL AFRICAN COMMUNITY

Papa Louis, lead guitar

Joselito De Kashama, vocals

"Stick" Malowdo, drums

Martino, guitar

Gelo De Mingongo, vocals

Willy Naweza, vocals

"Petit" Sammy, *atalaku*

Zino "Synthe", keyboards

THE SENEGALESE SUPPORT SOCIETY AND GAMBIAN ASSOCIATION

Awa Ba, dance

Mariama Diop, dance

Magatte fall, talking drum

Mare Gueye, *ndere* drum

Idrissa Gueye, *mbeung-mbeung* drum

Bara Mboup, *lamb* drum

Cheikh Tahirou MBaye, *ndere* drum

Mame Khoudia Niang, dance

Sophie Sar, dance

Haddy Mu Ndow Sekka, dance

LESOTHO-SOUTH AFRICAN COMMUNITY

Mike Mvelase, poet

THE NORTH AFRICAN REGION ENSEMBLE

Mohamed Habibi, lute

Sayed Ismeal, oud, group leader

Adel Al Khadi, violin

Khalid, Drum

Mahmoud Tutu, *niy* flute

THE ASSOCIATION OF TANZANIAN COMMUNITY IN AMERICA

Emanuel Bandawe, performer

Jessica Kamala Mushala, performer

Primrose Mushala, performer

Martin Ngireu, writer

George Sebo, performer

IGBO POETRY OF INVOCATION, THE ANIOMA ASSOCIATION

Augustine Nwabueze, president, response

Tony Dunkwu, response

Fidelis Iwugo, response

George Nwabuku, response

Florence Nwaonye, response

Sonny Obidi, response

Chief Raphael Ogbolu, invocation

Kunirum Osia, response

Mr. & Mrs. Elias Uwandi, response

EWI (YORUBA PRAISE POETRY)

Abiodun Adepaju, poetry

Kemi Oriowo, dance

Tayo Oriowo, talking drum

THE AKWA IBOM STATE ASSOCIATION OF NIGERIA

Frank Akanem, president

Justina Ikpim, vice president

Elizabeth Akanem, dance

Florence Inwang, dance

Helen Inwang, dance

Edemekong Isema, drum

Ibok Isema, drum

Samuel Isema, drum

Wilson Oduk, drum

Eno Okon, dance

Godwin Udo, drum

Rose Williams, dance

MIXED CHOIR OF THE CHURCH OF THE LIVING GOD

Leslie Hawkins, senior choir director

Samuel Gyermah, junior choir director

Samuef Agyepong-Mensah, band leader, lead guitarist

Juliana Agyepong-Mensah, lead vocals

Samuel Jr. Agyepong-Mensah, bass guitar

Nana Busia, alto vocals

Yau Cann, congas

Ernest Frimpong, congas

Kwabena Larbi, drums

Innocent Onyeanusi, drums, bass guitar

A Tribute to Ralph Rinzler: July 2nd Evening Concert

Ed Cabbell, vocals, Morgantown, West Virginia

Melissa Cabbell, vocals, Tahens, West Virginia

John Cephas, vocals, guitar, Woodford, Virginia

Phil Wiggins, harmonica, Washington, D.C.

Mike Seeger, vocals, guitar, banjo, autoharp, Lexington, Virginia

Pete Seeger, vocals, banjo, guitar, Beacon, New York

Introduction

The first in what later became a series of annual tributes to Festival founding director Ralph Rinzler featured two of his earliest collaborators in the folk revival - Pete Seeger and Mike Seeger - as well as Piedmont blues from the duo of John Cephas and Phil Wiggins and African American music of the Appalachians from Ed Cabbell and Melissa Cabbell.

Other special evening concerts provided a preview of an ongoing project concerning African immigrant communities in the Washington, D.C. metropolitan area. While many recent African immigrant communities shared some social characteristics with each other, with others of the African diaspora, and with immigrant groups in general, they also varied considerably in size, in the length of time they had been in the United States, and in the circumstances that brought them to this country. Some individuals came with scholarships to American universities; others fled oppressive political situations with "only the shirt on their backs," as one Ethiopian educator and cab driver explains.

In the process of building community life in the United States, African-born immigrants in America in the 1990s were creating new and unique forms of expressive culture patterned after but not identical to African forms; they actively and explicitly used the language of tradition - ways of cooking food, of dressing, of dancing - to define themselves as Africans, in the context of the United States, to each other and to the world.

Fieldwork by the project team - primarily constituted of community-based scholars - during the project's first year hinted at the richness of the material available: from Ghanaian drumming to Zairian *soukous* music; from Nigerian *jollof* rice to Ethiopian coffee ceremonies; from Senegalese hair-braiding to Somalian women's songs; from South African poetry of invocation to personal experience stories of immigrants' first encounters with American culture. The African Immigrant Study Group hoped that the activities at the 1995 Festival as well as the full program in 1997 would make their cultures more accessible and more valued as an important part of the Washington area's cultural heritage.

Emily Botein was Program Coordinator for the evening programs and special events. The African Immigrant Folklife Study Project was directed by Diana Baird N'Diaye, with Betty Belanus serving as Education Specialist, Roland Freeman as Fieldwork Photography Advisor, and Sulayman Nyang as Head Advisor. Project Advisors included Mary Jo Arnoldi, Hayelom Ayele, Laura Bigman, Camilla Bryce-Laporte, Roy Bryce-Laporte, Olivia Cadaval, Roland Freeman, Philippa Jackson, Portia James, Niani Kilkenny, Michael Licht, Phyllis May-Machunda, Deborah Mack, Sharon Rienken, Beverly Robinson, Fath Ruffins, Peter Seitel, and Addisu Tolesa.

Fieldworkers, co-curators, presenters

Dangnachew Abebe (Ethiopia), Veronica Abu (Ghana), Ebo Ansa (Ghana), Kwaku Ofori Ansa (Ghana), Nomvula Cook (Lesotho/Southern Africa), Abdirahman Dahir (Somalia), Tonye Victor Erekosima (Nigeria), Florence Guindo (Nigeria), Tesfaye Lemma (Ethiopia), Nobel Makar (Egypt), Mary Monseur (Egypt),

Mumia Shimaka Mbasu (Kenya/East Africa), Gorgui N'Diaye (Senegal), Gilbert Ogunfiditimi (Nigeria), Ann Olumba (Nigeria), Dorothy Osei-Kuffuor (Ghana), Aristides Pereira (Senegal)

6.1: Fieldwork

6.2: Photographs

6.3: Audio

6.4: Video

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