2019 National Heritage Fellowships
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Anhinga on carved mangrove decoy
Photo by Rich Smoker

COVER:
James F. Jackson leatherwork
Photo by James F. Jackson
Josephine Lobato embroidery
Photo by Carol S. Dass
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James F. Jackson leatherwork
Photo by James F. Jackson
I extend my sincerest congratulations to the 2019 National Endowment for the Arts National Heritage Fellows.

Each year, the National Heritage Fellowships recognize exceptionally talented artists, performers, musicians, and craftsmen for their unrivaled ingenuity and contributions to America’s rich artistic history. Our Nation’s cultural legacy is strengthened and enriched by the extraordinary talents and skills shared by this year’s fellows. The celebrated recipients of this prestigious honor have also helped foster creativity, passion, and drive in the next generation of artists.

Melania joins me in recognizing and congratulating the 2019 Fellows on this outstanding honor!
Every year, the National Endowment for the Arts proudly bestows the National Heritage Fellowships to a new class of outstanding master artists. This is the nation’s highest honor for folk and traditional artists, and we thank you for helping us welcome our 2019 fellows to this prestigious group.

America is blessed with cultural roots that run broad and deep. And in today’s fast-moving world, it is perhaps more important than ever to remember its cultural traditions. For how can we as a nation know where we’re going if we can’t relate to where we came from?

And yet, because of cultural practitioners like our National Heritage Fellows, the traditional arts have remained a consistent presence throughout the passage of time. Our fellows connect us in very real ways to our ancestors, and serve as a tangible link to our heritage. In this way, they create an unbroken chain between past and present, even as traditions have moved across borders and oceans.

This is the case with Balla Kouyaté, whose role as a djeli, or cultural guardian, and balafon player, can be traced back 800 years to his family’s origins in West Africa. The Crow Nation’s storytelling tradition has sustained its community in the face of enormous, often traumatic, change. This continuity of tradition, identity, and community history is due to the dedication of people like Grant Buttail, who learned the community’s many oral narratives from his grandfather, and has continued to share them with each new generation.

In this way, our National Heritage Fellows serve as our anchor, keeping us rooted through our sometimes turbulent histories, as well as through the gradual, sometimes imperceptible shifts of one era to another. Through the arts and those who practice them, the bridge between generations remains intact.

At the National Endowment for the Arts, we are incredibly proud to honor the remarkable men and women who serve as our cultural anchors, and who remind us of where we came from so we can stand steady as we continue into the future.

Thank you again for helping us celebrate our 2019 class of National Heritage Fellows!

Mary Anne Carter
Chairman, National Endowment for the Arts
MESSAGE FROM THE DIRECTOR OF THE
FOLK & TRADITIONAL ARTS PROGRAM

Traditions are durable. Each of this year’s National Heritage Fellows carries a tradition forward in time, through immense and unimaginable changes. Grant Bulltail maintains stories learned from his grandfather, who was born 19 years before Congress and President Andrew Johnson ratified its treaty with the Crow Nation. Balla Kouyaté carries forward a West African tradition unbroken over 800 generations. Josephine Lobato’s colchas and Las Tesoros de San Antonio encompass aesthetics rooted in Spanish colonialism in the West. Bob Fulcher documents ballads that have been held in living tradition since medieval times in the British Isles.

The durability of tradition is rooted in flexibility and adaptability to evolving community circumstances. The Basque music and foodways brought to Idaho a century ago have been transformed by new sounds, neighbors, and ingredients—evident in Dan Ansotegui’s rock arrangements of traditional tunes, and in the presence of distinctly North American ingredients in his signature paella.

Traditions are also emergent. 1982 did not just bring us the first National Heritage Fellowships: it was also the year that Linda Goss and Mary Carter Smith launched the idea that became the National Association of Black Storytellers—a movement that through its flexibility, durability, and relevance became a tradition unto itself. Like the quilters of Gees Bend, black storytellers make new works cut from old cloth.

Once-emergent traditions mature as well. The work of decoy carver Rich Smoker reflects the influence of the Ward Brothers of Crisfield, Maryland. In 1983, Lem Ward—one of Smoker’s mentors—became the first decoy carver recognized with a National Heritage Fellowship. Likewise, James Jackson’s Sheridan-style leather carvings reflect the influence of his former mentor, 1991 National Heritage Fellow Don King.

Here tonight, we are fortunate to stand at a confluence of longstanding and once-emergent traditions, to marvel at the swirl of expressive cultures that make this country distinct, and to celebrate those individuals who have been righteous stewards of community memory and cultural practice.

Congratulations to the 2019 National Heritage Fellows!

Clifford R. Murphy, PhD
Director, Folk & Traditional Arts, National Endowment for the Arts
Dan Ansotegui was raised by the scents and tastes of his mother’s cooking and the sound of his father’s music. The music came from the accordion and the aromas that filled the house were brought to this country by his grandmother Epi. His exposure to the traditions of the Basque Country prepared him for a life of immersive study, commitment to preservation, and a talent for performance. Through his role as master, mentor, and entrepreneur, Ansotegui is a bearer of Basque music, dance, and foodways traditions that contribute to the creative growth and sustainability of his cultural community.

Ansotegui began dancing at six, taught, as many Basque children in the Boise area were, by Juanita Ormaechea and Anne Boyd while his father, Domingo, and friend Jimmy Jausoro (1985 National Heritage Fellow) played music for the dancers. At 14 he began dancing with Boise’s Oinkari Basque Dancers. A trip to Spain in 1982 introduced him to the trikitixa, the diatonic button accordion, and in 1990, he was invited by trikitixa master Joseba Tapia to the Basque Country as an apprentice. Ansotegui’s children started dancing for the Oinkaris in 2000, and he rejoined the group as a musician playing txistu, a Basque fife, and trikitixa. His mastery of the trikitixa earned him the 2001 Idaho Heritage Award, the 2004 Governor’s Award for Excellence in the Traditional Arts, and an honorable mention in the 2010 Fellowship Awards for Performance through the Idaho Commission on the Arts.

Other musical projects include drumming for his father’s friend, the Basque accordionist Jimmy Jausoro. With friend Chris Bieter, Ansotegui formed the Basque rock band Ordago in 1987. His next endeavor, a Basque folk band, Gaupasa, was formed in 1997 and represented Idaho at the National Folk Festival in Ohio. In 2006, Ansotegui and Sean Aucutt were inspired to create the band Amuma Says No. In 2016, both Amuma Says No and the Oinkari Dancers performed at the Smithsonian Folklife Festival that featured Basques from their homeland and as a diaspora.

Ansotegui is a founding member of Txantxangorriak, a group formed to teach the trikitixa and pandero to Basque youth and adults. He also helped to establish the Oñati Dantza Taldea, an all-male liturgical dance group that performs every summer at the San Inazio Festival in honor of St. Ignatius of Loyola, the patron saint of the Basques.

Ansotegui’s interest and influence also extend into foodways. In 1991, he opened Bar Gernika, modeled after a Basque taberna. Then in 2001, he opened the Basque Market, an import market and catering operation. In 2018, after retiring from teaching, Ansotegui returned to the world of foodways to be a part of Txikiteo, a tapas and wine bar in downtown Boise.

The depth and breadth of Ansotegui’s craft, abilities, and mentorship have reinforced the vibrancy and health of the Basque community in Idaho and throughout the Great Basin region, securing cultural continuity for generations to come. His efforts serve as living links in the historical chain that maintains cultural connections between ancestral and living communities.

By Steven Hatcher, Folk and Traditional Arts Director, Idaho Commission on the Arts
“What we’ve tried to do, rather than simply preserve something, we’ve tried to bring it into a new light. I think that oftentimes when we try to preserve something, it slowly dies; it’s just a copy of a copy and we hope not to do that.”

– Dan Ansotegui
Grant Bulltail
Crow Agency, MT

Grant Bulltail comes from one of the last of the traditional storytelling families of the Apsáalooke or Crow people. He is a member of the Úuwuutashe (Greasy Mouth) clan, and a child of his father’s clan, the Ashiooshe (Sore Lip) clan. His Crow name is Bishéessawaache (The One Who Sits Among the Buffalo), a name given him by his grandfather. He is a member of the Crow Culture Commission at Crow Agency, Montana, a Lodge Erector and Pipe Carrier in the tribe’s Sacred Tobacco Society, and a Vietnam War veteran in the Marines.

Bulltail grew up on a horse ranch in the Pryor Mountains of Montana but also spent much of his youth in the Heart Mountain area of Wyoming. In both states he worked as a ranch hand and competed professionally in local rodeos. His original home in Montana stood close to what is now the Chief Plenty Coups Museum, home of the renowned Crow leader who was close to Bulltail’s family and related directly to them. Bulltail also claims as his lineage Chief Wolf Bow (Treaty of 1868), Chief Blinky (Treaty of 1868), Chief White Horse (Treaty of 1855), Chief Long Hair (Treaty of 1825), Chief Little Black Dog (Treaty of 1825), Chief Double Face (Treaty of 1825), and Chief Plays With His Face (Treaty of 1825). Bulltail’s second name implies this proud lineage—an individual earned the right to place the tail from a buffalo bull on their tipi to designate the chiefs of their lineage.

Bulltail learned most of his stories from his grandfather Comes Up Red (1847-1947), and also from his grandmother’s cousin, Yellow Brow. Comes Up Red was a well-known warrior and respected storyteller. Bulltail learned his grandfather’s stories by listening far into the night and later going into a trance-like state to recite them. Comes Up Red actively encouraged his young grandson to carry on the family’s oral traditions: storytelling, memorizing the histories of battles, the use of edible and medicinal plants, and other cultural narratives.

After serving with the Marines, Grant spent a year at Utah State University studying with folklorist Austin Fife, where he confirmed his commitment to carrying on the cultural heritage of his people. He has shared his stories with classes at Little Big Horn College, at state and national parks (including Yellowstone and Grand Teton) and at places of importance to the Crow people, including Heart Mountain, Wyoming, and Rainy Buttes, South Dakota. He has also taught classes at Utah State University, home of the Fife Folklore Archives, which is building a collection of Bulltail’s work.

Bulltail has represented the Crow on Ken Burns’ Before There Were Parks: Yellowstone and Glacier Through Native Eyes and for the BBC’s Unnatural Histories: Yellowstone. In 1992, he was a key consultant for the Bighorn Canyon National Recreation Area’s Ethnographic Resource Overview. From 1994 to 1998, he worked on Yellowstone National Park’s Ethnographic Resource Overview, a project that drew consultants from a half-dozen tribes historically connected to the landscape of what became the nation’s first national park. Bulltail is a founding member of the Native Memory Project and currently serves on its board of directors.

By Sharon Kahin, PhD

2019 NATIONAL HERITAGE FELLOWSHIPS
“I love history and I love the old things, and that is why I’ve always wanted to know about our history. I was fortunate that my great grandfather was alive, and he told me about these stories.... So that is how I know the history of the Apsáalooke that is not written.”

–Grant Bulltail
From listening to tales at the feet of her Granddaddy Murphy and on the knee of her Uncle Buster in the foothills of the Great Smoky Mountains in Alcoa, Tennessee, Linda Goss has blazed a trail in the Black Storytelling Tradition. She is called “Mama Linda” in honor of her mastery as a tradition bearer and premier contributor to the art of storytelling.

“Well, Oh Well, Oh Well. It’s Storytelling Time!” is recognized as her legendary call. As a forerunner of the Black Storytelling Movement in America during the 1970s, she rang her bells and told her stories on the streets of Washington, DC and Philadelphia. As a community folklorist and activist, she believes “Black Storytelling is a combination of the oral, the written, and the rhythms of our people. It bends, it curves, not separating spirit from the art.”

In 1982, Mother Mary Carter Smith (1919-2007) and Goss founded the “In the Tradition...” Annual National Black Storytelling Festival and Conference in Baltimore. The co-founders understood the need to institute an organizational structure to perpetuate African diasporic storytelling and began the Association for Black Storytellers in 1984 in Philadelphia, which developed into the National Association of Black Storytellers (NABS). The annual festival continues today and has taken place in communities across the United States.

Goss is the author of seven books, including co-editing *Talk That Talk: An Anthology of African-American Storytelling* with Marian E. Barnes and with an introduction by Henry Louis Gates, Jr. Significant works appear in other anthologies, and she has two albums of storytelling with Smithsonian Folkways.

Next generation storytellers across the country continue to benefit from Goss’s mentorship and oral history projects. She has been awarded master/apprenticeship fellowships with the Pennsylvania Council on the Arts and twice received the Maryland Traditions Apprenticeship Award. She also developed How We Got Over, a project of the Peale Center for Baltimore History and Architecture funded by Maryland Traditions to conduct interviews with Baltimore storytellers about their school experiences.

Goss is a folkloric figure on a Philadelphia mural entitled *The Traveling Story Teller* and was named Philadelphia’s Official Storyteller in 1984. She has received numerous awards, including National Storytelling Network’s Lifetime Achievement Award, the Leeway Transformation Award, the Kathryn Morgan Award for Folk Arts & Social Justice from Philadelphia Folklore Project, and the Legacy of Excellence from the Alcoa City Schools Foundation. In 2006, she received a Parsons Fund Award from, and delivered the Botkin Lecture for, the American Folklife Center. In 2019, the American Folklore Society is hosting a forum entitled, “Black Storytelling and Cultural Preservation: The Legacy of Mama Linda Goss.”

Currently, Mama Linda Goss is the storyteller ambassador for the National Great Blacks in Wax Museum in Baltimore and the storyteller-in-residence at the Peale Center.

*By Karen “Queen Nur” Abdul-Malik*
“Storytelling is medicine for the Spirit and healing for the Soul.”
–Linda Goss
James F. Jackson

Leatherworker
Sheridan, WY

An exquisite tooler of leather, James F. Jackson carves in the distinctive Sheridan Style tradition of leatherwork. Fine tooling of delicate flowers and intricate swirls are essential ingredients of Sheridan Style, and Jackson is today one of the finest practitioners of such work.

Jackson was born in 1951 in Denver, Colorado. His father was saddlemaker Edward Jackson—who was born on the family ranch outside Cody, Wyoming. Edward learned to make saddles in Denver and then owned saddle shops across Colorado’s Front Range. This led to saddlemaker Ernie Ernst hiring Edward to work in his shop in Sheridan, bringing the Jackson family back to Wyoming. In high school, Jackson started working alongside his father, learning the leather worker’s trade by carving and tooling saddles and other items like belts, holsters, purses, spur straps, and chaps.

Eventually, Jackson went to work for King’s Saddlery (Don King, 1991 National Heritage Fellow, was key in the development of the Sheridan Style). Jackson’s job at King’s was to design, hand-carve, and construct a large variety of leather items to customers’ specifications. Beginning with cowhides that come directly from the tanneries, he designs, cuts, carves, stamps, glues, sews, and applies finishes—completing the entire process from start to finish.

Jackson is also a painter, and holds a BFA and an MFA from the University of Wyoming, where he also taught design classes, and he made a living as a painter in Denver for a few years following his studies. During this time in Laramie and Denver, he maintained a leather shop and continued doing piecework for King’s and other shops. In 1990, he returned to Sheridan to work full-time at King’s Saddlery.

Consistent with Sheridan Style, he carves a tight pattern, with a lot of small flowers wrapped in nesting circles of swirling leaves. At the same time, Jackson develops his own patterns, and also experiments with form, combining his painting and leatherwork.

Jackson is respected by leatherworkers across the world, and has taught leather carving classes in Japan, Australia, across Europe, and regularly at the Rocky Mountain Leather Trade Show in Sheridan. He was awarded the 2017 Master Leather Artisan of the Year award by the Academy of Western Artists, as well as the 2018 Al Stohlman Award for excellence as a Master Leather Craftsman. He is now retired from King’s and demonstrates his leather carving at the Brinton Museum outside Big Horn, Wyoming.

By Joshua Chrysler, folklorist, Wyoming Arts Council
“I’ve always had a passion for drawing and laying out designs on leather. I was very fortunate to have worked around Don King and Billy Gardner, two master craftsmen. I paid very close attention to their work and wisdom.”

–James F. Jackson
Balla Kouyaté

Balla Kouyaté's lineage goes back more than 800 years to Balla Faséké, the first of an unbroken line of *djelis* in the Kouyaté clan. The word “djél” derives from the Mandinka language, meaning the oral historians, musicians, and performers who keep alive and celebrate the history of the Mandé people of Mali, Guinea, and other West African countries. Kouyaté explains, “It means blood and speaks to the central role we play in our society.” Kouyaté’s dedication to carrying on his family’s hereditary role as a djeli, his musical virtuosity on the *balafon* (the West African antecedent of the xylophone), and his humble nature and humility set him apart from others.

Oral tradition holds that when the emperor Sundiata overthrew Soumaora Kante, he appointed the Kouyaté family to protect the balafon. Today, Balla Kouyaté is a virtuoso player of this instrument. Played with mallets, the balafon is made up of wooden slats and rows of calabash gourds, which serve as natural amplifiers. The original musical instrument, known as the “Sosso-Bala,” survives in Kouyaté’s father’s home village of Niagassola, on the Mali-Guinea border. In 2001, the Sosso-Bala was declared an item of intangible cultural heritage by UNESCO and is brought out once a year for ceremonial playing.

The Kouyaté family is regarded as the original praise-singers of the Malinké people, one of the ethnic groups found across much of West Africa. Balla Kouyaté learned to play the balafon as a child and was soon playing alongside his mother, motivating agricultural laborers during harvest season. As a young adult, he emigrated to the U.S. in 2000 to pursue music as a profession, settling in Massachusetts in 2001.

Today, he is ever present performing at weddings, baptisms, naming ceremonies, and other domestic ceremonies within the West African immigrant communities of Boston, New York City, and beyond. He is equally motivated to share his music with the larger world through his work as a soloist, arranger, and bandleader. Often billed as fusion, his music explores jazz and other outside influences, while remaining consciously rooted in the Mandé tradition.

Kouyaté is featured on more than 25 albums, including Yo-Yo Ma’s *Songs of Joy and Peace* and *Sing Me Home*. He also regularly plays with world-renowned West African musicians touring the States. In 2004, Kouyaté joined NEA National Heritage Fellow Sidiki Conde for a month-long residency at Carnegie Hall. Recent awards include a 2010 Mass Cultural Council Fellowship in the Traditional Arts, a 2014 Mass Cultural Council Traditional Arts Apprenticeship awarded to Kouyaté and his son Sekou, and a 2015 Brother Thomas Fellowship awarded by the Boston Foundation. He is a frequent visiting lecturer/performer at colleges and museums throughout the United States. He is on the faculty at the New England Conservatory.

*By Maggie Holtzberg, Mass Cultural Council*
“There are a million people out there, even today, that think of this instrument as a xylophone, or a vibraphone, but this here is the ancestor of all those. The balafon was the first instrument in the Mandean Empire . . . the original is still in my family.”

–Ballad Kouyaté
For more than 30 years, Josephine Lobato has created embroidered renditions of cultural memories, enactments, and folk histories. Her tenacity and passion have sustained her as the sole Colorado practitioner of Spanish colonial style needlework known as *colcha* embroidery. Lobato inventively uses only one stitch, the colcha stitch, a couching stitch (one of the oldest stitches in the world) associated with the settler culture of the Southwest to create pictorial narratives about Hispanic life in the San Luis Valley in southcentral Colorado.

Women of Lobato’s pre-World War II generation learned domestic crafts as part of growing up in the Valley. Lobato knew how to embroider as a young girl but had never encountered colcha embroidery in the revitalized form of a pictorial narrative until she attended a stitching workshop offered by the San Luis Sangre de Cristo Parish in 1988 when she was in her early 50s. That encounter literally changed her life. The significance of Lobato’s epiphany during the workshop, and her subsequent devotion to creating colcha embroideries, recall folklorist Henry Glassie’s observation that “medium is a biographical accident.” Lobato’s discovery was the perfect confluence of craft with an innate desire to express herself artistically. At that time her artistic awakening marked a critical entry point into an imaginative world colored by her life experience and her hunger for cultural history.

Lobato’s embroidered visual narratives with their range of historical and ethnic imagery validate her as both a chronicler of Hispano life and a cultural commentator or “tour guide” to her own culture. Her pictorial themes, such as the charter legend of *El Milagro de San Acacio* or the land rights protest in La Sierra, reveal the ethical and moral underpinnings of Hispano society as well as reinforce essential aspects of cultural identity shared by a rural Hispanic population living in the San Luis Valley.

In the current resurgence of interest in colcha embroidery, stitching groups from San Luis and Taos, New Mexico, credit Lobato, her artistic innovations and prolific creative output, as inspiration for these women to pick up needles and stitch. Lobato has received two master-apprentice awards from Colorado Creative Industries to work with novice embroiderers, including her daughter, Rita Crespin, who continues the tradition. In addition to all the women Lobato has influenced, she also taught her granddaughter, Jacinta Lobato, and her great granddaughter, also Jacinta Lobato. She taught them not only techniques but inspired them to search for culturally embedded content and imagery. In 1998 Lobato earned the Colorado Heritage Award for her work.

*By Suzanne P. MacAulay, Ph.D., Folklorist*
“I have so much experience working with history.... I always thought someday I'll sit down and write. So my embroidery is sort of a story and it's sort of a legacy.”

–Josephine Lobato
Rich Smoker spends as many as 12 hours a day creating wildfowl decoy carvings out of his home workshop on the banks of the Big Annemessex River, a tributary of the Chesapeake Bay on Maryland’s Lower Eastern Shore. Living as he does on the edge of the Atlantic Flyway, Smoker only has to look out the back door for inspiration. The passing fauna range from Atlantic brant, black skimmers, terns, and pelicans to the duck breeds that make up the better part of his repertoire: red-breasted mergansers, canvasbacks, scaup, teal, and many more.

Following on earlier, indigenous traditions, carvers like Smoker have been fashioning lifelike decoys since the early 19th century. In the past, decoys were vital hunting tools used to put food on the table. Some are still used for this purpose, though it is more common today to find them as collectibles at contests and showcases.

Born into a family of outdoorsmen in 1952, Smoker carved his first decoys with his father on the banks of the Susquehanna River in Selinsgrove, Pennsylvania, his hometown. He continued carving while apprenticing for nine years as a taxidermist, a trade that sharpened his understanding of avian anatomy. As Smoker’s love of the carving tradition grew, he began taking trips to Maryland, where he learned from many masters, including Lem Ward, a 1983 NEA National Heritage Fellow, and Steve Ward, two brothers whose local barbershop had become a makeshift carving studio due to popular demand for their decoys.

Smoker is the recipient of more than 500 ribbons and 100 best-in-show recognitions. Among these are a Best in World award and a Living Legend award at the Ward World Championship put on by the Ward Museum of Wildfowl Art, Salisbury University, as well as an induction into the Waterfowl Festival Hall of Fame in Easton, Maryland. Smoker was also honored with a 2011 with a Maryland Traditions Heritage Award, which recognizes outstanding achievement in the stewardship of living cultural traditions. Despite these accolades, he continues to focus on the thousands of students who have learned from him, either through short classes, informal sessions at his home, or longer-term apprenticeships. Through this work, Smoker insists that he is not teaching carvers; he is teaching teachers. “It’s not what you achieve in your lifetime,” he says. “It’s what you inspire others to achieve in theirs.”

Today, Smoker is an active artist, teacher, and outdoor enthusiast. He is also a volunteer and contributing member of several organizations promoting the arts and local heritage. He is the chairman of the Ward Foundation’s Board of Directors, which oversees operations of the Ward Museum. Additionally, he is chairman of the Ward Foundation’s curatorial and events committees, as well as a judge at the Ward Museum’s World Championship.

By Chad Buterbaugh, director, Maryland Traditions, and Rich Smoker
“I can see the bird in the wood before I even cut it out on the band saw.”
–Rich Smoker
Las Tesoros de San Antonio are a group of elder women performers who teamed up to preserve Mexican and bicultural musical expressions through their singing and storytelling. Janet “Perla Tapatia” Cortez, Beatriz “La Paloma del Norte” Llamas, Blanquita “Blanca Rosa” Rodríguez, and Rita “La Calandria” Vidaurri each had incredible singing careers that soared both locally and internationally in the 1940s–1960s before tapering off in later years. Through the Esperanza Peace & Justice Center in San Antonio, these women reemerged and teamed up as the group Las Tesoros in the 2000s. Although Janet “Perla Tapatia” Cortez and Rita “La Calandria” Vidaurri passed away in recent years, Llamas and Rodríguez continue to perform and continue the legacy of the group.

All four women grew up in the Westside of San Antonio, Texas. Each singer, with her personal style and grace, forms part of this unique ensemble that represents the important sound of the Mexico/Texas border. They were all inspired by and connected to many other important Tejana singers, including the great Lydia Mendoza (1982 NEA National Heritage Fellow) and the internationally renowned Eva Garza.

Beatriz “La Paloma del Norte” Llamas was born in 1938 in Aguascalientes, México. When she was 11, she moved with her mother and sister to Edinburg, Texas, to join her father. In 1951, the Llamas family moved to San Antonio and Llamas entered her first talent contest. While Eva Ybarra (2017 NEA National Heritage Fellow) bested her, she entered another contest and won, beginning her career singing on radio shows, and touring with different musical acts. Llamas gained attention from the owners of Sombrero Records and began recording singles. She worked with KCOR—one the country’s first full-time, Spanish-language radio stations—sharing the stage with Alberto and Arturo López, the latter to whom she later married. In 1995, she was inducted into the Tejano Music Hall of Fame and in 1999 she was inducted into the Tejano Conjunto Hall of Fame.

Blanca “Blanquita Rosa” Rodríguez was raised in San Antonio, Texas, where she began singing at the age of five. At age 13, Rodríguez competed in her first performance at the Teatro Guadalupe where she won first place, which led to singing on KCOR radio and at Teatro Zaragoza. She toured the United States and Mexico, performing with groups like Mariachi Vargas de Tecalitlán, Mariachi América, Mariachi de Ramón Palomar, and Los Reyes de Jalisco. Rodríguez has also toured with singing stars like Amalia Mendoza, Charro Avitia, Vicente Fernández, José Alfredo Jiménez, and Juan Mendoza. In addition to performing, Rodríguez is an active music teacher, instructing and coaching her students in singing techniques.

Today, Las Tesoros de San Antonio are part of the select group of Texas Commission on the Arts Texas Touring Roster.

By Esperanza Peace & Justice Center
"I come from a musical family. My father was a violinist, all his brothers were musicians, and their mother sang in operettas in Spain. That’s how I learned and that’s why I’m a singer. My parents noticed I could sing at the age of five, at family gatherings and parties."

–Beatriz “La Paloma del Norte” Llamas

"My mother, a singer known as La Varita de Nardo, was forced to quit singing by her husband... I began winning singing contests at 15 and my mother lived her dream of a songbird’s life through me, teaching me mannerisms in front of a mirror."

–Blanca “Blanquita Rosa” Rodríguez
Proceeding from his post in the Tennessee State Parks, Bob Fulcher has spent four decades engaged in relentless folklife fieldwork and programming, ardently supporting traditional artists and providing inspirational mentoring to young culture workers.

Currently the park manager of the Cumberland Trail State Scenic Trail and State Park, Fulcher adheres to a mandate that park custodians must conserve and interpret the cultural world with the same focus as they do the natural one. In the 1970s, Fulcher’s fieldwork on the Cumberland Plateau led to the discovery of folk artists of extraordinary quality. His research brought attention to Dee and Delta Hicks, ballad singers with a repertoire perhaps unmatched in the United States, and 1992 National Heritage Fellow Clyde Davenport, a masterful fiddler with a deep stock of traditional tunes, among dozens of others.

In 1979, Fulcher started the Tennessee State Parks Folklife Project, a groundbreaking program that initiated cultural fieldwork throughout the park system. Under Fulcher’s guidance, young folklorists spent summers conducting intensive field research and planning park programming. The project’s efforts led to the creation of more than a dozen annual events, as well as a prodigious body of audio and photography spanning the full range of Tennessee folklife. Today the documentation is housed at the Tennessee State Library and Archives as its preeminent cultural collection.

Throughout the 1980s and 1990s, Fulcher organized landmark folklife events, including the Tennessee Banjo Institute and the Rolley Hole Marbles Championship. In 1988, he helped lead the Cumberland Music Tour, a multistate concert series featuring Plateau musicians. In 2000, he launched the Cumberland Trail Heritage Project, again placing young folklorists in the field. Since 2001, he has interpreted regional music as host of The Cumberland Trail radio show on WDVX in East Tennessee. He formed Sandrock Recordings in 2011, a music label specializing in traditional music. He has released more than two dozen albums of field and historical recordings during his career, with various labels.

For the hundreds of tradition bearers he has reached, Fulcher has proven a devout and empathetic champion. For the folklorists he trained, he has modeled vigorous curiosity, a keen sense for identifying folk excellency, and a contagious enthusiasm for the grind and grit of cultural discovery. Numerous folklorists who worked on Tennessee State Parks folkloric initiatives have gone onto influential careers at all levels of public and academic folklore.

Highly regarded for his body of work, Fulcher has presented artists for the Library of Congress, Smithsonian Institution, National Folk Festival, and South Arts. Among his many honors, he received the Botkin Prize from the American Folklore Society in 2000 and the Tennessee Governor’s Folklife Heritage Award in 2017. Fulcher continues to tirelessly lead yearly folklife programming, articulating always the elegant connection in human traditions between the physical landscape and the expressive imagination.

By Bradley Hanson, director of Folklife, Tennessee Arts Commission
“My one gift has been a knack for learning from and teaming with talented adventurers bearing unsuppressed love for folk arts, artists, and communities. The musicians and artists we’ve met have beautified their piece of the world, and we’ve often seen wonderful consequences.”

–Bob Fulcher
ACKNOWLEDGMENTS

NATIONAL ENDOWMENT FOR THE ARTS
Mary Anne Carter, Chairman
Tony Chauveaux, Deputy Chairman for Programs & Partnerships

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Cheryl T. Schiele, Folk & Traditional Arts Specialist
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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 staff at the Shakespeare Theatre's Harman Center for the Arts
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Elizabeth Peterson, Director
Thea Austen
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Old Town Trolley Tours
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Paul Falcon, Bella Faccia Inc.

American Wigeon decoy
Photo by Rich Smoker
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 and producing the 2019 National Heritage Fellowships events, which were managed for the NCTA by Senior Associate Director 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.

National Heritage Fellowships Concert

Director
Paul Douglas Michnewicz

Production Manager
Elaine M. Randolph

Set Design
Tony Cisek

Lighting Design
Dan Covey

Sound Design/Production
Stephen Fisher
Christopher Kozlowski
Charlie Pilzer
Ed Rangel

Production Stage Manager
Beth Krynicki

Assistant Stage Manager
Alicia Sells

Production Assistants
Tsaitami Duchicela
Laura Sperling
Camille Petrillo

Green Room Coordinator
Susie Pamudji

Logistics
Nichole Procopenko

Video Projection/Production
CVW Event Productions

Sign Language Interpreter
Miako Villanueva

Shakespeare Theatre’s Harman Center for the Arts
Sharon King
Brittany Truske

Drivers
Don Berkemeyer
Dean Carrigan
Pat Murphy, Four Seasons

Program Book Design
Fletcher Design, Inc.

Radio Production
American Routes

Host and Executive Producer:
Nick Spitzer

Senior Producer:
Maureen Loughran

Associate Producer:
Olivia Broslawsky

Recording Engineer:
Michael Schwepppe

Additional artist interviews, courtesy Josephine Reed, Media Producer, Public Affairs, National Endowment for the Arts

Heritage Fellows on public radio’s American Routes will be aired over Thanksgiving. For local air times and stations nationwide go to americanroutes.org

Photo courtesy of Queen Nur

MASTER OF CEREMONIES

Karen “Queen Nur” Abdul-Malik is an international storyteller, an award-winning teaching artist, folklorist, and the director of the Folklife Center at Perkins Center for the Arts. She has been a featured performer throughout the U.S., Ghana, and Canada, and for the U.S. Embassy in Cameroon. From 2015-2016, she served as the 14th president of the National Association of Black Storytellers. Queen Nur is also the founder of In FACT: Innovative Solutions through Folk Art, Culture and Tradition, a cultural sustainability nonprofit organization located in her hometown of Willingboro, New Jersey, that produces workshops and events designed to create opportunities for civic engagement through folklife traditions. She was the recipient of the Mid Atlantic Artist-As-Catalyst Award, the National Storytelling Network Brimstone Grant, and the 2018 New Jersey Governor’s Award in Arts Education. A 2018 Artist-of-the-Year for Young Audiences New Jersey and Eastern Pennsylvania, she has been featured in Josh Bernstein’s Legendary Locals of Willingboro and O Magazine. Queen Nur has recorded two albums, Sweet Potato Pie and Such and Live and Storified, and received her master of arts degree in cultural sustainability from Goucher College.
<table>
<thead>
<tr>
<th>Year</th>
<th>Name</th>
<th>Role</th>
<th>City/Location</th>
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<td>Dewey Balfa *</td>
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<td>Hugh McGraw *</td>
<td>Shape Note Singer</td>
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<td>Lydia Mendoza *</td>
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<td>Bill Monroe *</td>
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<td>Philip Simmons *</td>
<td>Ornamental Ironwork</td>
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<td>Blues Harmonica/Singer</td>
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<td>Sister Mildred Barker *</td>
<td>Shaker Singer</td>
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<td>Rafael Cepeda *</td>
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<td>Texas-Mexican Accordionist/Composer</td>
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<td>Cooper/Woodworker</td>
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<td>Clifton Chenier *</td>
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<td>Bertha Cook *</td>
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<td>Joseph Cormier *</td>
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<td>Emily Kau‘i Zuttermeister *</td>
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<td>Eppie Archuleta</td>
<td>Hispanic Weaver</td>
<td>San Luis Valley, CO</td>
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<td>Periklis Halkias</td>
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<td>Mardi Gras Chief/Costume Maker</td>
<td>New Orleans, LA</td>
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<td>Richard Avedis Hagopian</td>
<td>Armenian Oud Player</td>
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<td>Ilia Kementzides *</td>
<td>Pontic Greek Lyra Player and Builder</td>
<td>South Norwalk, CT</td>
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<td>Ethel Kvalheim *</td>
<td>Norwegian Rosemaler Maker</td>
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<td></td>
<td>Mabel E. Murphy *</td>
<td>Anglo-American Quilter</td>
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<td>LaVaughn E. Robinson *</td>
<td>African-American Tap Dancer</td>
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<td>Earl Scruggs *</td>
<td>Bluegrass Banjo Player</td>
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<td>Harry V. Shourds *</td>
<td>Wildfowl Decoy Carver</td>
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<tr>
<td></td>
<td>Chesley Goseyun Wilson</td>
<td>Apache Fiddle Maker</td>
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<tr>
<td>1990</td>
<td>Howard Armstrong *</td>
<td>African-American String Band Musician</td>
<td>Boston, MA</td>
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<td></td>
<td>Em Bun *</td>
<td>Cambodian Silk Weaver</td>
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<td>Natividad Cano *</td>
<td>Mexican-American Mariachi Musician</td>
<td>Fillmore, CA</td>
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<td>Giuseppe * and Raffaela DeFranco</td>
<td>Southern Italian Musicians and Dancers</td>
<td>Belleville, NJ</td>
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<td></td>
<td>Maude Kegg *</td>
<td>Ojibwe Storyteller/Craftsperson/Tradition Bearer</td>
<td>Onamia, MN</td>
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<td></td>
<td>Marie McDonald *</td>
<td>Hawaiian Lei Maker</td>
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<td></td>
<td>Wallace McRae</td>
<td>Cowboy Poet</td>
<td>Forsyth, MT</td>
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<td></td>
<td>Art Moilanen *</td>
<td>Finnish Accordionist</td>
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<td></td>
<td>Emilio Rosado *</td>
<td>Woodcarver</td>
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<td>Robert Spicer *</td>
<td>Flatfoot and Buckdancer Dancer</td>
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<td>Douglas Wallin *</td>
<td>Appalachian Ballad Singer</td>
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<td>Gussie Wells</td>
<td>African-American Quilter</td>
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<td>Arbie Williams *</td>
<td>African-American Quilter</td>
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<td></td>
<td>Melvin Wine *</td>
<td>Appalachian Fiddle</td>
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* Deceased
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<thead>
<tr>
<th>Year</th>
<th>Name</th>
<th>Birthplace/Industry</th>
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<tr>
<td>1993</td>
<td>Santiago Almeida *</td>
<td>Texas-Mexican Conjunto Musician, Sunnyside, WA</td>
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<tr>
<td></td>
<td>Kenny Baker *</td>
<td>Bluegrass Fiddler, Cottontown, TN</td>
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<td></td>
<td>Inez Catalan *</td>
<td>French Creole Singer, Kaplan, LA</td>
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<td>Elena &amp; Nicholas Charles *</td>
<td>Yupik Woodcaver/Maskmaker/ and Skin Sewer, Bethel, AK</td>
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<td></td>
<td>Charles Hankins *</td>
<td>Boatbuilder, Lavallette, NJ</td>
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<td></td>
<td>Nalani Kanaka'ole * &amp;</td>
<td>Hula Masters, Hilo, HI</td>
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<td>Pualani Kanaka'ole Kanahele</td>
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<td></td>
<td>Everett Kapayou *</td>
<td>Native American Singer (Meskwaki), Tama, IA</td>
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<td>McIntosh County Shouters</td>
<td>African-American Spiritual/ Shout Ensemble, St. Simons Island, GA</td>
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<td>Elmer Miller *</td>
<td>Bit and Spur Maker/Silversmith, Nampa, ID</td>
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<td></td>
<td>Jack Owens *</td>
<td>Blues Singer/Guitarist, Bentonia, MS</td>
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<td></td>
<td>Mone &amp; Vanxay Saenphimmachak</td>
<td>Lao Weaver/Needleworker and Loom Maker, St. Louis, MO</td>
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<td>Liang-Xing Tang</td>
<td>Chinese-American Pipa (Lute) Player, Bayside, NY</td>
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<td>1994</td>
<td>Liz Carroll</td>
<td>Irish-American Fiddler, Mundelein, IL</td>
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<td>Clarence Fountain * &amp; The</td>
<td>African-American Gospel Singers, Atlanta, GA</td>
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<td>Blind Boys of Alabama</td>
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<td>Mary Mitchell Gabriel *</td>
<td>Native American (Passamaquoddy) Basketmaker, Princeton, ME</td>
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<td></td>
<td>Johnny Gimble *</td>
<td>Western Swing Fiddler, Dripping Springs, TX</td>
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<td>Frances Varos Graves *</td>
<td>Hispanic American “Colcha” Embroidery, Rancho De Taos, NM</td>
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<td>Violet Hilbert *</td>
<td>Native American (Skagit) Storyteller/Conservator, Ca Conner, WA</td>
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<td>Josie Shizuye Matsumoto *</td>
<td>Japanese Tea Ceremony Master, Los Angeles, CA</td>
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<td>D.J. Menard *</td>
<td>Cajun Musician/Songwriter, Erath, LA</td>
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<tr>
<td></td>
<td>Simon Shaheen</td>
<td>Arab American Oud Player, Brooklyn, NY</td>
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<td>Lily Vorperian</td>
<td>Armenian (Marash-Style) Embroidery, Glendale, CA</td>
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<td>Elder Roma Wilson *</td>
<td>African-American Harmonica Player, Oxford, MS</td>
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<td>1995</td>
<td>Bao Mo-Li</td>
<td>Chinese-American Jing-Ehu Player, Flushing, NY</td>
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<td>Mary Holiday Black</td>
<td>Navajo Basketmaker, Mexican Hat, UT</td>
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<td>Lyman Enloe *</td>
<td>Old-Time Fiddler, Lee’s Summit, MO</td>
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<td></td>
<td>Donny Golden</td>
<td>Irish-American Step Dancer, Brooklyn, NY</td>
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<td>Wayne Henderson</td>
<td>Appalachian Luther, Musician, Mouth of Wilson, VA</td>
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<td>Beal Ellis Hensley</td>
<td>Appalachian Blacksmith, Spruce Pine, NC</td>
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<td>Nathan Jackson</td>
<td>Tlingit Alaskan Woodcaver/ Metalsmith/Dancer, Ketchikan, AK</td>
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<td>Danongan Kalanduyan</td>
<td>Filipino-American Kulintang Musician, South San Francisco, CA</td>
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<td>Robert Jr. Lockwood</td>
<td>African-American Delta Blues Singer/Guitarist, Cleveland, OH</td>
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<td>Israel “Cachao&quot; López *</td>
<td>Afro-Cuban Bassist, Composer, and Bandleader, Miami, FL</td>
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<td>Nellie Star Boy Menard</td>
<td>Lakota Sioux Quiltmaker, Rosebud, SD</td>
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<td>Buck Ramsey *</td>
<td>Anglo-American Cowboy Poet, Singer, Amarillo, TX</td>
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<tr>
<td>1996</td>
<td>Obo Addy *</td>
<td>African (Ghanaian) Master Drummer/Leader, Portland, OR</td>
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<td>Betty Pisio Christenson *</td>
<td>Ukrainian-American Pysanky, Suring, WI</td>
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<td>Paul Dahlin</td>
<td>Swedish-American Fiddler, Minneapolis, MN</td>
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<td>Juan Gutiérrez</td>
<td>Puerto Rican Drummer/Leader (Bomba and Plena), New York, NY</td>
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<td>Solomon * &amp; Richard *</td>
<td>Hawaiian Falsetto Singers/ Musicians, Makawao, HI</td>
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<td>Will Keys *</td>
<td>Anglo-American Banjo Player, Gray, TN</td>
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<td>Joaquin Lujan *</td>
<td>Chamorro Blacksmith, GMF, GU</td>
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<td>Eva McAdams</td>
<td>Shoshone Crafts/Beadwork, Fort Washakie, WY</td>
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<td>John Mealing &amp; Cornelius Wright, Jr. *</td>
<td>African-American Work Songs, Birmingham, AL</td>
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<td>Vernon Owens</td>
<td>Anglo-American Potter, Seagrove, NC</td>
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<td>Dolly Spencer *</td>
<td>Inupiat Dollmaker, Homer, AK</td>
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</tbody>
</table>
Edward Babb *  
“Shout” Band Gospel Trombonist & Band Leader  
Jamaica, NY

Charles Brown *  
West Coast Blues Pianist & Composer  
Berkeley, CA

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

Georgia Harris *  
Catawba Potter  
Atlanta, GA

Wen-Yi Hua  
Chinese Kunqu Opera Singer  
Arcadia, CA

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

Ramón José López  
Santero & Metalsmith  
Santa Fe, NM

Jim* & Jesse McReynolds  
Bluegrass Musician  
Gallatin, TN

Phong Nguyen  
Vietnamese Musician/Scholar  
Kent, OH

Hystercine Rankin *  
African-American Quilter  
Lorman, MS

Francis Whitaker *  
Blacksmith/Ornamental Iron Work  
Carbondale, CO

Apsara Ensemble  
Cambodian Musicians & Dancers  
Fort Washington, MD

Eddie Blazonczyk *  
Polski Polka Musician/Bandleader  
Bridgeview, IL

Bruce Caesar  
Sax Fox-Pawnee German Silversmith  
Anadarko, OK

Dale Calhoun *  
Boatbuilder (Reelfoot Lake Stumpjumper)  
Tiptonville, TN

Antonio De La Rosa *  
Tejano Conjunto Accordionist  
Riviera, TX

Epstein Brothers  
Klezmer Musicians  
Sarasota, FL

Sophia George  
Yakima Colville Beadwork and Regalia  
Gresham, OR

Nadjeschda Overgaard *  
Danish Hardanger Embroidery  
Kimballton, IA

Harlaos Papapostolou *  
Byzantine Chant, Greek Orthodox Potomac, MD

Roebuck “Pops” Staples *  
Gospel/Blues Musician  
Dalton, IL

Claude “The Fiddler” Williams *  
Jazz Swing Fiddler  
Kansas City, MO

Apolline Augustin *  
Haitian Drummer  
New York, NY

Lila Greengrass Blackdeer  
Hocak Black Ash Basketmaker, Needlecorder  
Black River Falls, WI

Shirley Caesar  
Gospel Singer  
Durham, NC

Alfredo Campos  
Horeshair Hitcher  
Federal Way, WA

Mary Louise Defender Wilson  
Dakota Hidatsa Traditionalist and Storyteller  
Shielded, ND

Jimmy “Slyde” Godbolt *  
African-American Tap Dancer  
Hanson, MA

Ulysses “Uly” Goode *  
Western Mono Basketmaker  
North Fork, CA

Bob Holt *  
Ozark Fiddler  
Ava, MO

Zakir Hussein  
North Indian Master Tabla Drummer  
San Anselmo, CA

Elliott “Ellie” Manette *  
Trinidadian Steel Pan Builder, Tuner, Performer  
Osage, WV

Mick Moloney  
Irish Musician  
New York, NY

Eudokia Sorochaniuk *  
Ukrainian Weaver, Textile Artists, Embroidery  
Pennsauken, NJ

Robert Stanley  
Master Boatbuilder, (Friendship Sloop)  
Southwest Harbor, ME

* Deceased

2019 NATIONAL HERITAGE FELLOWSHIPS

2020

Bounxou Chanthraphone  
Lao Weaver, Embroiderer  
Brookland Park, MN

Dixie Hummingbirds *  
African-American Gospel Quartet  
Philadelphia, PA

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

José González *  
Puerto Rican Hammock Weaver  
San Sebastián, PR

Nettie Jackson  
Klickitat Basketmaker  
White Swan, WA

Santiago Jiménez, Jr  
Tex-Mex Accordionist/Singer  
San Antonio, TX

Genoa Keawe *  
Hawaiian Tto Singer/UKulele Player  
Honolulu, HI

Frankie Manning *  
Lindy Hop Dancer  
Choreographer/Innovator  
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 Walsh *  
Cowboy & Western Singer/Guitarist/Composer  
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
  - Washington, DC
- **Evalena Henry**
  - Apache Basketweaver
  - Peridot, AZ
- **Peter Kyvelos**
  - Oud Builder
  - Bedford, MA
- **João “João Grande” Oliveira Dos Santos**
  - Capoeira Angola Master
  - New York, NY
- **Eddie Pennington**
  - Thumbpicking Style Guitarist
  - Princeton, KY
- **Qi Shu Fang**
  - Peking Opera Performer
  - Woodhaven, NY
- **Seiichi Tanaka**
  - Taiko Drummer Dojo Founder
  - San Francisco, CA
- **Dorothy Trumpold**
  - Rug Weaver
  - High Amana, IA
- **Fred Tsoodle**
  - Kiowa Sacred Song Leader
  - Mountain View, OK
- **Joseph Wilson**
  - (Bess Lomax Hawes Award)
  - Folklorist/Advocate/Presenter
  - Fries, VA
- **Ralph Blizard**
  - Old-Time Fiddler
  - Blountville, TN
- **Loren Bommelyn**
  - Toloowa Singer, Tradition Bearer, Basketmaker
  - Crescent City, CA
- **Kevin Burke**
  - Irish Fiddler
  - Portland, OR
- **Francis & Rose Cree**
  - Ojibwa Basketmakers/Storytellers
  - Dunseith, ND
- **Luderin Darbone/Edwin Duhan**
  - Cajun Fiddler and Accordionist
  - Sulphur/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
  - Alexandria, VA
- **Losang Samten**
  - Tibetan Sand Mandala Painter
  - Philadelphia, PA
- **Bob McQuillen**
  - Contra Dance Musician Composer
  - Peterborough, NH
- **Clara Neptune Keezer**
  - Passamaquoddy Basketmaker
  - Perry, ME
- **Jean Ritchie**
  - (Bess Lomax Hawes Award)
  - Appalachian Singer/Songwriter, Dulcimer Player
  - Port Washington, NY
- **Domingo “Mingo” Saldivar**
  - Conjunto Accordionist
  - San Antonio, TX

### 2002

- **Basque “Bertsolari” Poets**
  - Jesus Arriada
  - San Francisco, CA
  - Johnny Curutchet
  - South San Francisco, CA
  - Martin Goicoechea
  - Rock Springs, WY
  - Jesus Goni
  - Reno, NV
- **Rosa Elene Egipciaco**
  - Puerto Rican Bobbin Lace “Mundillo”
  - New York, NY
- **Agnes Oshaneen Kenmille**
  - Salish Beadwork and Tanning
  - Ronan, MT
- **Norman Kennedy**
  - Weaver/Ballad Singer
  - Marshfield, VT
- **Roberto & Lorenzo Martinez**
  - Hispanic Guitarist & Violinist
  - Albuquerque, NM
- **Norma Miller**
  - African-American Jazz Dancer, Choreographer
  - Cape Coral, FL
- **Carmencristina Moreno**
  - (Bess Lomax Hawes Award)
  - Mexican-American Singer, Composer, Teacher
  - Fresno, CA
- **Ron Poast**
  - Hardanger Fiddle Luthier and Player
  - Black Earth, WI
- **Felipe I. & Joseph K. Ruak**
  - Carolinian Stick Dance Leaders
  - Saipan, MP
- **Manoochehr Sadeghi**
  - Persian Santour Player
  - Sherman Oaks, CA
- **Nicholas Toth**
  - Diving Helmet Builder
  - Tarpon Springs, FL

### 2003

- **Anjani Ambegaokar**
  - Kathak Dancer
  - Diamond Bar, CA
- **Charles “Chuck” T. Campbell**
  - Gospel Steel Guitarist
  - Rochester, NY
- **Joe Derrane**
  - Irish-American Button Accordionist
  - Randolph, MA
- **Jerry Douglas**
  - Dobro Player
  - Nashville, TN
- **Gerald Subiyay Miller**
  - Tamburitza Instrument Maker
  - Schererville, IN
- **Eliseo & Paula Rodriguez**
  - Straw Applique Artists
  - Santa Fe, NM
- **Koko Taylor**
  - Blues Musician
  - Country Club Hills, IL
- **Yuqin Wang & Zhengli Xu**
  - Chinese Rod Puppeteers
  - Tigard, OR
- **Chum Ngek**
  - (Bess Lomax Hawes Award)
  - Cambodian Musician and Teacher
  - Gaithersburg, MD

### 2004

- **Anjani Ambegaokar**
  - Kathak Dancer
  - Diamond Bar, CA
- **Charles “Chuck” T. Campbell**
  - Gospel Steel Guitarist
  - Rochester, NY
- **Joe Derrane**
  - Irish-American Button Accordionist
  - Randolph, MA
- **Jerry Douglas**
  - Dobro Player
  - Nashville, TN
- **Gerald Subiyay Miller**
  - Tamburitza Instrument Maker
  - Schererville, IN
- **Eliseo & Paula Rodriguez**
  - Straw Applique Artists
  - Santa Fe, NM
- **Koko Taylor**
  - Blues Musician
  - Country Club Hills, IL
- **Yuqin Wang & Zhengli Xu**
  - Chinese Rod Puppeteers
  - Tigard, OR
- **Chum Ngek**
  - (Bess Lomax Hawes Award)
  - Cambodian Musician and Teacher
  - Gaithersburg, MD
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<tr>
<th>Year</th>
<th>Name</th>
<th>Occupation and Region</th>
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<tbody>
<tr>
<td>2005</td>
<td>Herminia Albarrán Romero</td>
<td>Paper-Cutting Artist, San Francisco, CA</td>
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<td>Eldrid Skjold Arntzen</td>
<td>Norwegian-American Rosemaler, Watertown, CT</td>
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<td>Earl Barthé</td>
<td>Decorative Building Craftsman, New Orleans, LA</td>
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<tr>
<td></td>
<td>Chuck Brown</td>
<td>African-American Musical Innovator, Brandywine, MD</td>
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<tr>
<td></td>
<td>Janette Carter</td>
<td>Appalachian Musician, Advocate, Hiltons, VA</td>
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<td>Michael Doucet</td>
<td>Cajun Fiddler, Composer, and Band Leader, Lafayette, LA</td>
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<td>Jerry Grcevich</td>
<td>Tamburitz Musician, Prim Player, North Huntingdon, PA</td>
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<td>Grace Henderson Nez</td>
<td>Navajo Weaver, Ganado, AZ</td>
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<td></td>
<td>Wanda Jackson</td>
<td>Early Country, Rockabilly, and Gospel Singer, Oklahoma City, OK</td>
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<td>Beyle Schaechter-Gottesman</td>
<td>Yiddish Singer, Poet, Songwriter, Bronx, NY</td>
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<td>Albertina Walker</td>
<td>Gospel Singer, Chicago, IL</td>
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<td>James Kaʻupena Wong</td>
<td>Hawaiian Chanter, Waianae, HI</td>
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<td>2006</td>
<td>Charles M. Carrillo</td>
<td>Santero (Carver and Painter of Sacred Figures), Santa Fe, NM</td>
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<td>Delores E. Churchill</td>
<td>Haida (Native Alaskan) Weaver, Ketchikan, AK</td>
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<td>Henry Gray</td>
<td>Blues Piano Player, Singer, Baton Rouge, LA</td>
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<td>Doyle Lawson</td>
<td>Gospel and Bluegrass Singer, Arranger, and Bandleader, Bristol, TN</td>
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<td></td>
<td>Esther Martínez</td>
<td>Native American Linguist and Storyteller, San Juan Pueblo, NM</td>
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<td>Diomedes Matos</td>
<td>Cuatro (10-String Puerto Rican Guitar) Maker, Deltona, FL</td>
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<td>George Na'ope</td>
<td>Kumu Hula (Hula Master), Hilo, HI</td>
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<td>Wilho Saari</td>
<td>Finnish Kantele (Lap-Harp) Player, Naselle, WA</td>
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<td>Mavis Staples</td>
<td>Gospel, Rhythm and Blues Singer, Chicago, IL</td>
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<td></td>
<td>Nancy Sweezy</td>
<td>(Bess Lomax Hawes Award) Advocate, Scholar, Presenter, and Preservationist, Lexington, MA</td>
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<td>Treme Brass Band</td>
<td>New Orleans Brass Band, New Orleans, LA</td>
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<td>2007</td>
<td>Nicholas Benson</td>
<td>Stone Letter Carver and Calligrapher, Newport, RI</td>
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<td></td>
<td>Sidiki Conde</td>
<td>Guinean Dancer and Musician, New York, NY</td>
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<td></td>
<td>Violet De Cristoforo</td>
<td>Haiku Poet and Historian, Salinas, CA</td>
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<td></td>
<td>Roland Freeman</td>
<td>(Bess Lomax Hawes Award) Photo Documentarian, Author, and Exhibit Curator, Washington, DC</td>
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<td></td>
<td>Pat Courtney Gold</td>
<td>Wasco Sally Bag Weaver, Scappoose, OR</td>
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<td></td>
<td>Eddie Kamae</td>
<td>Hawaiian Musician, Composer, Filmmaker, Honolulu, HI</td>
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<td></td>
<td>Agustin Lira</td>
<td>Chicano Singer, Musician, Composer, Lexington, MA</td>
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<td></td>
<td>Julia Parker</td>
<td>Kashia Pomo Basketmaker, Midsipes, CA</td>
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<tr>
<td></td>
<td>Mary Jane Queen</td>
<td>Appalachian Musician, Cullowhee, NC</td>
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<td></td>
<td>Joe Thompson</td>
<td>African-American String Band Musician, Mebane, NC</td>
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<td></td>
<td>Irvin L. Trujillo</td>
<td>Rio Grande Weaver, Chimayo, NM</td>
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<tr>
<td></td>
<td>Elaine Hoffman Watts</td>
<td>Klezmer Musician, Havertown, PA</td>
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<tr>
<td>2008</td>
<td>Horace P. Axtell</td>
<td>Nez Perce Elder, Spiritual Leader, and Drum Maker, Lewiston, ID</td>
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<tr>
<td></td>
<td>Dale Harwood</td>
<td>Saddlemaker, Shelley, ID</td>
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<tr>
<td></td>
<td>Bettye Kimbrell</td>
<td>Quilter, Mt. Olive, AL</td>
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<tr>
<td></td>
<td>Jeronimo E. Lozano</td>
<td>Retablo Maker, Salt Lake City, UT</td>
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<tr>
<td></td>
<td>Walter Murray Chiesa</td>
<td>(Bess Lomax Hawes Award) Traditional Crafts Advocate, Bayamón, PR</td>
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<td></td>
<td>Oneida Hymn Singers Of Wisconsin</td>
<td>Hymn Singing, Oneida, WI</td>
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<td></td>
<td>Sue Yeon Park</td>
<td>Korean Dancer and Musician, New York, NY</td>
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<td></td>
<td>Moges Seyoum</td>
<td>Ethiopian Church Musician, Alexandria, VA</td>
</tr>
<tr>
<td></td>
<td>Jelon Vieira</td>
<td>Capoeira Master, New York, NY</td>
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<tr>
<td></td>
<td>Michael G. White</td>
<td>Jazz Clarinetist, Band Leader, Scholar, New Orleans, LA</td>
</tr>
<tr>
<td></td>
<td>Mac Wiseman</td>
<td>Bluegrass and Country Singer and Musician, Nashville, TN</td>
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</tbody>
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* Deceased
<table>
<thead>
<tr>
<th>Year</th>
<th>Name</th>
<th>Profession/Title</th>
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<tbody>
<tr>
<td>2009</td>
<td>The Birmingham Sunlights</td>
<td>A Cappella Gospel Group</td>
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<tr>
<td></td>
<td>Edwin Colón Zayas</td>
<td>Cuatro Player</td>
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<tr>
<td></td>
<td>Chitresh Das *</td>
<td>Kathak Dancer and Choreographer</td>
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<tr>
<td></td>
<td>Leroy Graber *</td>
<td>German-Russian Willow Basketmaker</td>
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<tr>
<td></td>
<td>&quot;Queen&quot; Ida Guillory</td>
<td>Zydeco Musician</td>
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<tr>
<td></td>
<td>Dudley Laufman</td>
<td>Dance Caller and Musician</td>
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<tr>
<td></td>
<td>Amma D. McKen</td>
<td>Yoruba Orisha Singer</td>
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<td></td>
<td>Joel Nelson</td>
<td>Cowboy Poet</td>
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<tr>
<td></td>
<td>Teri Rofkar *</td>
<td>Tlingit Weaver and Basketmaker</td>
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<tr>
<td></td>
<td>Mike Seeger *</td>
<td>(Bess Lomax Hawes Award) Musician, Cultural Scholar, and Advocate</td>
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<tr>
<td></td>
<td>Sophiline Cheam Shapiro</td>
<td>Cambodian Classical Dancer and Choreographer</td>
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<tr>
<td>2010</td>
<td>Yacub Addy *</td>
<td>Ghanaian Drum Master</td>
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<tr>
<td></td>
<td>Jim “Texas Shorty” Chancellor</td>
<td>Fiddler</td>
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<tr>
<td></td>
<td>Gladys Kukana Grace *</td>
<td>Lauhala (Palm Leaf) Weaver</td>
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<td></td>
<td>Mary Jackson</td>
<td>Sweetgrass Basketweaver</td>
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<td></td>
<td>Del McCoury</td>
<td>Bluegrass Guitarist and Singer</td>
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<tr>
<td></td>
<td>Judith McCulloh *</td>
<td>(Bess Lomax Hawes Award) Folklorist and Editor</td>
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<tr>
<td></td>
<td>Kamala Lakshmi Narayan</td>
<td>Bharatanatyam Indian Dancer</td>
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<tr>
<td></td>
<td>Mike Rafferty *</td>
<td>Irish Flute Player</td>
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<tr>
<td></td>
<td>Ezequiel Torres</td>
<td>Afro-Cuban Drummer and Drum Builder</td>
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<tr>
<td>2011</td>
<td>Laverne Brackens</td>
<td>Quilter</td>
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<tr>
<td></td>
<td>Bo Dollis *</td>
<td>Mardi Gras Indian Chief</td>
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<tr>
<td></td>
<td>Jim Griffith</td>
<td>(Bess Lomax Hawes Award) Folklorist</td>
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<tr>
<td></td>
<td>Roy and Pj Hirabayashi</td>
<td>Taiko Drum Leaders</td>
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<tr>
<td></td>
<td>Ledward Kaapana</td>
<td>Slack Key Guitarist</td>
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<td></td>
<td>Frank Newsome</td>
<td>Old Regular Baptist Singer</td>
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<td></td>
<td>Carlinhos Pandeiro De Ouro</td>
<td>Frame Drum Player and Percussionist</td>
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<td></td>
<td>Warner Williams</td>
<td>Piedmont Blues Songster</td>
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<td></td>
<td>Yuri Yunakov</td>
<td>Bulgarian Saxophonist</td>
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<tr>
<td>2012</td>
<td>Mike Auldridge *</td>
<td>Dobro Player</td>
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<tr>
<td></td>
<td>Paul &amp; Darlene Bergren</td>
<td>Dog Sledding and Snowshoe Designers and Builders</td>
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<td></td>
<td>Harold A. Burnham</td>
<td>Master Shipwright</td>
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<tr>
<td></td>
<td>Albert B. Head</td>
<td>(Bess Lomax Hawes Award) Traditional Arts Advocate</td>
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<tr>
<td></td>
<td>Leonardo “Flaco” Jimenez</td>
<td>Tejano Accordion Player</td>
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<tr>
<td></td>
<td>Lynne Yoshiko Nakasone</td>
<td>Okinawan Dancer</td>
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<tr>
<td></td>
<td>Molly Jeannette Neptune Parker</td>
<td>Passamaquoddy Basket Maker</td>
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<tr>
<td></td>
<td>The Paschall Brothers</td>
<td>Tidewater Gospel Quartet</td>
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<tr>
<td></td>
<td>Andy Statman</td>
<td>Klezmer Clarinetist, Mandolinist, and Composer</td>
</tr>
</tbody>
</table>
2013

- Sheila Kay Adams: Ballad Singer, Musician, & Storyteller, Marshall, NC
- Ralph Burns: Storyteller, Pyramid Lake Paiute Tribe, Nixon, NV
- Verónica Castillo: Ceramicist & Clay Sculptor, San Antonio, TX
- Séamus Connolly: Irish Fiddler, North Yarmouth, ME
- Nicolae Feraru: Cimbalom Player, Chicago, IL
- Carol Fran: Swamp Blues Singer & Pianist, Lafayette, LA
- Pauline Hillaire: Tradition Bearer, Lummi Tribe, Bellingham, WA
- David Ivey: Sacred Harp Hymn Singer, Huntsville, AL
- Ramón “Chunky” Sánchez: Chicano Musician & Culture Bearer, San Diego, CA
- Rufus White: Omaha Traditional Singer and Drum Group Leader, Walthill, NE

2014

- Henry Arquette: Mohawk Basketmaker, Hogansburg, NY
- Manuel “Cowboy” Donley: Tejano Musician and Singer, Austin, TX
- Kevin Doyle: Irish Step Dancer, Barrington, RI
- The Holmes Brothers: Sherman Holmes
- Wendell Holmes: Blues, Gospel, and Rhythm and Blues Band, Rosedale, MD
- Yvonne Walker Keshick: Odawa Quillworker, Petoskey, MI
- Carolyn Mazloomi: Quilting Community Advocate, West Chester, OH
- Vera Nakonechny: Ukrainian Embroiderer, Weaver and Beadworker, Philadelphia, PA
- Singing and Praying Bands of MD and DE: African-American Religious Singers, Maryland and Delaware
- Rufus White: Omaha Traditional Singer and Drum Group Leader, Walthill, NE

2015

- Rahim AlHaj: Oud Player & Composer, Albuquerque, NM
- Michael Alpert: Yiddish Musician and Tradition Bearer, New York, NY
- Mary Lee Bendolph, Lucy Mingo, and Loretta Pettway: Quilters of Gee’s Bend, Boykin, AL
- Dolly Jacobs: Circus Aerialist, Sarasota, FL
- Yary Livan: Cambodian Ceramicist, Lowell, MA
- Daniel Sheehy: Ethnomusicologist/Folklorist, Falls Church, VA
- Drink Small: Blues Artist, Columbia, SC
- Gertrude Yukie Tsutsuki: Japanese Classical Dancer, Honolulu, HI
- Sidonka Wadina: Slovak Straw Artist/Egg Decorator, Lyons, WI

2016

- Bryan Akipa: Dakota Flute Maker and Player, Sisseton, SD
- Joseph Pierre “Big Chief Monk” Boudreaux: Mardi Gras Indian Craftsman and Musician, New Orleans, LA
- Billy McComiskey: Irish Button Accordionist, Baltimore, MD
- Artemio Posadas: Master Huastecan Son Musician and Advocate, San Jose, CA
- Clarissa Rizal: Tlingit Ceremonial Regalia Maker, Juneau, AK
- Theresa Secord: Penobscot Nation Ash/Sweetgrass Basketmaker, Waterville, ME
- Bounxeung Synanonh: Laoiten Khaen (free-reed mouth organ) Player, Fresno, CA
- Michael Vlahovich: Master Shipwright, Tacoma, WA/St. Michaels, MD
- Leona Waddell: White Oak Basketmaker, Cecilia, KY

* Deceased
2017

Norik Astvatsaturov
Armenian Repoussé Metal Artist
Wahpeton, ND

Anna Brown Ehlers
Chilkat Weaver
Juneau, AK

Modesto Cepeda
Bomba and Plena Musician
San Juan, PR

Ella Jenkins
Children’s Folk Singer and Musician
Chicago, IL

Dwight Lamb
(Bess Lomax Hawes Award)
Danish Button Accordionist and Missouri-Style Fiddler
Onawa, IA

Thomas Maupin
Old-time Buckdancer
Murfreesboro, TN

Cyril Pahinui *
Hawaiian Slack-key Guitarist, Waipahu, HI

Phil Wiggins
Acoustic Blues Harmonica Player
Takoma Park, MD

Eva Ybarra
Conjunto Accordionist and Band Leader
San Antonio, TX

2018

Feryal Abbasi-Ghnaim
Palestinian Embroiderer
Milwaukee, OR

Eddie Bond
Appalachian Old-Time Fiddler
Fries, VA

Kelly Church
Anishinabe (Gun Lake Band)
Black Ash Basketmaker
Allegan, MI

Marion Coleman *
African-American Quilter
Castro Valley, CA

Manuel Cuevas
Rodeo Tailor
Nashville, TN

Ofelia Esparza
Chicana Altarista (Day of the Dead Altar Maker)
Los Angeles, CA

Barbara Lynn
R&B Musician
Beaumont, TX

Ethel Raim
(Bess Lomax Hawes Award)
Traditional Music and Dance Advocate
New York, NY

Don & Cindy Roy
Franco-American Musicians
Gorham, ME

Detail of Josephine Lobato embroidery
Photo by Carol S. Dass
The 2019 National Heritage Fellows

Dan Ansotegui
Basque Musician and Tradition Bearer

Grant Bulitail
Crow Storyteller

Bob Fulcher
Folklorist and State Park Manager

Linda Goss
African-American Storyteller

James F. Jackson
Leatherworker

Balla Kouyaté
Balafon Player and Djeli

Josephine Lobato
Spanish Colcha Embroiderer

Rich Smoker
Decoy Carver

LAS TESOROS DE SAN ANTONIO
Beatriz (La Paloma del Norte) Llamas and Blanquita (Blanca Rosa) Rodríguez
Tejano Singers

Dan Ansotegui photo by Tom Pich; Grant Bulitail photo by Tom Pich; Bob Fulcher photo by Sarah Terpstra Hanson; Linda Goss photo by Edwin Remsberg; James F. Jackson photo by Tom Pich; Balla Kouyaté photo by Brendan Mercure Photography; Josephine Lobato photo by Carol S. Dass; Rich Smoker photo by Edwin Remsberg; Las Tesoros de San Antonio photo courtesy of Esperanza Peace and Justice Center