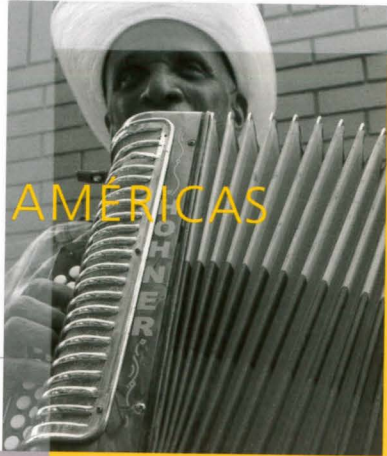


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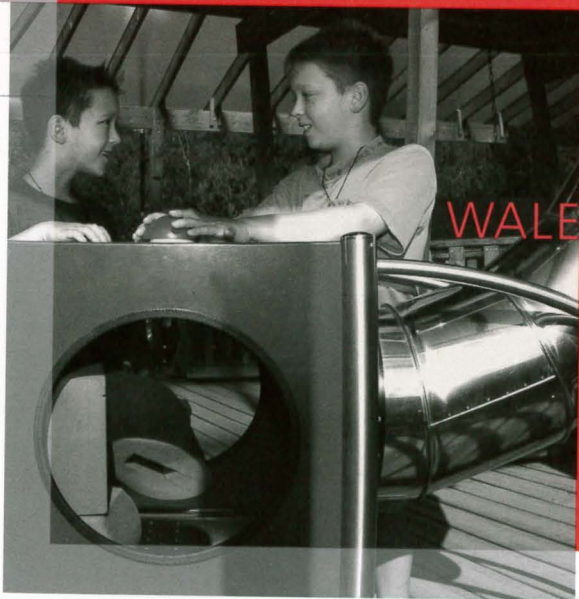


GIVING VOICE



2009 SMITHSONIAN
FOLKLIFE
FESTIVAL

WALES CYMRU





The 2009 Smithsonian Folklife Festival



GIVING VOICE LAS AMÉRICAS WALES

The annual Smithsonian Folklife Festival brings together exemplary practitioners of diverse traditions from communities across the United States and around the world. The goal of the Festival is to encourage the vitality of these traditions by presenting them on the National Mall so that tradition-bearers and the public can learn from one another and understand cultural differences in a respectful way.

Smithsonian Institution
Center for Folklife and Cultural Heritage
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Editor: James Deutsch
Program Specialist: Arlene Reiniger
Art Director: Krystyn MacGregor
Production Manager: Joan Erdesky
Graphic Designer: Josue Castilleja
Design Intern: Terrence Baldwin
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Images on previous page

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Images on front cover

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Produced by the Smithsonian Institution Center for Folklife and Cultural Heritage

Co-sponsored by the National Park Service

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GIVING VOICE: The Power of Words in African American Culture

This program is produced in partnership with the Smithsonian National Museum of African American History and Culture.

LAS AMÉRICAS: Un mundo musical/THE AMERICAS: A Musical World

This program is produced with major support from the Smithsonian Latino Initiatives Pool, administered by the Smithsonian Latino Center.

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WALES SMITHSONIAN CYMRU

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(Left) The Centre for Alternative Technology near Machynlleth in Mid Wales is the place where hands-on activities can help visitors discover the past, present, and future of energy production and needs. Photo courtesy of Centre for Alternative Technology

TRADITION AND CHANGE by Daniel E. Sheehy

ACTING DIRECTOR
Center for Folklife and Cultural Heritage

“If traditional music does not change, it’s not traditional, because it needs to stay part of the life of its community.” These words, spoken by longtime New Mexico musician Roberto Martínez, sum up the challenges faced by individuals, institutions, and societies seeking to keep their past relevant to their future.

The twentieth century saw an unprecedented, worldwide acceleration of social change. Often, such rapid evolution outpaced time-honored values and practices, eroding their currency. In many cases, a tsunami of unchecked global intrusion via commerce and the media provoked this change, overwhelming cultural self-determination and displacing the local with the foreign. In a time-span as short as a single generation, entire languages, musical traditions, and other expressive cultural systems were abandoned in favor of cultural trappings invented by others.

But the 43rd annual Smithsonian Folklife Festival tells another version of this story. It invites us to explore the process of cultural evolution from the other side of the equation. And it encourages us to experience the creativity, resilience, and fortitude of people, institutions, and cultures that follow their own path amid a torrent of contrarian voices.

Wales Smithsonian Cymru provides a forum for discovering how the Welsh people successfully integrate both the tradition and the change that are part of their cultural heritage. On the one hand, about one-fifth of the country’s three million inhabitants speak Welsh, one of the most ancient languages in the world. (Cymru is the Welsh word for Wales.) And the people of Wales still work to preserve the rustic rural landscapes that have long informed their sense of self. On the other hand, the Welsh can lay claim to the

nineteenth-century mantle of being “the first industrialized nation.” They take pride in their ongoing innovative spirit, exemplified by the efforts of St. Davids in West Wales to become the first zero-carbon city in the world.

How have the Welsh managed to navigate the turbulent waters of continuity and change to shepherd an economically and culturally sustainable society into the future? The Festival offers you the chance to find out firsthand from this “living exhibition” of Welsh heritage.

Giving Voice: The Power of Words in African American Culture presents living testimony to the resilience and imagination of a people. Out of three centuries of subjugation came a distinctive and separate Black world, a source of refuge and endurance in the face of cruel and wrenching societal decimation. Tapping the power and the play of African American oral traditions and verbal arts, the program “gives voice” to this poignant, powerful, and quintessentially American story of cultural transcendence.

In partnership with the National Museum of African American History and Culture, *Giving Voice* leads us into the realm of African American cultural creation via verbal expression, exploring it as both a means of social resistance and a major contributor to contemporary American life. Listen and be moved by compelling stories about the history, struggles, and creativity of African Americans, told through six tracks of programming: storytelling, oral poetry, interpretive drama, children’s and youth culture, humor, and radio.

Las Américas: Un mundo musical/The Americas: A Musical World shows us how the seemingly monolithic term *música latina* refers in reality to an inviting rainbow of musical sounds, styles, and traditions. The program also supplies vivid proof that music can amount to much more than

just music. Each tradition represented in *Las Américas* is a musical flag of identity, a beacon that unites cultural communities, and a means of cultural self-actualization.

This Festival program, the result of eight years of research and documentation, is the fourth and final in a series dedicated to exploring Latino music as a window into the cultures that give it meaning. The overarching project, entitled *Nuestra Música: Music in Latino Culture*, began with the Smithsonian Folkways Recordings series *Tradiciones/Traditions*. The series has produced thirty recordings that to date have earned eight GRAMMY nominations, one GRAMMY, and one Latin GRAMMY. Additionally, it includes *Música del Pueblo: A Smithsonian Virtual Exhibition* (musicadelpueblo.org), featuring dozens of video mini-documentaries of grassroots Latino musicians from the United States, Puerto Rico, and several Latin American countries.

A time of change has also come to the Festival itself, to the Smithsonian Center for Folklife and Cultural Heritage that organizes it, and to the Smithsonian Institution at large. After twenty-five years of leading the Festival, its director, Diana Parker, will retire this year. Her contributions to shaping the Festival are legion, and she leaves a wide wake of cultural ripples around the world. We tip our hats to her as we look for a capable successor to pick up where she leaves off.

Richard Kurin, director of the Center for Folklife and Cultural Heritage since 1988, this year became the Smithsonian's Under Secretary for History, Art, and Culture. His underlying philosophy, intellectual grit, and hard work will continue to bolster the Festival and the Center for years to come. In the meantime, the search for a new Center director has begun.

As Smithsonian Secretary G. Wayne Clough completes the first year of his tenure during this year's Festival, his fresh ideas for increasing the public value of the national museum and taking it far beyond the walls of its buildings are beginning to be felt. In 1967, the Folklife Festival broke ground in establishing the notion of a living cultural exhibition outside museum walls, and in encouraging interaction between museum visitors and the people who put their culture on display. Now the Smithsonian seeks to extend its reach even further, harnessing the power of the Internet and institutional alliances.

In this time of change, we look both inward and outward for new ways to accomplish the Smithsonian's mission of promoting the increase and diffusion of knowledge, as well as the Center's goal of promoting the understanding and continuity of diverse, contemporary grassroots cultures in the United States and around the world. As we move forward, we count on the cultures represented at the Festival as sources of inspiration, and on you, our supporters and partners in the Festival experience, for direction.

We invite you to visit our new Web site, www.festival.si.edu. It marks our latest effort to extend the reach of the Festival, to increase our interactions with the people we serve, and to sustain and enhance our own relevance to the world around us. We welcome your help in guiding us along our path to the future by sharing with us your thoughts, opinions, and ideas.

OUR CULTURAL EXEMPLAR by Richard Kurin

UNDER SECRETARY FOR HISTORY, ART, AND CULTURE
Smithsonian Institution

Diana Parker will retire this year as director of the Smithsonian Folklife Festival, a post she has held for the past twenty-five years. During that time, with talent, grace, and a wonderful team, she has brought more than twenty thousand tradition-bearers to the National Mall to demonstrate their knowledge, artistry, skill, and wisdom for roughly twenty-five million Festival visitors. These cultural exemplars have represented the full breadth of musical traditions, folk arts and crafts, occupations, culinary skills, and celebratory traditions from every region of the United States and from more than one hundred nations across the globe. No one has involved more artists and a larger, broader public in the appreciation of our diverse national and human living cultural heritage than Diana Parker and the Folklife Festival staff.

Diana's path to the Smithsonian and the Festival combined an interest in grassroots expression and a commitment to human rights. She was born in Kentucky to a family involved in the civil rights movement. Her dad was a preacher and musician; her mom a homemaker. They moved across the South, living in small towns in Tennessee and eventually settling in Texas. Diana earned a Rotary Fellowship in college, enabling her to study ethnology in South Africa at the University of Cape Town where she became active in the student anti-apartheid movement and hosted Robert Kennedy's historic campus visit. Returning stateside, she entered the museum world, making her way to the Smithsonian in 1973. She worked with renowned anthropologist Sol Tax to develop the Museum of Man, and with Jim Hightower to advocate federal support for folklore and grassroots cultural expression.

At the Smithsonian, she shifted to the Festival of American Folklife—an innovation of Smithsonian Secretary S. Dillon Ripley to “liven up” the museum and help preserve the nation's and the world's living cultural heritage. She worked for the Festival's founding director Ralph Rinzler, a famed impresario, musician, and scholar.

The accomplished Bess Lomax Hawes, who later started the folk arts program at the National Endowment for the Arts, became her mentor. Diana coordinated programs on regional America for the mammoth, three-month-long 1976 Festival marking the bicentennial of the United States. During these years, she worked with scores of the nation's leading folklorists and ethnomusicologists and literally thousands of folk artists, helping to define the Smithsonian's engagement with scholars and tradition-bearers and to devise its systems for Festival production. That work became a model for many other cultural presentations across the country and around the world in ensuing decades.

After 1976, Ralph Rinzler increasingly relied upon Diana to organize, produce, and run the Festival. When Ralph became assistant secretary of the Smithsonian in 1984, he entrusted Diana with his legacy, and she became Festival director.

The Festival's impact has been profound. Its very production has entailed the documentation of cultural traditions in film, video, recordings, notes, and photographs, out of which has grown the Ralph Rinzler Folklife Archives and Collections at the Smithsonian—now deemed a national treasure by the Save America's Treasures program. The Festival has supported ethnographic fieldwork and analysis by thousands of academic researchers, cultural workers, and especially community scholars from all parts of the globe. Festival research has spawned several dozen monographs and compilations, hundreds of scholarly articles and presentations, dozens of documentary recordings and films, numerous educational kits and, increasingly, Web-based features documenting folklife traditions and the practice of public cultural representation. The Festival has played a key role in generating academic departments, programs in public agencies, policies, laws, and even an international treaty—UNESCO's 2003 Convention for the Safeguarding



of the Intangible Cultural Heritage, now ratified by more than one hundred nations.

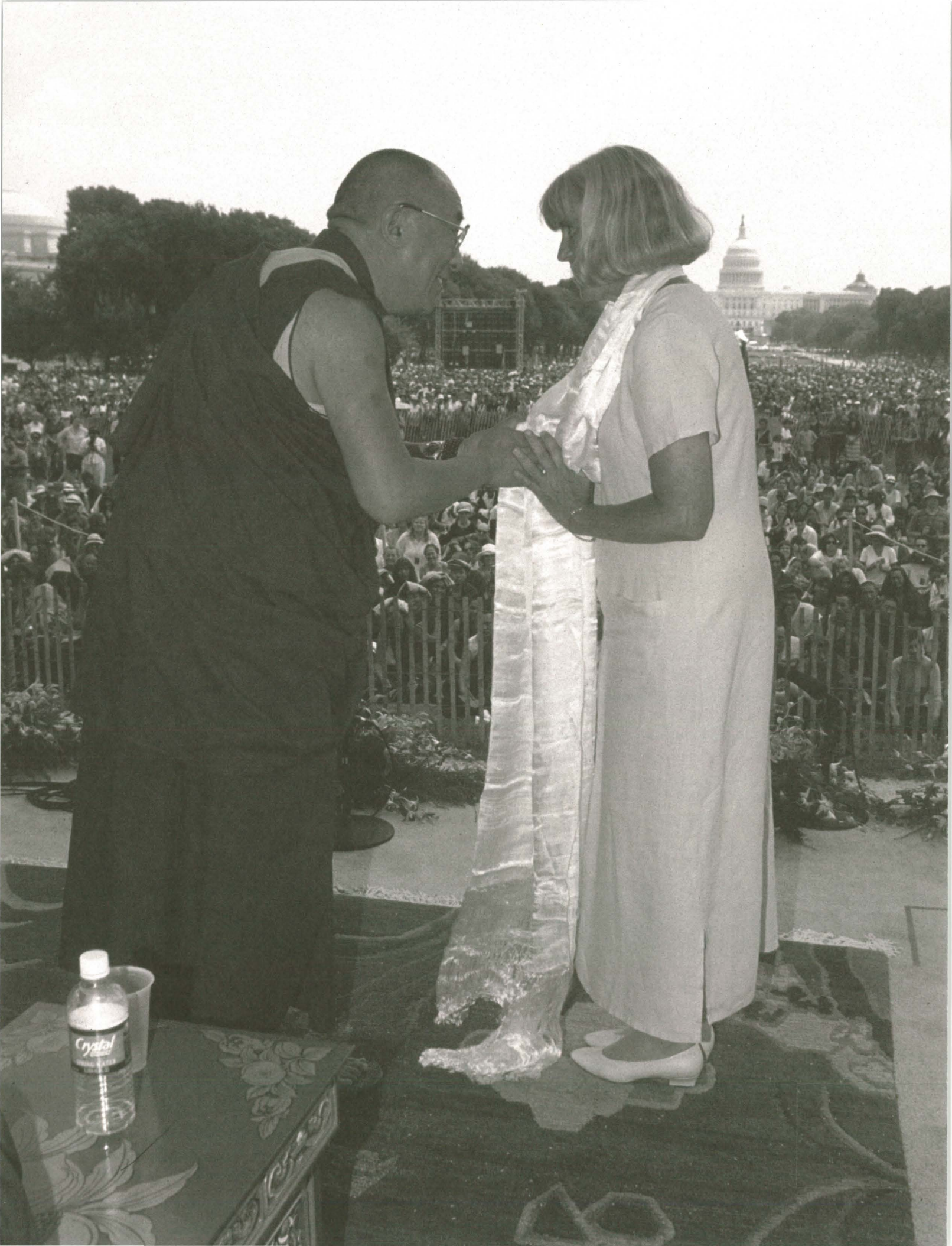
As Festival director, Diana has met with presidents, ministers, governors, Congressional leaders, agency officials, corporate sponsors, private donors, scholars, educators, cultural leaders, artists, and many others to develop the ideas, raise the funds, and mobilize support for Festival programs. She has had to explain the purposes of the Festival and gain the confidence of so many different people in so many different situations—from Native Hawaiians in a community meeting to women singers on a hilltop in Cape Verde, from brainstorming meetings with Iowa officials to creative sessions with Yo-Yo Ma, from a governor's cabinet meeting to an audience with the Dalai Lama.

Diana has hired staff—and been particularly attentive to issues of diversity, providing a tremendous opportunity to bring people from all backgrounds to the Smithsonian. She has been an exceptional mentor to women. Indeed, a list of her assistants over the decades reads like a “who’s who” of the folklore and festival worlds. She has helped select Festival participants based upon great experience, expert knowledge, and a keen aesthetic ear. She has led the effort to navigate the bureaucratic worlds of the Smithsonian, the National Park Service, the U.S. State

Marie McDonald, a Hawaiian lei maker and National Heritage Fellow, ties a haku lei around Diana Parker's head at the 1989 Folklife Festival program on Hawai'i.
Photo stolen from Diana Parker's office

Department, and numerous other international, national, state, and even local agencies to accomplish the thousands of things needed each and every year. Who else has had to contend with building and transporting a wooden church from Transylvania to the Mall (and then ensuring that it meets federal accessibility codes), protecting researchers in Haiti during a revolution, floating an iceberg from Alaska to Washington, D.C., and clearing the way for Tennessee moonshiners to demonstrate their folk chemistry by building a still within spitting distance of the Bureau of Alcohol, Tobacco and Firearms?

The results have been stunning. The Festival has inspired visitors to learn about varied traditions and cultures, bringing not only personal growth for many, but also increases in cultural tourism vital to local economies and the continuity of local traditions. In some cases, such as with Hawai'i, Mali, Tibetan culture, and more recently Northern Ireland, Festival programs have encouraged and aided the healing and the social betterment of communities and societies “back home.”



Diana exemplifies who we are and what we do. She is our cultural exemplar and has continually brought out the best in us.

Diana's work has also extended beyond the Festival, as she produced and co-produced numerous other mega-events for national celebrations that placed people and their culture front and center. Repeatedly she has taken a lead role in developing public programs for presidential inaugural activities and even several Olympics. For instance, as co-producer of the Southern Crossroads Festival for the 1996 Olympics in Atlanta, Diana was on hand when the bomb went off in Centennial Park, and then worked through the night to ensure that all Festival participants were safely accounted for. Diana co-produced the ceremony and festival on the Mall marking the opening of the National Museum of the American Indian, bringing together the largest and most diverse assemblage of Native people in history to celebrate not only the museum, but also the continuity of long-lived cultures. She co-produced the national reunion to mark the dedication of the World War II Memorial, enabling members of the "greatest generation" to convey their experiences—in their own words, songs, and stories—to a younger generation.

Diana exemplifies who we are and what we do. She is our cultural exemplar and has continually brought out the best in us. She figured out how to extend the Smithsonian's mission to "increase and diffuse knowledge" to a much larger group of increasers and diffusers. At the core of Diana's approach is what Michael Doucet, a long-time friend and multiple GRAMMY-winning Cajun musician, says is a sincere respect for cultural exemplars who not only possess knowledge, but also teach and inspire others. This is evident in the testi-

monies of Festival participants. Wrote one:

Being part of the Folklife Festival was for me a peak experience. So much sharing, so many tales and adventures. Meeting the dancers, musicians, diplomats and just plain people at the Festival on equal grounds was a once in a lifetime experience. I left the Festival with gratefulness and humility. Thank you, thank you Smithsonian, thank you America.

The "thanks" in this one letter could be magnified by the thousands to join numerous other accolades embroidered in cloth, carved in wood, and voiced for Diana's work. But in her unassuming, modest way she would shun the credit. She has been a consummate team player, always putting the spotlight on the folks who most deserve the attention.

As her partner for the past two decades, and as a member of that fabulous team of dedicated and wonderfully talented professionals, I and my colleagues, along with thousands of Festival participants, volunteers, supporters, collaborators, and a grateful public, wish Diana the very best in the coming years as she increasingly and deservedly spends more time with her loving family and her beautiful grandchildren. I remain confident that come Festival time next year, we will—and indeed always will—find her with us on the National Mall.

Richard Kurin is the Smithsonian Institution's Under Secretary for History, Art, and Culture. He served as director of the Center for Folklife and Cultural Heritage from 1988 to 2008.

His Holiness, the 14th Dalai Lama, greets Diana Parker just before addressing fifty thousand people attending the program on Tibetan culture at the 2000 Folklife Festival. Photo courtesy of Smithsonian Institution



2009 RALPH RINZLER MEMORIAL CONCERT: A Tribute to Ella Jenkins

by Daniel E. Sheehy
 ACTING DIRECTOR
 Center for Folklife and Cultural Heritage

There is no better time, no better place to celebrate the cultures of the American people and those from around the world than at the Folklife Festival on the National Mall.—Ralph Rinzler (1934–1994)

Ralph Rinzler co-founded the Smithsonian Folklife Festival in 1967 and a decade later parlayed it into what is now the Smithsonian Center for Folklife and Cultural Heritage. An old-time music performer, traditional crafts savant, and social activist, he worked to support and make visible the genius of grassroots communities throughout the United States and around the globe. He believed deeply in equality among cultures and likened the Festival to a “declaration of cultural independence,” a public platform on which each tradition might be honored, understood, and celebrated. A man of enormous vision, tireless creativity, and boundless energy, Rinzler put into place the “DNA” that infuses the Center’s egalitarian philosophy, can-do spirit, and dedication to public impact.

The annual Ralph Rinzler Memorial Concert showcases and offers tribute to artists who, like Rinzler, have wielded major cultural influence. This year, we salute Smithsonian Folklife artist Ella Jenkins. Jenkins earned her reputation as “The First Lady of Children’s Music” through her fifty-plus years of creating and performing groundbreaking music for young children. She published the first of her nearly forty albums for children (and parents) in 1957 on the Folklife Records label in New York City. She went on to become the role model and inspiration for most of

the renowned leaders of children’s music who followed. In 2004, she became the first children’s artist to receive the music industry’s highest honor, the National Academy of Recording Arts and Sciences Lifetime Achievement GRAMMY award. Similarly, the ASCAP Foundation honored her with its Lifetime Achievement Award in 1999, making her the first woman and the first children’s artist to be recognized with this national prize.

Ella Jenkins has won dozens of other awards, including multiple GRAMMY nominations, many Parents’ Choice honors, the 2003 Chicago Heroes Award from the Chicago GRAMMY Chapter, the Sydney R. Yates Arts Advocacy Lifetime Achievement Award, an “Ella Jenkins Day” proclamation from the Mayor of Chicago, the Service to Young Children Award from the Chicago Association for the Education of Young Children, multiple Director’s Choice awards from “Early Childhood News,” the Zora Neale Hurston “Keepers of the Culture” Award from the National Association of Black Storytellers, and designation as “One of Chicago’s Living Treasures.” She has appeared many times on the television shows *Barney & Friends* and *Mister Rogers’ Neighborhood*. Earlier in her career, with her program on local Chicago television, she most likely was the first African American woman to have her own show in a major media market. In 2006, Strathmore Hall in Bethesda, Maryland, produced a sold-out tribute concert to Jenkins, featuring marquee-name artists Pete Seeger, Bill Harley, Cathy Fink and Marcy Marxer, Mariachi Los Camperos, and Sweet Honey in the Rock. We welcome Ella Jenkins as the 2009 Ralph Rinzler Memorial Concert honoree.

Ella Jenkins (center), Folklife artist for more than forty years, mingles with her fans during a special tribute to her career at the 2007 Smithsonian Folklife Festival. Photo by Jeff Tinsley, courtesy of Smithsonian Institution

GIVING Voice



THE POWER OF WORDS IN AFRICAN AMERICAN CULTURE

by James Alexander Robinson
with contributions from John W. Davis II
and Jacquelyn Days Serwer

(Above) Gestures accentuate the power of words.
Photo by Michelle J. Chin

(Right) Women and children gather on a front porch
in Memphis, Tennessee, 1968. Photo by Diana Davies





■ ■ *Don't tell me words don't matter!*
"I Have a Dream" – just words?
"We hold these truths to be self-evident, that
all men are created equal" – just words?
"We have nothing to fear, but fear itself" – just words?
—Sen. Barack Obama, February 16, 2008

Bernice Johnson Reagon's eloquence and verbal artistry have shaped her career as a civil rights activist, singer, song leader, and scholar.
Photo by Diana Davies

The 2009 Smithsonian Folklife Festival program *Giving Voice: The Power of Words in African American Culture*, presented by the National Museum of African American History and Culture, showcases the many oral traditions and verbal arts that hold a special place in African American folk culture. *Giving Voice* focuses on the word power and word play that shape, define, and transform human experience. These cultural expressions represent a living legacy for Black Americans and ultimately for all Americans. Through the deep, rich strains of African American oral traditions, this Festival program explores and displays the vital connections between the power of words in African American folklife and the attributes of American culture itself.

The complex signifying, verbal devices, oratorical talents and rhetorical mastery [are] taken for granted in the Black church.—Michael Eric Dyson

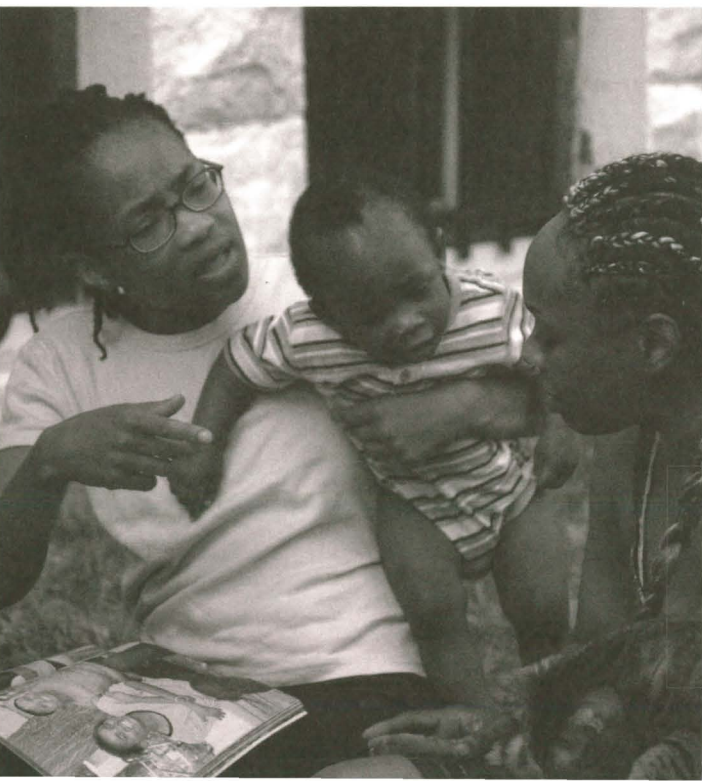
The subjugation of African Americans over three centuries created a conspicuously separate Black world within the larger American community. Consequently, a uniquely African American sphere of public expression emerged at historically significant times, originating norms and practices that have become part of contemporary American life. The Festival visitor who listens closely will hear many compelling stories about the history, struggles, and creativity of a people—stories that will be told, sung, spoken, poeticized, debated, and verbalized through the craft of words expressed orally.

American popular culture relies largely on the visual. “Seeing is believing” and “Out of sight, out of mind” are common sayings. Television, movies, and the Internet, with its access to an infinite spectrum of images, are dominant media forms. But beneath the waves of broadcasts and cybercasts, America is also an oral community of diverse cultures. And in a society that privileges high visibility,

African Americans have often felt invisible—save for their oral culture.

Many folklorists and academics—such as John W. Roberts, the dean of Black folklorists, and Michael Eric Dyson, the author and historian—are scholars and advocates of oral culture. According to Roberts, “[T]he African-American tradition of vernacular creativity and performance remains vital.” Dyson, trained as a minister as well as an academic, focuses on the special qualities of Black religious speech that he summarizes as “[t]he complex signifying, verbal devices, oratorical talents and rhetorical mastery taken for granted in the Black church.” The everyday lives of African Americans—in churches as well as kitchens, homes, beauty parlors, barbershops, fellowship lodges, and playgrounds, on stoops and street corners, on front and back porches, at workplaces and in leisure—provide the settings that nurture Black vocal culture.

The study of oral culture as orature is a relatively new development in African American scholarship, but draws from the older disciplines of ethnology, ethnomusicology, folklore, linguistics, oral history, and poetics. Orature, coined as a term by Ugandan scholar Pio Zirimu, recognizes an entire oral repertory that serves to define a culture. Included here are the vocal and verbal traditions of Black storytelling, poetry, spoken word, vocal music, religious speech, debate, and community radio. These expressions, grounded in the complexities of the Black experience, form the basis for the *Giving Voice* program.



Settings such as front yards and porch stoops, restaurants and home kitchens, churches and meeting halls, playgrounds and street corners, provide a living context for demonstrating the power of words to shape the daily experiences of African Americans. Photo by Lisa Fanning

ARABBERS

A visitor's first encounter with the sounds of Black folklife at the Festival may come via the arabbers of Baltimore. As documented by folklorist and photographer Roland Freeman, these men and women are African American tradition-bearers in their own right. The term "arabbers," derived from a nineteenth-century English word for homeless children, was used in the early twentieth century to describe Black Baltimore horse cart vendors selling foodstuffs. Since 1972, these arabbers have sold fruits at the Folklife Festival. Again this year, you'll hear them cry, holler, or yodel:

Red to the rind, come lady!

I got 'em red to the rind today!

Big, ripe, red, juicy watermelon whole!

I got 'em red watermelon whole!

I got 'em, you want 'em, come get 'em!

I got 'em red to the rind today!

OR

Give 'em a song, give 'em a holler,

Always load good produce.

Stay clean, honest,

And you'll make a dollar.

OR

Got nice white rind

Got coal-back seed

Got big red heart

Just can't be beat

Got red watermelon lady

All red.



Arabbers from Baltimore sell fresh fruit during a summer afternoon on the National Mall.
Photo courtesy of Smithsonian Institution

THE VOICE AS AN INSTRUMENT OF EXPRESSIVE POWER

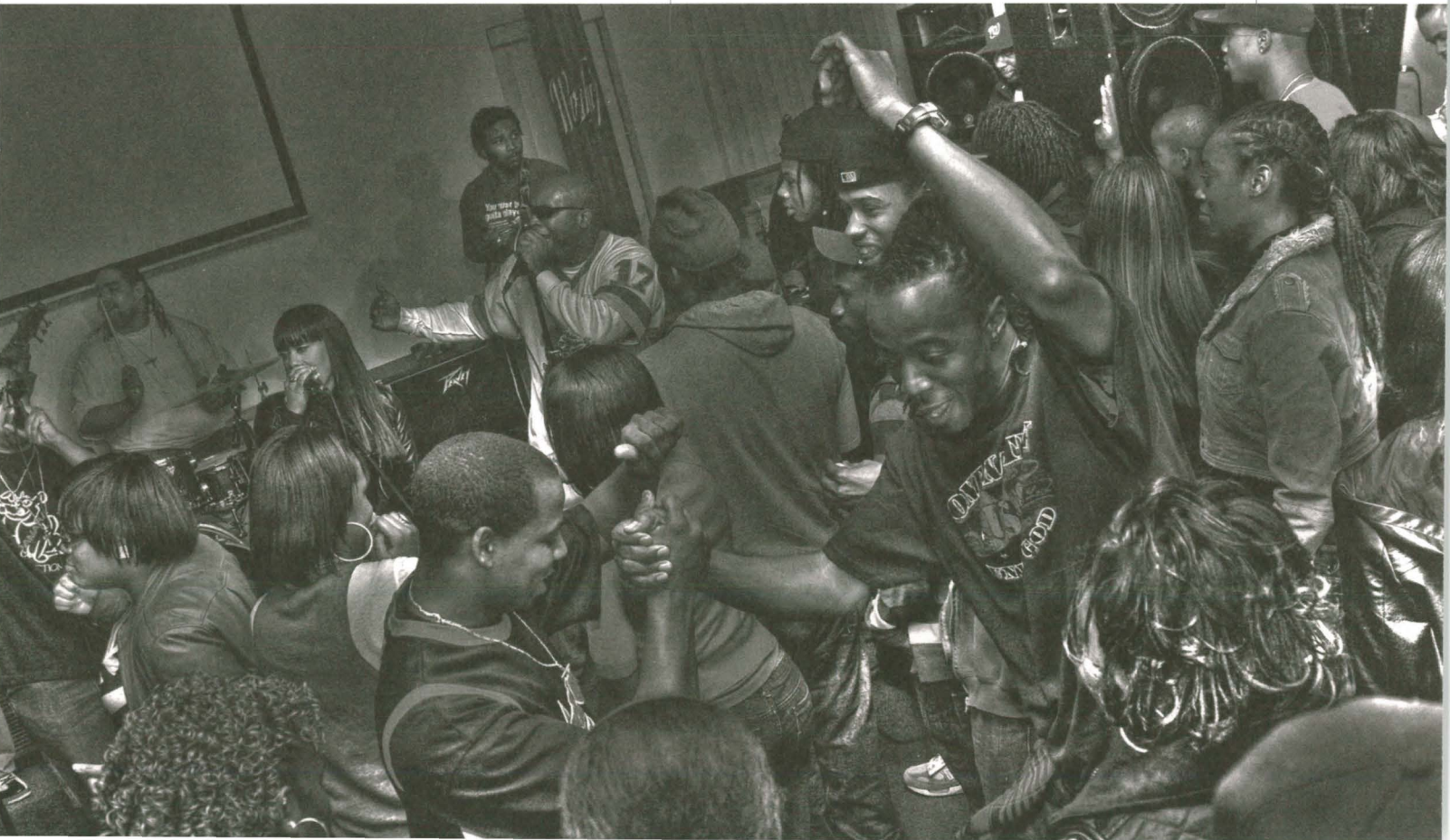
Oral expression—whatever its form—may be the primary mark of human culture itself. Black artisans of folk language utilize an array of oral skills and techniques in crafting their words. The oral arts also have a physiological dimension. Beginning with the transformation of the breath into sound, the vocal cords then translate the sound into morphemes and phonemes, syllables, and words. The brain's centers for speech and language string the words into phrases, lyrics, and sentences, all governed by the codes of oral culture. Verbal artists weave sounds and words together that become lore, tale, story, poem, rap, song, narrative, discourse, argument, and history.

In the African American context, a listener may recognize particular cadences and inflections, as well as common preferences for a distinctive pronunciation of certain words, all of which characterize what the comedian Chris Rock refers to as “sounding Black.” This casual mode of communication in the Black community may be the

norm for some. For others it may be a self-conscious mode of expression suited to a particular circumstance. Common also is the tendency to reverse meanings in the use of common words, such as “bad” to mean good, and “phat” to mean attractive.

Given the myriad of voices and sounds shaping the Folklife Festival experience, visitors may revel in their role as auditors by listening intently to the language delivered. Its purpose is not only to offer content, but also to resonate in the thinking ear. Festival visitors may look with their two eyes and listen with their two ears, but they may remember best if they also listen with their intuitive “third ear” to the words and stories that have the power to inspire and reverberate within the mind and imagination.

Verbal artists, whether singers, preachers, comedians, or hip-hop artists, can move people to tears, prayer, laughter, and dance. Photo by Lionel Miller



...we polished our new words, caressed them, gave them new shape and color, a new order and tempo, until, though they were the words of the Lords of the Lands, they became our words, our language.—Richard Wright

THE POWER OF LANGUAGE

In *12 Million Black Voices: A Folk History of the Negro in the United States* (1941), the novelist Richard Wright describes the history and circumstances surrounding the emergence of the Black vernacular language:

We stole words from the grudging lips of the Lords of the Land, who did not want us to know too many of them or their meaning. And we charged this meager horde of stolen sounds with all the emotions and longings we had; we proceeded to build our language in inflections of voice, through tonal variety, by hurried speech, in honeyed drawls, by rolling our eyes, by flourishing our hands, by assigning to common, simple words new meanings, meanings which enabled us to speak of revolt in the actual presence of the Lords of the Land without their being aware! Our secret language extended our understanding of what slavery meant and gave us the freedom to speak to our brothers in captivity; we polished our new words, caressed them, gave them new shape and color, a new order and tempo, until, though they were the words of the Lords of the Land, they became *our* words, *our* language.

As Wright indicates, through creativity and necessity Blacks originated distinctive modes of verbal communication that contributed to the formation of a common medium for cultural dialogue and exchange. The words of this language—whether uttered by the orators and great debaters of antebellum America, by the dialect poets and new Black arts poets, the singers of Negro spirituals and gospel, the jazz and blues vocalists of the twentieth century, or by the rappers and hip-hop artists of the twenty-first century—have given a new voice to the American condition.

To perfect their verbal arts, Black folk have used the languages at their disposal as intellectual tools, drawing upon a variety of linguistic sources. Among these are African languages from four main linguistic groups; Anglo-European tongues such as English, French, Portuguese, and Spanish; Native American languages; and American vernacular expressions. From this mix has emerged a



Orators, activists, song leaders, and others took part in the Poor People's Campaign of 1968 to promote civil rights and economic justice. Participants lobbied Congress for several weeks and created a tight-knit community in Washington, D.C.
Photo by Diana Davies

distinctive African American mode of speech—a polyglot of words, tones, and voices that serves as the wellspring and mainspring for the spoken word of the Black folk spirit.

The Africans transported to America came from many different ethnic backgrounds and, therefore, shared no common language. As a consequence, their first challenge, as Smithsonian folklorist Diana Baird N'Diaye has noted, was “inventing ways of speaking to one another and creating community.” Many of those enslaved souls were skilled in their own oral traditions, but were punished—even violently muzzled or mutilated—if they attempted to speak in their native tongues. The language of English likewise involved problems. Because slaves were deprived of the opportunity to read or write by custom or law (at least in the South), Blacks adapted and transformed English to suit their circumstances. They employed it to communicate with one another, to conceal verbal interactions from their oppressors, and to convey their yearnings and creativity.



Performers of mime evoke praise through body motion. Photo by Danita Delaney

As the American language of Africans evolved, it gave shape to the thoughts, dreams, and hopes of a people caught between slavery and freedom. In every tone there was a testimony. The power of words helped articulate a new perspective on American liberty, equality, justice, and humanity—one that justified its extension to people of color. As a group denied by various means and methods the right to a mother tongue, Black Americans relied on the inventive use of an oral culture derived from hybrid sources to express and define themselves.

Despite the dominant culture's concerted efforts to suppress newly arrived Africans' use of a mother tongue, certain African words were retained or adapted that best expressed the enslaved's view of their new reality. For example, some common words associated with the Black vernacular may have their origins in Wolof, a West African language. The word *hip* may derive from the Wolof verbs *hepi* or *hipi*, which mean "to be aware," "to see," or "to open one's eyes." The word *dig* may come from *dega* meaning "to understand." And the roots of the term *jive* may be traced to *jev* meaning "to disparage or talk falsely." Alternatively, the entertainer Cab Calloway, known for his inventive use

of scat singing that relied on made-up phrases like "hi-de-ho," put the word "jive" into a more contemporary linguistic context. He listed it in his *Hepsters Dictionary* simply as "Harlemese." In any case, the culture created by the "New Negro" in America was reflected in their evolving verbal expression. As generations have passed, the vocabulary, usage and grammar employed by African Americans have not only played a role in shaping and preserving Black culture, they also have influenced the speech and verbal usage of the majority population. The vocabulary coined by Black jazz musicians—such words as cool, groovy, gig, riff, boogie, funky, and beat—have helped change the ways Americans communicate.

Black speech—what is often called non-standard Black English—has its own origins and logic, and like all languages it has evolved over time. Historically it reflected a view of reality as well as the cosmos, as can be seen clearly in the words of John Jasper's famous 1867 folk sermon, "De Sun Do Move." Despite its basis in folk science, Jasper's oral analysis of natural phenomena based on Biblical text is filled with pronunciations and cadences that elevate it to the status of poetry.

AN EXCERPT FROM "DE SUN DO MOVE"

An example of Black folk orature is found in the art of the Negro folk sermon. One such famous sermon was "De Sun Do Move" by the Reverend John Jasper (1812-1901). The sermon expresses the belief using Biblical evidence that in fact the sun is in motion in relation to the earth rather than the reverse. Jasper delivered this sermon more than 250 times in the United States and also in London and Paris. At a time when there were no tape recorders, the best versions of the text of this sermon were those recorded by the sensitive human ear. One problem was that the writing down of the sermon may have depended upon the skill and objectivity of the auditor.

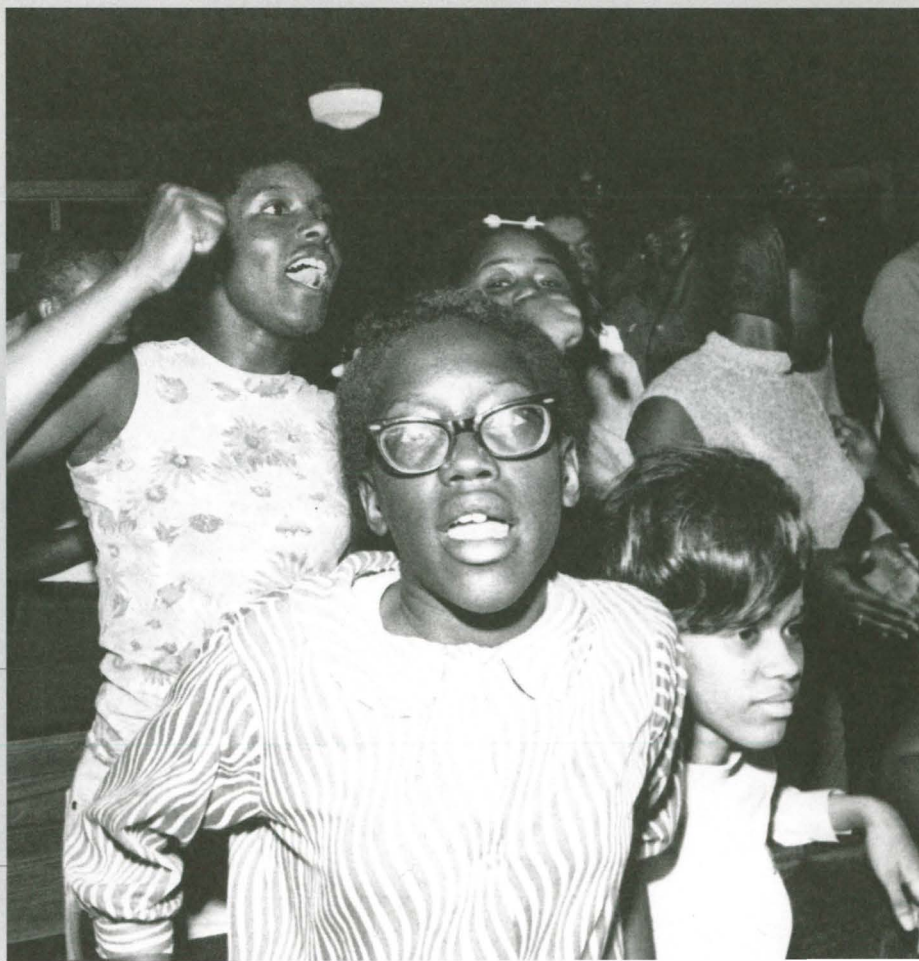
This version is William E. Hatcher's 1908 rendering of the sermon:

'Low me,
my frens,
ter put myself squar
'bout dis movement uv de sun.
It ain't no bizness uv mine
wedder de sun move or stan' still,
or wedder it stop or go back
or rise or set.
All dat is out er my han's 'tirely,
an' I got nuthin' ter say.
I got no the-o-ry on de subjik.
All I ax
is dat we will take
wat de Lord say 'bout it
an' let His will be dun
'bout ev'rything.
Wat dat will is
I karn't know
'cept He whisper inter my soul
or write it in a book.
Here's de Book.
Dis is 'nough fer me,
and wid it ter pilot me,
I karn't git fur erstray.

The rendering in dialect of Jasper's speech pattern is the subject of some scholarly controversy. The dialect may be extremely exaggerated, to the point that it distorts the speaker's voice, becomes unreadable, and reinforces racial prejudices. The following is a transcription in standard English, based on Hatcher's version of the sermon (left):

Allow me, my friends, to put myself square about this movement of the sun. It's no business of mine whether the sun moves or stands still, or whether it stops or goes back or rises or sets. All that is out of my hands entirely; and I have nothing to say. I have no theory on the subject. All I ask is that we will take what the Lord says about it and let His will be done about everything. What that will is I can't know except (what) He whispers into my soul or writes it in a book. Here's the Book. This is enough for me, and with it to pilot me, I can't get far astray.

Eloquent voices enthrall listeners inside the Eudora African Methodist Episcopal Zion Church in Marks, Mississippi, May 1968. Photo by Diana Davies





Musicians entertain young visitors during D.C. Heritage Day in the Brookland neighborhood. Photo by Bonita Bing

As with religion, the group experience of hard labor provided another context for the evolution and practice of language. Forced to work, African American slaves were organized into gangs or crews. They produced work songs and “field hollers” to lighten their toil and to express their connection to one another. Work gangs endured long days of hard labor—clearing fields, digging ditches, breaking rocks—to the repetitious, syncopated rhythms of these folk sounds. Although the content and circumstances might have seemed straightforward, the real meaning of these songs often escaped outsiders, as the nineteenth-century Black orator Frederick Douglass pointed out in his remarks on this form of expression. He noted the contrast between the way the oppressors viewed work songs and their significance to the slaves themselves.

I have often been utterly astonished . . . to find persons who could speak of the singing, among slaves, as evidence of their contentment and happiness. It is impossible to conceive of a greater mistake. Slaves sing most when they are most unhappy. The songs of the slave represent the sorrows of his heart; and he is relieved by them, only as an aching heart is relieved by its tears.

This musical tradition continued to evolve, becoming part of the foundation as well as an inspiration for the blues, an enduring example of a distinctive cultural expression.

MATERIAL CULTURE

The oral arts and traditions belong to the intangible culture of African Americans. In contrast, material culture refers to those tangible elements that include physical objects, structures, and other hand-made things. These objects are often incorporated into the speech of Black folk. For instance, the banjo comes out of African material culture. Similarly, traditional Black folk crafts, folk medicines, folk costume, foodways, vernacular architecture, and landscape design all yielded tangible and highly expressive artifacts whose continuity and survival depended upon Black verbal expression. Words such as bongo, gumbo, juke, okra, and voodoo offer some examples.

EXCERPT FROM FREDERICK DOUGLASS'S ORATION, "What to the Slave is the Fourth of July?"

Rochester, N.Y., 1852

What, to the American slave, is your Fourth of July? I answer: a day that reveals to him, more than all other days in the years, the gross injustice and cruelty to which he is the constant victim. To him, your celebration is a sham; your boasted liberty, an unholy license; your national greatness, swelling vanity; your sounds of rejoicing are empty and heartless; your denunciations of tyrants, brass-fronted impudence; your shouts of liberty and equality, hollow mockery; your prayers and hymns, your sermons and thanksgivings, with all your religious parade, and solemnity, are, to him mere bombast, fraud, deception, impiety, and hypocrisy—a thin veil to cover up crimes which would disgrace a nation of savages.

THE POWER OF ORATORY

The power of words in African American culture is the power to affect the heart and head, ideas and ideals, to disclose the truth, to change lives. This phrase also refers to the power to influence others, either for good or evil, through language. The impact of strong oratory on American history is well documented. Some examples that come readily to mind include George Washington's Farewell Address, Frederick Douglass's "What to the Slave is the Fourth of July?," Abraham Lincoln's Second Inaugural Address, or Fannie Lou Hamer's testimony before the Credentials Committee at the 1964 Democratic National Convention. The recent presidential campaign represents only the most recent illustration of the way words and oratory can sway hearts and minds.

Because of the early limitations on their communication with one another, the concept of freedom of speech holds a special meaning for Americans of African descent. These Americans place a high value on effective speaking and rhetoric. Traditionally, the most eloquent speakers garner influence, respect, and admiration. Some, such as activist-comedian Dick Gregory and educator-comedian Bill Cosby, rely primarily on wit and economical verbal devices; others, among them museum director Johnnetta Betsch Cole and the late U.S. Representative Barbara Jordan, look to elevated diction and elaborate grammar. Whether speakers employ a less formal or a more structured approach, they often find inspiration or source material in oral expressions from the past, including spirituals, gospel, blues, and work songs.

Some of the first African American voices to gain the attention of Whites were orators who could speak powerfully of the experience of being enslaved, such as Frederick Douglass and Sojourner Truth. Others included abolitionist figures such as Henry Highland Garnet, who in his famous 1843 "Address to the Slaves of America," exhorted enslaved Blacks to strike for their own freedom. "Rather die free men than live to be slaves," he pronounced. Several generations later, in response to the post-World War I race riots of 1919, the poet Claude McKay expressed a similar view in his poem, "If We Must Die": "Like men we'll face the murderous cowardly pack, / pressed to the wall, dying, but fighting back!" Although the poem appeared in written form, its rhythm and rhyming beg for recitation aloud. During World War II,

Winston Churchill uttered these now famous lines over the radio airwaves to rally the British during the blitzkrieg. These eloquent calls for resistance represent the often-expressed sentiments of Blacks throughout their long struggle against repression and discrimination.

The 1920s and '30s brought a new, more literary voice to the desires, needs, and aspirations of Black folk. The Harlem Renaissance flourished at that time, bringing to prominence African American intellectuals and writers with a keen ear for the voice of the folk, such as Sterling Brown, Langston Hughes, and Zora Neale Hurston. In addition to the work of such distinguished literary figures, poetry in the form of the blues, gospel, ballads, and sermons revealed characteristics of Black expression. Also in the 1930s, other common folk had their say when the Works Progress Administration (WPA) and the Federal Writers' Project recorded the oral testimonies of ex-slaves. These personal stories provided firsthand accounts of the experience of slavery and valuable examples of vernacular Black expression.

In every epoch of American history, Black voices not only have called for resistance, but also have spoken constructively to reaffirm the nation's principles and to hold America accountable for the fulfillment of its core democratic values of freedom and equality. The calls for deliverance from the bonds of slavery later became the language used to demand civil, labor, women's, gay, and disability rights, as well as political, social, and cultural change. During the height of the modern civil rights movement, Martin Luther King Jr., in his 1963 speech, "I Have a Dream," gave eloquent expression to the idea of equal rights for all Americans:

When we allow freedom to ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, "Free at last! Free at last! Thank God almighty, we are free at last!"

"We Shall Overcome," the anthem of the movement led by King, became and remains the mantra for numerous social justice causes that have followed.



(Left) Informal conversations on many significant social and political issues take place in public settings such as barbershops. Photo by Roland L. Freeman

(Below) Cornrows are a style of hair grooming that originated in Africa, and the tradition of cornrow braiding was continued by African Americans. Because they take a long time to create, the braiding of cornrows helps cement bonds of friendship and family. Photo by Gloria C. Kirk

VOICES AND PLACES

Giving Voice creates a learning experience that will provide audiences with a better understanding of the everyday language and expression inherent in African American folklife. For instance, Festival visitors will notice the presence of simulated social sites and gathering places where African Americans traditionally have felt free to talk to one another beyond the gaze and financial control, or below the radar, of racial others. Settings such as restaurants and home kitchens, churches and meeting halls, playgrounds and street corners, barbershops and beauty parlors, community radio stations and the “soapbox” provide a living context for demonstrating the power of words to shape the daily experiences of African Americans.

The barbershop and beauty parlor in particular offer an opportunity to display the rich social and political content of African American expressive culture. Political scientist Melissa Harris-Lacewell has commented upon the connections between Black hair culture and language:

Black hair has its own vocabulary and rituals that are integral to everyday black talk. Second, black hair rituals contribute to the notion of a common African American experience. This notion of commonality allows barbershops and beauty shops to function as racialized public spaces with the potential to contribute to the development of black politics.

Not surprisingly, journalists tracking the African American response to Barack Obama’s candidacy went straight to the local hair salons and barbershops to get an authentic reading of the political climate.



STORYTELLING

Rex Ellis, of the Smithsonian's National Museum of African American History and Culture, is a great storyteller himself and a member of the National Association of Black Storytellers. He likes to emphasize the storyteller's particular power to communicate and provide common ground:

[It is] the stock in trade of the spoken word . . . and the tellers who bring the words to life . . . who understand the essence and meaning of the words that have the power to inform, interpret, represent, transform, and empower the listener. Storytelling is a universal art that teaches norms, customs, and perspectives about a community and its culture.

The oral tale, as contrasted with a written text, is usually improvisational and to some degree communal—performed interactively, in dialogue with an audience. While storytelling is distinctive, it shares similarities with the art of oral poetry. At the Festival, visitors will have an opportunity to compare the various genres. Master storytellers will be juxtaposed with rappers, singers, and comedians, each with stories to tell.

In recent years, storytelling has found new forms of expression in music videos and in the many interactive platforms of the Internet, including MySpace, Facebook, YouTube, and Flickr. At these online sites the doors are open to shared stories and experiences. A private incident or local performance can become a touchstone for millions.

Notable also is the way in which storytelling has evolved within the African American deaf community. Their signs, gestures, and body language represent art as well as communication. One need only experience the signer who performs with Sweet Honey in the Rock to recognize this distinctive mode of Black expression. Like other Black communities, deaf African Americans were segregated for decades from the larger deaf population and evolved independently. As a result, Black sign-language users developed their own distinctive gestures, and a general preference for using more two-handed signs than is common amongst the broader group.



Baba Jamal Koram brings the art of storytelling to communities across the United States. Photo by Samuel Brown

POETRY

Young poets during the second half of the twentieth century were inspired and nourished by earlier generations of Black poets, including such renowned figures as Phillis Wheatley, Paul Laurence Dunbar, James Weldon Johnson, and Langston Hughes. But these later artists felt the need for a new genre of poetry that would suit their activist approach to the world. They developed a more assertive, confrontational style of writing and delivery that allowed figures such as Amiri Baraka, Nikki Giovanni, Haki Madhubuti, E. Ethelbert Miller, and Sonia Sanchez to play an important role in the Black Arts Movement of the 1960s and 1970s. Through performers such as Gil Scott-Heron and the Last Poets, this new Black poetry influenced early street rap poetry and rap music, which in turn nurtured the hip-hop and spoken word movements among a younger wave of artists.

Building on the past, the new Black poetry functions on a sacred-secular continuum. It favors a pronounced rhythmic pattern and uses the Black idiom—including rap, call-and-response, and signification.

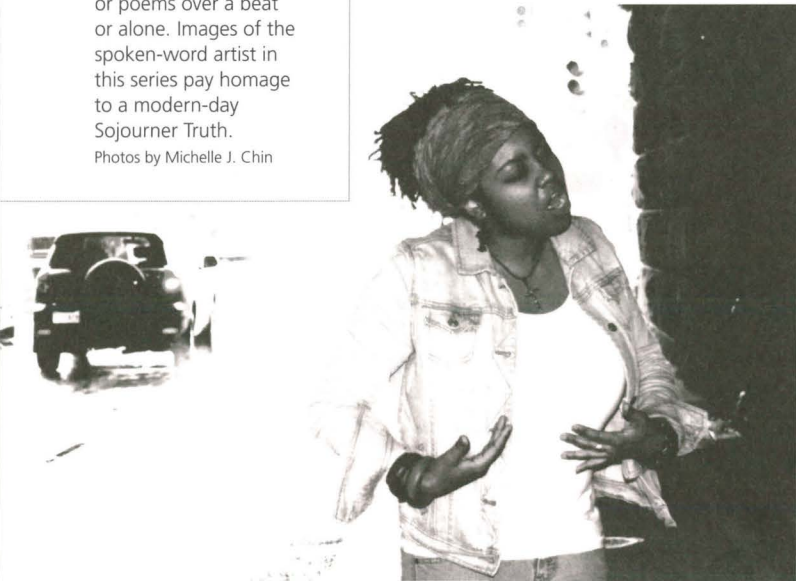
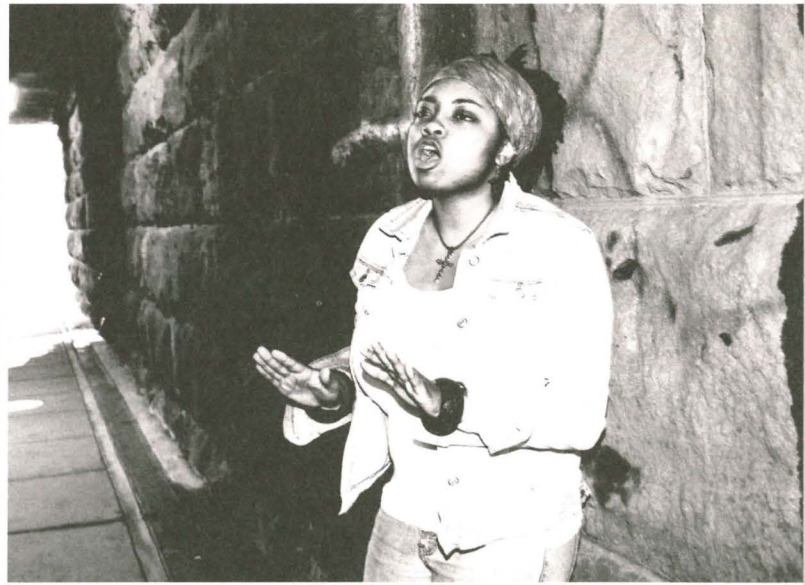
SPOKEN WORD

Classified sometimes as poetry and sometimes as hip-hop, spoken word is a literary art form in which the lyrics or words are spoken, not sung. Spoken-word events are presented occasionally as performance poetry set against a musical background with a percussive beat. In African American spoken word, those artists whose backgrounds include more formal literary training (and who generally are older and defined as poets) are distinct from the younger, more contemporary practitioners who may come from an educated background or the subcultures of hip-hop, rap, or the street. As a result, the realm of spoken word

has seen an evolution of the form and an expanded range of practitioners across several generations.

Since the mid-1980s, one popular venue for observing spoken word in action is the "poetry slam," a competitive art form that combines poetry and performance. Events sanctioned by Poetry Slam, Inc., and those organized by Russell Simmons's Def Poetry Jam, take place across the United States. Tonya Matthews, an active spoken-word artist based in Cincinnati, suggests that in such venues spoken word can be evaluated by the way in which the words are rhymed to a rhythm, by the back beat, by its musical accompaniment, and by whether it is an oral or written composition.

Spoken-word artists create performance poetry, speaking lyrics or poems over a beat or alone. Images of the spoken-word artist in this series pay homage to a modern-day Sojourner Truth. Photos by Michelle J. Chin





(Left) Rhyming chants—such as "Cinderella, dressed in yella, went upstairs to kiss her fella"—often accompany the Double Dutch jump rope games played in many African American communities. Photo by Danita Delaney

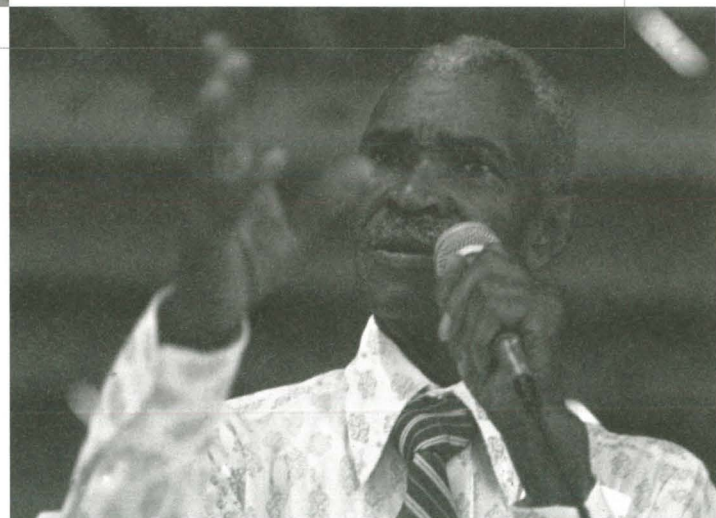
(Below) The African Diaspora program at the 1975 Smithsonian Folklife Festival featured oral traditions such as storytelling, street singing and vending, gospel, and sacred harp singing. Photo courtesy of Smithsonian Institution

VOCAL MUSIC

African American folklife features many significant vocal music traditions. Such forms as gospel, blues, and hip-hop (including funk and rap) may be the most suggestive of the vocal tradition in African American musical culture. Hip-hop is especially relevant to the *Giving Voice* program since its activities embrace not only spoken-word poetry and storytelling, but also a stylized rhythmic beat and dance music. Moreover, hip-hop carries an appeal beyond music because of its associations with graffiti art and a distinctive style of dress—vernacular forms created primarily by Black urban youth. As a subculture in a capitalist civilization, the words and style of hip-hop highlight the negatives of the dominant society; this puts it in cultural, if not also political, opposition to that society. As hip-hop culture has moved more into the mainstream, it has spread across the United States and around the world, inspiring local performers from South Africa to Russia and Japan.

RELIGIOUS SPEECH

Black folk sermons and prayers create a sacred system for interpreting, explaining, and understanding the invisible forces of the cosmos. Because religious practices for enslaved African Americans often were forbidden, worship took place in what historian Albert Raboteau has termed "the invisible institution." Worshipers prayed outdoors in make-shift spaces called "hush harbors" or "brush arbors." Religious leaders communicated with their faithful through a call-and-response interaction.



The church is still widely acknowledged as one of the most important social and political organizations among African Americans. It offers congregants a welcoming place to gather in support of the community. Traditionally, it also has provided a safe environment for discussing the complexities and rigors of life. In this way it has fostered the networks, skills, mobilization, and contact opportunities necessary to nurture political action, as was the case for both the abolitionist movement and the modern civil rights movement. Not surprisingly, many Black leaders, from Henry Highland Garnet to civil rights activist and politician John Lewis, were trained as ministers and are credited with delivering some of the greatest speeches—religious, civil, or political—in American history.



COMMUNITY RADIO

For decades, Black radio has served as a key outlet for the dissemination of Black expressive culture. It shares news, bolsters a sense of community, and showcases Black music. The first Black music station in America was WDIA in Memphis, which began broadcasting in 1948, and is still on the air. The first Black-owned radio station followed soon afterwards in 1949—WERD in Atlanta. Fans still recall fondly such renowned 1960s radio hosts as New York’s “Jocko,” famous for his pre-rap ditties and exclamations such as “Great Googamooga,” and D.C.’s deejay Petey Greene, who talked Black citizens through the 1968 riots. These stars, along with later personalities such as Dallas-based Tom Joyner and American Urban Radio Networks host Bev Smith, have fostered a sense of Black identity while engendering and perpetuating distinct patterns of speech and colloquialisms. According to Smith, the 2008 presidential campaign heightened the profile of Black radio and brought Black on-air personalities “an opportunity to be griots, the front person that people turn to and listen to just like Black radio was in the ‘60s.”

DEBATE

Debating holds a special place in African American history. Secret debating societies flourished among both enslaved and free African Americans in the United States during the nineteenth century. For example, Arthur Bowen, an eighteen-year-old house slave for the Thorntons, one of Washington’s most distinguished families, befriended free Blacks and attended meetings of a debating society in the mid-1830s. Topics discussed at the meetings included slavery, the Constitution, and human rights.

Debate competitions among Historically Black Colleges and Universities—such as Atlanta University, Fisk University, Howard University, Lincoln University, Morehouse College, Shaw University, Talladega College, Virginia Union University, and Wilberforce University—began in 1908, but recent scholarship has revealed an even earlier beginning that dates to the 1880s. During this year’s Inaugural Weekend, the National Museum of African American History and Culture hosted an all-day event featuring collegiate debaters arguing positions on such

(Above) Participants at a large gathering share a broadcast with the crowd. Radio can function to disseminate news, bolster a sense of community, and showcase Black music.

Photo by Sharon Farmer

(Right) Jimmy Collier leads a civil disobedience workshop in New York City, date unknown. Photo by Diana Davies

topics as climate change, health care, and foreign policy. Since the early years of on-campus debating, women have enjoyed a major role as debaters at historically Black institutions. At Howard University, the first known debating society for African American women was founded in 1919. Today students at these institutions continue this tradition by debating the most controversial issues of the day.

The recent movie, *The Great Debaters* (2007), highlighted the role of debate and the power of words among African Americans. The pantheon of African American debaters includes lawyer, diplomat, and Nobel Prize-winner Ralph J. Bunche, minister and educator Benjamin E. Mays, theologian Howard Thurman, lawyer and educator James M. Nabrit Jr., civil rights activists Bayard Rustin and James Farmer, historian John Hope Franklin, U.S. Representative Barbara Jordan, diplomat Donald F. McHenry, media mogul Oprah Winfrey, and media personality and activist Tavis Smiley.

A final example is Malcolm X—a brilliant and eloquent debater, adept at dismantling the positions of his opponents, converting their arguments to his own advantage, and (most importantly) casting the issues of dispute in utter and compelling clarity. He effectively challenged assumptions regarding the goals and tactics of the struggle for civil rights, such as the focus on desegregation and the strategy of non-violence, both of which were established positions that had been taken for granted by many of his opponents and listeners. “Within a few years,” wrote activist George Breitman, Malcolm X “was to become the most respected debater in the country, taking on one and all—politicians, college professors, journalists, anyone—black or white, bold enough to meet him.”

Within a few years [Malcolm X] was to become the most respected debater in the country, taking on one and all—politicians, college professors, journalists, anyone—black or white, bold enough to meet him.—George Breitman



My favorite amusement at that time, was to stand and listen to the soapbox orators at the street corners.—Kwame Nkrumah

THE “SOAP BOX” THEN AND NOW

In earlier times Black folk made good use of the “soapbox,” a method of face-to-face speaking in public places, and were regularly arrested for doing so. The Garveyites, followers of Marcus Garvey and his “Back to Africa” movement in the 1910s and ’20s, often addressed the Black public in this direct manner. During the 1960s and ’70s, representatives of the Nation of Islam also employed this communicative tool in large cities like Chicago, Detroit, and New York.

While in the United States during the 1930s, a young African student, Kwame Nkrumah, who would later become the first president of an independent Ghana, discovered this practical model of oratory on the streets of Harlem. “My favorite amusement at that time,” he said, “was to stand and listen to the soapbox orators at the street corners. I was quite happy to spend my evenings there either quietly listening or, as was more often the case, provoking arguments with them.”

More recently, the Internet and other technology-based mass media have offered a virtual “soapbox.” Commentators once emphasized a “digital divide” between African Americans and others in the use of computers and online media. Now, however, the lively activity of the Black blogosphere and the ubiquity of Black music and audio material on Internet outlets provide evidence of a new level of engagement by the Black community.

ORAL HISTORIES

Walt Whitman, one of America’s great poets, observed in 1855 that “the genius of the United States is not best or most in its executive or legislatures, nor in its ambassadors or authors or colleges or churches or parlors, nor even in its newspapers or inventors—but always most in the common people.” In the case of African Americans, oral sources—coming directly from “common people”—offer new, illuminating perspectives and insights to inform

American history. And in the case of the 1930s WPA recordings of former slaves, oral testimonies and personal narratives provide fertile material for cultural historians who seek not only the content of these testimonies, but also their manner of verbal expression. Similar benefits came from the narrative use of oral history in Alex Haley’s book, *Roots*, as well as the hundreds of interviews of African Americans collected recently through StoryCorps’ *Griot Project* done in collaboration with the National Museum of African American History and Culture.

Oral histories may supply important information on a variety of practices—including agricultural methods and foodways, clothing styles and adornment, and tangible places such as one’s home, neighborhood, school, sanctuary, street, or street corner. At the Festival, exposure to such firsthand accounts can evoke personal memories and help others to recall their own favorite tales and stories.

CONCLUSION

The presentation of *Giving Voice: The Power of Words in African American Culture* at the 2009 Smithsonian Folklife Festival initiates the long, hard task of documenting the voice of a people. It also takes the lead in directing visitors to the previously untold story of Black folk orature—oral traditions in many different forms that each merit investigation. While their origins are found in African American traditions, their influences permeate the broader culture of the United States.

With this Festival program, the Smithsonian’s National Museum of African American History and Culture demonstrates its commitment to documenting and preserving the oral expressions of a people whose voices were muzzled, who were denied the opportunity to read and to write, and whose speeches and oratory often did not survive. A people’s culture is inexorably linked to its language, and by helping to raise public



Bessie Jones (pictured here with her grandchildren at the Brunswick, Georgia, railroad station in 1966) was a prominent member of the Georgia Sea Island Singers. She often led groups in call-and-response, rhythmic chants, and other forms of verbal artistry. Photo by Diana Davies

ORATURE: A DEFINITIONAL NOTE

Orature means the creative expression of thought from mouth to ear, in contrast to ecriture meaning the expression of thought from hand to paper, and literature meaning the expression of thought from the page to the eye.

Orature is characterized by several features: it is oral-aural communication, it is performance in a communal setting, it involves the performer-audience interrelationship, and it evokes responsive audience participation.

An example of orature is the pattern known as call-and-response (or "shout and refrain"). Call-and-response is a traditional art form in Black folk culture. It appears in the Black folk sermon as part of the art of the preacher and in the interplay between religious communicants and their choirs.

Orature reflects a worldview that the oral use of language expresses the principal mode of human communication upon which other modes build. Orature as an oral style exists in distinction to dominant ideas about one "official" language or one form of "good" literature. In the United States, Black folk orature implies that the language of the people, an American language, is the commonplace of everyday language.

Orature is seen in everyday life because it reflects a way of being, speaking, knowing, and thinking. Orature is displayed in traditional settings, such as gatherings around the kitchen table, on the front stoop, at church, on playgrounds, and at barbershops and beauty parlors. Whereas physical education is often viewed in a gymnasium, orature can also be observed in what might be called an oratorium, a space designed for ear-witnessing the verbal artistry of oral artisans at the 2009 Smithsonian Folklife Festival program *Giving Voice*.

awareness of African American linguistic creativity, the Museum highlights a major aspect of Black culture. In the process, the Museum moves closer to its goals of helping all Americans to learn more about African American history and culture, and to understand and appreciate how this history and culture provide a powerful lens for understanding what it truly means to be an American.

James Alexander Robinson has spent much of the past twenty years investigating approaches to Black studies and conducting research in African American history and culture throughout the United States. He studied anthropology with Jim Spradley and Dave McCurdy, folklore with Alan Dundes, and history with some of the leading labor and African American historians. His unpublished thesis, "The Signifying Monkey: Tale, Formula, and a Negro American Folklore Text," provides a deeper understanding for the concept of orature.

The Arabbers of Baltimore



ROLAND L. FREEMAN

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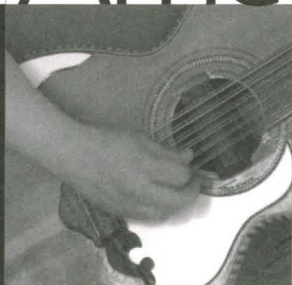


LAS AMÉRICAS

A MUSICAL WORLD

The Americas

by Daniel E. Sheehy



(Above) The accordion and *bajo sexto* are the signature instruments of *conjunto tejano*, a tradition once considered “working class” but now celebrated as an icon of regional identity.

(Right) Singer and arranger Jesús “Chuy” Guzmán with Nati Cano’s Mariachi Los Camperos has a broad repertoire of traditional songs, including *sones*, *rancheras*, boleros, and *huapangos*, which he interprets in a distinctive mariachi style. Photos by Daniel Sheehy, Smithsonian Institution





2009 marks the final year of our Festival series *Nuestra Música: Music in Latino Culture* and the culmination of eight years of research that sent us down several programmatic paths. Four Smithsonian Folklife Festival programs have presented over 300 artists from the United States and Latin America. The Smithsonian Folkways CD series that launched the *Nuestra Música* project, *Tradiciones/Traditions*, has produced thirty recordings of grassroots *música latina* from Puerto Rico and nine countries: Chile, Colombia, Cuba, the Dominican Republic, El Salvador, Guatemala, Paraguay, the United States, and Venezuela. The first twenty-five recordings earned eight GRAMMY nominations and one Latin GRAMMY award. The online Smithsonian exhibition *Música del Pueblo: A Smithsonian Virtual Exhibition* offers more than two dozen videos, each with interpretive text, representing a broad swath of homegrown musical styles from Chicago hip-hop to Mexican mariachi to Chilean *nueva canción* to ancient ritual *matachín* dance from New Mexico, and much more in between. Still a work-in-progress, this virtual exhibition, found at www.musicadelpueblo.org, will eventually include hundreds of tracks of music and detailed information on dozens of musical styles and instruments.

Héctor "Tito" Matos plays the *pandereta*, a hand drum traditional to Puerto Rican *plena*. Tito is the founder of the ensemble Viento de Agua, which performs "unplugged"—with acoustic instruments only. Photo by Daniel Sheehy, Smithsonian Institution

The purpose of *Nuestra Música* parallels that of the Center for Folklife and Cultural Heritage: to promote the understanding and continuity of diverse, contemporary grassroots cultures in the United States and around the world. Similarly, *Nuestra Música* aims to increase understanding of Latino cultures by creating a broad representation of traditional Latino music and highlighting the deep significance it holds for its practitioners. In doing this, we have allied our efforts with those of musicians and communities seeking to maintain their cultural identity in a rapidly changing world. The name *Nuestra Música* (Our Music) signifies that many forms of music act as flags of identity for their communities of origin—bringing people together and allowing them to project themselves publicly. Moreover, by presenting the diverse heritage of *música latina* on the National Mall and via our nonprofit record label Smithsonian Folkways, we underscore the message that Latino music is part of our national musical heritage, a vital ingredient in the collective cultural heritage of the United States.

Nuestra Música not only lets the musical sounds be heard widely, but also supplies a forum for the music's creators to express themselves. Smithsonian Folklife Festival programs typically include discussion sessions in which artists speak of the role their music plays in building community, in resisting cultural homogenization, and in giving people an auditory, participatory sense of "home." The Festival is indeed a "living exhibition" in which the subjects—the artists—interact directly with the public. Likewise, the extensive liner notes that accompany Folkways recordings, as well as the multi-media Web features, allow the artists and musicians to speak for themselves. The result is a multi-voiced, penetrating panorama of Latino music that points to the beauty and complexity of this musical world.

The capacious breadth of musical creation called *música latina*, combined with the high value bestowed upon music across cultures of Latin America and Latino USA, led us to name this culminating program *Las Américas: Un mundo musical/The Americas: A Musical World*. The program uses the lens of the *Tradiciones/Traditions* recording series to explore the personal motivations, social aspirations,



Marcelo Rojas is a master of Paraguayan harp music, which evolved in the twentieth century from a rural recreational music to a technically advanced, musical expression of Paraguayan nationhood. Photo by Daniel Sheehy, Smithsonian Institution

creative impulses, and dynamics of change that shape the sounds of contemporary musical traditions from a rainbow of cultural origins. The recordings produced for the series share an agenda beyond the strictly musical. They tell stories of a socially disenfranchised local music culture making its presence known in the larger body politic, of women carving out new spaces in traditional music formerly limited to men, of homegrown music's

important role in the Chicano Movement of the 1960s, and more. Each *Tradiciones/Traditions* release is more than a mere recording; it is a declaration of cultural authority and worth, and an alliance with a broader artistic and social agenda.

Three fundamental principles shape the overall *Nuestra Música* project, and those same ideals guide *Las Américas: Un mundo musical*. First is the notion that a musical tradition is larger than any one artist or ensemble. When accomplished traditional musicians perform, they embody knowledge, values, and practices that are grounded in and express a “cultural territory” of shared life experience, past and present. This territory is also an environment which, like our natural environment, may need to be consciously cared for and actively conserved. Second is the idea that traditional music’s power comes from its relationship to the community. Music has meaning because people give it meaning, and in turn it awakens familiar feelings that move us and holds connotations that give us purpose. Many musicians consider their music to be an expression of cultural and social identity precisely because it carries the weight of many participants and contributors over time. And the third principle is that tradition always changes, either in its sound or in its meaning, for those who take part in it. Tradition may reflect societal change or be an agent of cultural change or social resistance.



(Above) Mónico Márquez plays a *cuereta*, or button accordion, traditional to *joropo oriental*, the regional style of *joropo* anchored in the area around Cumaná and Margarita Island on the eastern Caribbean coast of Venezuela.



(Left) Members of Los Texmaniacs, a *conjunto tejano* band, include (left to right) Óscar García on the bass guitar, Lorenzo Martínez on drums, David Farias playing the accordion, and Max Baca on the *bajo sexto*. Photos by Daniel Sheehy, Smithsonian Institution



If traditional music does not change, it's not traditional, because it needs to stay part of the life of its community.—Roberto Martínez

Music may sound the same over time but takes on new social roles and meanings. Or, a music's sound and style may evolve, precisely in order to maintain relevance to the community that cherishes it. As Roberto Martínez, an elder musician from Mora, New Mexico, puts it, "If traditional music does not change, it's not traditional, because it needs to stay part of the life of its community."

Juan Gutiérrez, founder and director of the Nuyorican group Los Pleneros de la 21, remembers when he discovered the relevance of tradition as a cultural "home."

When he arrived in New York City from Puerto Rico in the 1970s, he experienced "the longing that one has for the Puerto Rican, for connecting with one's own. I started to look for people in the barrio, and that's where I found myself, thank God." He found his identity

Mariachi Chula Vista, formed by student musicians at Chula Vista High School near San Diego, California, participates in mariachi festivals such as "¡Viva el Mariachi!" held annually in Fresno, California. Photo by Daniel Sheehy, Smithsonian Institution





The Viento de Agua ensemble rehearses a *plena* piece. African-derived *plena* is one of the touchstones of Puerto Rican identity on the island, in “El Barrio” of New York City’s East Harlem, and beyond. Photo by Daniel Sheehy, Smithsonian Institution

in the values and experiences that he shared through music with his compatriots, realizing the importance of maintaining those traditions as an artist and as a person: “The tradition is much bigger than you, and much bigger than every one of us. We are here at this time of history and it’s up to us to do what we have to do on behalf of that. . . . But we got to do it in the right way, with the foundations. When we have those foundations clear, then we also contribute and put our influences into those expressions. And then it’s up to the younger generation to do what they have to do.” Juan contributed to his tradition in a multitude of ways: teaching, performing, organizing community musical events, and co-producing the GRAMMY-nominated album *Para Todos Ustedes* by Los Pleneros de la 21. He also performs on another Smithsonian Folkways release, *Viento de Agua Unplugged: Materia Prima*.

Marcos Ochoa, from the Mexican state of Veracruz, expresses this same sense of feeling part of something larger when he performs his music, the *son jarocho*: “The truth is, for me, music is a big, big, thing, because I live from it, and for me, *jarocho* music is like my flag, it’s like my flag of Mexico.” For him, his brother Felipe, and José Gutiérrez, their recording *La Bamba: Sonos Jarochos from Veracruz* is as much a symbol of Veracruz and Mexico as the Mexican flag itself.

Hugo Morales, director of community-based Radio Bilingüe in Fresno, California, points to Mexican mariachi music as both part of a larger cultural environment and a common platform for his community: “Mariachi is one of our traditions, one of our genres of music, that is so beautiful and vibrant. It’s a genre that can bring us all together—Chicanos, Mexican Americans, Mexicans—and also one that allows us to pass it on to our youth. We think that mariachi in our schools is so critical as an institutional tool to foster a positive identity among our youth.” He recalls discovering the “bigness” and social value of mariachi music when he launched the annual ¡Viva el Mariachi! Festival in 1982: “We thought [the audience] would be like three, four, or five hundred people. Thousands came. It’s just such a beautiful genre of music that really helps us connect all of our *familias*.”

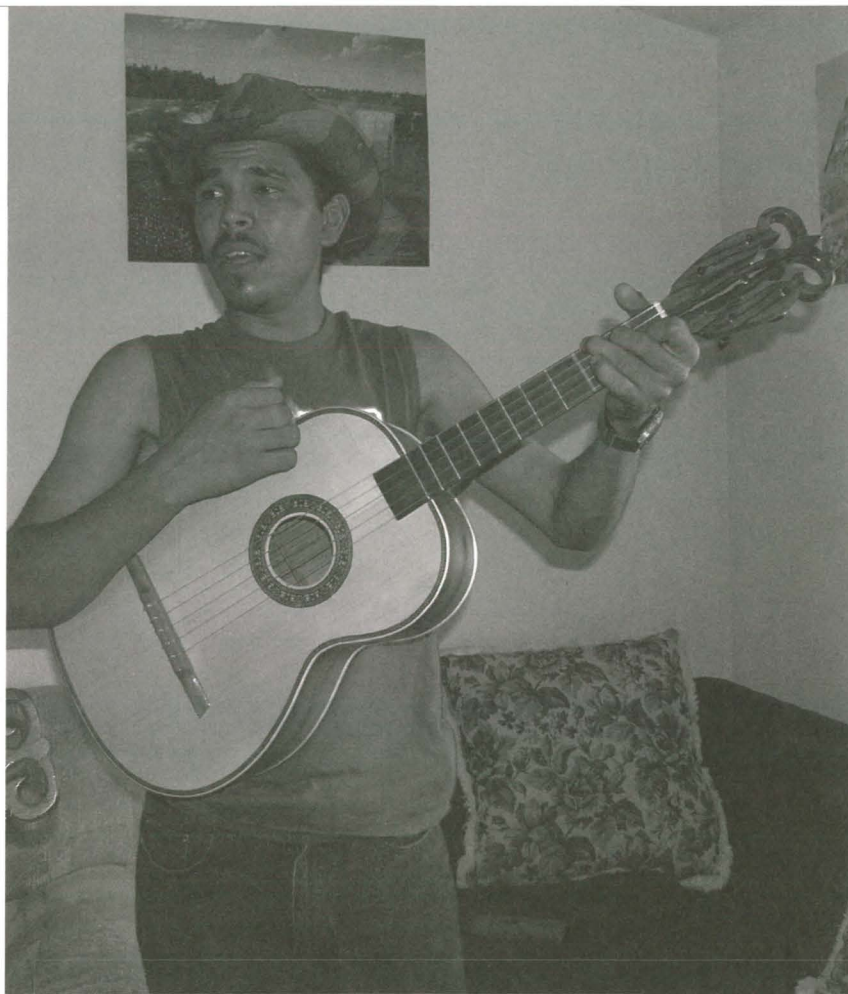
Enthusiasm for mariachi-in-schools programs has spread throughout the Southwest, creating a demand for educational materials such as *The Sounds of Mariachi: Lessons in Mariachi Performance*.

It is precisely this connection to something larger that gives music its meaning and power. Music may be universal to human culture, but it is by no means a universal language. Each tradition is a distinct musical language, just like English, Spanish, or Náhuatl. Each has its own grammar, syntax, vocabulary, classic repertoire, and great masters. Merengue, mariachi, and marimba may all be embraced by the term *música latina*, but each reflects distinctive histories, cultural backgrounds, styles, repertoires, and cultural identities.

People invest music with many different kinds of meaning and a wide variety of social roles. The stability, familiarity, and value-laden character of musical tradition, for example, may lead communities to seek it out in times of social stress, such as war, dislocation, and disaster. Trinidad Lovo left the war-torn hills of eastern El Salvador to seek refuge and work in the unfamiliar environment of Washington, D.C. Far from his homeland, he found a sense of “home,” of community, and of cultural normality through making music: “We were born in a town in which culture was unknown, where no one applauds you. We come from sadness, from war that makes nobody want to dance, to be joyous. Sometimes, you end up traumatized by your country’s problems. . . . Here [in the Washington, D.C., area], realizing that work is all there is and that you cannot just go out and have a good time, because of that, we kind of decided to get together one afternoon with family to play what we feel. Through music, you can get beyond sadness, beyond whatever problems you have with your job, any sort of problem.” He often plays in his family *chanchona*—a musical group from his region with two violins, guitar, percussion, and *chanchona* (string bass)—known as Los Hermanos Lovo.

Music can be a powerful source of personal identity. “It’s in my blood, being a plainsman,” says Colombian *zoropo* singer and verse improviser Luis Eduardo Moreno, known as “El Gallito Lagunero” (The Little Cock of the Lagoon). A lead singer on the GRAMMY-nominated album *Sí, Soy Llanero: Joropo Music from the Orinoco Plains of Colombia*, Moreno is a highly successful competitor in regional contests of improvised sung poetry called *coplas* accompanied by *golpes* (fast *zoropos*) such as the popular *zumba que zumba*. He reminds us that the main “conservatory” of traditional music is the family and close community that passes on the skills, knowledge, and social position of music, putting it “in our blood”: “My parents played guitar and mandolin . . . and *golpes*, the *zumba que zumba*, to exchange verses with the verse improvisors, like two cocks when they are let loose to fight.” Says his musical collaborator, *maraquero* (maraca player) Omar Fandiño: “It’s part of my life, I think I breathe *zoropo*. If there is a day in which I don’t listen to *zoropo*, that day it’s like I get sick, anxious to have the sound of a harp, a plains melody. It’s like it pushes me. It calls me.”

Certain forms of *música latina* are intended as repositories of cultural memory. The Mexican *corridos* (narrative ballads) heard on *Heroes and Horses: Corridos from the Arizona-Sonora Borderlands* are good examples of this. The album, says its producer, folklorist James Griffith, “is a slice of life along the Arizona-Sonora border as it has been lived and memorialized in *corridos* over the course of the twentieth century. All these songs come from the repertoires of traditional singers, who considered all of them worth learning, singing, and remembering. Together, they make a picture of one of the least-known parts of the U.S.–Mexico borderlands.” The 2008 release *A Tribute to Gonzalo Asencio, “Tío Tom,”* also preserves cultural memory, paying homage to an unsung creator of Afro-Cuban *rumba*, the late Gonzalo Asencio, known affectionately as Tío Tom. Asencio was a “street genius” and bohemian pioneer who set the standard for one of the Latino world’s signature musical creations of the twentieth century, the *rumba*. On the album, the late master drummer Orlando “Puntilla” Ríos and a first-rate group of *rumberos* make an artistic statement on Tío Tom’s ascendancy in the world of the *rumba*.



Rafael Valdovinos, a member of Arpex, plays the *guitarra de golpe*. Arpex performs traditional large harp music, or *música de arpa grande*, from its homeland in the flat hotlands of Tierra Caliente in Mexico for immigrant Michoacán communities in the United States. Photo by Daniel Sheehy, Smithsonian Institution

Music is an agent of cultural resistance and community cohesion for many of the *Nuestra Música* artists. Guatemalan marimba player Erick Armando Vargas laments the unchecked, rampant displacement of Guatemalan culture by international commercial pop culture and sees the marimba, officially recognized as Guatemala’s national instrument, as a line of defense containing the emotional essence of the national character: “The importance of our marimba is that it reflects our identity, what we Guatemalans are. Our marimba has the capacity of being able to express the states of mind of the Guatemalan. For example, when we are sad, we play a very melancholy *son*, deeply felt. And when we are happy, we play a *seis por ocho*, or a *guarimba*, or a *cumbia*, or a merengue on the marimba. The marimba lends itself perfectly for those states of mind of us Guatemalans, who sometimes laugh and sometimes cry, and sometimes we do that on the instrument,

My parents played guitar and mandolin . . . and golpes, the zumba que zumba, to exchange verses with the verse improvisors, like two cocks when they are let loose to fight.—Luis Eduardo Moreno

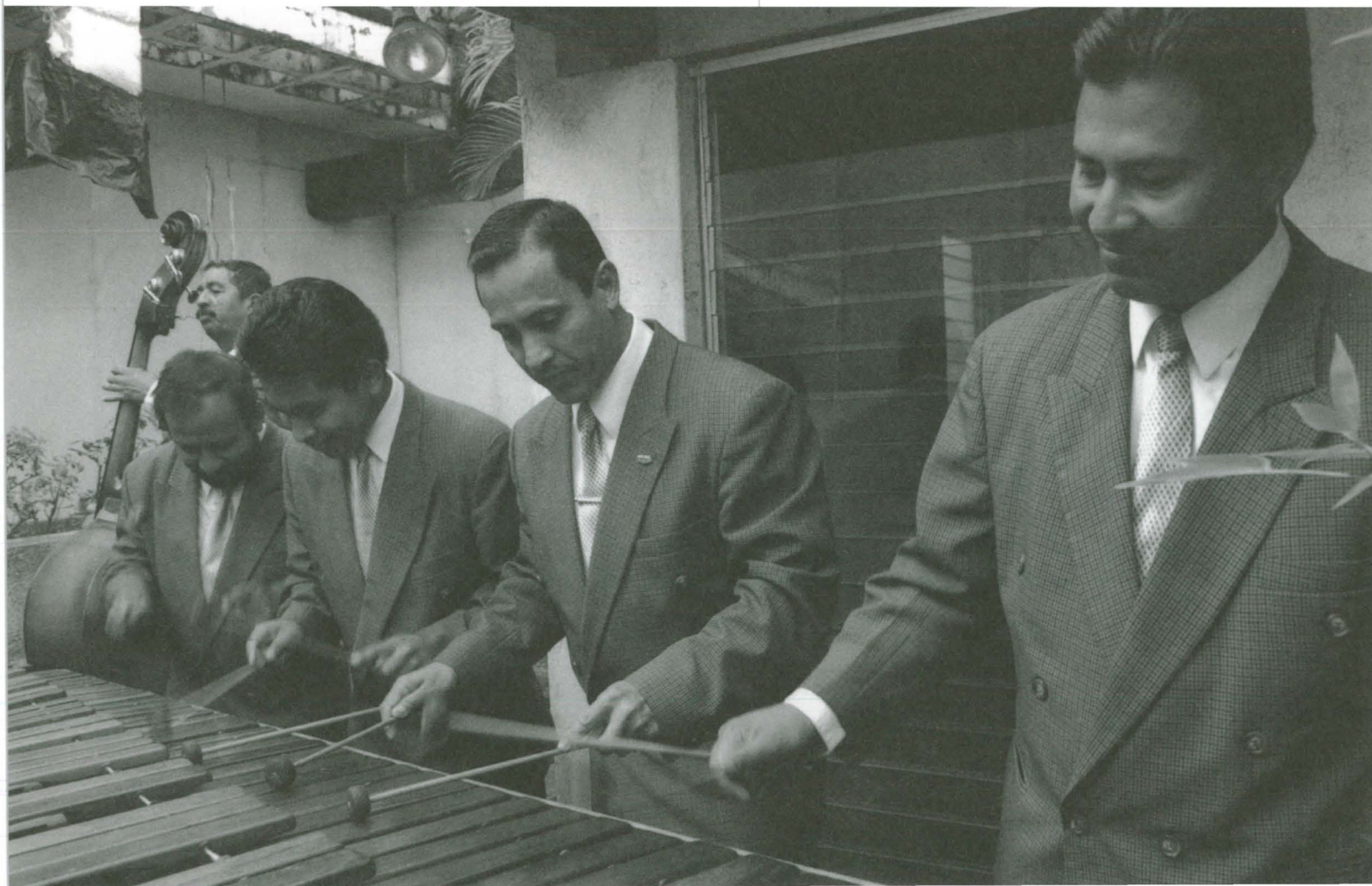
the marimba.” Vargas and other members of Marimba Chapinlandia let their national pride shine on the album *Chapinlandia: Marimba Music of Guatemala*, playing pieces identified with many regions of their country.

The southern Pacific coast of Colombia is home to the *marimba de chonta* (*chonta* is a local palm tree wood). Latin American marimbas are descended from instruments introduced by enslaved Africans during colonial times, though in Mexico, Guatemala, Nicaragua, and other areas of Central America, the marimba became mainly the domain of Indian and *mestizo* peoples. Only in the Pacific coastal region overlapping Colombia and Ecuador has the Latin American marimba maintained its Afro-descendant community base. In Colombia, the region has been deeply traumatized by the violence of civil strife

and drug trafficking. As this turbulence subsides, local people are tapping their marimba tradition as a source of rebuilding regional pride and a sense of normality. The marimba ensemble includes drums (*cununos* and *bombos*) and a chorus of women singers who often play a leadership role both in the music and in the community. Elder singers such as Carlina Andrade, born in the coastal town of Guapi in 1933, are looked to for their cultural authority:

Members of the Marimba Chapinlandia ensemble in Guatemala City play a seven-octave marimba. This instrument was introduced in the 1890s by several families of musicians in the city of Quetzaltenango to complement the five-octave marimba, thus creating the first two-marimba ensembles.

Photo by Daniel Sheehy, Smithsonian Institution





(Right) Óscar Gerardo Hurtado tries to win over Ana Hernández, a member of Las Cantadoras del Pacífico, with rhythmic flirtations punctuated by his handkerchief to *currulao*, an African-derived music and dance from the Pacific coast of southern Colombia. Photo by Daniel Sheehy, Smithsonian Institution



(Above right) Ana Veydó Ordóñez, the only woman in Grupo Cimarrón, prefers singing the hard-edged *golpe recio*, claiming her place in this male-driven, robust, coarse style of singing.



(Left) While *joropo* singers from the plains of Colombia might take turns improvising verses competitively, melodic and rhythmic instrumentalists, such as Omar Fandiño on maracas, add to the spontaneity with creative improvisations. Photos by Daniel Sheehy, Smithsonian Institution



(Right) Luis Zepeda plays traditional musical forms on the guitar, such as the *cueca* (the Chilean "national dance") and the rural *tonada* song. By emulating rural song styles, he incorporates the old forms into fresh creations. Photo by Daniel Sheehy, Smithsonian Institution

“My grandfather, my grandmother, and my mother were all folkloric people,” she recounts. “I have music in my blood!” She learned to sing and play the *guasá* (tube rattle) by watching and listening; music was all around her. As a young schoolteacher in the 1950s, she was sent to a small settlement along the Guapi River. There she learned the *cantos de boga* (rowing songs), sung early in the morning by women canoeing upriver to fish for crabs. Long relegated to the margins of Colombian society, Colombians of African descent have been asserting themselves in recent decades in the national body politic. The music of the *marimba de chonta* is one of the most visible emblems of their newfound presence.

Nuestra Música challenges notions that traditional music is static and unchanging. While the concept of “tradition” does imply continuity over time, music must evolve in substance and meaning in order to stay in tune with the community that supports it. “You have to let the *plena* breathe,” says Juan Gutiérrez of his Puerto Rican tradition. He made history by adding new sounds of salsa and *música jíbara* to the music, keeping it in sync with the tastes of Nuyoricanos in the New York barrio. Chilean political refugee and musician Rafael Manríquez agrees: “Folklore is not a museum piece; folklore is something that is alive.” In Chile in the 1960s and early 1970s, he and other left-leaning urban artists learned faithful renditions of rural *cuecas*, *tonadas*, *parabienes*, and other rural forms, performing them on urban stages to drum up support for policies that would benefit society’s least affluent members. The music sounded similar to its rural models, but the meaning changed sharply when brought into more formal settings and presented as political statement. The rise of *nueva canción*, a synthesis of new and old musical forms, sparked a trend throughout Latin America. Then, after two decades of intellectual repression in the wake of Chile’s 1973 military coup d’état, Manríquez and other urban musicians have once again turned to rurally derived music, this time seeing it as one of many sources of material: “I think that in all musical genres—traditional, in between, neo-folklore, *nueva canción*—there are good things and things that are not so good as well,” he observes. This is the guiding principle behind the album *¡Que Viva el Canto!: Songs of Chile*.

Other *Nuestra Música* artists also view their music as an agent of change. Nati Cano, founder/director of Los Angeles-based Mariachi Los Camperos, is known as both a keeper of tradition and an innovator. The group epitomizes the big, modern mariachi sound that became standard in the 1950s. At the same time, their GRAMMY-nominated recordings in the *Tradiciones/Traditions* series, such as *Amor, Dolor y Lágrimas: Música Ranchera*, offer fresh arrangements for time-honored songs. Just as importantly, Cano successfully took the mariachi to new performance contexts. His mariachi dinner restaurant, La Fonda de Los Camperos, made the music available to audiences of all backgrounds. It also offered the group the opportunity to treat the music more as an art form, taking center stage to be listened to in a concert setting. Cano calls for a judicious balance between innovation and giving in to external influences: “It is not good for humanity that everything be the same, but there are limits. The taco, aside from the mariachi and tequila, is the worldwide image of Mexico. On the taco, put *salsa de tomate*, put *salsa verde*, . . . put the *salsa* that you want. Just don’t put ketchup on it.”

Women have changed many traditions of *música latina*, creating places for themselves in realms once reserved exclusively for men. Ana Veydó Ordóñez of Colombia grew up around the driving, extroverted form of *joropo* called *golpe recio*. She didn’t let the fact that it was considered a man’s musical form get in her artistic way. For her, “*recio* is the earthiest. . . . That’s where the true essence of the *joropo* is, and that’s why I like it.” She recalls the gains made by women: “Women, when they started to sing plains music, it was something softer, much more delicate, but now, women are getting into men’s territory, *recio*. I feel that in doing that, they have gained a lot of ground.”

Dancer/musician/anthropologist Rubí Oseguera, a member of the Veracruz ensemble Son de Madera (*Son de Madera: Son de Mi Tierra*) believes now is the time for women to pursue a larger role in music performance and in society in general: “In the Mexican macho context, many of us women are involved. We have come together, not just in the *son jarocho*, but also in cultural promotion and in traditional music in general. There has been progress, an opening, that we have earned. It’s not as though it just opened up for us.”

Rubí Oseguera adds her own creative flourishes to the *son jarocho* of Veracruz, Mexico, through traditional *zapateado* dance. Performed on a raised wooden platform that amplifies the sound of her feet, the *zapateado* adds percussive rhythm and depth to the music.

Photo by Rodrigo Vázquez



She does not view this effort as a directive against men playing their own traditional roles, but rather as a response to what her culture needs: “I don’t see it as a struggle for spaces, . . . for equality, but rather because there is a need these days, and we are making it happen.” She has recently focused on developing innovative rhythms for her *zapateado* (footwork), part of the overall *son jarocho* sound. “We are doing a new kind of thing, not out of competition, but because there is a need to say, ‘I can do musical things with my feet, which is my tool, my instrument. I can come up with something new.’”

In the mountainous Cibao region of the Dominican Republic, Lidia María Hernández López, known in music circles as La India Canela, was one of the few female instrumentalists to move into the public domain. As a young girl, she was drawn to her brother’s button accordion, the central instrument in the lively *merengue típico* music of the region. By the time she was fourteen, she was ready to play professionally in the local nightclubs. Her father balked at the idea of his daughter entering such places, but her heart was set on it, and he relented. She went on to produce recordings, win national awards, and act as a role model for other young women. Just as she was inspired by Fefita la Grande, a female accordionist who broke the gender barrier in the 1960s, so has she enjoyed setting a precedent: “It has been a great satisfaction for me that some of the young women have come up to me and said that they have seen in me an example to follow.” Fully engaging with her region’s musical tradition also brings her great personal reward: “You live it, and it revives you.”

Música latina is an expanding universe of styles and social meaning. New styles of music are created alongside older styles that remain. As the Latino world becomes more urban, more globalized, and saturated with popular media and profit-driven products, community-driven music often moves to the stage setting and gains a heightened role as art form, cultural icon, and social rallying force. Age-old music acquires newly constructed meanings at the same time that new creations take on the mantle of old functions. In the competitive and specialized modern context, instrumental virtuosity is on the rise, and many local, micro traditions fade away in the

shadows. Music, as a form of heightened communication, lies at the forefront of cultural life; and traditional music, laden with its seasoned cultural values and its associations with an entire way of life, becomes a charged symbol of statehood, a means of social self-reliance, and a “cultural territory” of elevated consciousness. In times of wrenching social change, musical tradition evolves in order to stay “traditional” and remain a fully functioning part of community life. As agents of innovation and continuity, traditional musicians are rooted in the past, but look to the future—the future of their music and the future of their people. And the more *música latina* becomes a source of cultural diversity, artistic creativity, social identity, and economic productivity in the Latino world, the more it adds to the meaning of this Festival program—*Las Américas: Un mundo musical/The Americas: A Musical World*.

Daniel E. Sheehy directs the nonprofit, educational record label, *Smithsonian Folkways Recordings*, which offers publications and digital delivery of music and sounds from around the world. His own works include *The Garland Encyclopedia of World Music, Volume 2. South America, Mexico, Central America, and the Caribbean (1998)* and *Mariachi Music in America: Experiencing Music, Expressing Culture (2006)*. With Olivia Cadaval, he co-curates the *Nuestra Música: Music in Latino Culture* program series of the *Smithsonian Folklife Festival* and the *Música del Pueblo* virtual exhibition of Latino music.

Recommended Listening

Amor, Dolor y Lágrimas: Música Ranchera. Nati Cano's Mariachi Los Camperos. SFW 40518. 2008. [GRAMMY nominee]

¡Arriba Suena Marimba! Currulao Marimba Music from Colombia by Grupo Naidy. SFW 40514. 2006.

¡Ayombe! The Heart of Colombia's Música Vallenata. SFW 40546. 2008. [Association for Independent Music nominee, Best World Traditional Album]

Bandera Mía: Songs of Argentina. Suni Paz. SFW 40532. 2006.

Capoeira Angola 2: Brincando na Roda. Grupo de Capoeira Angola Pelourinho. SFW 40488. 2004. [GRAMMY nominee]

Chapinlandia: Marimba Music of Guatemala. SFW 40542. 2007.

El Ave de Mi Soñar: Mexican Sonos Huastecos. Los Camperos de Valles. SFW 40512. 2005.

Havana & Matanzas, Cuba, ca. 1957: Batá, Bembé, and Palo Songs from the Historic Recordings of Lydia Cabrera and Josefina Tarafa. SFW 40434. 2003.

Heroes and Horses: Corridos from the Arizona-Sonora Borderlands. SFW 40475. 2002.

Jíbaro Hasta el Hueso: Mountain Music of Puerto Rico by Ecos de Borinquen. SFW 40506. 2003. [GRAMMY nominee and Latin GRAMMY nominee]

La Bamba: Sonos Jarochos from Veracruz. José Gutiérrez and Los Hermanos Ochoa. SFW 40505. 2003.

La India Canela: Merengue Típico from the Dominican Republic. SFW 40547. 2008.

Latin Jazz: La Combinación Perfecta. SFW 40802. 2002.

¡Llegaron Los Camperos! Concert Favorites of Nati Cano's Mariachi Los Camperos. SFW 40517. 2005. [GRAMMY nominee]

Maitéi América: Harps of Paraguay. SFW 40548. 2009.

Para Todos Ustedes. Los Pleneros de la 21. SFW 40519. 2005. [GRAMMY nominee]

¡Que Viva el Canto! Songs of Chile: Rafael Manríquez and Friends. SFW 40549. 2008.

Quisqueya en el Hudson: Dominican Music in New York City. SFW 40495. 2004.

Raíces Latinas: Smithsonian Folkways Latino Roots Collection. SFW 40470. 2002.

Rolas de Aztlán: Songs of the Chicano Movement. SFW 40516. 2005.

Sí, Soy Llanero: Joropo Music from the Orinoco Plains of Colombia. SFW 40515. 2004. [GRAMMY nominee]

Son de Madera: Son de Mi Tierra. SFW 40550. 2009.

The Sounds of Mariachi: Lessons in Mariachi Performance. (Instructional DVD). SFW 48008. 2009.

¡Tierra Caliente! Music from the Hotlands of Michoacán. Arpex. SFW 40536. 2006.

A Tribute to Gonzalo Asencio, "Tío Tom." Orlando "Puntilla" Ríos y el Conjunto Todo Rumbero. SFW 40543. 2008.

Un Fuego de Sangre Pura: Los Gaiteros de San Jacinto from Colombia. SFW 40531. 2006. [Latin GRAMMY winner]

Viento de Agua Unplugged: Materia Prima. (Puerto Rican roots bomba and plena.) SFW 40513. 2004.

¡Viva el Mariachi!: Nati Cano's Mariachi Los Camperos. SFW 40459. 2002. [2002 Best Latin Album Award from the Association for Independent Music]

¡Y Que Viva Venezuela! Masters of the Joropo Oriental. SFW 40551. 2009.

Further Reading

OLSEN, DALE A., AND DANIEL E. SHEEHY, EDS. *The Garland Encyclopedia of World Music, Volume 2. South America, Mexico, Central America, and the Caribbean.* New York: Garland, 1998.

THE AMERICAS



Las Américas

UN MUNDO MUSICAL



by Daniel E. Sheehy

(Arriba y a la izquierda) El bajo sexto es uno de los instrumentos fundamentales del conjunto tejano, una tradición de la clase obrera, ahora reconocida como ícono de la identidad regional.

(Arriba y a la derecha) Francisco Araya toca la quena, una flauta indígena andina popular entre músicos urbanos sudamericanos que crean nueva música con un sonido profundamente tradicional.

(A la derecha) El merengue es reconocido como la música nacional de la República Dominicana. Sus raíces se encuentran en el merengue típico, centrado en la región montañosa del Cibao alrededor de la ciudad de Santiago, donde músicos como Juan Cruz aportan su creatividad e innovaciones a la tradición. Fotos de Daniel Sheehy, Smithsonian Institution





EL 2009 marca el año final de nuestra serie de festival *Nuestra Música: Music in Latino Culture* y la culminación de ocho años de investigación que nos llevó por varios senderos programáticos. Cuatro Festivales de Tradiciones Populares del Smithsonian han presentado más de 300 artistas de los Estados Unidos y Latinoamérica. La serie de grabaciones Smithsonian Folkways que funda el proyecto de *Nuestra Música, Tradiciones/Traditions*, ha producido treinta grabaciones de raíces musicales latinas de Puerto Rico y nueve países: Chile, Colombia, Cuba, República Dominicana, El Salvador, Guatemala, Paraguay, los Estados Unidos y Venezuela. Las primeras veinticinco grabaciones recibieron ocho nominaciones GRAMMY, un premio GRAMMY y un Latin GRAMMY. La exhibición en línea del Smithsonian *Música del Pueblo: Una Exposición Virtual del Smithsonian*, ofrece más de dos docenas de videos, cada uno con un texto interpretativo, representando una amplia franja de estilos musicales creados localmente desde el hip-hop de Chicago al mariachi mexicano a la nueva canción chilena al antiguo ritual de la danza de los matachines de Nuevo México, y muchos más. Un trabajo en proceso, la exhibición virtual, que se encuentra en www.musicadelpueblo.org, eventualmente incluirá cientos de pistas musicales e información detallada sobre docenas de estilos musicales e instrumentos.

Miguel Santiago Díaz y Karol Aurora de Jesús Reyes graban con el grupo Ecos de Borinquen para la serie *Tradiciones/Traditions* de Smithsonian Folkways. Foto de Daniel Sheehy, Smithsonian Institution

El propósito de *Nuestra Música* es paralelo al del Centro de Tradiciones Populares y Patrimonio Cultural: de promocionar la comprensión y la continuidad de diversas culturas de base contemporáneas en los Estados Unidos y alrededor del mundo. Similarmente, *Nuestra Música* tiene como objetivo incrementar la comprensión de las culturas latinas creando una amplia representación de la música tradicional latina y resaltar el profundo significado que tiene para sus practicantes. En hacer esto, hemos aliado nuestros esfuerzos con esos músicos y comunidades que buscan mantener su identidad cultural en un mundo de rápido cambio. El nombre *Nuestra Música* significa que muchas formas de música actúan como bandera de la identidad de sus comunidades de origen, uniendo a la gente y permitiéndoles proyectarse públicamente. Más allá, presentando la diversa herencia de la música latina en la Explanada Nacional y a través de nuestro sello disquero sin fines de lucro Smithsonian Folkways Recordings, nosotros subrayamos el mensaje que la música latina es parte de *nuestra* herencia nacional musical, un ingrediente vital en la herencia cultural colectiva de los Estados Unidos.

Nuestra Música no sólo permite que los sonidos musicales se puedan oír extensamente, sino también suministra un foro para los creadores musicales para que se expresen. Los programas del Festival de Tradiciones Populares del Smithsonian incluye típicamente sesiones narrativas en que los artistas hablan del papel que su música juega en construir comunidad, en resistir la homogenización cultural y en dar a la gente un sentido auditivo y participativo de su “hogar cultural”. El Festival es realmente una “exhibición en vivo” en la cual los sujetos—los artistas—interactúan directamente con el público. Igualmente, los folletos con notas extensas que acompañan las grabaciones de Folkways, como también los artículos multimedia de la página Web, permiten a los artistas y músicos hablar por sí mismos. Como resultado es un panorama penetrante de voces múltiples que apunta a la belleza y la complejidad de este mundo musical.

La amplia capacidad de creación musical llamada música latina, combinada con el alto valor otorgado a la música a través de las culturas de Latinoamérica y los latinos en los Estados Unidos, nos llevó a nombrar este último programa *Las Américas: Un mundo musical*. El programa utiliza el lente



El acordeonista Náfer Durán es un maestro de la música vallenata, oriunda de la costa del Caribe colombiano. La tradición refleja el estilo de vida alegre y hospitalaria típico de las haciendas y comunidades rurales ubicadas en el Valle de Upar en los departamentos de La Guajira y Cesar. Foto de Daniel Sheehy, Smithsonian Institution

de la serie de discos *Tradiciones/Traditions* para explorar las motivaciones personales, aspiraciones sociales, impulsos creativos y las dinámicas de cambio que moldean los sonidos de las tradiciones musicales contemporáneas de un arcoíris de orígenes culturales. Las grabaciones producidas por esta serie comparten una agenda más allá de lo estrictamente musical. Cuentan historias de una cultura musical socialmente despreciada, haciendo notar su presencia en un ámbito cultural más amplio, de mujeres creando nuevos espacios en la música tradicional previamente limitada para hombres, del importante rol de la música popular local en el Movimiento Chicano de los años 60 y más. Cada lanzamiento de *Tradiciones/Traditions* es más que una mera grabación; es una declaración de la autoridad y valor cultural, una alianza con una amplia agenda artística y social.

Tres principios fundamentales estructuran el total del proyecto *Nuestra Música*, y esos mismos ideales guían *Las Américas: Un mundo musical*. Primero es la noción que una tradición musical es más grande que cualquier artista o

conjunto. Cuando músicos tradicionales consumados se presentan, encarnan conocimiento, valores y prácticas que están fundadas y expresadas en un “territorio cultural” de experiencias de vida compartidas, pasadas y presentes. Este territorio también es un ambiente en que, como nuestro ambiente natural, puede que necesite ser conscientemente cuidado y activamente conservado. Segundo, está la idea que el poder de la música tradicional viene de su relación con la comunidad. La música tiene significado porque la gente le da significado y a cambio despierta los sentimientos familiares que les mueve y contiene connotaciones que les da propósito. Muchos músicos consideran su música como una expresión de identidad cultural y social precisamente porque carga con el peso de muchos participantes y contribuidores a través del tiempo. El tercer principio es que la tradición siempre cambia, ya sea en su sonido o en

su significado para aquellos que toman parte en ella. Puede que la tradición refleje un cambio social o sea un agente de cambio cultural o de resistencia social. La música puede que suene igual a través del tiempo pero que tome un rol y un significado nuevo. Un sonido o estilo musical puede que evolucione precisamente para poder mantener su relevancia en la comunidad que lo mantiene. Roberto Martínez, un músico reconocido de Mora, Nuevo México, lo pone de esta manera, “Si la música tradicional no cambia, no es tradicional porque necesita ser parte de la vida de su comunidad”.

Joel Monroy Martínez es un violinista y cantante estelar del son huasteco, una tradición oriunda de la región de La Huasteca traslapada con el sur de Tamaulipas, el norte de Veracruz y San Luis Potosí. Su grupo, Los Camperos de Valles, lleva el nombre de Ciudad Valles en San Luis Potosí, su lugar de origen. Foto de Daniel Sheehy, Smithsonian Institution





Juan Gutiérrez, fundador y director del grupo nuyoricano Los Pleneros de la 21, recuerda cuando descubrió la relevancia de la tradición como un “hogar cultural”. Cuando llegó a la ciudad de Nueva York desde Puerto Rico en los 70, sintió “la añoranza que uno tiene por lo puertorriqueño, por identificarse con lo de uno. Empecé a buscar gente en el barrio, y ahí fue que me encontré, gracias a Dios”. Él encontró su identidad en los valores y las experiencias que él compartía a través de la música con sus compatriotas, dándose cuenta de la importancia de mantener esas tradiciones como un artista y como persona: “La tradición es más grande que uno y más grande que cualquier persona. Nosotros estamos aquí en este momento de la historia y está en nosotros hacer lo que tengamos que hacer en nombre de eso.... Pero nosotros tenemos que hacerlo de la forma correcta, con los fundamentos. Cuando tenemos esos fundamentos claros, ahí nosotros también contribuimos y ponemos nuestras influencias dentro de esas expresiones. Y después está en la generación más joven hacer lo que deban hacer”. Juan contribuyó a su tradición en una multitud de formas: enseñando, interpretando, organizando eventos musicales comunitarios y co-produciendo el álbum nominado para el GRAMMY—*Para Todos Ustedes* de Los Pleneros de la 21. También toca en otra grabación de Smithsonian Folkways, *Viento de Agua Unplugged: Materia Prima*.

Delio Morales Vidal toca la leona, una guitarra barítónica particular del son jarocho, música emblemática del sur de Veracruz en el golfo de México. Foto de Daniel Sheehy, Smithsonian Institution

Marcos Ochoa del estado mexicano de Veracruz expresa ese mismo sentimiento de ser parte de algo más grande cuando presenta su música, el son jarocho: “La verdad, la música para mí es muy, muy grande porque de esto vivo, y para mí, la música jarocho es como mi bandera, es como mi bandera de México”. Para él, su hermano Felipe y José Gutiérrez, su grabación *La Bamba: Sonos Jarochos from Veracruz* es tan símbolo de Veracruz y México como la misma bandera mexicana.

Hugo Morales, director de Radio Bilingüe en Fresno, California, señala a la música mexicana de mariachi tanto parte de un ambiente cultural más amplio como una plataforma común para su comunidad. “Mariachi es una de nuestras tradiciones, uno de nuestros géneros musicales, que es muy bello y vibrante. Es un género que nos puede unir a todos—chicanos, mexicanos americanos, mexicanos—y también uno que permite a nosotros poderlo pasar a la juventud. Nosotros pensamos que la música de mariachi en nuestras escuelas es *tan* importante como

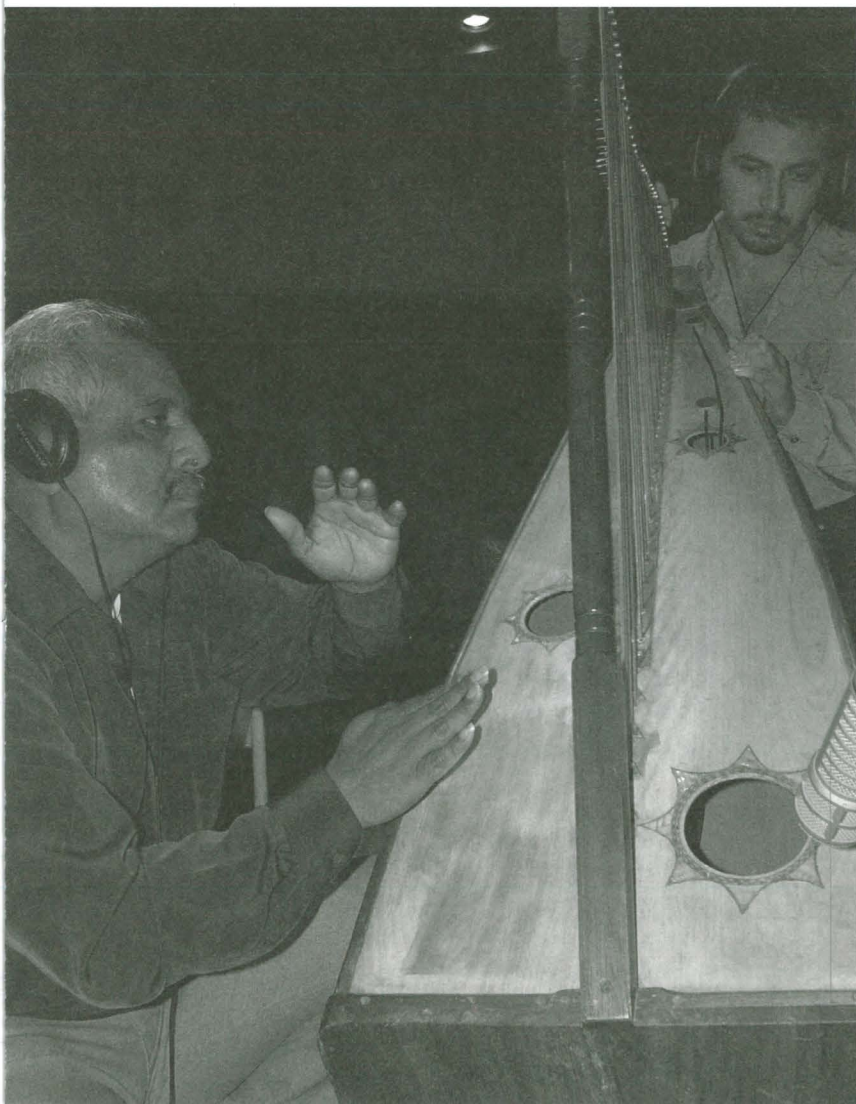
La tradición es más grande que uno y más grande que cualquier persona.—Juan Gutiérrez

herramienta institucional para fomentar una identidad positiva entre nuestra juventud.” Él recuerda haber descubierto la grandeza y el valor social de la música mariachi cuando lanzó el festival anual ¡Viva el Mariachi! en 1982. “Nosotros pensamos que en la audiencia iba a haber más o menos trescientas, cuatrocientas o quinientas personas. Miles vinieron. Es un género de música tan bello que realmente nos ayuda a conectarnos con nuestras familias.” El entusiasmo por el mariachi en los programas escolares se ha extendido por todo el suroeste, creando demanda por materiales educativos como *The Sounds of Mariachi: Lessons in Mariachi Performance*.

Es precisamente esta conexión con algo más grande que le da a la música su significado y poder. La música

puede que sea universal para la cultura humana pero no es de ninguna manera un lenguaje universal. Cada tradición es un lenguaje musical distinto, como el inglés, el español o el náhuatl. Cada uno tiene su propia gramática, sintaxis, vocabulario, repertorio clásico y grandes maestros. Merengue, mariachi y marimba pueden estar todos bajo el término “música latina” pero cada uno refleja distintas historias, origen cultural, estilos, repertorios e identidades culturales.

La gente relaciona la música con diferentes tipos de significado y una amplia variedad de roles sociales. La estabilidad, familiaridad y el valor característico que tiene la tradición musical, puede llevar por ejemplo, a las comunidades a acercarse a ella en momentos de estrés social, como la guerra, el desplazamiento y el desastre. Trinidad Lovo dejó la guerra y las montañas del oriente de El Salvador para buscar refugio y trabajar en el ambiente poco familiar de Washington, D.C. Lejos de su tierra, él encontró un sentido de “hogar”, de comunidad y normalidad cultural a través de crear música: “Nosotros nacimos en un cantón en que nadie conoce la cultura, nadie le aplaude. Venimos de la tristeza, de la guerra que no nos da por bailar, por alegrarnos. Uno a veces viene ya traumatado de los problemas de su país. . . . Acá, al ver que no más sólo trabajo tiene uno y el no poder salir a divertirse, por eso inventamos traer la música para reunirnos algunas tardes con los familiares a tocar allí lo que uno siente. Por medio de la música uno eleva la tristeza, cualquier cosa del trabajo, problemas de cualquier tipo”. Él toca a menudo con su familia en una chanchona—un grupo musical de su región con dos violines, una guitarra, percusión y chanchona (bajo de cuerdas) conocido como Los Hermanos Lovo.



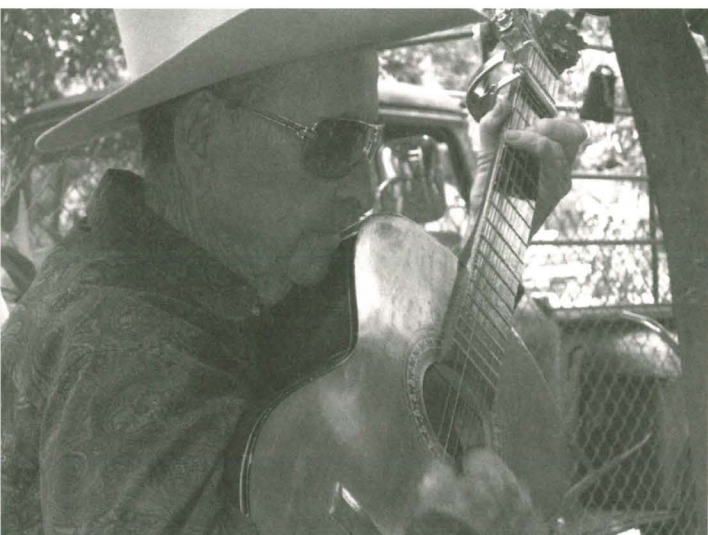
En el estudio, Miguel Prado Mora toca el arpa mientras Arcadio García Ortiz la tamborea con el conjunto de arpa grande Arpex, formado en Atwater, California. Demostraron este estilo considerado el primo hermano rural del mariachi en 2007 en el festival ¡Viva el Mariachi! en Fresno, California. Foto de Daniel Sheehy, Smithsonian Institution

La música puede ser una poderosa fuente de identidad personal. “Lo llevo en la sangre, como llanero que soy”, dice el cantante llanero e improvisador de versos Luis Eduardo Moreno, conocido como El Gallito Lagunero. El cantante líder del álbum nominado al GRAMMY- *Sí, Soy Llanero: Joropo Music from the Orinoco Plains of Colombia*, Moreno es un exitoso competidor en las competencias regionales de improvisación de coplas acompañadas por rápidos joropos (golpes) como el popular zumba que zumba. Él nos recuerda que el más importante “conservatorio” de música tradicional es la familia y la comunidad cercana que nos pasa las habilidades, el conocimiento y la posición social de la música, poniéndola “en nuestra sangre”: “Mis papas tocaban guitarra y mandolina... y golpecitos, el zumba que zumba, para echar coplas a los copleros, como dos gallos cuando se sueltan a pelear”. Dice su colaborador musical, el maraquero Omar Fandiño: “Es algo que es parte de mi vida, y pues yo creo que respiro joropo. El día que no escucho un joropo, ese día como que me enfermo, la ansiedad de tener un sonido de un arpa, de un tema llanero, como que me empuja, me llama”.

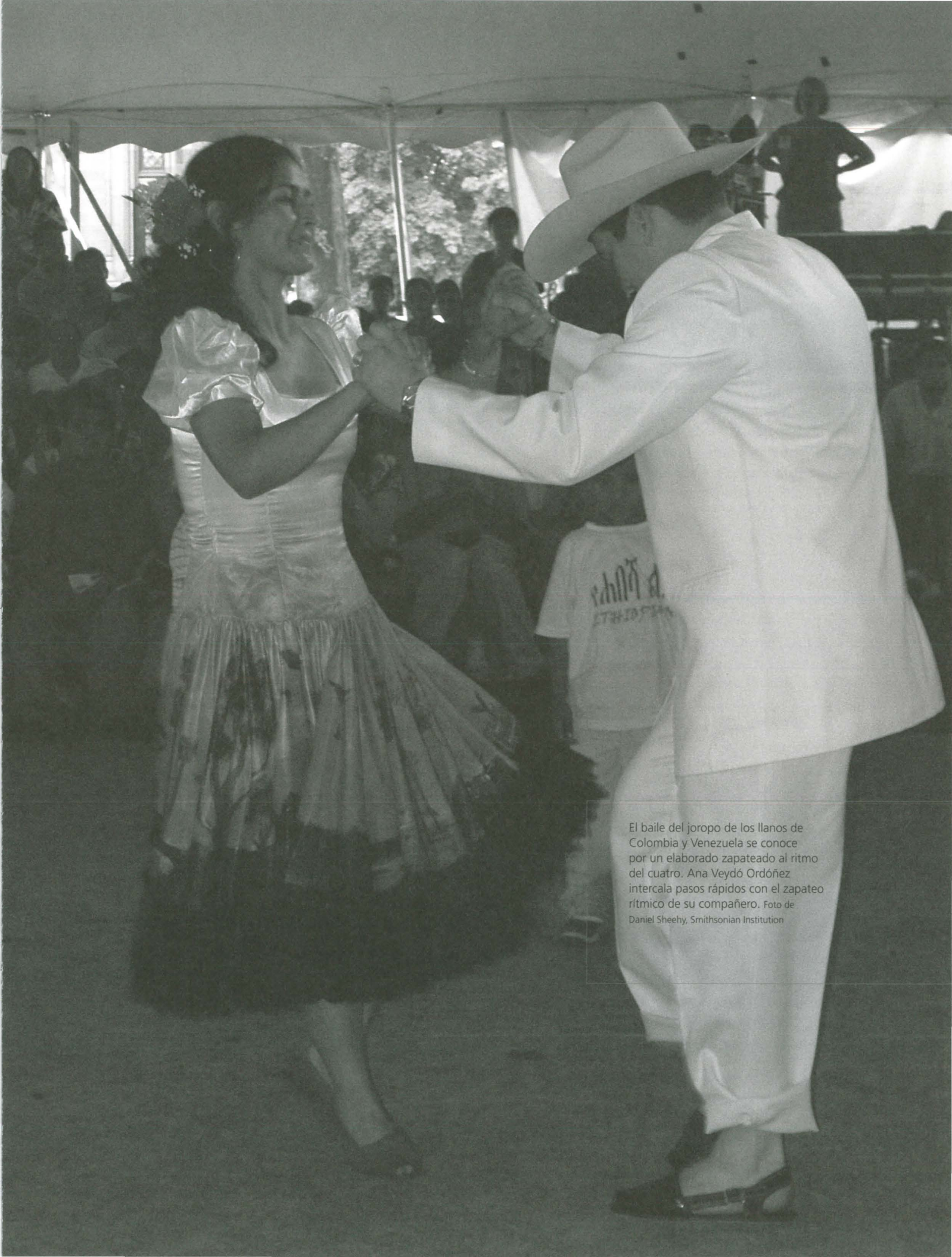
Algunas formas de música latina están previstas como depósitos de la memoria cultural. Los corridos mexicanos escuchados en *Heroes and Horses: Corridos from the Arizona-Sonora Borderlands* son buenos ejemplos de esto. El álbum, dice el productor, folclorólogo James Griffith, “es un instancia de vida a lo largo de la frontera de Sonora con Arizona como ha sido vivida y memorizada en los corridos en el siglo XX. Todos los corridos vienen de los repertorios de cantantes tradicionales, quienes consideran cada uno

lo suficientemente valioso para ser aprendido, cantado y recordado. Juntos dan la imagen de una de las partes menos conocidas de la frontera México-Estados Unidos”. La grabación *A Tribute to Gonzalo Asencio, “Tío Tom”* en el 2008, también preserva la memoria cultural, rindiendo homenaje a un no muy reconocido creador de la rumba afrocubana, el difunto Gonzalo Asencio, conocido cariñosamente como Tío Tom. Asencio era un “genio de las calles” un pionero bohemio quien marcó los estándares para una de las creaciones musicales emblemáticas del mundo latino en el siglo XX, la rumba. En el álbum, el fallecido maestro tamborista Orlando “Puntilla” Ríos y un grupo de rumberos de primera clase hacen una declaración artística sobre la ascendencia de Tío Tom en el mundo de la rumba.

La música es un agente de resistencia cultural y de cohesión comunitaria para muchos de los artistas de *Nuestra Música*. El marimbero Erick Armando Vargas lamenta el desplazamiento desenfrenado y no supervisado de la cultura guatemalteca por la cultura popular internacional comercial y ve la marimba oficialmente reconocida como un instrumento nacional guatemalteco, como línea de defensa que contiene la esencia emocional del carácter nacional: “La importancia de nuestra marimba es que refleja nuestra identidad, lo que somos los guatemaltecos. Nuestra marimba tiene la capacidad de expresar los estados de ánimo del guatemalteco, por ejemplo, cuando estamos tristes, tocamos un son muy melancólico, muy sentido, o un vals. Y cuando estamos contentos, tocamos un seis por ocho, o una guarimba, o una cumbia, o un merengue en la marimba. La marimba se presta perfectamente para todos los estados de ánimo de nosotros los guatemaltecos, que a veces reímos y a veces lloramos, y a veces lo hacemos a través del instrumento de la marimba”. Vargas y otros miembros de la Marimba Chapinlandia permiten que su orgullo nacional brille en el álbum *Chapinlandia: Marimba Music of Guatemala*, tocando piezas identificadas con muchas regiones del país.



Adalberto Cruz de Cucurpe, Sonora, México, escribe corridos sobre carreras de caballos y otros eventos locales de importancia para la gente en su comunidad. Foto de Daniel Sheehy, Smithsonian Institution



El baile del joropo de los llanos de Colombia y Venezuela se conoce por un elaborado zapateado al ritmo del cuatro. Ana Veydó Ordóñez intercala pasos rápidos con el zapateo rítmico de su compañero. Foto de Daniel Sheehy, Smithsonian Institution

La costa pacífica sureña colombiana es cuna de la marimba de chonta (chonta es madera de una palma local). Las marimbas latinoamericanas son descendientes de instrumentos introducidos por esclavos africanos durante la colonia, sin embargo en México, Guatemala, Nicaragua y otras aéreas de Centro América, la marimba se convirtió en el dominio de indígenas y mestizos. Sólo en la región de la costa pacífica que se traslapa con Colombia y Ecuador se ha mantenido la marimba latinoamericana con su base comunitaria afro-descendiente. En Colombia la región ha sido profundamente golpeada por la violencia de la guerra civil y el tráfico de drogas. Mientras la turbulencia se calma, la población local ha explotado su tradición de marimba como fuente de reconstrucción de orgullo regional y un sentimiento de normalidad. A la marimba se unen los tambores (cununos y bombos) y un coro de mujeres cantoras que a menudo juegan el rol líder tanto en la música como en la comunidad. Cantoras mayores como Carlina Andrade, nacida en el pueblo costero de Guapi en 1933, son respetadas por su autoridad cultural. “Mi abuelo, mi abuela y mi madre, todos eran folclóricos”, ella cuenta. “¡Tengo la música en la sangre!” Ella aprendió a cantar y a tocar la guasá (sonaja en forma de tubo) mirando y escuchando; la música estaba alrededor de ella. En los años cincuenta, siendo una joven profesora, fue enviada a un pequeño asentamiento a lo largo del río Guapi. Ahí ella aprendió los cantos de boga, cantados en la mañanita por mujeres remando río arriba buscando pescar cangrejos. Por mucho tiempo relegados a los sectores marginados de la sociedad colombiana, los colombianos afro-descendientes han estado reafirmandose en décadas recientes en el cuerpo político nacional. La música de la marimba de chonta es uno de los emblemas más visibles de su recién descubierta presencia.

Nuestra Música cuestiona las nociones sobre la música tradicional como algo estático y no cambiante. Mientras que el concepto de “tradición” implica continuidad a lo largo del tiempo, la música debe evolucionar en substancia y significado para que pueda estar a tono con la comunidad que la apoya. “Tienes que permitir que la plena respire”, dice Juan Gutiérrez de su tradición puertorriqueña. Él ha hecho historia al añadirle nuevos sonidos de salsa y música

jíbara a su música, manteniéndola en sincronía con los gustos de los nuyoricanos en el barrio en Nueva York. El refugiado político chileno y músico Rafael Manríquez está de acuerdo: “Folklore no es una pieza de un museo; folklore es algo vivo”. En los sesenta y comienzos de los setenta en Chile, él y otros artistas urbanos con tendencias izquierdistas aprendieron fieles interpretaciones de la cueca, la tonada, la parabién, y otras formas rurales, tocándolas en escenarios urbanos para conseguir apoyo para políticas que beneficiaran a miembros de la sociedad menos afluentes. La música sonaba similar a sus modelos rurales, pero el significado cambió bruscamente cuando fue traída a escenarios más formales y se presentó como una declaración política. El surgimiento de la nueva canción, una síntesis de las nuevas y viejas formas musicales, suscitó una tendencia a través de América Latina. Después de dos décadas de represión intelectual en la estela del golpe de estado militar de Chile en 1973, Manríquez y otros músicos urbanos tornaron una vez más a la música derivada de lo rural, esta vez viéndola como una de tantas fuentes de material. “Yo pienso que en todos los géneros musicales—tradicionales, intermedios, de neo-folklore, de la nueva canción—hay cosas buenas y cosas que son no muy buenas, también”, él observa. Este es el principio detrás del álbum *¡Que Viva el Canto!: Songs of Chile*.

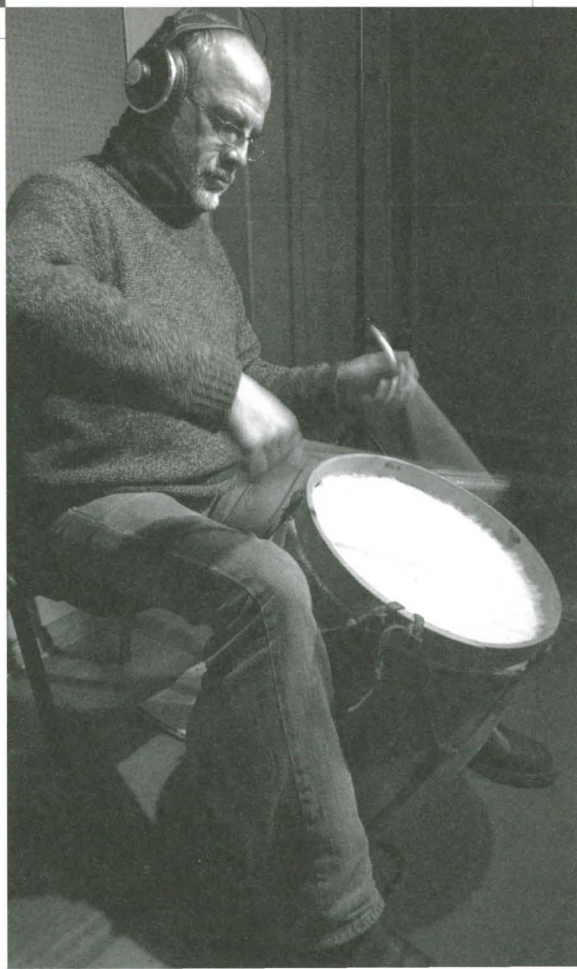
Otros artistas de *Nuestra Música* ven su música como un agente de cambio. Nati Cano, fundador y director del Mariachi Los Camperos en Los Ángeles, es conocido como conservador e innovador de la tradición. El grupo personifica el gran y moderno sonido del mariachi que se convirtió estándar en los 50s. Al mismo tiempo, su grabación ganadora del GRAMMY en la serie *Tradiciones/Traditions* como *Amor, Dolor y Lágrimas: Música Ranchera*, ofrece nuevos arreglos de canciones veneradas a través del tiempo. Igual de importante es como Cano llevó exitosamente el mariachi a nuevos contextos de presentación. Su restaurante-teatro con mariachi, La Fonda de Los Camperos, hizo la música disponible a audiencias de todos los orígenes. También ofreció al grupo la oportunidad de tratar la música más como una forma artística, tomando el centro del escenario para ser escuchada en un concierto. Cano clamó por un criterio equilibrado entre innovación



Francisco Araya toca la quena (izquierda) y Marcos Acevedo toca el bombo (abajo). La quena y el bombo son instrumentos indígenas andinos populares entre músicos urbanos sudamericanos que crean nueva música con un sonido profundamente tradicional. Fotos de Daniel Sheehy, Smithsonian Institution

e influencias externas: “No es bueno para la humanidad que todo sea igual, pero hay límites. El taco aparte del mariachi y el tequila es la imagen mundial de México. En el taco pon salsa de tomate, pon salsa verde. . . ponle salsa de la que quieras. Solo no le pongas ketchup”.

Las mujeres han cambiado muchas tradiciones de la música latina, creando lugares para ellas mismas en un mundo alguna vez reservado exclusivamente para los hombres. Ana Veydó Ordóñez de Colombia creció con la torrencial y extrovertida forma del joropo llamado golpe recio alrededor de ella. No dejó que el hecho de ser considerado una forma musical masculina se interpusiera en su camino artístico. Para ella, “Lo recio es lo que más me sabe a tierra. . . . Ahí es donde está de verdad la esencia del joropo, y por eso me gusta”. Ella recuerda lo logrado por las mujeres: “La mujer, cuando empezó a cantar música llanera, ya era una cosa mucho más suave, mucho más delicada, pero ahora las mujeres se están metiendo en el campo de los hombres que es en lo recio. Me parece que en eso han ganado un gran espacio”.



La bailarina, músico, antropóloga Rubí Oseguera, miembro del grupo de Veracruz Son de Madera (*Son de Madera: Son de Mi Tierra*) considera que este es el momento para que las mujeres busquen un mayor rol en la representación musical y en la sociedad en general: “En el contexto mexicano machista, muchas compañeras estamos involucradas. Hemos coincidido, no sólo en el son jarocho, sino también en la promoción cultural y en la música tradicional. Ha habido un avance, una apertura, que nos hemos ganado. No es que nos hayan abierto”. Ella no ve este esfuerzo como una acción en contra de los roles tradicionales de los hombres, más bien como una respuesta a las necesidades de su cultura: “Yo no lo veo como una lucha de espacios, de . . . igualdad, sino porque hay una necesidad en esta época y lo estamos haciendo”. Recientemente ella se ha enfocado en desarrollar ritmos innovadores para su zapateado, parte del sonido total del son jarocho. “Estamos haciendo otro tipo de cosas, no por competencia, sino porque hay una necesidad de decir, ‘Yo puedo hacer cosas musicalmente con mis pies, que es mi herramienta, mi instrumento. Yo puedo desarrollar otro tipo de cosas’”.

En la región montañosa del Cibao en la República Dominicana, Lidia María Hernández López, conocida en los círculos musicales como La India Canela, ha sido una de las pocas mujeres instrumentalistas que ha llegado al dominio público. Cuando era una niña, fue absorbida por el acordeón de botón de su hermano, el instrumento central de la música de la región, el alegre merengue típico. Para cuando tenía catorce años ya estaba preparada para tocar

profesionalmente en los clubes nocturnos locales. Su padre se negó a la idea de que su hija entrara a esos lugares, pero el corazón de ella estaba en eso, así que al final, él se lo permitió. La India Canela continuó con su carrera, produciendo grabaciones, ganando premios nacionales y actuando como modelo ejemplar para otras jóvenes. Al igual que ella fue inspirada por Fefita la Grande, una acordeonista femenina quien rompió con la barrera de género en los 1960, así ella ha disfrutado el establecer un precedente: “Me ha sido de gran satisfacción que se me han acercado algunas, y me han dicho que ellas han visto un gran ejemplo a seguir”. Comprometerse totalmente con la tradición musical de su región también le trae una recompensa personal: “La vives, y te revive”.

Aquí con su hermano Sammy Tanco, Nellie Tanco es el pilar de Los Pleneros de la 21, basado en la ciudad de Nueva York. Sus contribuciones al grupo en vocales y percusión, junto con sus habilidades de liderazgo, contribuyen a mantener las actividades con la comunidad de Los Pleneros. Foto de Erika Rojas





Tocando con una técnica, energía y bravura que compite con su contrapartida masculina, La India Canela es tanto guardián del merengue típico como innovadora carismática que transporta la música de acordeón dominicana a su nivel más alto. Foto de Daniel Sheehy, Smithsonian Institution

La música latina es un universo en expansión de estilos y significados sociales. Nuevos estilos musicales son creados al lado de estilos más viejos que aún quedan. A medida que el mundo latino se vuelve más urbano, más globalizado y saturado por los medios de comunicación populares y productos motivados por fines comerciales, música creada por comunidades con raíces populares con frecuencia se mueve al escenario y gana un rol más elevado como una forma artística, un ícono cultural, una concentrada fuerza social. La música de tiempos antiguos adquiere nuevos significados contruidos al mismo tiempo que nuevas creaciones toman el manto de las viejas funciones. En el competitivo y especializado contexto moderno, la virtuosidad instrumental está en crecimiento y muchas

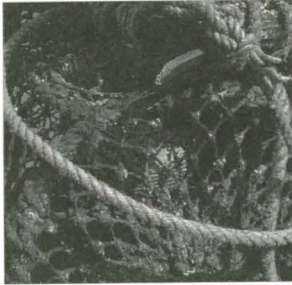
micro-tradiciones locales se pierden entre las sombras. La música como una forma de comunicación prominente yace en la vanguardia de la vida cultural; y la música tradicional cargada de enraizados valores y asociaciones con toda una forma de vida se vuelve un símbolo cargado de una condición que emana “patria”, en un medio de auto-suficiencia, y en un “territorio cultural” de conciencia elevada. En tiempos de cambios sociales abruptos, la tradición musical se desarrolla en razón de continuar siendo “tradicional” y mantenerse como parte funcional total de la vida comunitaria. Como agentes de innovación y continuidad, los músicos tradicionales son enraizados en el pasado pero mirando hacia el futuro—el futuro de su música y el futuro de su gente. Y entre más la música latina se vuelve una fuente de diversidad cultural, creatividad artística, identidad social y productividad económica en el mundo latino, más añade al significado de este programa del festival—*Las Américas: Un mundo musical/The Americas: A Musical World*.

Daniel E. Sheehy dirige el sello disquero educativo y sin fines de lucro Smithsonian Folkways Recordings, el cual ofrece publicaciones y envíos digitales de música y sonidos de alrededor del mundo. Sus propios trabajos incluyen The Garland Encyclopedia of World Music, Volume 2. South America, Mexico, Central America, and the Caribbean (1998) y Mariachi Music in America: Experiencing Music, Expressing Culture (2006). Con Olivia Cadaval, él es co-curador del programa Nuestra Música: Music in Latino Culture del Festival de Tradiciones Populares del Smithsonian y también de la exhibición virtual de música latina, Música del Pueblo.

Wales



SMITHSONIAN



Cymru

The Cardiff Bay area of Wales's capital city, once one of the busiest shipping ports in the world, has been refurbished as a visitor destination. Modern buildings are juxtaposed with historic structures.
Photo by Betty J. Belanus, Smithsonian Institution





WALES

by Jan Morris

Wales is a wonder, and a fascinating one: tantalizing, often ambiguous, sometimes maddening, inspirational to many, inexplicable to some, but never, even to its sternest critics, never for a moment *dull*.

It is a peninsula, largely mountainous, protruding into the Irish Sea from the English mainland of Britain, and even this definition needs clarification. England is part of the British State, and so is Wales, sharing a monarchy and a government. But Wales is distinctly a separate nation, half-way to self-rule, with its own language, its own history, its own customs, styles, and preferences. For centuries, on and off, the Welsh and the English fought each other. Although since 1535 their two countries have been constitutionally united, still their peoples generally feel themselves separate and different, and the age-long antipathy has been refined into a kind of humorous love-hate.

Of course the English far outnumber the Welsh, but so far Wales has successfully maintained its identity against all the odds. Its population is about three million (much the same as Iowa's), inhabiting a seagirt country of about 8,000 square miles (roughly the same size as Massachusetts). Some of it is fertile lowland, much of it heroic highland, and it is not only the Welsh themselves who consider it one of the most beautiful places on earth.

Kayaking and hiking are some of the eco-friendly activities possible along the Pembrokeshire coast near St. Davids. Photo by Paul Villecourt

It is also one of the dampest, at least in Europe, and it is partly this demanding climate, partly challenging circumstances, and partly native bloody-mindedness that has made the Welsh a distinctive sort of people. Their lot in history has seldom been easy. They have been up against mighty enemies—first Saxons and Vikings, then Normans, then the English from next door—and for centuries they were plagued too by incessant rivalries among their own native princes. When for brief periods they seemed to be achieving some sort of united sovereignty, it was soon broken by the English kings, in their long and eventually successful campaigns to control such troublesome neighbors. The military heroes of old Wales were all losers in the end, however epically they had fought for their causes. But they are honored still in the country because of a Welsh predilection for the occult and the surreal, which encourages the people to portray their champions as more than ordinarily human.

Over the centuries the Welsh veiled their past in splendid fable. Their visionary tendencies were given strength by a mystic Christianity, derived from the indigenous Celtic church of long before, and by the Welsh passion for poetry, which is vibrant still. It flourishes alike in the ancient Welsh language, one of the oldest literary tongues in the world, in English which is the lingua franca of the majority, and in a creative Anglo-Welsh sort of hybrid. And with a gift for poetry and drama goes a profound love of music. From celebrated male voice choirs to internationally famous opera singers, from folk ensembles to rock groups, from a myriad of amateur harpers to enormous sporting crowds belting out the national anthem—through the very meaning of Wales has reverberated music in all its forms. Nowhere in Europe have music and poetry been more exuberantly celebrated than in the Welsh folk-festivals called Eisteddfodau, climaxing still in the peripatetic national Eisteddfod which happens once a year, and for a few days sets a locality afire with flags and singing and declamatory verse.

For susceptible romantics like me, all this heritage—historic, artistic, and temperamental—has made the idea of Wales very like a place of dreams: an ideal land of justice and beauty, opaque its past, magnificent its landscapes. The great national game of Wales is rugby football, and



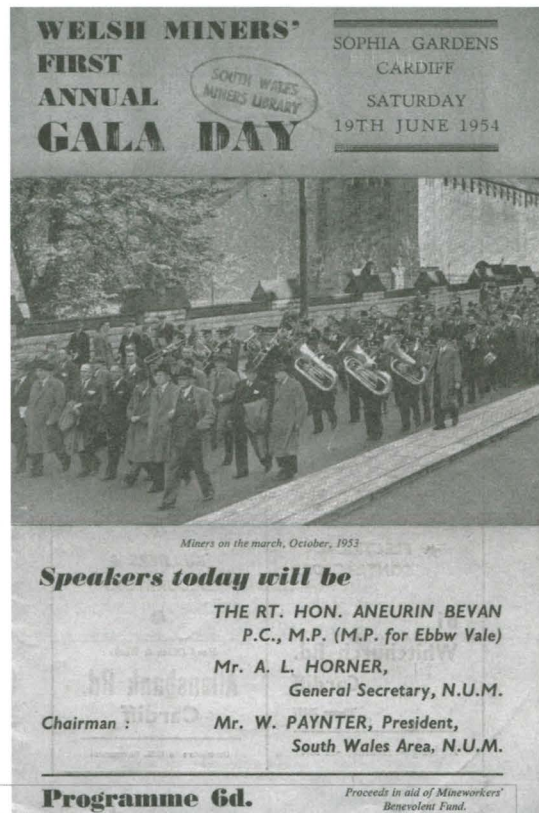
Iwan Bala, *Hon IV*, 2004. Ink, acrylic, and charcoal on Khadi paper. This fanciful map of Wales plays on the form of the traditional Welsh costume. Courtesy of Iwan Bala

there are many people around the world who think of the country chiefly in terms of scrums and goals and muscle-power. Some of us, though, see in the very style of Welsh rugby, too, in its particular subtleties and flashes of grace, symptoms of this people's inherited affinity with marvels.

To others our utopia of the imagination seems more like cloud-cuckoo-land, and in a way they are right. Of course Wales is not all songs, poems, fighting princes, and glorious practitioners of rugby. For all too many of its people, down the centuries, it offered only begrudging livings, scratched from a harsh soil or pursued in unforgiving mountains. It was a rural society of landed estates, parsons, peasantry, quarry-men, and seafaring folk, with hardly a town bigger than a village.

Things fundamentally changed, though, with the Industrial Revolution of the nineteenth century. If Wales was rich in anything, it was rich in coal and iron, the fuels of that terrific historical progression. Wales briefly became, in the profoundest sense, a world power, and for the first time big Welsh cities and seaports came into being. Cardiff the capital, Swansea, and Newport, the three largest cities now, are all largely the creations of nineteenth-century industrialization, not so very long ago; and so it is that to this day, side by side with the pristine natural beauties of the place are valleys filled with straggling industrial conurbations. Sometimes a simple drive over a country ridge can take you from one kind of civilization to another—from the immemorially pastoral into the relentlessly materialist.

They are both as Welsh as each other, though, and to another kind of romantic the industrial valleys of the Welsh south are as archetypically Welsh as the magical mountains of the north. In the nineteenth century hundreds of thousands of people, many from other parts of Wales, many more from England and abroad, rushed into the coal and iron fields in search of riches or better living. It was like one of the gold rushes of newer worlds, and it created a vast new Welsh working class—instead of a rural peasantry, an urban proletariat.



(Above) A poster advertises the first South Wales Miners' Gala held on June 19, 1954. Photo courtesy of South Wales Miners' Library, Swansea University

(Left) The mountainous landscape of North Wales is punctuated by fences made of slate, eloquently illustrating this abundant natural resource. Photo by Robert Schneider, Smithsonian Institution





... it says something for the fiber of the national psyche that through all these permutations of history the Welsh identity has remained so recognizable.—Jan Morris

A powerful society came into being there, sustained by the mines, the ironworks, the new railways and the ports that sent the products of Wales to the far corners of the earth. There was much squalor, there were many slums, but there was also a profound sense of social conscience and community. Pub life flourished, political parties were born, literary and musical societies abounded, and above all grand surges of religious feeling, fueled by a thousand non-conformist chapels, brought nobility to the meanest cottages and comfort to the poorest families.

Nowadays those once-blackened coal valleys, with the pit-wheels turning above them, have lost their former occupations. Hardly any coal is mined in Wales today, and most of those multitudinous chapels have closed their doors. The grim coalfield towns of film and legend have been cleaned up and re-painted. Some have found new status as archaeological and tourist specimens, others have energetically turned to modern productive functions—electronics, avionics, technological research, higher

education. What they have lost in character they have gained in prosperity, and anyway they remain as manifestly Welsh as ever. If the Welsh language has faded there, along with the chapel sermons, the Anglo-Welsh language thrives in literature and lyric, linking a realist present with a still half-legendary past.

For anyway the powerful abstraction that is Welshness has long since been fertilized by change and alien strains. The roots of the Welsh were Celtic, but over the centuries any number of other races has contributed to the national mix, from the English who first infiltrated the peninsula to the many Asians, Africans, and continental Europeans who have settled in the country in our own times. The African and Chinese settlements in Wales were some of the earliest

The Centre for Alternative Technology's original pioneers pose in front of one of its first buildings, ca. 1970. The Centre began with utopian ideals of living off the land. Photo courtesy of Centre for Alternative Technology



in all Britain, and by now much of Wales thinks of itself as multi-ethnic (not every part of it, for there are rural regions where to this day hardly a foreigner has ever settled, unless you count the inescapable English).

By and large it has happened without much friction, and it says something for the fiber of the national psyche that through all these permutations of history the Welsh identity has remained so recognizable. Pride has something to do with this resilience. Many Welsh people are caustically critical of their country, but hardly a one of them, I venture to guess, is not proud of being Welsh. Some are proud of their rugby teams, or their actors, writers, musicians, and comedians. Some are proud of their ancient and apparently inexpungible language. Some are simply proud of their incomparable landscapes.

And some, like me, are proud of the dream, that old Welsh-utopian dream, and proud of the age-long determination of the Welsh people, whether through conflict, religion, or politics, to turn it into reality. The Welsh wars of survival have ended now, the power of religion has faded, but in peaceful politics the Welsh nation is gradually achieving fulfillment as a small, modern, technically advanced and artistically gifted corner of Europe. Since 1997 a National Assembly for Wales in Cardiff has assumed many of the powers of self-government, and little by little, year by year, its responsibilities are growing. Whether in the end Wales will be fulfilled as a truly sovereign state within the community of Europe, or as a constituent unit of a federal Britain, we are entitled to hope that its diverse Welshness will only be enriched as the new centuries pass, and that with luck one day the cloud-cuckoo-land of our fantasies will turn out to be true.

Jan Morris is the author of more than forty books of history, travel, biography, and fiction, including the Pax Britannica trilogy about the climax and decline of the British Empire, The World of Venice, Trieste and the Meaning of Nowhere, The Matter of Wales, two autobiographical volumes, and five books of collected travel essays. An Honorary Litt.D. of the Universities of Wales and Glamorgan, an honorary Fellow of Christ Church, Oxford, a Fellow of the Royal Society of Literature, and a Commander of the Order of the British Empire (CBE), she lives in Wales.



Anita Pearce (née Busuttil) and her daughters Leanne and Sara participated in the Mothers and Daughters project. Their family combines Maltese, Afro-Caribbean, and Welsh ancestry, thus exemplifying the multi-ethnic heritage of contemporary Wales. Photo by Glenn Jordan, courtesy of Butetown History & Arts Centre

IMAGES AND STORIES FROM MULTI-ETHNIC WALES: BUTETOWN HISTORY & ARTS CENTRE

by Glenn Jordan

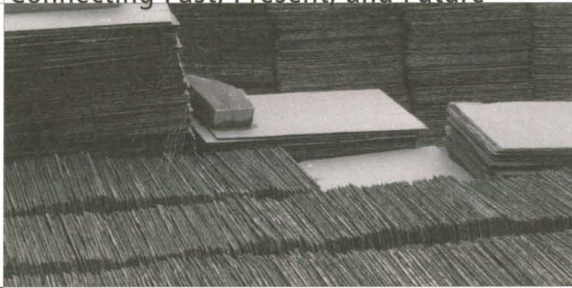
Like most European nations, Wales is an ethnically diverse society. Especially in the old seaport areas of Cardiff and Newport, people of different ethnic and racial backgrounds have lived among one another for many years. Today, the city of Cardiff is said to have the highest percentage of mixed-race relationships of any city in Europe. Its Butetown community, often known as "Tiger Bay," has been seen for generations as a mecca of racial harmony.

Butetown History & Arts Centre is committed to promoting people's history and cultural democracy. Since 1987, BHAC has been collecting, preserving, and interpreting the history of immigrants and minorities in Wales from the Victorian period to the present. The Centre includes a gallery and spaces for education, and holds a unique collection of photographs, films, and audiotaped life stories. It also produces exhibitions and publishes scholarly materials.

The Centre's current major project is Mothers and Daughters: Portraits from Multi-Ethnic Wales. Consisting of more than sixty large, full-color photographic portraits and edited life stories, Mothers and Daughters will be a major touring exhibition and book by 2010.

Glenn Jordan, an activist, curator, and photographer, is founding director of Butetown History & Arts Centre and reader in cultural studies and creative practice at the University of Glamorgan. Born and raised in California, Glenn has lived in Cardiff since 1987, where he has been researching, photographing, and curating exhibitions on immigrants and minorities in Wales. He has published widely on race, identity, and visual culture.

A SUSTAINABLE WALES: Connecting Past, Present, and Future

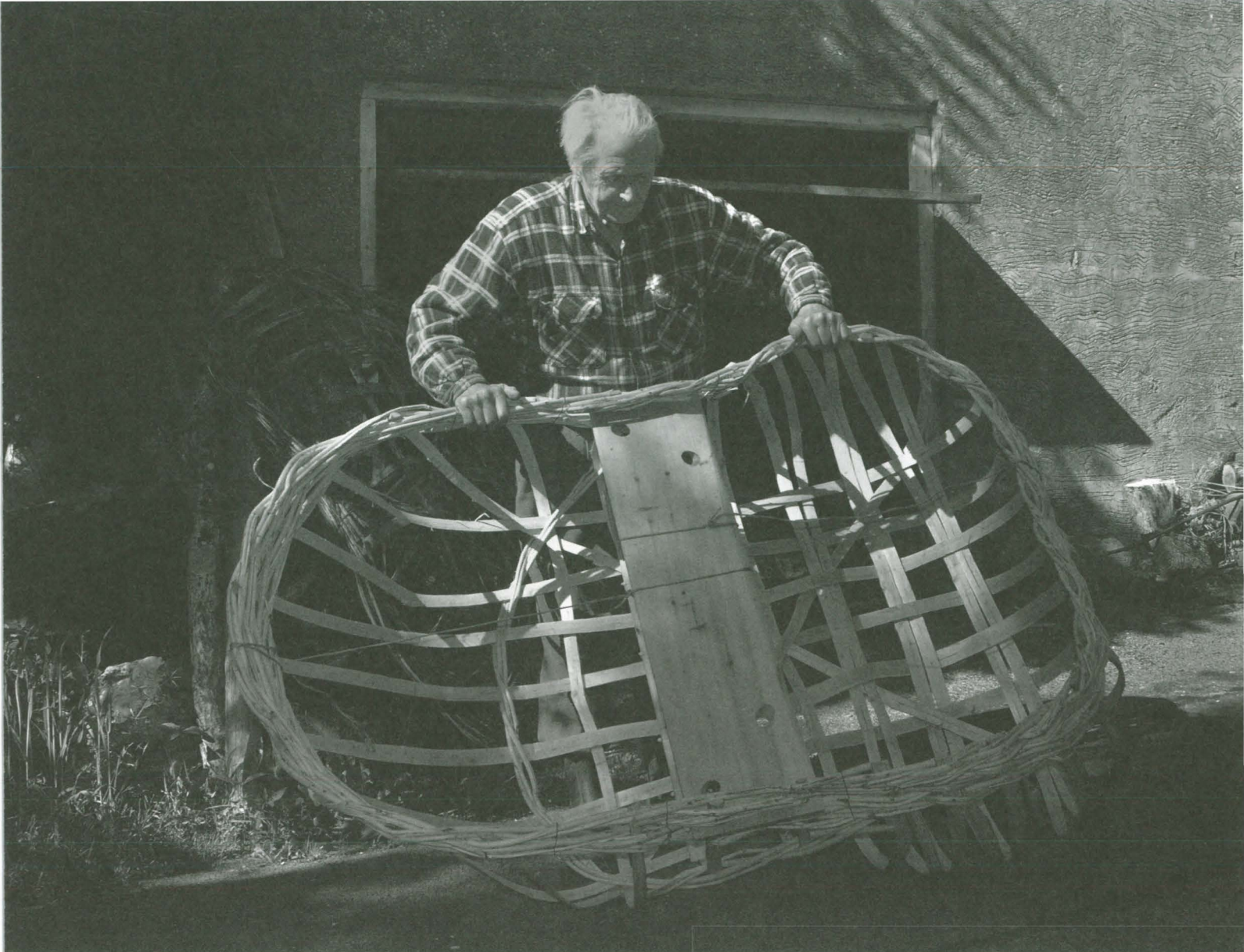


by Betty J. Belanus

(Right) Caitlin Jenkins, ninth-generation potter, builds an Ewenny vase. When time allows she also makes award-winning art pottery. Photo by Betty J. Belanus, Smithsonian Institution

(Far right) In this 1960s photo, Caitlin's grandfather, Thomas Arthur Jenkins, teaches the family craft to his children—Caitlin's Uncle David and Aunt Sïan. Ewenny Pottery in South Wales has been run by the same family since 1610. Photo courtesy of Ewenny Pottery





To Bernard Thomas, sustainability is a way of life. Thomas builds his own small boats called coracles, and he fishes for local salmon on the Teifi River near his home in rural West Wales. The coracle, which is still made using simple hand tools and natural materials such as split ash and pitch, dates back to prehistoric times when it was shaped from cowhide. Thomas, 85, is considered “the keeper of the river,” and today is visited regularly by people from as far away as New Zealand who wish to learn the secrets of building their own coracle.

To Doncasters, a large multinational corporation, sustainability is smart business. The Blaenavon, Wales, branch of the company, which manufactures metal parts for the high-tech aerospace, automotive, and petrochemical industries, won a prestigious prize at the Wales Business and Sustainability Awards in 2007 for its energy-reduction initiatives. Producing metal work in South Wales links Doncasters to a local iron industry that may date back to pre-Roman times, reaching its zenith in the early nineteenth century. Blaenavon was designated a

Bernard Thomas is a coracle maker and salmon fisherman from West Wales who carries an ancient practice into the twenty-first century. Photo by Tony Hadland, courtesy of St. Fagans: National History Museum

World Heritage Site in 2000, and the historic Blaenavon Ironworks is one of the town’s cultural destinations.

The small country of Wales sets an example of sustainable culture that links history and tradition to the latest alternative technologies, thereby providing a focus for the 2009 Smithsonian Folklife Festival program, *Wales Smithsonian Cymru*. Bernard Thomas and Doncasters are two ends of a spectrum of sustainability stretching throughout the history of Wales and into the future—continuing, preserving, and reviving older environmental practices as well as creating new ones. This continuum connects people within communities, regions, and nations, starting at the local level and radiating out around the globe.

The Welsh Assembly Government (WAG) is one of the few institutions in the world to have sustainable development included as one of the core principles within its statute. Written into the Government of Wales Act 1998 is a duty to promote sustainable development in the exercise of all the Government's functions. WAG aims to "promote development that meets the needs of the present . . . without compromising the ability of future generations to meet their own social, economic, environmental and cultural needs."

Stories of individuals and groups illustrate the continuum of sustainability in Wales. While doing research for the *Wales Smithsonian Cymru* program, fieldworkers sought four types of sustainability relating to traditional culture in Wales: 1] keeping the best of traditional practices; 2] recycling in the broadest sense; 3] thinking globally, acting locally; and 4] planning for a sustainable future. They documented music and dance; storytelling; occupational skills such as farming and mining; the building arts; industrial heritage; outdoor pursuits; maritime arts; textile, ceramics, and wood crafts; and cooking, gardening, and traditional medicine. The four core sustainability concepts helped the fieldworkers make connections between genres, regions, and the skills and talents of potential participants, informing the program throughout its development.

1 | Keeping the Best of Traditional Practices

Traditional practices in Wales, as elsewhere, continue over generations into the modern world because they fulfill a personal or community need. For instance, the Welsh dresser, as described by Moira Vincentelli (right), still serves as a marker of identity as well as a functional display and storage space in many homes. Whether through the legacies of language, occupational skills, or stories, people in Wales find ways to keep the best of old customs while updating them to fit new uses and meet new challenges.

This Welsh dresser displays a well-organized collection of colorful china, drawing upon older traditions of home decoration.

Photo by Moira Vincentelli



THE WELSH DRESSER

Moira Vincentelli

"The other dresser was a wedding present to my mother and father. I have not changed anything on it and it is still in the way my mother had it. It's easy to do because she had a list of all the wedding presents. . . . I always think of that as my mum and dad's dresser but this is my dresser. . . . This one is for me."—E.

In an interview in the early 1990s, E. contrasted her living-room dresser, preserved almost as a family shrine, with the one in the parlor that was her dresser. This latter piece was a hybrid of recently constructed shelves atop an older sideboard, but the furniture's quality was of no particular importance; it was the display that counted. Although created quite recently, E.'s display drew on older traditions with blue-and-white china and luster jugs. It also incorporated arrangements of natural objects and decorations made from wood, cones, and moss.

By age sixty-five, E. had spent much of her life looking after other people. Her father, who had always lived with her, had recently died and her children had grown up. She felt very strongly that the parlor was her domain and thus lavished her decorative and creative skills and attention on it. Sitting in this room, she reminisced about her life, her great-grandmother, and the dresser just a few feet away.

An icon of Welsh identity, the dresser gained its symbolic status in the late nineteenth century along with Welsh hats and spinning wheels. Combining storage and display, the dresser became a repository for distinctive arrays of colorful, mass-produced pottery.

During the twentieth century, as mass-produced furniture became available and fitted kitchens more fashionable, the dresser was sometimes consigned to the outhouse and the barn. However, interest revived after the 1960s, a period that also saw an improved fortune for the Welsh language. The Welsh people were again valuing dressers, both sentimentally and financially. By the early 1990s, women were using dressers to express their relationship with Wales and to adapt the decorative display to their own creative ends. The dresser is thus a dynamic piece of house decoration, both a touchstone for family memories and a vehicle for creative expression.

Moira Vincentelli is senior lecturer in art history and curator of the Ceramic Collection at Aberystwyth University. She has published widely in the field of gender and ceramics and has made a particular study of women's collecting and Welsh dresser display.



Laden with personal memorabilia and functional objects, this Welsh dresser is more than a piece of furniture. It symbolizes Welsh identity and creative expression. Photo by Moira Vincentelli

Language isn't just for communication, it's about ideas and how ideas and thoughts are released. . . . Language is more than just the words.—Iwan Bala

One of the most striking and wide-reaching examples of continuing cultural tradition in Wales is the Welsh language. West and North Wales have long acted as the strongholds of Welsh, which is currently spoken by about twenty percent of the country's 2.9 million people. Because of migration into Cardiff from other parts of Wales, as well as growing numbers of adult learners, the concentration of Welsh speakers in the capital continues to rise, numbering over 31,000 in the census of 2001.

Why encourage a language that is spoken only in a tiny corner of the world, and that many say is “dying”? One reason is that many people in Wales see an advantage in having the ability to speak a second language, be it Welsh, Urdu, or Chinese. A mandate of the Welsh Assembly Government is, in fact, to “strengthen Wales’ cultural identity and help to create a bilingual country, while looking confidently outwards and welcoming new cultural influences.” Additionally, Welsh speakers consider their language as part of their very being. As artist Iwan Bala puts it, losing one’s native language is “like giving up a part of yourself. Language isn’t just for communication, it’s about ideas and how ideas and thoughts are released. . . . Language is more than just the words.”

2 | Recycling in the Broadest Sense

The term “recycling” usually connotes the reuse of objects and materials such as glass bottles or worn clothing. Peter Harper’s article about the Centre for Alternative Technology describes how an abandoned slate quarry has been reused as an award-winning educational destination (see page 74). Not all recycling in Wales is done on such a grand scale; Siân Williams reports on the restoration efforts that bring new life to miners’ banners (see page 78). From music to craft materials to building complexes, Wales offers many lessons in creative reuse.

Welsh traditional musicians Gareth Westacott and Guto Dafis play together as Toreth, performing songs that have

gone from popular dance tunes to Methodist hymns and now back into secular tunes. The process, as they explain it, is more “reimagining” than recycling: “No one has played [these tunes] like we’re playing them for a couple of centuries. . . . So, there’s that combination of taking the traditional tune that you find in a book [with] the fun of bringing it back to life, giving it your own personality. We can listen to traditional music and be inspired, but we can do what we like with it.” A new Smithsonian Folkways recording, described by Ceri Rhys Matthews, also reflects this “reimagining” process brilliantly (see page 82).

3 | Thinking Globally, Acting Locally

Wales, once the leader in the very unsustainable practice of mining coal and shipping it around the globe, is now working toward a “zero-carbon” future. As Andy Middleton explains, the West Wales city of St. Davids is at the forefront of this effort (see page 73).

Throughout history, as Jan Morris observes in her introductory essay, Wales has always looked outward as well as inward. The country has been influenced by many cultures, from Roman invaders to the newest immigrants from South Asia and Eastern Europe. Glenn Jordan, director of the Butetown History & Arts Centre, describes in words and photographs how the multi-ethnic community around the shipping docks of Cardiff Bay came together to create a new culture (see page 65). The Black Environmental Network, based in North Wales, matches older and newer Welsh ethnic and immigrant communities with projects that help these groups experience and save Wales’s natural and urban environments. Muslim children from Newport in South Wales are taken for a day out to the Brecon Beacons National Park; a group of senior citizens from Swansea’s Chinese community embark on clean-up projects in their neighborhood; broken but serviceable bicycles are refurbished and used as environmentally friendly methods for getting to work or school.



FIRST WORDS/DYSGU'R IAITH

by Gillian Clarke, translated by Elin ap Hywel

First Words

The alphabet of a house—air,
breath, the creak of the stair.
Downstairs the grown-ups' hullabaloo,
or their hush as you fall asleep.

You're learning the language: the steel slab
of a syllable dropped at the docks; the two-beat word
of the Breaksea lightship; the golden sentence
of a train crossing the viaduct.

Later, at Fforest, all the words are new.
You are your grandmother's Cariad, not Darling.
Tide and current are llanw, lli.
The waves repeat their ell-ell-ell on sand.

Over the sea the starlings come in paragraphs.
She tells you a tale of a girl and a bird,
reading it off the tide in lines of longhand
that scatter to bits on the shore.

The sea turns its pages, speaking in tongues.
The stories are yours, and you are the story.
And before you know it you'll know what comes
from air and breath and off the page is all

you'll want, like the sea's jewels in your hand
and the sound of ell-ell-ell on sand.

Gillian Clarke is a poet, playwright, editor, translator, and president of Ty Newydd, the writers' center in North Wales that she co-founded in 1990. In 2008, Clarke became Wales's third National Poet. Her work has been translated into more than ten languages. She has a daughter and two sons, and now lives with her husband on a small-holding in Ceredigion, where they raise a small flock of sheep.

Dysgu'r iaith

Dyma wyddor dy dŷ—aer,
baldordd dy anadl, conan y grisiau.
Twrw'r oedolion lawr staer.
Eu gosteg wrth iti glwydo.

Dysgu'r iaith wyt ti: dant dur
y sillaf sy'n disgyn yn y dociau; curiad deusill
goleulong Breaksea; brawddeg aur
y trê'n sy'n croesi'r draphont.

Wedyn, yn Fforest, mae'r holl eiriau'n newydd.
Darling dy fam-gu wyt ti, nid cariad.
Ebb and flow yw'r enwau ar lanw a thrai.
Mae'r tonnau yn poeri eu ow-ow-ow ar y traeth.

Fesul paragraff mae'r adar yn pontio'r lli.
A dyma hi, yn adrodd hanes drudwen a merch,
gan ddarllen y stori yn y penllanw
sy'n ewynnu'n rhacs ar y traeth.

Troi'r ddalen wna'r môr, a llefaru mewn damhegion.
Ti biau'r stori. Ti yw y stori,
ac ar drawiad rwyt ti'n gwybod mai dyma dy gowlaid
yn berlau'r môr rhwng dy fysedd

aer, ac anadl, a'r cwbl sydd ar ddalen
fel cwyn yr ow-ow-ow ar y lan.

Elin ap Hywel is a poet, translator, and editor who works in Welsh and English. She was the Royal Literary Fund's first bilingual fellow at the University of Wales. Formerly a translator for the National Museums and Galleries of Wales, her published work has been widely anthologized and translated into Czech, English, German, Italian, and Japanese.

Hand-carved letters are still used at Gregynog, a small art press in Mid Wales. Photo courtesy of Gwasg Gregynog



4 | Planning for a Sustainable Future

As the above stories illustrate, sustainability is built upon the rediscovery and reinterpretation of older practices. Traditions inform research and provide inspiration for modern-day solutions. To restore a medieval church, as Gerallt Nash explains in his article, craftsmen researched historic carvings and reimagined lost artworks in the spirit of the originals, creating inspiration for visitors in the present and future (see page 76).

The daffodil is an enduring symbol of Wales. Hundreds of them bloom in the early spring, usually in time for their display as part of the celebration of St. David (*Dewi Sant*), the Welsh patron saint. One Welsh pharmaceutical company, Alzeim Ltd., has found another use for these cheerful yellow flowers. A natural plant substance derived from the daffodil, called Galanthamine, has proven effective in treating Alzheimer's Disease. Alzeim Ltd. is currently expanding its daffodil-growing operation in an upland region of Wales in order to make the drug more available and affordable. For sufferers of this debilitating disease, acres of showy flowers on the Welsh countryside could soon signify more than just the coming of spring.



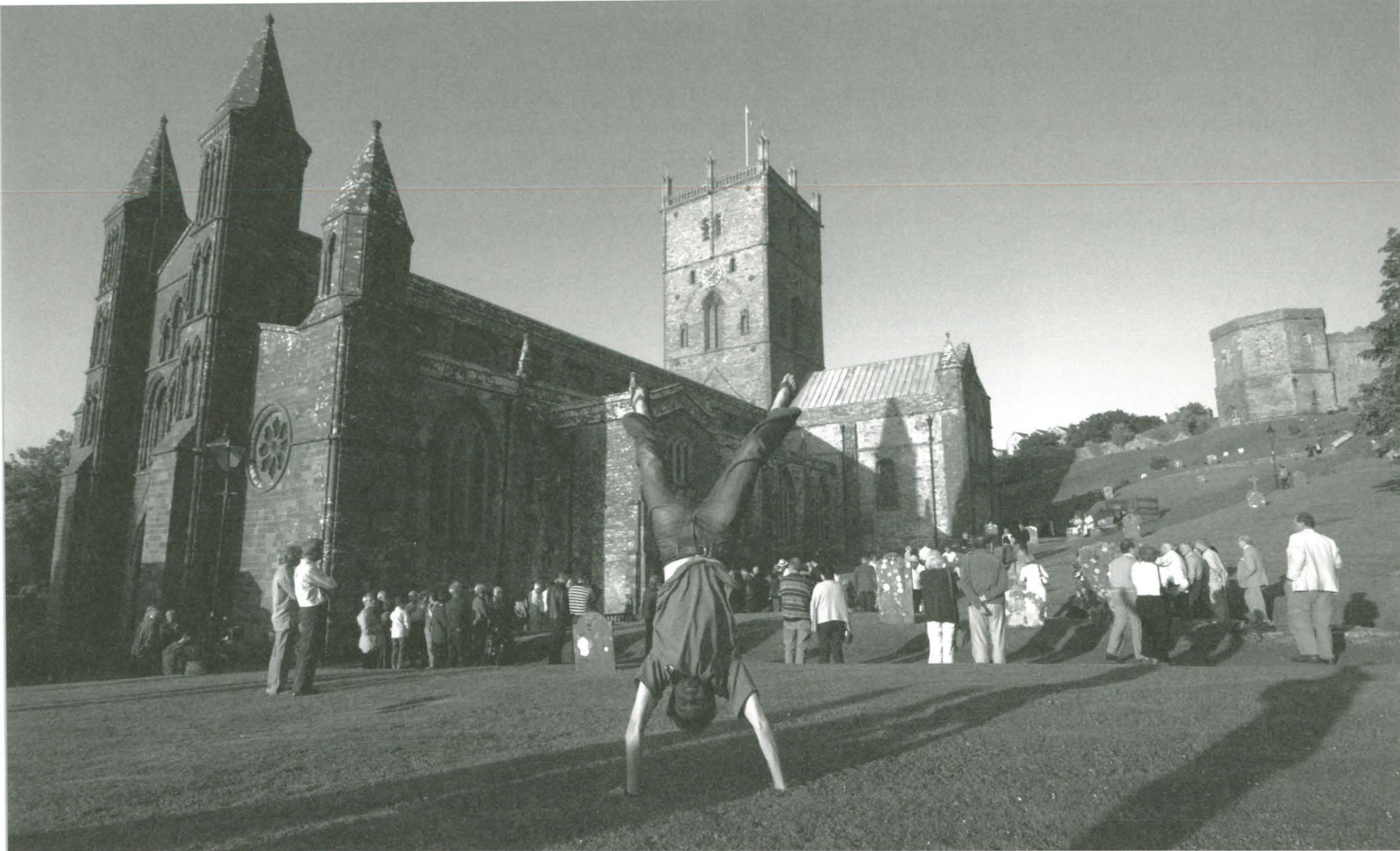
The archaeological exhibition "Origins," which opened in December 2007 at the Welsh National Museum in Cardiff, incorporates the work of contemporary artists whose interpretations of ancient Welsh artifacts and symbols add new meaning to these findings. One of the most eye-catching parts of the exhibition is an animation by artist Sean Harris from Oswestry in North Wales. Harris is one of the Welsh artists and filmmakers who are redefining the medium of animation. He and the animation company Cinetig frequently collaborate with schoolchildren, tapping into their creativity and boundless imaginations to create amazing pieces reflecting history, community, and culture.

Part of Harris's "Origins" piece features prehistoric (possibly mythical) ancestors who gather around an iron cauldron, the contents of which morph into waves upon which a small, round boat is set afloat. The viewer needs only turn around to see the archaeological artifacts that inspired these and other images in the piece. The small boat also evokes the coracle, the quintessentially Welsh vessel that Bernard Thomas crafts in his corner of West Wales. And the iron cauldron may be seen as the forerunner to the Welsh iron industry, which embraces the future in Doncasters' Blaenavon factory.

And so the ancient connects to the innovative, and all things old are born again. Perhaps the continuum of sustainability in Wales should be seen as more of a circle, bringing the best of traditional culture back around to meet a present-day need and move forward into tomorrow.

Betty J. Belanus is not Welsh through ancestry, but has adopted Wales as her second home country. As part of curating the Wales Smithsonian Cymru program, she and her family lived in Cardiff during autumn 2007 under the auspices of a research fellowship at the University of Glamorgan's Centre for Media and Culture in Small Nations. She also visited the Welsh communities of Patagonia, Argentina, with the support of a Smithsonian Scholarly Studies grant in October 2008.

TYF Group guides for the new adventure sport of "coasteering" are ready to walk and swim along the rocky coast line of Pembrokeshire, near St. Davids. Photo by Paul Villecourt



SMALL CITY ACTION

by Andy Middleton

It's sometimes the little things that make a big difference; and the UK's smallest city, St. Davids, with a population of 1,500 nestled on the west coast of Wales, is a fine example. Despite its diminutive size, great things have taken shape around the cliffs, beaches, streets, and churches of this ancient community.

Named after the locally born Saint David, it became an important place of Catholic pilgrimage. Many still travel to the cathedral, but other types of pilgrims now arrive for eco-friendly pursuits on the coastline surrounding the Pembrokeshire Coast National Park. Sea kayaking, surfing, sailing, and walking attract those wanting to reconnect with nature.

Living and working in such a spiritually and physically stimulating environment leaves an indelible mark on the farmers, fishermen, artists, and surfers who live here. They prefer open spaces, light, and wind to the glitz and gloss of window shopping. This is a world close to cloud and sky, earth and heather, where nature dictates much of what happens each day.

The magic of St. Davids imprinted itself on the DNA of the TYF Group—the adventure, education, and sustainability consulting business I started here in 1984. Environmental concerns are inextricably joined to our work; we introduce clients to outdoor adventure and teach managers how to increase effectiveness by linking the needs of people, planet, and purpose. Through

A visitor turns "head over heels" in front of St. Davids Cathedral. Photo by Paul Villecourt

these efforts, we have taught thousands of customers how to make the connections between small steps and big change, today and tomorrow, and thought and action.

Eight years ago, one small idea—that of developing St. Davids into the world's first carbon-neutral city—started to generate big change. With the support of TYF staff and a grant from the UK's Big Lottery Fund, St. Davids is firmly on the path to meet this goal. A gas station using recycled vegetable oil keeps two dozen cars on the road, and solar electricity powers the primary school. Two citizens initiated a scheme that allows community members to recycle ninety-nine percent of their plastic. We plan to re-insulate every home on the Pembrokeshire Peninsula and retrofit each one for solar panels. When the two planned tidal turbines go live in 2011, the city could be getting all of its energy from the sea.

St. Davids's goal is to encourage the 500,000 tourists who travel here each year to change their behavior. Making the city an ecological leader may be a small step in the fight to protect the planet, but that's how all of the greatest journeys start.

Andy Middleton is a third-generation adventurer and community activist who runs the TYF Group in St. Davids, one of the UK's best examples of innovation, sustainability, and change in action.

"FAILURE IS THE COMPOST OF SUCCESS": The Centre for Alternative Technology

by Peter Harper

In 2008 fifty thousand visitors from all over the globe made the journey up the water-powered funicular railway to the Centre for Alternative Technology (CAT). Located near Machynlleth in the very center of Wales, CAT has been a haven for green thinking and sustainable design over the last three decades. In the past it attracted the tuned-in, the passionate, and the curious. Now, with climate change a front-page newspaper story and sustainability an element of everyday life, CAT has become a hub for environmental communication, research, and development.

I have been living and working at CAT myself for more than twenty-five years as a gardener, teacher, and researcher, and I am still surprised by what this once-tiny organization has managed to achieve. It is one of the few places in the world to offer comprehensive opportunities for environmental education at all levels, from the primary school curriculum to detailed postgraduate study. CAT covers pretty well any sustainable practice you can think of, from building a rammed-earth house to solar water-heating, from installing a composting toilet to growing

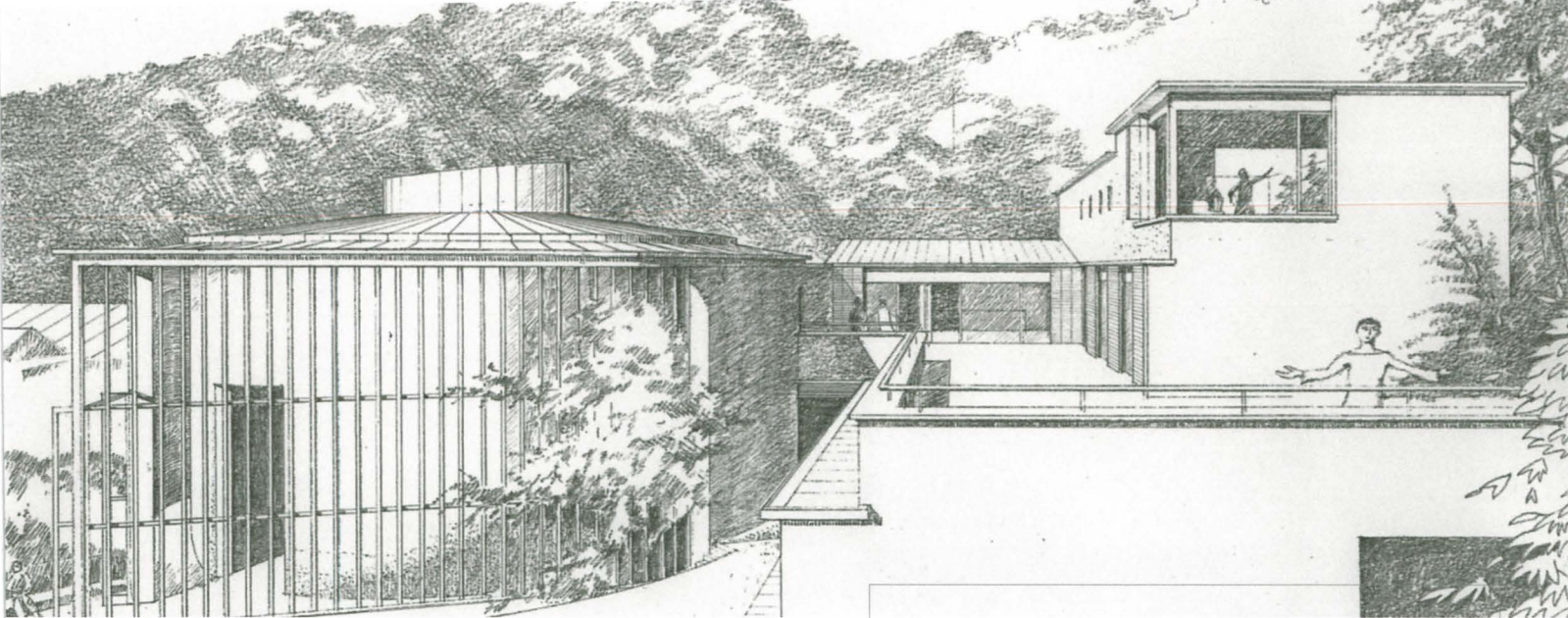
organic fruits and vegetables. Its programs and influence have slowly spread beyond the forty-acre complex, fostering green enterprises across the UK, and pioneering innovative programs with universities around the world.

CAT started as a disused slate quarry, mined for a hundred years and left abandoned since 1950. "Recycling" it was the idea of Gerard Morgan-Grenville, a rather unlikely refugee from the upper echelons of British society. When he and his fellow pioneers arrived in the winter of early 1974, the quarry held only piles of shattered rock, rusting machinery, and ruined buildings. The group's first task was to create some shelter against the incessant rain. They hastily repaired one of the old slate-cutting sheds, which became a combined workshop, office, debating chamber, kitchen, dining room, lounge, dormitory, and late-night saloon. Day after day they worked on in the rain and mud, driven by stark 1970s visions of ecological heavens and hells.

Gradually, the project started taking shape, although it became increasingly clear that a simple, self-sufficient "eco-village" was not economically—or even physically—



Dignitaries ride the water-powered funicular railway at the Centre for Alternative Technology in 1992. Photo courtesy of Centre for Alternative Technology



sustainable. Their problems were compounded by a constant stream of visitors eager to hear about developments and future plans. In 1975, they decided to turn the situation into an opportunity by creating a permanent exhibition and opening the site to paying visitors. This provided income and a much more efficient platform for communicating ideas. Within three years the annual number of visitors had reached fifty thousand, and it remains there still.

Today, the site is dotted with spinning wind and hydro turbines, and covered with mature trees and rich, composted soil. CAT employs about 120 people with another 30 or so volunteers and seasonal help. It is much bigger than in the 1970s, and also more specialized and professionally focused. But we still maintain a very active democracy, with consensus-based decision-making, an elected management team, and a very flat wage structure. Nobody is paid more than double anybody else. In essence, the idealistic ethos has survived.

Our latest project is the Wales Institute for Sustainable Education (WISE), nearing completion on the CAT grounds. This 22,000-square-foot facility includes a 200-seat lecture hall, seminar rooms, workshops, laboratories, offices, refectory, and overnight accommodations for fifty students. It is constructed principally of low-carbon materials such as rammed earth, timber, and an innovative composite of hemp fiber and hydraulic lime. Pat Borer, one of the architects, is “confident that this will be the greenest public building in Wales, and we’ll be able to prove it. It will set standards for the next decade.”

WISE will teach plumbers how to install solar heating, architects how to design zero-energy buildings, and builders how to use innovative materials. Electricians will gain

The Wales Institute for Sustainable Education will be one of the greenest buildings in Wales when completed in 2010. Courtesy of Centre for Alternative Technology

knowledge about renewable energy systems and planners will discover strategies to reduce the impacts of new settlements. Everyone who attends WISE will learn how to live in a modern and environmentally responsible way.

From unpromising beginnings, through thirty-five years of constant experimentation, CAT has evolved dramatically. In some ways its most abundant product has been failure, but that failure is the compost of its success. Through a combination of vision, persistence, flexibility, mutual support, and technical skills—as well as luck—the Center has developed into a unique educational institution and a dynamo for the social and economic regeneration of its region; its original spirit is alive and well and living in Mid Wales.

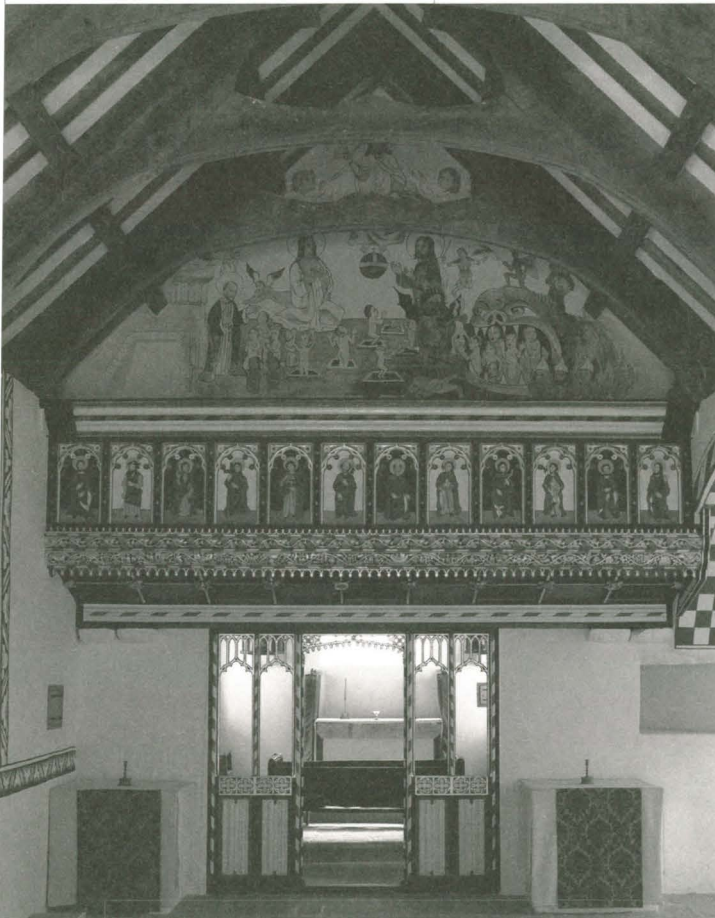
Peter Harper is head of research and innovation at the Center for Alternative Technology, where he has worked for more than twenty-five years. He is also a visiting lecturer at universities and other institutions around the world. His interests have ranged widely, including energy policy, sustainable lifestyles, eco-villages, alternative sanitation, landscape design, organic horticulture, and composting (with which he is mildly obsessed).

Young visitors enjoy an interactive display on the grounds of the Centre for Alternative Technology. Photo courtesy of Centre for Alternative Technology



ST. TEILO'S CHURCH

by Gerallt D. Nash



(Above) The rood screen, ornately carved by master carpenter Ray Smith, is one of the highlights of St. Teilo's Church. Photo courtesy of St. Fagans: National History Museum

(Right) The small medieval church of St. Teilo's in South Wales was re-erected at St. Fagans: National History Museum. Photo courtesy of St. Fagans: National History Museum

The open-air St. Fagans: National History Museum, near Cardiff, first opened its doors to the public in 1948. It has earned an international reputation for rescuing threatened historical buildings, which it carefully dismantles and moves to its grounds. There the structures are rebuilt and painstakingly refurbished to their past appearance. To date, the Museum has moved and saved more than forty buildings, ranging in date and type from medieval timber-framed farmhouses to a late-1940s aluminium prefabricated bungalow. One of its most prized pieces, however, is the small medieval church of St. Teilo's from South Wales.

Although the building had not been used as a parish church since 1850, services continued to be held there two or three times a year until 1970. Thereafter, it was abandoned. St. Teilo's suffered from vandalism and neglect until 1984 when church officials offered it to the Museum. Members of the Museum's specialist Historic Buildings Unit, which has a combined experience of more than sixty years, decided to restore the building to its pre-Reformation appearance from about 1530, when it would have been a Catholic church.





Ray Smith, master carpenter and wood carver, works on the rood screen he re-created for St. Teilo's Church. Smith received an Order of the British Empire, Member (MBE) award in 2009 for his outstanding work. Photo courtesy of St. Fagans: National History Museum

This task called for the expertise of master craftsmen who could deftly wield a combination of ancient methods and the latest technical innovations. Skilled masons and carpenters had to be able to weave replacement Welsh oak and new lime mortar and plaster in with the original stone and 500-year old oak timbers. But before they could even start, the restorers needed to figure out how to control the humidity levels inside the building. Unregulated, the air could become either too moist—causing the old timbers to become too damp and moldy—or too dry, in which case the new timbers and plasterwork would shrink and crack. The solution? An ingenious under-floor heating system powered by a ground source heat pump. This strategy helped keep humidity levels in check and also maintained comfortable working conditions during the winter.

The floor itself was specially constructed with layers of geotextiles and a lime-based concrete called “limecrete” (supplied by Ty Mawr Lime Ltd.). The building crew then laid the heating pipes onto this base and covered them with lime screed (hydraulic lime blended with recycled glass) and flagstones. This elegant solution blends technologies of the past and present to create a floor that keeps visitors and staff warm in cold weather.

Many of the church's original features had been lost over the years, particularly carvings, statuary, and paintwork that were destroyed or concealed as part of the Protestant reaction to Catholic imagery. One such item was the ornately carved rood screen, which divides the nave and congregation of the church from the chancel and high altar. Traditionally above the screen would have stood a carving of Christ on the cross. (“Rood” is the old English word for the crucifix.)

The Museum's longtime head carpenter, Ray Smith, readily rose to the challenge of recreating this screen. Ray served a five-year apprenticeship with a country carpenter and undertaker in Mid Wales before moving to a larger firm of builders and carpenters working along the Welsh/

English border. He joined the staff of the Museum in 1980, and for the next twenty-eight years worked on the re-erection and maintenance of historic buildings. In 2003, at age fifty-nine, he taught himself how to carve the intricately worked moldings and period details typical of medieval church carpentry. He also travelled extensively, studying examples of surviving medieval screens in South East, Mid, and North Wales, as well as in Herefordshire and North Devon in England.

Ray used these experiences to help him design and carve the new rood screen. It features two ornately carved “vine trails” along the front, as well as twelve arcaded panels on the loft above, onto which are painted depictions of the twelve apostles. This key design element both dominates and complements the church's medieval interior.

And so, through an innovative combination of traditional and contemporary skills, thorough research, and painstaking attention to detail, St. Teilo's church was rebuilt. Other aspects of the restoration, from carved statues to newly discovered remarkable wall paintings, were skillfully recreated as well. The finished building gives visitors, for the first time since the Reformation, a chance to step inside a medieval painted church and fully experience its beauty and grace.

Gerallt D. Nash is a native of St. Davids in West Wales and graduate of the Welsh School of Architecture, Cardiff University. He is currently senior curator of historic buildings at St. Fagans: National History Museum, specializing in traditional buildings and building techniques.

"LEST WE FORGET": Unfurling the South Wales Coalfield Banner Collection

by Siân Williams

Despite all the modern means of electronic communication, there is still nothing to move the heart and stir the pride like the proud rippling of a painted sail against the wind, borne aloft by the hands of the working people, marching for the great and lasting cause of labour, the hope of the world." —John Gorman in *Banner Bright* (1973)

The Welsh historian Gwyn Alf Williams once said banners are the "memory of a movement." This is certainly the case with the banners of the South Wales miners. With slogans such as "Workers of the World Unite for Peace and Socialism" (Abercrave Lodge banner), "An Injury to One is the Concern of All" (Wernos Lodge banner), "United We Stand, Divided We Fall" (Fernhill Lodge banner), "Eternal Vigilance is the Price of Freedom" (Tower Lodge

banner), and "Lest We Forget" (Newlands Lodge banner), the large, brightly colored fabric panels tell of our parents' and grandparents' past struggles and beliefs and of their aspirations for the future. Carried in rallies, marches, and demonstrations, in processions and meetings all over Wales and beyond, the banners identify groups of workers seeking support in their struggle for work, socialism, internationalism, and world peace.

Other coalfields in the UK have longer banner-carrying traditions, with many of their banners being produced since the mid-nineteenth century by the famous banner-making company, George Tuthill of London. By contrast, in the South Wales Coalfield, there are very few examples of banners before the advent of the South Wales Miners' Gala in 1954.



(Above) Dating from the 1950s, the Seven Sisters Lodge banner displays symbols of South Wales mining, which make connections to international calls for peace and unity. Photo courtesy of South Wales Miners' Library, Swansea University

(Left) The National Union of Mineworkers (South Wales Area) banner is carried during the 2004 Durham (England) Miners' Gala, an annual event that celebrates the heritage of miners and trade unions in the United Kingdom. Photo by Roy Lambeth, courtesy of South Wales Miners' Library, Swansea University

Mo Asch [head of Folkways] asked me if I would sing some Welsh folk songs. I was thrilled.—Meredydd Evans

Nevertheless, there is some evidence of a few banners in South Wales in the 1870s. For example, a banner bearing the name “United Valley of Rhondda Miners” was used in an 1872 demonstration, and an image from 1873 exists of an “Ogmore Valley Miners’ Association” banner. Although makeshift banners were frequently made for demonstrations, such as during the hunger marches of the 1920s and 1930s, sadly very few of these banners have survived.

Of the forty or so South Wales miners’ banners created after 1954, most were professionally produced; others were homemade or painted by a local sign writer. More than half of the banners are preserved in the South Wales Miners’ Library at Swansea University on behalf of the National Union of Mineworkers (South Wales Area). Others are held at the South Wales Area NUM offices in Pontypridd, or are on display in local museums.

The banners are arguably one of the great unrecognized arts of the people; the imagery and the slogans they display add to our understanding and interpretation of the past. Many of the banners are fragile and like any other form of historical document, they need to be preserved. With the support of a number of agencies, the South Wales Miners’ Library has been better able to preserve the banners and make the collection more accessible by improving storage conditions, carrying out conservation work, producing replica banners, and developing an online exhibition at www.agor.org.uk/cwm/themes/banners.

Siân Williams, a native of Swansea, is the librarian at the South Wales Miners’ Library, Swansea University. She has a keen interest in the social history of Wales and is currently secretary of Llafur: The Welsh People’s History Society. In 2005, Williams curated an exhibition of Welsh banners, entitled “Marching Forward!” She later developed an exhibition about the banners of the South Wales miners and in 2008 launched an exhibition to commemorate the 150th anniversary of the death of Robert Owen, widely regarded as the “father” of the co-operative and trade union movements.



Meredydd Evans and his wife Phyllis Kinney live in Cwmystwyth, Wales. Phyllis is originally from the United States. Both are working on books about Welsh folk music. Photo by Siân Thomas

MEREDYDD EVANS ON RECORDING WELSH FOLK SONGS

by Betty J. Belanus

Meredydd Evans recorded *Welsh Folk Songs* for Folkways Records in 1954, when he was a graduate student at Princeton University. He then went on to a long and distinguished career as a professor of philosophy and a radio and television personality. In August 2008, at age eighty-eight in his home in Cwmystwyth, Wales, Evans recalled the process of the recording. To see a video excerpt of the interview, visit www.festival.si.edu.

“Mo Asch [head of Folkways] contacted me in Princeton and asked me if I would sing some Welsh folk songs. I was thrilled; I said yes, I would be delighted!

“I had assumed what he wanted me to do first was to sing him some examples, so I went up to New Hope [Pennsylvania] to a studio there. . . . To my astonishment he just released the record of what we had done that day and I think he was dead right in doing that. Because I think I would have been more aware that it was a more formalized thing, that [I] would go into the studio to do a particular job. There was a crate of beer and [the studio engineer and I] were talking. I had an audience, he was with me, the mike had been set up . . . and that was it.

“I sang a song that my mother sang. . . . A song connected to the anti-slavery movement in the States, written by a Welsh man who went over to work in the slate quarries in Vermont and was a poet. . . . There I was in New Hope singing that song, spanning cultures, spanning the years, and there it is now on record.”

The recording has been reissued as a CD and is available as FW06835 through Smithsonian Folkways Recordings, www.folkways.si.edu.

A TASTE OF WALES

by Angela Gray

When Hazel Thomas was growing up in the 1950s, her family in Drefach, West Wales, lived in an old farmhouse that was also the village pub. As a result, curing, preserving, baking, and cheese-making—as well as traditional ales—were all part of her family life. A classically trained chef, Hazel still enjoys cooking family favorites that define a cuisine born over the open fire, the cauldron, and the bakestone.

Anthony Evans is co-host of the popular Welsh television show *Stwffio*, which encourages children to learn more about what they are eating. He epitomizes the national love of eating locally; the wild game, fish, cockles, seaweed, and samphire (a coastal wild salad green) on his table are likely to have been gathered or caught by Anthony himself.

And Geraldine Trotman, whose father settled in Wales from St. Lucia, is passionate about putting soul back into the kitchen. She teaches families the nourishing value of healthy home-cooked meals through the “Home Start” charity with which she works in the Tiger Bay section of Cardiff.

These cooks blend the bounty of land and sea, with an inherited simple hospitality—a practice that binds together many Welsh cooks. On my own childhood farm, I learned from my family how to make the most out of what was available. Sausages, pickles, jams, fruit pies cooked on the bakestone, stuffed breast of lamb, and cured ham were all common in our kitchen.

Wales has always been blessed with a natural larder of seasonal ingredients. Over the centuries, this abundance has helped it develop a thriving modern food scene. Bustling farmers markets, festivals, specialty food shops, and award-winning producers inspire a food-loving citizenry as well as a pantheon of great chefs—including Hazel Thomas, Anthony Evans, and Geraldine Trotman. This national passion is honored each year at the True Taste Awards, the Oscars of the Welsh food world.

Among the most celebrated foods of Wales are sweet mountain lamb, salt marsh lamb, rich Welsh Black beef,

and succulent rare breed pork. Wild game and venison are seasonal favorites, and seafood throughout Wales is relished in local restaurants. Cockles (a little clam) are a delicacy in the South, served in paper cones with vinegar and white pepper. Laverbread, a delicious fresh seaweed puree, is a unique ingredient originally served as part of a hefty breakfast beloved by the miners of South Wales.

The traditions of preserving, curing, smoking, baking, and brewing are still cherished, and many smaller cottage industries have found success in producing foods with exceptional flavor and quality. For example, Wales is home to many dairy farms that produce lovingly made, award-winning artisanal cheeses. Mild, crumbly Caerphilly is probably the best known. However, a revival of farmhouse cheese production in the past twenty-five years has produced superior, much sought-after varieties, from Pant Ys Gawn (a mild creamy goat’s milk cheese) to Teifi (a hard-pressed Farmhouse) to Gorau Glas (a robust blue).

The straightforward lessons of Welsh cuisine have accompanied me throughout my career as a chef and food writer. I maintain great fondness for the national delicacies, as they all hold memories of times spent in the kitchen watching and learning with my grandmother, father, mother, and aunts. My family possessed deep culinary knowledge and mastered the art of seasonal cooking: everything they used was homegrown, locally produced, or sourced from the wilds nearby. To this day I look to the past for inspiration, often reminding myself that the simplicity of such dishes is what has endeared them to me.

Angela Gray is a food writer, television and radio presenter, and course director at Llanerch Vineyard Food School in the Vale of Glamorgan. She grew up in South Wales and has fond memories of early years in Porthcawl and Caerphilly where her family ran a dairy. Today, she spends her time writing, cooking on television, teaching, and working on food-related projects on behalf of the Welsh Assembly Government.

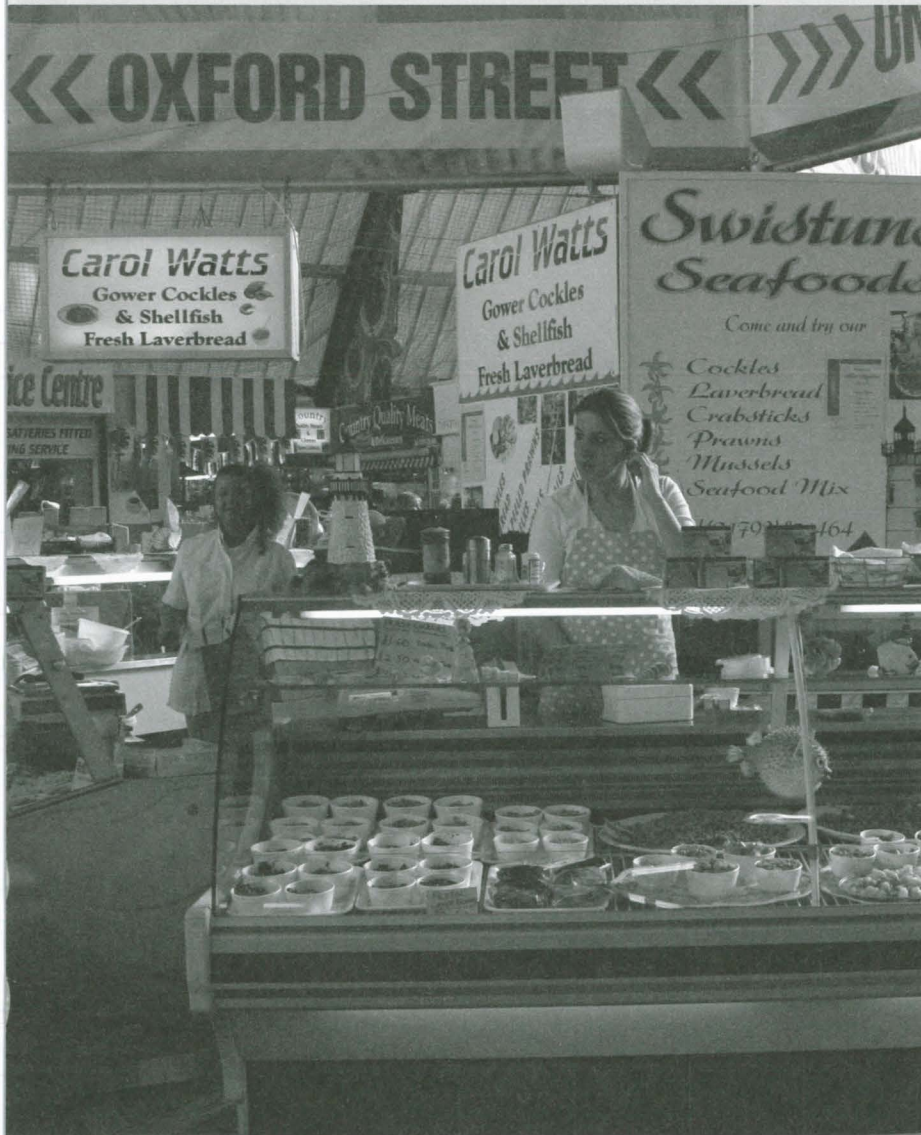
Ana Chiabrando Rees, from Gaiman, Patagonia, Argentina, pours tea at Plas y Coed, the tea house opened by her great-grandmother in 1944. A Welsh community was established in Patagonia in the 1860s. Photo by Betty J. Belanus, Smithsonian Institution

WELSH CAKES (PICE AR Y MAEN)

Makes about 20 cakes

2 cups flour
½ teaspoon baking powder
¼ teaspoon mixed spice*
Pinch salt
3 tablespoons butter
3 tablespoons shortening
¾ cup fine sugar
¼ cup currants
1 medium egg
Milk to combine

* Mixed spice is a prepared blend of seasonings readily available in the United Kingdom. You may substitute with a pinch of cinnamon, nutmeg, allspice, ground clove, and ginger.



Sift together the flour, baking powder, spices, and salt into a bowl.

Cut the butter and shortening into small pieces, add to the flour mixture, and rub in with your fingertips.

Mix in the sugar and currants.

Make a well in the center and crack in the egg. Add one tablespoon of milk, mix together with your fingertips, then gradually incorporate the dry ingredients to form a dough. Add more milk if needed; the dough should be soft, not sticky, and leave the bowl clean.

Place on a floured surface and roll out to approximately ¼ inch thick. Cut out rounds 2 inches wide.

Bake on a greased griddle or heavy pan (not too hot). Cook each side for three minutes until golden brown.

Finish with a light sprinkling of fine sugar.

Although Welsh cakes are best served warm, they can also be enjoyed cold with a smear of butter.

Swansea Market, the largest indoor market in Wales, is a primary source for many items of fresh Welsh food. Photo by Betty J. Belanus, Smithsonian Institution



RECORDING *BLODEUGERDD*—*Song of the Flowers*

by Betty J. Belanus

In much the same fashion that Meredydd Evans describes the unselfconscious process that led to the 1954 Folkways recording, *Welsh Folk Songs* (see page 79), producer Ceri Rhys Matthews set out to capture musical moments in the new 2009 collection, *Blodeugerdd—Song of the Flowers: An Anthology of Welsh Music and Song* (SFW-CD-40552). Recorded mostly in a fifteenth-century gatehouse in the Preseli Hills of West Wales, the collection features individuals or musical duos who have never recorded together in the past. The objective was to create a snapshot at this point in time of a particular set of musicians—Welsh by either birth or circumstance. Like the 1954 recording, it does not set out to define, nor redefine the music of Wales. Matthews describes the process of the recording in this excerpt from the CD's liner notes. Visit <http://www.folkways.si.edu> for more photos from the recording sessions and information about the recording.

"A momentum grew over the period, and as musicians came and went, met each other, passed the time, heard each others' tunes and songs, so a shape emerged: a bigger story, the story of who they were. The story of their 'us.' Each piece was recorded especially for this anthology and the

The recording sessions for *Blodeugerdd—Song of the Flowers: An Anthology of Welsh Music and Song* took place in a fifteenth-century gatehouse. Photo by Ceri Rhys Matthews

whole gives one small musical snapshot of what this place sounds like. . . .

"*Blodeugerdd* is but one tale of any number that could be told of the musical story of Cymru/Wales today. It is representative of the music made by musicians who do not try to tell the story of a nation. They tell instead their personal stories, which but for this anthology would remain in the kitchens and parlors and pub back-rooms of these musicians and their friends.

"These small individual narratives are the grains of sand in which the whole of the land may be seen, with its towns, mountains, and beaches; its rivers, rocks and stones; its lovers, friends, families, and homes. Taken together, these songs make a snapshot of a hive of activity. The story of a posy of wildflowers."

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Mariachi musician Nati Cano is one of only three hundred folk artists to receive a National Heritage Fellowship from the National Endowment for the Arts. Photo by Daniel Sheehy, Smithsonian Institution

Festival Hours

The Opening Ceremony of the Festival will take place on the Welsh Dragon stage at 11 a.m., Wednesday, June 24. Thereafter, Festival hours will be 11 a.m. to 5:30 p.m., with special evening events. See the daily schedules on pages 106–125 for details.

Food, Recording, and Craft Sales

Festival program books, which include daily schedules, are sold on-site. Visitors may purchase program-related lunches, snacks, dinners, and beverages from Festival food concessions. Smithsonian Folkways recordings are available at the Festival Marketplace, which is next to the Freer Gallery of Art, and through www.folkways.si.edu. Visitors may also buy a variety of objects produced by Festival artisans and a selection of relevant books and recordings at the Festival Marketplace.

Press

Visiting members of the press should register at the Press tent located near the Smithsonian Metro station on the Mall at Jefferson Drive and 12th Street.

First Aid

A first aid station is located near the Smithsonian Metro stop on the Mall at Jefferson Drive and 12th Street.

Restrooms

There are outdoor facilities for members of the public, including visitors with disabilities, located near each of the program areas on the Mall. Additional restroom facilities are available in the museum buildings during visiting hours.

Lost and Found/Lost People

Lost items or family members should be brought to or picked up from the Volunteer tent located near the Smithsonian Metro stop on the Mall at Jefferson Drive and 12th Street.

Metro Stations

Metro trains will run every day of the Festival. The Festival site is easily accessible from the Smithsonian and Federal Triangle stations on the Blue and Orange lines.

Services for Visitors with Disabilities

Large-print and CD versions of the daily schedule and a CD version of the program book are available at Festival Information kiosks and the Volunteer tent. The program book is available in other formats upon request. Audio loops are installed at most music stages, and service animals are welcome. A limited number of wheelchairs are available for loan at the Volunteer tent. American Sign Language interpreters are available on-site and can be requested at the Volunteer tent; the Festival schedule indicates which performances and presentations are interpreted. The Smithsonian will offer a verbal description and tactile tour of the Festival at 11 a.m. on Thursday, June 25, for visitors who are blind or have low vision; contact access@si.edu for reservations. Other modes of interpretation may be provided if a request is made at least two weeks in advance by calling 202.633.4353 (TTY) or 202.633.2921 (voice), or by contacting access@si.edu.

Thunderstorms

In case of a severe rainstorm, visitors should go inside a museum. If museums are closed, visitors should go into the nearest Metro station. Summer rainstorms are usually brief, and often the Festival resumes operations within an hour or two. In the event of a thunderstorm, the Festival must close. Do not remain under a tent or a tree!

Especially for Children and Families

In the *Giving Voice* program, children and families will have the opportunity to explore wordplay and oral games through a variety of workshops and interactive presentations. Ella Jenkins, the celebrated performer of children's music, will play in concert on June 27. The *Las Américas* program will feature workshops that encourage children to explore the diverse musical styles and instruments of the United States and Latin America. The *Wales Smithsonian Cymru* program will have many fun hands-on activities relating to traditional Welsh culture and sustainability, including: making cheese around a kitchen table; contributing to sculptures with recycled materials; learning Welsh songs and phrases; trying on coal miners' gear; and creating and playing a recycled drum.

GIVING VOICE FESTIVAL PARTICIPANTS

CHILDREN'S AND YOUTH CULTURE

Asante Children's Theatre, Indianapolis, Indiana

The Asante Children's Theatre is a professional theater organization committed to preserving African and African American performing arts traditions. Its instructors use theater, music, dance, and storytelling to develop the life skills of young people from twelve to twenty-one.

Schroeder Cherry, Baltimore, Maryland

Cherry is a puppeteer who performs African American puppet shows for children. His performances, including one on the Underground Railroad, trace events in African American history.

The Dr. Beverly Robinson Community Folk Culture Program, Bronx, New York

Part of the Mind-Builders Creative Arts Center in the Bronx, the Robinson Community Folk Culture Program trains youth, aged thirteen to eighteen, to research and present community-based traditions. The Program has presented various tradition-bearers, including Black cowboys, gospel singers, and traditional musicians.

Hot Topic All Stars, Alexandria, Virginia

Hot Topic All Stars is an award-winning cheerleading team composed of multitalented young girls who combine the vocal artistry of neighborhood cheers with gymnastics and dance skills drawn from the traditions of Historically Black Colleges and Universities. The group was founded by three former cheerleaders, Brenda Holloway, Iyona Hawkins, and Shenika Farmer, who work in the City of Alexandria's Recreation Department.

Ella Jenkins, Chicago, Illinois

Jenkins is a legendary children's storyteller-singer from Chicago. Self-trained as a musician, Jenkins uses call-and-response to teach children about musical traditions. With dozens of recordings on Smithsonian Folkways to her name, Jenkins received a GRAMMY Lifetime Achievement Award in 2004.

HUMOR

James Hannah, Coppell, Texas

Hannah is a comedian and writer who got his start in Chicago. He has written for or appeared as a stand-up comic on numerous shows, including *Def Comedy Jam*, *Comic View*, *P. Diddy Presents the Bad Boys of Comedy*, *Jamie Foxx's Laffapalooza*, *The Steve Harvey Morning Show*, and *My Wife & Kids*.

Royale Watkins, Encino, California

Born in Washington, D.C., Watkins is a comedian who began honing his craft in church. Much of his material comes from his experiences growing up as one of fourteen children. In addition to comedy, Watkins has appeared in a number of feature films. He is currently producing "Urban Comedy Cabaret."

POETRY

Toni Blackman, Brooklyn, New York

Blackman is a New York City-based poet, emcee, freestyle rap artist, and teacher. A graduate of Howard University, Blackman has worked with the U.S. State Department as an "ambassador of hip-hop."

Kenny Carroll, Washington, D.C.

Based in Washington, Carroll is a poet and teacher of poetry, fiction, playwriting, Black arts, and the African American oral tradition. Carroll is executive director of the D.C. WritersCorps.

Thomas Sayers Ellis, Brooklyn, New York

Born and raised in Washington, D.C., Ellis is a poet who, in 1988, co-founded the Dark Room Collective in Cambridge, Massachusetts. His work has appeared in *Poetry*, *Grand Street*, *Tin House*, *Ploughshares*, and *The Best American Poetry*. In 2005, he published *The Maverick Room*.

Tonya Matthews, Cincinnati, Ohio

Matthews is an up-and-coming poetry/spoken-word artist. Originally from the Washington, D.C., area, she participates in a collective of female spoken-word artists, and also works with a local youth-based, spoken-word/poetry program. Matthews holds a doctorate in biomedical engineering.

Sonia Sanchez, Philadelphia, Pennsylvania

Sanchez is a poet, teacher, activist, and author of plays, children's books, and numerous collections of poetry. Sanchez has two recordings on Smithsonian Folkways: *A Sun Lady for All Seasons Reads Her Poetry* (1971) and a track on *Every Tone a Testimony* (2001).

RADIO

WPFW, Washington, D.C.

Pacifica Radio WPFW-FM is a community-radio outlet based in Washington, D.C. Its mission is to be an accessible medium for traditionally under-represented groups. The station broadcasts a mix of public affairs, arts, and cultural programming.

STORYTELLING

Charlotte Blake-Alston, Silver Spring, Maryland

Blake-Alston is a storyteller, narrator, and singer. Her work includes African and African American oral traditions, which she often accompanies with various African instruments. She has produced several CDs, including *Pearls at the Foot of the Bed*.

Victoria Burnett, San Juan Capistrano, California

Burnett is a storyteller who mixes stories and music. A graduate of the University of Maryland, Burnett refers to herself as a "story musicologist." She now lives in California. A trained vocalist, she has performed at the Kennedy Center and other venues around the world.

Len Cabral, Cranston, Rhode Island

Master storyteller Cabral is the author of *Len Cabral's Storytelling Book*. An African American of Cape Verdean descent, his repertoire includes animal fables, humorous tales, and "how" and "why" stories.

Mitchell G. Capel, Spring Lake, North Carolina

Storyteller and actor Capel—also known as "Granddaddy Junebug" to children all over the world—is the co-founder of the African-American Storytellers' Retreat. He is the author of the children's book *The Jealous Farmer*, and three award-winning CDs.

Diane Ferlatte, Oakland, California

Ferlatte is an award-winning African American storyteller. Her repertoire includes fables, folktales, legends, ghost tales, historical tales, and contemporary and personal stories. Ferlatte sees herself as a preserver of the oral tradition, folk history, culture, and values.

"Brother Blue" Hugh Hill, Cambridge, Massachusetts

Famous for his blue clothes and accessories, Hill is an elder statesman of Black storytelling in America. He is a legendary—as well as a quixotic—teller of tales, spinner of words, and a master of spoken oral eloquence. Educated at Harvard and Yale, Hill's style resembles street storytelling.

Joni L. Jones, Austin, Texas

Jones (Olorisa Omi Osun Olomo) specializes in family storytelling, narrative performance, and the jazz aesthetic of theater. Jones has written numerous articles in *Text and Performance Quarterly*, *Drama Review*, *Theatre Topics*, and *Black Theatre News*.

Baba Jamal Koram, Alexandria, Virginia

Koram, a.k.a. The StoryMan, is a master storyteller and a recipient of the 2007 Circle of Excellence Award from the National Storytelling Network. Koram is founder and director of the African American Storytelling Arts Institute, director of the African American Storytelling Village (Retreat), and co-founder of the African Heritage Education Drumming Camp for Boys.

Onawumi Jean Moss, Amherst, Massachusetts

A native of Tennessee, Moss is an award-winning storyteller and author who learned her first stories from her parents and in church. Moss co-authored a children's book entitled *Precious and the Boo Hag* in 2006. She has been telling stories since the third grade.

Tejumola Ologboni, Milwaukee, Wisconsin

Ologboni accompanies his stories with African drums or other African instruments. Known as Teju, Ologboni learned many of his stories from his parents, grandparents, and during travels through Africa and the United States. He has taught at the University of Wisconsin, and holds a degree in sculpting.

Dylan Pritchett, Williamsburg, Virginia

Pritchett is a storyteller who teaches how to use storytelling in the classroom. His repertoire includes African American and African folktales, as well as "scraps of history"—the creative stories of women and children who lived in seventeenth- and eighteenth-century America. His works include folktale CDs and a book for children, *The First Music*.

Sankofa, Rochester, New York

Sankofa, a.k.a. David A. Anderson, is a storyteller whose repertoire includes African creation myths and stories of African American soldiers in the Civil War. He is the author of numerous books, including *The Origin of Life on Earth: An African Creation Myth*. Sankofa teaches African American Studies in Rochester.

Valerie Tutson, Providence, Rhode Island

Valerie Tutson is a storyteller whose repertoire includes tales of West Africa, South Africa, Biblical oral traditions, and gospel. Tutson designed her own major in storytelling as a communication art at Brown University. She serves as director of the Black Storytelling Festival in Providence.

THEATER

Holly Bass, Washington, D.C.

Based in Washington, Bass is a hip-hop theater performer, spoken-word artist, and dancer who studied modern dance at Sarah Lawrence College and journalism at Columbia University. In addition to acting in productions at the Arena Stage, Woolly Mammoth Theater, and the Kennedy Center, she is a published poet and writer who coined the term "hip-hop theater."

Roger Guenveur Smith, Los Angeles, California

Roger Guenveur Smith is a writer, director, and actor who has appeared in film, television, and stage productions. His credits include *Do The Right Thing*, the film adaptation of his own award-winning play *A Huey P. Newton Story*, and (as writer, director, and actor) *Frederick Douglass NOW*.

Anu Yadav, Washington, D.C.

Anu Yadav is a writer, actor, and educator whose one-woman play *Caperstory* chronicles the experiences of residents who protested their relocation and the subsequent demolition of their neighborhood as part of a government-funded redevelopment project. A Thomas J. Watson Fellow, Yadav received the 2006 District of Columbia Mayor's Arts Award for Outstanding Emerging Artist.

Adalberto Cruz Álvarez and Jesús García

Adalberto “Don Beto” Cruz Álvarez, vocals, guitar, violin
Jesús García, guitar

Don Beto Cruz from Cucurpe, Sonora, forms part of an older generation of *corrido* composers and singers from the Sonora-Arizona border, whose repertoire includes stories about border heroes, horse races, and local events. Don Beto performs for family gatherings, such as weddings, *quinceañeras*, and wakes, as well as community events. Jesús García is a versatile musician of the younger generation who learned many of these *corridos* growing up in Magdalena, Arizona.

Arpex

Miguel “El Pollo” Prado Mora, *arpa grande*

Arnoldo “Chino” Galván Segura, violin

Román Isabel “El Coyote” Ramos Gómez, *guitarra de golpe*

Javier Valdovinos Acevedo, vocals

Rafael Valdovinos Acevedo, vocals

Miguel Prado Mora founded Arpex, a *conjunto de arpa grande* (big harp ensemble) in Atwater, California, in the 1990s. A predecessor of the Mexican mariachi ensemble, the *conjunto de arpa grande* has its roots in the towns and ranches of rural Michoacán. Arpex performs for weddings, *quinceañeras*, festivals, and other social events in the *michoacano* communities in the region. To create a bigger sound for larger venues, Arpex transforms the acoustic group into an electronic one by adding a drum set, electric bass, and direct microphones for the other instruments.

Cantadoras del Pacífico

Carlina Andrade, vocals

María Juana Angulo, vocals

Gladys “Tití” Bazán, vocals

Ricaurter Cundumi Rivas, *bombo*

Ana Hernández, vocals

Julio Cesar Mancilla Mafía, *cununo*

Tulio Fernando Prado Micolta, *cununo*

Carlos Henrique Riasco Castillo, *marimba de chonta*

The marimba is a vivid legacy of African presence in Latin America. But only on the Pacific coast of southern Colombia and northern Ecuador does it keep its close

connections to a strongly African culture. Hailing from small towns along the Colombian coast, the seasoned women singers of Cantadoras del Pacífico raise their voices to the accompaniment of marimba and drums, performing their distinctive styles of music known collectively as *currulao*.

Chanchoa Los Hermanos Lovo

Trinidad Lovo, leader, violin

Alfredo Lovo, congas

Cristino Lovo, violin

Edgar Lovo, *vibuela*

Eliseo Lovo, guitar

José Osmín Lovo, string bass

Yonathan Lovo, drums

A Northern Virginia spin-off of an award-winning group in their home country of El Salvador, Los Hermanos Lovo perform danceable *cumbias* and *rancheras* at family events and restaurants in the area. The seven-piece ensemble—with its violins, guitars, percussion, and bass—takes its name from its large bass, which resembles a *chanchoa*, or sow.

Ecós de Borinquen

Miguel A. Santiago Díaz, leader, vocals

Luis M. Cruz, bongos

Pedro Hieye González, first *cuatro*

José A. Martínez, second *cuatro*

Harry Meléndez, *güiro*

Ramón Vázquez, guitar

Ecós de Borinquen represents the best of today's *música jíbara*—music from the mountainous regions of Puerto Rico—interpreted by six top-flight musicians from the island. Stringed instruments and sung poetic forms that date back hundreds of years to Spanish prototypes are combined with the Caribbean percussion sounds of the *güiro* rasp and hand drums.

Estrellas del Vallenato

Isaac Enrique Carrillo Vega, vocals
 Javier Enrique Gámez Brito, accordion
 Daniel José Castilla Maestre, *caja*
 Jaine José Maestre Socarrás, *guacharaca*
 Orangel Maestre Socarrás, accordion
 Sigilfredo Rivera Peñalosa, bass
 Representing several generations and a range of song styles, the musicians in this all-star group hail from small towns and ranches on Colombia's Caribbean coast, a region known as La Guajira. Their recent recording with Smithsonian Folkways also became a full-length feature film on the Smithsonian Channel, *Accordion Kings*.

Grupo Cimarrón de Colombia

Carlos Rojas Hernández, director, *arpa llanera*
 Freyman Rolando Cárdenas Pulido,
 percussion, dancer, vocals
 Carlos Andrés Cedeño Delgado, bass
 Darwin Rafael Medina Fonseca, *cuatro*
 Luis Eduardo Moreno Rojas, vocals
 Ferney Rojas Cabezas, *bandola llanera*
 Óscar José Oviedo Osorio, percussion, dancer
 Ana Veydó Ordóñez, vocals, dancer
 With Grupo Cimarrón, Carlos Rojas Hernández brings together an all-star team of instrumentalists and singers from Colombia. These masters of the *joropo llanero* tradition, which is practiced along the plains shared by Colombia and Venezuela, astonish their audiences with their melodic and rhythmic virtuosity, percussive drive, and *sabor colombiano*, or Colombian flavor.

Grupo Cuero, Madera y Costa CUMACO

José Uribe, director, percussion
 Luís Aponte, vocals, percussion
 Carmen Camacho, vocals, dance
 Carlos Celis, percussion
 Roger Hernández, percussion
 Francisco Lujano, *cuatro*, vocals
 Juan Pantoja, vocals
 Isidro Salazar, percussion
 Atalia Uribe de Román, vocals, dance
 Elsie Yosmeli Rivas, vocals, dance
 Grupo Cuero, Madera y Costa CUMACO performs traditional Afro-Venezuelan music, focusing on the coastal region of Aragua. Its name (CUero, MAdera y COsta) is an acronym that refers to *cumaco*, the long, heavy log drum traditional to the region. The group has been featured on numerous television, radio, and film programs, and has toured internationally.

La India Canela

Lidia María Hernández López, director, accordion, vocals
 Martín Mercedes Abreu Mejía, vocals
 Kerlyn Rafael Coronado Reyes, *güira*
 Francisco Dionisio Espinal Reyes, conga drums
 Juan Pablo García Ramos, vocals
 Dioni Nuñez Nuñez, *guitarra de bajo*
 Candido Iturbides Pérez Reynoso, saxophone
 Roberto Carlos Rodríguez Díaz, *tambora*
 Lidia María Hernández López is La India Canela, a renowned female accordionist of *merengue típico*. Accompanied by *tambora* (drum), *güira* (metal rasp), congas, alto saxophone, and electric bass, Hernández adds her own spice to the national music of the Dominican Republic. Rooted in the mountainous Cibao region, the *merengue típico*'s driving dance beat, aggressive improvisations, and down-home lyrics make it an irresistible Caribbean original.

Los Camperos de Valles

Marcos Hernández Rosales, leader, *guitarra huapanguera*
 Dolores García, dancer
 Artemio Posadas, dancer, lyricist
 Camilo Ramírez Hernández, violin
 Gregorio “Goyo” Solano Medrano, *jarana*
 Los Camperos de Valles is a trio of Mexico’s finest musicians in the *son huasteco* style from the northeastern Mexican cattle-herding region known as La Huasteca. Their sound is marked by hard-edged, improvised violin playing, driving guitar rhythms, and high-pitched singing with falsetto breaks. Dance forms an integral part of the *son huasteco*. Renowned lyricist and dancer Artemio Posadas, accompanied by Dolores García, performs with the trio.

Los Texmaniacs

Max Baca, *bajo sexto*
 David Farías, accordion
 Óscar García, bass
 Lorenzo Martínez, drums
 Los Texmaniacs are a modern spin on the traditional *conjunto* sound from South Texas. The quartet adds blues and rock-and-roll influences to the traditional pairing of button accordion and *bajo sexto*. Moreover, Los Texmaniacs explore their instruments to find new ways of interpreting the sounds of the Texas-Mexico border.

Maestros del Joropo Oriental

Aquiles Báez, guitar
 Luis Beltrán Márquez, vocals
 Remigio Fuentes, *bandolín*, maracas
 Roberto Carlo Koch Fernández, bass
 Julián Laya, *caja*
 Hernán José Marín, vocals
 Mónico Márquez, *cuereta*, vocals
 José Dionision Martínez Jiménez, *maracas*
 Alfonso José Moreno Muñoz, *cuatro*
 Maríalejandra Orozco Veliz, dancer
 Jesús Enrique Rengel, *bandola*, *bandolín*
 Alberto José Valderrama Patiño, *bandola*
 In 2008, Smithsonian Folkways recorded a select group of some of the best *joropo oriental* musicians in Venezuela. These all-stars have again come together to present this

distinctive regional variant of Venezuela’s national music. The *joropo oriental* style of *joropo* music is centered on the region around the eastern city of Cumaná on Venezuela’s Caribbean coast and nearby Margarita Island.

Marcelo Rojas and Álvaro Marazzi

Marcelo Rojas, Paraguayan harp
 Álvaro Marazzi, guitar
 Marcelo Rojas from Yuty, Department of Caazapa in Paraguay, began studying the harp with his father at age ten. He eventually relocated to Asunción and became a soloist. He has toured Europe, Japan, Mexico, Central America, and the Caribbean. His impeccable technique and creative spirit place him at the forefront of the latest generation of master *arpistas*. Originally from Paraguay, accompanist Álvaro Marazzi lives in the Washington, D.C., metropolitan area where he is well known as a talented guitarist.

Mariachi Chula Vista

Mark Fogelquist, director, violin
 Guillermo Angulo, violin
 Mariana Arámbula, *vibuela*
 Perry Chacón, *guitarrón*
 Diamante Cintrón, *vibuela*
 Jilanie Desert, violin
 Karla Díaz, violin
 Joseph Durant, *guitarrón*
 Monica Fogelquist, violin
 Max Guerrero, guitar
 Nancy Jiménez, violin
 Jillan Kardell, violin
 Ricardo Munguía, trumpet
 Ivan Peña, harp
 Eduardo Ruiz, trumpet
 In 2001, Mark Fogelquist founded the mariachi program at Chula Vista High School in San Diego, California. In learning to play traditional Mexican mariachi music, Fogelquist’s students have developed a sense of self, heritage, and pride. Now one of the best student mariachi groups in the country, the Mariachi Chula Vista performs more than one hundred shows a year.

Mariachi Los Camperos de Nati Cano

Natividad "Nati" Cano, leader, *vibuela*

Jesús Guzmán, director, violin

Sergio Alonso, *arpa jalisciense*

Jimmy Kyle Cuéllar, violin

Raul Cuéllar, violin

Ismael Hernández, violin

Ubaldo Hernández, trumpet

Juan Jiménez, *guitarrón*

Javier Rodríguez, trumpet

Native musician of Ahuiscolco, Jalisco, in Mexico, and National Heritage Fellow, Nati Cano celebrates more than forty years of directing his highly accomplished Mariachi Los Camperos of Los Angeles. In addition to preserving a rock solid "mariachi sound," Cano has been an innovator in his musical presentations as well as in his business endeavors.

Radio Bilingüe

Chelis López, host

Kenneth Mason, sound engineer

Samuel Orozco, executive producer

Tamara Orozco, production assistant, photographer

Héctor Valdez, reporter, associate producer

(WLCH, Radio Centro, Lancaster, Pa.)

Coordinating Team in Fresno, California:

María de Jesús Gómez, station relations

Jorge Ramírez, studio engineer

Sarah Shakir, producer

Radio Bilingüe is a nationwide nonprofit radio and online network that is run by and for Latinos, providing twenty-four hour news and musical programming. The radio network has collaborated with the *Nuestra Música: Music in Latino Culture* series by offering broadcasts of performances and interviews with participating artists at the Smithsonian Folklife Festival.

Son de Madera

Ramón Gutiérrez Hernández, director, *guitarra de son*

Natalia Arroyo Rodríguez, violin

Rubí del Carmen Oseguera, *tarima*

Juan Pérez, bass

Rubén Vázquez Domínguez, *arpa jarocho*

José Tereso Vega Hernández, *jarana*

Founded in 1992, Son de Madera forms part of the current *jaranero* movement in Veracruz, Mexico. Its main goal is to diffuse *son jarocho* based on the research of traditional forms, the incorporation of new sounds, and the revival of community gatherings of music-making and dance called *fandangos*. Their recordings have been used in film soundtracks, television documentaries, and theater.

Viento de Agua

Héctor "Tito" Matos, director, lead vocals,

pandereta-requinto, tumbandero, barril de bomba-buleador,
minor percussion, dancer

Guillermo Cubero, minor percussion, *pandereta-seguidor*, vocals

Luis Figueroa, vocals, *pandereta-requinto*, minor percussion

Juan E. Martínez, *güiro*, minor percussion, *pandereta*

Joksan Ramos, *pandereta-seguidor*, minor percussion,
barril de bomba-buleador

Erik Rosado, vocals, *barril de bomba-subidor*, minor percussion,
pandereta-punteador

Viento de Agua, now established in Puerto Rico, was founded in New York City by Tito Matos. It is a collective of the finest practitioners of *plena* and *bomba* musical traditions who perform "unplugged"—or with acoustic instruments only. The group's aim is to reassert and uplift these Afro-Puerto Rican vocal and drum traditions, which are popular both in Puerto Rico and in the large Puerto Rican communities in the United States.

HERITAGE MEETS INNOVATION

CARPENTRY AND STONEMWORK

Stuart Fry, Beulah

In 1993, Fry began practicing dry stone-walling full-time and recently completed a master's degree in historic landscape studies at the University of Wales. He has worked on several studies of local historic landscapes within Carmarthenshire and Breconshire. A committed conservationist, he teaches courses on woodland management, pond creation, and landscape interpretation.

David Jenkins, Newtown

Jenkins directs Coed Cymru, a woodland management charity that provides consultation to developers and lawmakers. The organization also provides sustainable timber to builders in an effort to protect Wales's native broadleaf forests. Since 1986, Coed Cymru has focused on creating a culture of appreciation for native woodlands.

Selwyn Jones, Betws

In his twenty-three years as a mason, Jones has worked on some of Wales's finest architecture, including Welsh heritage sites, vernacular buildings, obelisks, and cathedrals. Using traditional methods and locally sourced materials, he has helped restore them to their former glory. He has enjoyed collaborating with CADW and the National Trust and has been privileged to receive such wonderful commissions.

Ray Smith, Cardiff

Smith has worked as a traditional carpenter for more than thirty years. After serving a five-year apprenticeship with a country carpenter, he joined a large firm of builders and carpenters. Since 1980, he has helped maintain and restore historic buildings at St. Fagans: National History Museum. At age fifty-nine, Smith taught himself the additional skill of woodcarving.

Tŷ-Mawr Lime Ltd., Brecon

John Munro is a product specialist and Ned Scherer is a conservator and lime plasterer at Tŷ-Mawr Lime. Tŷ-Mawr's success in putting a contemporary twist on traditional materials blazed a trail for other companies to do the same. Its innovative products include plasters and mortars made from recycled glass, environmentally friendly flooring systems, and sheep's wool insulation.

ENERGY

Blanche Cameron, Machynlleth

Cameron is a green building designer who teaches in the architecture master's program at the Graduate School of the Environment, Centre for Alternative Technology, and at the University of East London. She is also director and trustee of RESET, a charity working to combat climate change and bolster energy security in communities around the world.



Helen Nelson, Swansea

Nelson is executive director of Cynnal Cymru, Wales's sustainable development forum. Previously, she studied at Aberystwyth University, worked in rural community development, and served as coordinator of the nonprofit organization Ymlaen Ceredigion. As a passionate advocate for sustainable land use, Nelson initiates change through practical programs, engagement campaigns, and public policy.

Matthew Slack, Machynlleth

Slack works at the Centre for Alternative Technology (CAT) and lives on-site in a small timber frame house, heated by wood and solar power. His time is shared between CAT's free information service—advising visitors, callers, and e-mailers on environmental issues—and more detailed consultancy work in the fields of energy efficiency and renewable energy.

Wayne Thomas, Swansea

Thomas currently serves as general secretary of the National Union of Mineworkers—Wales. Having lived in mining communities all his life and having worked as a miner for over twenty years, he understands the legacy of the Welsh mining heritage. On behalf of the Welsh Assembly Government, Thomas is actively involved with many former mining areas.

Adam Thorogood, Machynlleth

Thorogood is a project officer at the Centre for Alternative Technology, where he directs a wide range of sustainability-focused projects aimed at equipping communities with the tools they need to face the challenge of climate change. Recently he contributed to the second phase of the collaborative research project “Zero Carbon Britain: An Alternative Energy Strategy.”

Siân Williams, Swansea

Williams, the librarian at the South Wales Miners' Library, has a keen interest in the social history of Wales and is currently the secretary of Llafur, the Welsh People's History Society, and a trustee of the Paul Robeson Wales Trust. Williams has curated exhibitions on Welsh miners' banners and on Robert Owen, “father” of the co-operative movement.

FARMING AND TEXTILES

Cefyn Burgess, Deganwy

Burgess, a distinguished textile designer, works in weaving and embroidery with materials that are made from 100-percent natural fibers. The traditional lifestyle of Wales inspires his work; for example, the pieces in his chapel series reflect the life and energy that once flourished in Welsh chapels in both Wales and the United States.

Eifion Griffiths, Haverfordwest

Griffiths owns Melin Tregwynt, a small company (established in 1912) that combines the authentic craft traditions of Welsh double-cloth weave with beautiful color and innovative modern design. Its products are found in hotels and designer stores worldwide and seen on film and television. In 2008, the company successfully wove the largest recorded picnic blanket in the world.

Ariel Grant Hughes, Trelew, Patagonia, Argentina

As agronomy engineer of Argentina's National Institute of Agricultural Technology, Hughes works with farmers from the Chubut Valley. He has studied the history of Welsh descendants in Chubut and is committed to preserving their traditions. He also takes part in a radio program called *Abriendo tranqueras* (*Opening the Gates*), a show produced for local farmers and community members.

Chris Jones, Ammanford

Jones is managing director for Corgi Hosiery, a family-run hosiery and knitwear company founded in 1893. Corgi exports its products around the world and holds a Royal Warrant to HRH Charles, Prince of Wales. Wales Trade International supports the sale of Corgi products in the United States, its biggest market.

Christine Mills, Llangadfan

After her education at Goldsmiths' College, University of London, Mills returned to Wales and established her career as an artist. She works in various, evolving media, such as recycled materials or wool from her family farm. The Welsh landscape, language, culture, and people all provide her with inspiration.

Keith Rees, Llandysul

Keith Rees has spent his entire career in the woolen industry. His experience ranges from demonstrating traditional spinning and weaving techniques to operating factory machinery such as carding engines, spinning mules, and Dobcross looms. His extensive historical knowledge and personal experience of the industry brings the Welsh woolen industry to life for visitors to the National Wool Museum.

METALWORK

Angharad Pearce Jones, Garnant

An artist, blacksmith, and metal fabricator, Jones creates temporary, large-scale installations for exhibition and fabricates permanent public art works in steel. She teaches part-time at Swansea Metropolitan University, makes occasional television appearances, and has worked for various Welsh arts institutions, including the Arts Council of Wales and the Artes Mundi International Arts Prize.

Iona McLaggan, Merthyr Mawr

McLaggan, a former English teacher, began blacksmithing almost twenty years ago. Working in her studio in the hamlet of Merthyr Mawr, she is inspired by the coal heritage of the South Wales Valleys and the historic shipping ports of the Bristol Channel. She finds joy in the versatility, delicacy, and toughness of metal.

Matthew Tomalin, Brecon

Although Tomalin has worked in many different metals at many different scales, his current artistic practice centers on cast iron. He runs a highly unusual one-person iron foundry at his studio in the Brecon Beacons, and his award-winning work, which blurs the line between fine and applied art, is exhibited throughout the UK.

SLATE

Howard Bowcott, Penrhyndeudraeth

Before becoming a sculptor, Bowcott was a civil engineer and stonemason, and many of his sculptures reveal a contemporary take on traditional working methods. Crafted from local materials, Bowcott's innovative sculptures are displayed in public and private sites, both indoors and outdoors. Each contributes to its environment and landscape in a unique and powerful way.

Dafydd Davies, Rhiwlas

Davies, a former apprentice at the famous Penrhyon Quarry, is a craftsman at Amgueddfa Lechi Cymru/National Slate Museum in Llanberis, North Wales. He skillfully demonstrates to visitors the centuries-old craft of splitting slate slabs, showing how thin sheets of slate are trimmed to produce the most sought-after roofing material in the world.

John Neilson, Llansilin

Neilson is a letter carver and lettering designer who works primarily with stone and slate. He lives in Wales and studied calligraphy at Roehampton Institute in London. He handcrafts memorials, plaques, and sculptural pieces for private and public clients, is a former member of the Arts Council of Wales Crafts Advisory Panel, and edits the letter exchange journal *Forum*.

Dafydd Roberts, Tregarth

Roberts is director of Amgueddfa Lechi Cymru/National Slate Museum. He manages and leads a team that interprets and presents "the most Welsh of Welsh industries" to over 120,000 visitors annually. The Museum has received a national "Sense of Place" award and is housed in the historic engineering workshops of the Dinorwig Slate Quarry, which operated until 1969.

LANGUAGE AND ARTS IN ACTION

ANIMATION

Gerald Conn, Cardiff

Conn is renowned in the field of sand animation. Many of his award-winning films explore cultural interactions; he also teaches animation to students of all levels and has presented his work in France, India, and Japan. Conn helped establish CINETIG, a production company that gives youth the opportunity to participate in the filmmaking process.

Sean Harris, Llangynog

Born in England, Harris moved to Wales in 1995. His established practice as a printmaker changed course ten years later when he started to cut up and animate his handmade prints. Since then, he has created a series of films that explore mythology and archaeology, featuring prehistoric artifacts from the collections of the National Museums of Ireland, Scotland, and Wales.

CREATING BOOKS

Julian Thomas, Borth

Since 1980, Thomas has headed the conservation section in the National Library of Wales. He also works on fine bindings and book conservation projects at his home studio, and in 1996 he was elected a Fellow of Designer Bookbinders. Thomas is a member of the Society of Bookbinders and the Institute of Paper Conservation.

David Vickers, Newtown

Vickers is controller of the Gwasg Gregynog. This charity organization seeks to preserve Wales's rich traditions in the book arts and to maintain the Gregynog Press, which was established in 1922. A veteran craftsman and fluent Welsh speaker, Vickers joined the Press at the time of its re-establishment in 1978, and has overseen every aspect of book production since then.

MUSIC AND DANCE

Catrin and Ceri Ashton, Conwy

Sisters Catrin and Ceri Ashton grew up in Conwy, where their performances for a local dance group sparked their interest in Welsh traditional music. They play fiddle and flute, sing in harmony, and also write some of their own material. They are also committed to sustainability: Ceri is a vegan and studied conservation at Bangor University.

Gareth Bonello, Cardiff

Bonello, also known as "The Gentle Good," performs traditional and original folk songs in Welsh and English. His music blends old and new, using tender vocals and confident guitar picking. He has played at international festivals, such as Glastonbury and South by Southwest, and has released two records: *Dawel Disgyn* and *While You Slept I Went Out Walking*.

Christine Cooper, Tenby

Cooper spent several years traveling the world with her fiddle on her back, but Britain will always be her musical home. As an award-winning fiddler and storyteller, she gently blows away the thin layer of dust that has settled over old folksongs, drawing the listener into a world of fragile beauty.

Crasdant

Robin Huw Bowen, Aberystwyth

Andy McLauchlin, Bangor

Stephen Rees, Llanllechid

Huw Williams, Pontypool

Described as "pure Welsh musical gold" and known as the country's leading instrumental band, Crasdant has made a tremendous impact on the Welsh music scene. The band plays many instruments, including the flute, fiddle, accordion, guitar, pibgorn (hornpipes), and traditional triple harp of Wales, complementing them with clogging, or step dancing. Each Crasdant member is also a skilled soloist and independent performer.

Linda Griffiths, Aberystwyth

Griffiths has participated in Wales's folk scene for more than thirty years. She has released twelve albums of traditional and contemporary folk music, both as a member of the Welsh folk group Plethyn and as a solo artist. She will be accompanied at the Smithsonian Folklife Festival by her eldest daughter, Lisa Healy. Their repertoire will include traditional unaccompanied two-part harmony.

Arfon Gwilym, Llanllechid

Born and bred in the tradition in Meirionnydd, Mid Wales, Gwilym sings folk, plygain, and penillion (*cerdd dant*) music. Since 2003, he has belonged to Clera, the Welsh traditional instrument society, and helped organize Clerorfa, the recently formed sixty-member folk orchestra. A former journalist and broadcaster, he now manages the Gwynn Publishing Company, which specializes in folk and classical music.

Lisa Healy, Aberystwyth

Healy first sang with mother Linda Griffiths as a teenager at the local Plygain, a traditional Welsh carol-singing service. They now perform together on a regular basis, with Healy accompanying on the piano/keyboard and singing two-part harmony. She is currently studying musical theater at the Arden School of Theatre in Manchester.

The Hennessys

Dave Burns, Cardiff

Frank Hennessy, Cardiff

Iolo Jones, Cardiff

The Hennessys, an acoustic band, have a loyal following in Wales and represent their country at countless international festivals. Their vast repertoire includes traditional tunes and songs, plus an impressive collection of contemporary songs documenting social events and milestones. The Hennessys bring a sense of vitality to their performances, while informing and entertaining the audiences in their own distinctive way.

Siân James, Trallwng

James is the most celebrated and modern of traditional singers in Wales. She has to date released eight albums, each one presenting a unique mix of traditional and original songs. James has toured extensively for many years, performing in countries such as Japan and the United States as well as all over Europe.

Ceri Rhys Matthews, Pencader

Matthews is a nationally and internationally acclaimed piper and flute player. As a soloist and a member of the band Fernhill, he has numerous recordings; he also produced the Smithsonian Folkways CD, *Blodeugerdd—Song of the Flowers*. Matthews has traveled around the world to share Welsh folk music, and has researched and taught traditional music and culture in Wales.

Chris and Mark O'Connor, Cardiff

Inspired by many different styles of roots-driven music from around the world, Chris performs on double bass with Fernhill, Burum, Ffynnon, and numerous other groups in a variety of styles. His brother, Mark, performs on drums with the Jones O'Connor Group, Burum, Paula Gardiner Trio, Gareth Roberts Quintet, Os Sambistas, Wonderbrass, and Ffynnon. Both Chris and Mark teach at the Royal Welsh College of Music and Drama in Cardiff.

Only Men Aloud! Cardiff

Established in 2000, Only Men Aloud! is a twenty-man choir with members aged nineteen to forty-two. They gave the first live performance in the Wales Millennium Centre and were winners of the BBC-sponsored television show "Last Choir Standing." Director Tim Rhys-Evans describes them as "a bunch of fun-loving guys who get a massive kick out of coming together and singing."

Parti Cut Lloi, Banw Valley

Parti Cut Lloi are a group of “lads” from the Banw Valley in Montgomeryshire who perform under the leadership of the Welsh folk singer Sïan James. They began singing together after winning the 2003 National Eisteddfod in Meifod, and are well known for their honest renditions of Welsh traditional music and Plygain carols.

Wyn Pearson, Holywell

Pearson is a musician for studio recordings, radio, television, and film. He is also a composer and has won several awards, including the instrumental ensemble category for composition at the Welsh National Eisteddfod in 2000, and the composers’ medal at the Eisteddfod in Flintshire in 2007. Pearson currently appears regularly on Channel 4 Wales.

Sild

Martin Leamon, Ystalyfera

Sille Ilves, Ystalyfera

Sild (“bridge” in Estonian) formed after the 2001 Viljandi Folk Music Festival. Leamon, who plays the guitar and the bouzouki, and Ilves, a fiddle and harp player, have combined their cultural and musical backgrounds to produce timeless folk music. Sild has released two albums on the prominent Welsh traditional music label, Fflach Tradd: *Priodi* (2004) and *Tro* (2008).

Gai Toms, Tanygrisiau

After his Welsh rock band Anweledig enjoyed great success throughout Europe, Toms released the album *Rhwng y Llygru a’r Glasu*, which means “In between the age of pollution and the age of green ideology.” Primarily self-produced at his home in the mountains, it conveys important environmental messages. The lyrics explore ideas about climate change and our planet’s condition.

Sioned Webb, Caernarfon

Webb grew up in Bala, Gwynedd, and studied music at Bangor University and the Royal Academy of Music, London. She has enjoyed careers as a teacher and freelance musician and is now artistic director of Canolfan Gerdd William Mathias at Galeri, Caernarfon. She won the triple-harp competition at the National Eisteddfod and has co-written books on Welsh Plygain music.

WNO MAX, Cardiff

The Welsh National Opera (WNO) tours nationally and internationally, presenting more than 120 full-scale performances each year. The Opera is particularly proud of its WNO MAX initiative, which takes opera beyond the stage and enriches communities through education and outreach programs. The WNO is working with three local groups during the Festival: Côr Cymraeg Rehoboth (Rehoboth Welsh Choir) based in Delta, Pa.; the British School of Washington; and the American Youth Choir, also based in Washington, D.C.

MUSICAL INSTRUMENT WORKSHOP*Bryan Blackmore, Llangwm*

Blackmore has worked as a professional harp maker since 1975. His instruments, varying in size from the Telyneg knee harp (with twenty-two strings) to the Cleddau triple harp (with ninety-seven strings), are designed in the Welsh tradition. Blackmore meets each customer’s particular needs by handcrafting each harp with the finest materials available.

John Evans, Llanfihangel-ar-Arth

A native of Carmarthenshire, Evans left school at fifteen. He completed his apprenticeship as a carpenter and went on to develop an interest in wood turning and carving. A serious accident in 1993 forced him to re-evaluate his life. He decided to combine his knowledge of woodworking and his musical background into making traditional Welsh instruments.

Trefor Owen, Cricieth

Using traditional tools and methods, Owen is the UK's last remaining full-time producer of handmade British clogs. He recently relocated back to Wales after starting his business more than thirty-one years ago in Yorkshire. Owen creates more than three hundred pairs of clogs each year.

POETRY AND STORYTELLING

David Ambrose, Wick

Ambrose serves as director of St. Donats Arts Centre and co-director of Beyond the Border, an organization that promotes understanding of oral traditions and hosts the Beyond the Border International Storytelling Festival. Recently, he has worked on an exciting storytelling project, *Speaking Volumes*, in the Vale of Glamorgan.

Gillian Clarke, Llandysul

Clarke, a writer, playwright, translator, and tutor in creative writing, currently holds the post of National Poet of Wales. Her poetic style and subject matter reflect Welsh culture and traditions. Recent works include *A Recipe for Water*, her ninth collection of poems, and *At the Source*, a collection of essays and journal entries.

Gwyneth Glyn, Cardiff

A native Welsh-language singer-songwriter, poet, and writer, Glyn graduated from Oxford University in philosophy and theology. She draws inspiration from her beloved Welsh landscape, from Welsh folk heritage, and from her American icons, musicians Gillian Welch and Gram Parsons. Accompanied by her guitar, Glyn brings together these great musical traditions.

Ifor ap Glyn, Caernarfon

Ap Glyn grew up in the Welsh-speaking community in London, where his family has lived for more than one hundred years. He now resides in Caernarfon where he works as a television producer. In 1999, he composed the Crown-winning poem at the National Eisteddfod, and in 2008-2009, he served as Children's Poet Laureate of Wales.

Jon Gower, Cardiff

Gower has worked as a journalist and documentary filmmaker for twenty-five years and was BBC Wales's first arts and media correspondent. He has written or edited ten books, including an account of a disappearing island in Chesapeake Bay. He has just published his first Welsh-language novel which links the cities of Buenos Aires, Oakland, and Cardiff.

Esyllt Harker, Llandoverly

Harker, a versatile singer and storyteller, draws primarily on her strong Welsh roots. She is known for her deft interweaving of spoken and sung material in the Welsh and English languages. She has performed frequently at the Beyond the Border International Storytelling Festival and in varied venues, including theaters, schools, castles, and cliff-tops.

Ceri Wyn Jones, Cardigan

Jones won Wales's most coveted poetry prize, the Chair, at the 1997 National Eisteddfod. His first collection, *Dauwynebog*, was short-listed for the Wales Book of the Year Award in 2008, and his poetry is studied throughout Wales. In 2003-04, Jones was the Children's Poet Laureate of Wales, and he continues to organize enriching poetry workshops around the country.

Mab Jones, Cardiff

Jones is a darkly witty performance poet. She won the John Tripp Audience Award for Spoken Poetry and was a semi-finalist in the Radio 4 National Poetry Slam and Funny Women competitions. Jones has teamed with well-known poets and comedians, performed at the Edinburgh and Leicester comedy festivals, and worked as a writer with the Welsh National Opera.

Aneirin Karadog, Pontyberem

The son of a Welsh father and a Breton mother, Karadog speaks five languages, writes poetry in Cynghanedd (strict Welsh meter), and raps multilingually with hip-hop groups *Y Diwygiad* and *Genod Droog*. His other accomplishments include winning the National Urdd Eisteddfod Chair in 2005 and writing a story for *Scriture Giovanni*, a project that connects young authors across Europe.

Daniel Morden, Abergavenny

Morden has told traditional tales for a living since 1989. His work takes him all over the world, from the Arctic to the Pacific, and he regularly performs at the National Theatre, the Barbican Centre, and major literature festivals in Britain. In 2007, his book *Dark Tales from the Woods* won a Tir na n-Og Award.

Sharon Morgan, Cardiff

Morgan has been a familiar presence on stage, screen, and radio for almost forty years, performing in both Welsh and English. In 1998, she won a BAFTA Best Actress Award. She has written a trilogy on women's identity, and her translated rendition of *The Vagina Monologues* won the Theatre-Wales Best Production award in 2004.

Clare Potter, Pontypridd

Raised in Blackwood, South Wales, Potter moved to the United States and earned a master's in Afro-Caribbean literature. Afterwards, the experiences of Hurricane Katrina and living in New Orleans for eight years sparked her collection of poems, *Spilling Histories* (2006). Recipient of the 2004 John Tripp Award for Spoken Poetry, Potter is writing a memoir and a play about storytelling.

WELSH LANGUAGE*Iona Hughes, Cardiff*

Hughes spent ten years teaching in Welsh-language primary schools where she also researched Sikhism and Buddhism. Her experiences in Laos, both traveling and participating in a fellowship, have helped her to bring religion to life in the classroom. She now works as a Welsh Language Tutor for adults at Glamorgan and Cardiff Universities.

REIMAGINING HOME AND COMMUNITY**CERAMICS AND BASKETRY***Helen Campbell, Carmarthen*

Campbell learned how to make willow baskets when she moved to rural West Wales in 1982. Today, her creative work embraces a spectrum of basketry-related activities. She is especially interested in exploring traditional craft technologies and the use of sustainable materials. Campbell shares her skills and ideas for contemporary art and design applications primarily through local teaching opportunities.

Lowri Davies, Cardiff

Davies is a ceramic artist at the Fireworks Clay Studios in Cardiff. After graduating from the Cardiff School of Art in 2001, she received a grant from the Arts Council of Wales and won the Young Artist Scholarship at the National Eisteddfod. She recently completed a master's in ceramic design at Staffordshire University.

Caitlin Jenkins, Ewenny

Jenkins is a ninth-generation potter, trained at Ewenny Pottery, South Wales, by her father Alun Jenkins. She studied at the University of Wales Institute in Cardiff and the Royal College of Art in London. Now she works with her father at the pottery, continuing the tradition of making hand-thrown earthenware ceramics for use in the home.

Susie Vaughan, Llansoy

Inspired by the Welsh countryside, Vaughan collects much of the material for her baskets from hedges and woods near her home. The weavings are not dyed, but display the natural color of many different barks and leaves. She has exhibited and demonstrated her work in several countries and has written a book *Handmade Baskets: From Nature's Colourful Materials*.

PLANTS AND MEDICINE

Tim Bevan, Llanarthne

Bevan has served as farm manager for the National Botanic Garden of Wales for the last ten years. During that time, the garden's four hundred acres of grassland, crops, and woodland have become home to many Welsh native plants and wildlife. In recognition of this progress, the Countryside Council for Wales declared the site a "National Nature Reserve" in 2008.

Gareth Evans, Swansea

For sixteen years, Evans has researched and written about the history of plants and medicine. He enjoys introducing people to Welsh medicine's unique heritage—the culturally important herbal traditions, as well as the historic Physicians of Myddfai and their writings. Evans leads tours at the annual "Medicines in May: A Festival of Plants, Health, and Well-Being."

Alison Nash, Aberystwyth

Nash, a research bioscientist, began her career at the Royal Botanic Gardens, Kew. There she investigated medicinal uses for plant-based components. She has published works on natural medicine, and her plant research at the Institute of Biological, Environment and Rural Sciences at Aberystwyth University has drawn attention from radio, television, and newspaper reporters.

Kristina Patmore, Llandeilo

Patmore is a horticulturist who spent five years working at the National Botanic Garden of Wales. There, she was heavily involved in the "Green Medicine" garden and exhibition. She is passionate about researching medicinal plants and demonstrating their tremendous value as a healthcare resource. She also enjoys experimenting with sustainable living and eating.

TASTE OF WALES

Anthony Evans, Llanelli

Evans is an experienced chef with his own cooking show on Welsh television, aimed at the younger generation. He has been a hunter since childhood, and his knowledge and love of the sport run deep. An avid fisherman, he travels extensively in search of fishing opportunities around the world.

Angela Gray, Cardiff

Gray is a food writer, television and radio presenter, and course director at Llanerch Vineyard Food School. She grew up in South Wales and fondly recalls her early years in Porthcawl and Caerphilly, where her family ran a dairy. Today, she spends her time writing, cooking on television, teaching, and working on food-related projects on behalf of the Welsh Assembly Government.

Geraldine Trotman, Cardiff

The daughter of a Welsh mixed-race mother and a West Indian father, Trotman was born and raised in Tiger Bay. She studied at the College of Food Technology, gained a few years' experience, and then immigrated to Barbados where she perfected her trade. Upon her return to the Bay, she developed a cooking class on putting soul back into the kitchen.

Gareth Johns, Machynlleth

Johns is the chef at the Wynnstay Hotel, a historic eighteenth-century coaching inn that he co-manages with his brother. Johns is one of the few certified master chefs working outside London, and he believes in maintaining the traditions of Welsh food. He also loves to teach, agreeing with the old adage that "Knowledge not shared is knowledge wasted."

Ana Chiabrando Rees, Gaiman, Patagonia, Argentina

Rees runs the Welsh Tea Room in Gaiman, which was started by her great-grandmother sixty-five years ago. Recently, she won first prize in Chubut's annual Agricultural Festival with the Welsh Black Cake, the most traditional dessert in Patagonia. Through living in a Welsh community, she has learned to speak the language and has started teaching it to other adults.

Hazel Thomas, Drefach, Llanybydder

An experienced chef, Thomas helped found the Lampeter Food Festival, which began in 1998 to celebrate organic and local produce within Ceredigion. Her strong interest in promoting Welsh food and "food consciousness" stems from her childhood on a farm, where she discovered how ingredients make the journey from field to plate.

WOODWORKING

Emyr Davies, Swansea

Davies is an award-winning conservationist and the furniture conservator and horologist at St. Fagans: National History Museum in Cardiff. After studying at the University of Lincoln, he worked in the field of commercial conservation and restoration, specializing in eighteenth-century furniture. Before his present post at St. Fagans, he held a similar position at the Ceredigion Museum.

Mike Davies, Cwmbran

Davies has specialized in carving Welsh love spoons for more than thirty-five years. His traditional spoons are carved by hand from a single piece of wood and have been commissioned and bought by people all around the world. Backed by his education in art, design, and sculpture, Davies also has distinguished himself with his Celtic paintings and carvings.

WALES AND THE WORLD

Walter Ariel Brooks, Cardiff

A Patagonian of Welsh descent residing in Wales, Brooks works at Cardiff University's School of Welsh. He teaches the language to adults and undergraduates and conducts research on Y Wladfa, the Welsh settlement in Patagonia. Since 2007, he has acted as an intermediary to promote the cultural links between Patagonia and Wales. He also belongs to the Wales-Argentina Society.

Carwyn Evans, Cardiff

Evans is a visual artist with a pared-down sculptural aesthetic. Cultural experiences and issues related to one's individual sense of place are his principal concerns. He works with both existing and specifically produced, often highly crafted objects and images. His first solo exhibition recently took place at Oriel Davies Gallery, Newtown.

Carlos Pinatti, Cardiff

Pinatti's work develops from firsthand experience of a place, or in response to a person or community. His projects use film and combined media, and are presented as a combination of video, installation, and sculpture. Some of his recent work explores the relationship between the Welsh community in Patagonia and the Tehuelche Indians from that same region.

Beth Thomas, Cardiff

Thomas heads the curatorial staff at St. Fagans: National History Museum, one of Wales's foremost heritage visitor attractions. St. Fagans is an open-air museum that houses more than forty historic buildings, as well as material collections of folklife and a fifty-year-old archive of recorded oral testimony. Thomas's research background is in dialect studies and oral history.

FAMILY ACTIVITIES

Mary Lloyd Jones, Aberystwyth

Lloyd Jones is an internationally acclaimed painter and printmaker whose work reflects her country's land, history, and oral and literary traditions. In 2008, she received the University of Wales's Honorary Degree of Doctor. This past spring, she toured China as part of an invitational program sponsored by Wales Art International.

WELSH ROOTS

Beryl Evans, Aberystwyth

As a reading room manager and family history coordinator at the National Library of Wales, Aberystwyth, Evans works with individuals, communities, and family history societies in Wales and England to promote resources, information, and knowledge relating to family and local history.

Cyril Evans, Aberystwyth

Evans serves as a communications officer at the National Library of Wales, Aberystwyth. He has gained significant experience in Welsh genealogical research and has represented the Library at various professional events, both in Wales and beyond. In 2007, Evans served as centenary events coordinator for the National Library's one hundredth anniversary of receiving its Royal Charter.

Catherine Tudor Jones, Aberystwyth

A qualified archivist and interpretation officer at the National Library of Wales, Jones offers advice and assistance to Welsh descendants. She curated the Library's current exhibition *Step by Step*, which illustrates its genealogical resources. Having also worked at the Gwynedd Records Office, Jones has gained considerable expertise in the history of Welsh slate quarrying.

Menna Morgan, Aberystwyth

As project officer at the National Library, Morgan coordinates work on the Wales–Ohio Project. The project Web site (ohio.llgc.org.uk) chronicles the history and experiences of nineteenth-century Welsh settlers in Ohio and displays images of emigrant letters, journals, registers, photographs, and printed materials. In the summer of 2008, Morgan visited Ohio to digitize more materials for the site.

WORKING AND PLAYING OUTDOORS

ALONG THE WATER

Karl Chattington, Aberdare

Although he was not raised in a fishing family, Chattington has immersed himself in fishing culture. He is an expert on the history of coracles and understands the important role they have played in Welsh life. Chattington belongs to the Coracle Society, an organization that seeks to preserve coracle traditions.

Siân Dorling, Penarth

Dorling was born at Caerphilly Miners Hospital and raised in a small country village. At age seventeen she moved to Penarth, a Victorian seaside town near Cardiff. She developed an interest in boats and met boat restorer Roger Hall, working as his assistant for twenty years. They have collaborated on many projects.

Roger Hall, Penarth

Hall grew up around boats and first sailed alone at age twelve. After losing his sight as a teenager, he determinedly followed his passion into a career in boat servicing. In 1982, he started the company Keelhall'd Boat Services to restore boats and other structures. Hall is supported by his assistant, Siân Dorling, and his guide dog, Ash.

David Jenkins, Swansea

Jenkins is senior curator at Amgueddfa Cymru/National Museum Wales: National Waterfront Museum, Swansea. Descended from a long line of Ceredigion seafarers, he writes about Welsh maritime and transport history and is currently completing a biography of the Cardiff ship-owner Sir William Reardon Smith. Jenkins speaks Welsh fluently and broadcasts frequently on television and radio, most recently on the acclaimed BBC2 series *Coast*.

Dylan Jones, Cardiff

Jones was born in Ruthin in North Wales. After graduating from Aberystwyth University with a history degree, he began working at St. Fagans: National History Museum. Jones currently serves as the fishing and hunting curator, striving to preserve the memory of these ancient Welsh traditions.

Keith Jones, Caernarfon

Jones works for the National Trust, an organization that conserves Wales's natural and man-made treasures. He managed the Porth Meudwy Fisheries Project, an initiative to support fishing in Porth Meudwy as an economic and environmental strategy. In his present role as the National Trust's environmental advisor, he is helping to prepare the organization for a sustainable future.

Thomas Jones, Conwy

Jones represents the younger generation of traditional mussel fishermen in Conwy. He comes from a fishing family and works alongside his father, Trevor Jones. He is the first university graduate to wield a mussel rake in Conwy, and is committed to continuing the tradition using the sustainable methods that he and his father practice.

THE OUTDOORS*Eric Jones, Tremadog*

Born and raised on a traditional farm in North Wales, Jones has made a career of exploring his native terrain. He has honed his skills in mountaineering, paragliding, mountain biking, and skydiving in Snowdonia National Park and has been featured in television documentaries around the world. His home and heart lie in Wales, a place of excellence for outdoor activities.

Emma Newsome, St. Davids

Newsome represents TYF Adventure, the world's first carbon-neutral adventure company, which is situated in Britain's only coastal national park. During the past five years, she has helped deliver sustainable adventure activities to over twelve thousand people. TYF aims to reconnect individuals, businesses, and schools with nature and to motivate them to reach their potential, both indoors and outdoors.

Eleri Thomas, Ystradgynlais

As education and geopark education officer at Brecon Beacons National Park, Thomas teams with schools and community groups to promote the Park's role and importance. She has helped develop audio trails to encourage more visitors to engage with the Park's landscape and to understand the industrial heritage. She has also travelled to Mozambique and South Africa with the British Council on a Connecting Classrooms project.

Chris Wright, Llanfairpwll

Wright, an outdoor enthusiast, is a highly qualified kayak instructor and world traveler. He actively promotes a wide range of outdoor activities and encourages environmental responsibility in the Snowdonia area. Wright is the operations manager at Snowdonia Active, a social enterprise that supports and helps develop outdoor activities in North West Wales.

SPORTS*Urdd Gobaith Cymru, Cardiff*

The Urdd Gobaith Cymru is an active youth movement with more than fifty thousand members in Wales. The group hosts competitions and festivals, while also encouraging participation in many different activities, including the arts, volunteering, and sports—from rugby to swimming. Its goals are to inspire friendship, community involvement, and a healthy, active lifestyle.

RINZLER CONCERT FESTIVAL PARTICIPANTS

Ella Jenkins, Chicago, Illinois

Jenkins is a legendary children's storyteller-singer from Chicago. Self-trained as a musician, Jenkins uses call and response to teach children about musical traditions. With dozens of recordings on Smithsonian Folkways to her name, Jenkins received a GRAMMY Lifetime Achievement Award in 2004. www.ellajenkins.com

Cathy Fink, Silver Spring, Maryland

Fink began singing for children in 1971 and continues to perform for audiences of all ages. She and Marcy Marxer have together released more than forty CDs and instructional materials, including the 2004 Smithsonian Folkways recording, *eLLAbration! A Tribute to Ella Jenkins*. www.cathymarcy.com

Marcy Marxer, Silver Spring, Maryland

Marxer is a musical wizard who plays guitar, mandolin, ukulele, percussion, steel drums, whistles, and anything that makes an interesting sound. She and Cathy Fink have toured the United States and many other countries. Together, they have collected one GRAMMY and more than seventy-five other awards. www.cathymarcy.com




Ella Jenkins displays her boundless energy for audiences at the 2007 Smithsonian Folklife Festival. Photo by Jeff Tinsley, courtesy of Smithsonian Institution



GIVING VOICE

	The Oratorium	The Stoop	Young Wordsmiths	Barbershop/Beauty Parlor	Radio Station
11:00	Opening Ceremony The Welsh Dragon				
12:00	Storytelling with Mitch Capel and Charlotte Blake-Alston	NMAAHC: Giving Voice to a Museum Building 	Sing-Along with Ella Jenkins	Hair Stories	WPFW-FM Live Broadcast: Don't Forget the Blues
1:00	Drama with Holly Bass	Poetry with Toni Blackman and Tonya Matthews	Storytelling with Diane Ferlatte and Len Cabral	Hair Stories	Giving Voice: The Persona of the Black Deejay
2:00	Children's Songs and Stories with Ella Jenkins 	Drama with Anu Yadav	Poetry Workshop with Kenny Carroll	Wit and Wisdom of the Barbershop	Vintage Black Radio Broadcast
3:00	Storytelling with Tejumola Ologboni	Poetry of the Neighborhood with Toni Blackman and Kenny Carroll	Storytelling with Vicki Burnett and Baba Jamal Koram	Hair Stories	A Voice for Our People: The Power of Black Radio in the Black Community
4:00	Humor with James Hannah and Royale Watkins 	Storytelling with Nothando Zulu and Brother Blue	Theater Workshop with Tony Small	Beauty Tales	Vintage Black Radio Broadcast
5:00	Storytelling with Dylan Pritchett	Drama with Tonya Matthews	Kenny Carroll Presents Young Wordsmiths	Hair Stories	

LAS AMÉRICAS

	Folkways Salón	La Peña	Salón de Baile
11:00	Opening Ceremony The Welsh Dragon		
12:00	<i>Joropo Llanero:</i> Grupo Cimarrón	Paraguayan Harp: Marcelo Rojas and Álvaro Marazzi	<i>Merengue Típico:</i> La India Canela
1:00	<i>Bomba y Plena:</i> Viento de Agua	Mexican Son Traditions	<i>Currulao:</i> Las Cantadoras del Pacífico
2:00	<i>Conjunto Tejano:</i> Los Texmaniacs	Rhythm Guitar Workshop 	Las Estrellas del Vallenato
3:00	Paraguayan Harp: Marcelo Rojas and Álvaro Marazzi	Percussion Workshop	<i>Conjunto de Arpa Grande:</i> Arpex
4:00	<i>Son Jarocho:</i> Son de Madera	Accordion Workshop 	<i>Joropo Llanero:</i> Grupo Cimarrón
5:00	Los Maestros del Joropo Oriental	Harp Traditions	Afro-Venezuelan Traditions: Grupo CUMACO
	<i>Merengue Típico:</i> La India Canela	Music Movements: Regional and Global 	<i>Conjunto Tejano:</i> Los Texmaniacs

Ongoing Giving Voice Activities

The performance venues for the *Giving Voice* program evoke the home, hearth, and community contexts in which oral traditions are passed down and learned: the Oratorium as a site for more formal presentations; the Stoop as a place where home meets local community; the Barbershop/Beauty Parlor as sites of storytelling, newsgathering, and debate; the Radio Station as a nurturer of a broader community; and Young Wordsmiths as a place of discovery for young visitors.

 indicates American Sign Language—interpreted program.

Ongoing Las Américas Activities

In addition to the daily scheduled performances and workshops, musicians will informally engage visitors in demonstrations and conversations in “La Caseta de Leandro,” “El Patio de Patricia,” and “El Puesto de Arcadio.”

WALES CYMRU

	Rugby Club	Story Circle	Taste of Wales	Square Mile	The Welsh Dragon
11:00	Opening Ceremony The Welsh Dragon				
12:00	Singer-Songwriters	Stories from the Welsh Landscape	Bakestone and Cauldron Cooking	My Square Mile	Crasdant
				Adapt, Reuse, Recycle	
1:00	Female Harmony Singing	Poetry in Welsh and English	Game and Wild Foods	Think Globally, Act Locally	Fiddle, Pipes, and Guitar
2:00	Ceri Rhys Matthews and Christine Cooper	Welsh Lesson: ABCs	Preserving Food in Wales	Heritage Meets Innovation	Parti Cut Lloi
3:00	Harp and Voice	Stories from the Mabinogion	Soups with Spice	Wales and the World	The Hennessys
				Working and Playing Outdoors	
4:00	Sild and Guests	Poetry about Welsh Identity	A Twist on Welsh Tradition	The Arts in Action	Welsh Dance Music
5:00		Welsh Lesson: ABCs	Teatime in Welsh Patagonia	Planning for the Future	

Wales Family Activities

Visit the Family Activities tent to pick up your “Little Welsh Quiz” guide, and check the schedule signs for daily activities. Throughout the site, younger visitors can make cheese around a kitchen table, contribute to murals and sculptures with recycled materials, learn Welsh songs and phrases, try on coal miners’ gear, play a recycled drum, and much more.

EVENING CONCERTS

GIVING VOICE

The Oratorium 5:30 – 7:00 p.m.
Circle of Love—A Storytelling Session

WALES

The Welsh Dragon 6:00 p.m.
Welsh Harps, Fiddles, and Flutes
Harp: Robin Huw Bowen, Sian James, Sioned Webb
Fiddles: Iolo Jones, Catrin Ashton, Christine Cooper, Stephen Rees, Sille Ilves
Flutes/pipes: Andy McLauchlin, Ceri Ashton, Ceri Rhys Matthews

WALES

Rugby Club 5:30 – 7:30 p.m.
Pub Performance

Ongoing Wales Activities

In addition to the above program schedule, please check signboards outside appropriate Festival tents for other scheduled activities featuring: “Around the Table” hands-on food and craft workshops (all day); Welsh genealogy; wood, stone, metal, clay, wool, and basketry crafts; plants and traditional medicine; maritime, sports, and ecotourism; renewable energy and sustainable building workshops; and more.

Programs are subject to change. For the most current information, visit www.festival.si.edu.

GIVING VOICE

LAS AMÉRICAS

	The Oratorium	The Stoop	Young Wordsmiths	Barbershop/Beauty Parlor	Radio Station
11:00	Children's Songs and Stories with Ella Jenkins	Poetry and Storytelling with Toni Blackman and Dylan Pritchett	Poetry Workshop with Tonya Matthews	Storytelling with Baba Jamal Koram and Vicki Burnett	WPFW-FM Live Broadcast: Voices with Vision
12:00	Drama with Anu Yadav	Storytelling with Len Cabral and Sankofa	Puppet Theater with Schroeder Cherry	Storytelling with Tejumola Ologboni	WPFW-FM Live Broadcast: Don't Forget the Blues
1:00	Storytelling with Vicki Burnett and Baba Jamal Koram	Drama and Storytelling with Holly Bass and Valerie Tutson	Sing-Along with Ella Jenkins	Beauty Tales	Vintage Black Radio Broadcast
2:00	Poetry with Tonya Matthews and Toni Blackman	Storytelling with Diane Ferlatte and Dylan Pritchett	Puppet Theater with Schroeder Cherry	Wit and Wisdom of the Barbershop	The Persona of the Black Deejay
3:00	Storytelling with Charlotte Blake-Alston and Mitch Capel	Humor with James Hanson and Royale Watkins	Poetry Workshop with Kenny Carroll	Hair Stories	Vintage Black Radio Broadcast
4:00	Storytelling with Nothando Zulu and Valerie Tutson	Drama and Storytelling with Anu Yadav and Diane Ferlatte	Storytelling Workshop	Beauty Tales	A Voice for Our People: The Power of Black Radio in the Black Community
5:00	Storytelling with Brother Blue	Neighborhood Stories	Kenny Carroll Presents Young Wordsmiths	Hair Stories	

Folkways Salón	La Peña	Salón de Baile
Paraguayan Harp: Marcelo Rojas and Álvaro Marazzi	Percussion Workshop	Los Maestros del Joropo Oriental
<i>Joropo Llanero:</i> Grupo Cimarrón	Mexican Son Traditions	<i>Currulao:</i> Las Cantadoras del Pacífico
<i>Bomba y Plena:</i> Viento de Agua	Accordion Workshop	Afro-Venezuelan Traditions: Grupo CUMACO
<i>Son Jarocho:</i> Son de Madera	Harp Workshop	<i>Conjunto de Arpa Grande:</i> Arpex
<i>Conjunto Tejano:</i> Los Texmaniacs	<i>Currulao</i> across Generations	<i>Merengue Típico:</i> La India Canela
Los Maestros del Joropo Oriental	<i>Bomba</i> Workshop	Las Estrellas del Vallenato
<i>Merengue Típico:</i> La India Canela	Paraguayan Harp	<i>Son Jarocho:</i> Son de Madera
Las Estrellas del Vallenato	Improvisation Styles	<i>Conjunto Tejano:</i> Los Texmaniacs

Ongoing Giving Voice Activities

The performance venues for the *Giving Voice* program evoke the home, hearth, and community contexts in which oral traditions are passed down and learned: the Oratorium as a site for more formal presentations; the Stoop as a place where home meets local community; the Barbershop/Beauty Parlor as sites of storytelling, newsgathering, and debate; the Radio Station as a nurturer of a broader community; and Young Wordsmiths as a place of discovery for young visitors.

Ⓔ indicates American Sign Language—interpreted program.

Ongoing Las Américas Activities

In addition to the daily scheduled performances and workshops, musicians will informally engage visitors in demonstrations and conversations in “La Caseta de Leandro,” “El Patio de Patricia,” and “El Puesto de Arcadio.”

WALES CYMRU

	Rugby Club	Story Circle	Taste of Wales	Square Mile	The Welsh Dragon
11:00	Sild	Stories for Children	Traditional Treats	My Square Mile	Flutes and Pipes
12:00	Female Harmony Singing	Poetry at Lunch	Regional Recipes	Think Globally, Act Locally	The Hennessys
1:00	Singer-Songwriters	Welsh Lesson: Greetings	Family Favorites	Working and Playing Outdoors	Crasdant
2:00	Stories with Music	Stories from the Welsh Landscape	Soups with Spice	Adapt, Reuse, Recycle	Welsh National Opera: West Wind
3:00	The Ashton Sisters	Welsh Lesson: Children's Rhymes	Tales from the Riverbank	Reimagining Community	Welsh Dance Music
4:00	Ceri Rhys Matthews, Christine Cooper, and Guests	Poetry Stomp	Frugal Foods	Heritage Meets Innovation	Parti Cut Lloi
5:00			Bakestone and Cauldron Cooking	Planning for the Future	Singer-Songwriters

Wales Family Activities

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Ongoing Wales Activities

In addition to the above program schedule, please check signboards outside appropriate Festival tents for other scheduled activities featuring: "Around the Table" hands-on food and craft workshops (all day); Welsh genealogy; wood, stone, metal, clay, wool, and basketry crafts; plants and traditional medicine; maritime, sports, and ecotourism; renewable energy and sustainable building workshops; and more.

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GIVING VOICE

LAS AMÉRICAS

	The Oratorium	The Stoop	Young Wordsmiths	Barbershop/Beauty Parlor	Radio Station
11:00	Poetry with Kenny Carroll, Toni Blackman, and Tonya Matthews	Stoop Stories with Nothando Zulu, Baba Jamal Koram, and Victoria Burnett	Puppet Theater with Schroeder Cherry	Storytelling with Tejumola Ologboni and Dylan Pritchett	WPFW-FM Live Broadcast: In Our Voices
12:00	Children's Songs and Stories with Ella Jenkins <i>Eg</i>	Humor with Royale Watkins and James Hannah	Poetry Workshop with Kenny Carroll	Beauty Tales with Diane Ferlatte and Vicki Burnett	WPFW-FM Live Broadcast: Don't Forget the Blues
1:00	Drama with Holly Bass	Poetry with A. B. Spellman and Charlotte Blake-Alston	Puppet Theater with Schroeder Cherry	The Barbershop with Baba Jamal Koram and Mitch Capel	Me and My Radio
2:00	Storytelling with Sankofa and Diane Ferlatte	Drama with Anu Yadav	Sing-Along with Ella Jenkins	Beauty Tales with Toni Blackman and Valerie Tutson <i>Eg</i>	Vintage Black Radio
3:00	Humor with Royale Watkins and James Hannah	Dramatic Stories with Anu Yadav and Brother Blue	Poetry Workshop with A.B. Spellman	Storytelling with Charlotte Blake-Alston and Vicki Burnett	The Persona of the Black Deejay
4:00	Storytelling with Len Cabral and Mitch Capel	Stoop Stories with Tejumola Ologboni <i>Eg</i>	Poetry Circle with Tonya Matthews	The Barbershop with Sankofa and Nothando Zulu	Vintage Black Radio
5:00	Storytelling	Storytelling with Len Cabral and Valerie Tutson	Storytelling with Dylan Pritchett	Hair Stories with Brother Blue	

Folkways Sal6n	La Pe6a	Sal6n de Baile
Los Maestros del Joropo Oriental	Music and Land	<i>Currulao:</i> Las Cantadoras del Pac6fico
<i>Conjunto de Arpa Grande:</i> Arpex	<i>Conjunto Tejano Aesthetics</i> <i>Eg</i>	Afro-Venezuelan Traditions: Grupo CUMACO
Paraguayan Harp: Marcelo Rojas and 6lvaro Marazzi	<i>Jaranero Movement</i>	<i>Joropo Llanero:</i> Grupo Cimarr6n
<i>Conjunto Tejano:</i> Los Texmaniacs	Drumming Workshop <i>Eg</i>	<i>Conjunto de Arpa Grande:</i> Arpex
<i>Bomba y Plena:</i> Viento de Agua	<i>Joropo Traditions</i>	Connecting through Movement: Giving Voice, Las Am6ricas, Wales
<i>Currulao:</i> Las Cantadoras del Pac6fico	Folkways Recordings Collaborations <i>Eg</i>	<i>Merengue T6pico:</i> La India Canela
Afro-Venezuelan Traditions: Grupo CUMACO	Strings Workshop	Las Estrellas del Vallenato
<i>Joropo Llanero:</i> Grupo Cimarr6n	Paraguayan Harp	<i>Bomba y Plena:</i> Viento de Agua

Ongoing Giving Voice Activities

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Eg indicates American Sign Language—interpreted program.

Ongoing Las Am6ricas Activities

In addition to the daily scheduled performances and workshops, musicians will informally engage visitors in demonstrations and conversations in “La Caseta de Leandro,” “El Patio de Patricia,” and “El Puesto de Arcadio.”

WALES CYMRU

	Rugby Club	Story Circle	Taste of Wales	Square Mile	The Welsh Dragon
11:00	Stories with Music	Stories for Children	Preserves, Jellies, and Syrups	My Square Mile	The Hennessys
12:00	Harp and Voice	Poetry at Lunch	Bread and Cawl	The Arts in Action	Welsh Dance Music
1:00	Sild	Welsh Lesson: Proverbs	Wild Foods and Game	Adapt, Reuse, Recycle	Parti Cut Lloi
2:00	Fiddle and Pipes	Stories from the Welsh Landscape	Curing and Pickling	Heritage Meets Innovation	Crasdant
3:00	Singer-Songwriters	Welsh Lesson: The Weather	Stews with Spice	Think Globally, Act Locally	Fiddles, Pipes, and Guitar
4:00	The Griffiths and The Hennessys	Stories in Welsh and English	Local and Seasonal Menus	Lift Up Your Voice Singing Workshop	Welsh Fiddle Music
5:00		Poetry	Teatime Favorites	Reimagining Community	
				Planning for the Future	

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EVENING CONCERTS**WALES**

The Welsh Dragon 6:00 p.m.

Folkways Recordings’ *Blodeugerdd*
—*Song of the Flowers* CD Release,
followed by Welsh Dance Party

Launch Concert:

Catrin Ashton, Ceri Ashton,
Christine Cooper, Linda Griffiths,
Sille Ilves, Martin Leamon

Joined for the Dance Party by:

Ceri Rhys Matthews, Chris O’Connor,
Mark O’Connor

WALES

Rugby Club 5:30 – 7:30 p.m.

Pub Performance

Ongoing Wales Activities




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GIVING VOICE

LAS AMÉRICAS

	The Oratorium	The Stoop	Young Wordsmiths	Barbershop/Beauty Parlor	Radio Station
11:00	Drama with Anu Yadav	Storytelling with Diane Ferlatte	Hot Topic Cheer Squad	Hair Stories with Vicki Burnett and Sankofa	WPFW-FM Live Broadcast: 'Bama Hour
12:00	Humor with James Hannah and Royale Watkins 	Drama with Holly Bass	Puppet Theater with Schroeder Cherry	Storytelling with Valerie Tutson	WPFW-FM Live Broadcast: House Party
1:00	Poetry with Toni Blackman	Storytelling with Brother Blue and Tejumola Ologboni	Hot Topic Cheer Squad	Wit of the Barbershop with James Hannah and Royale Watkins	WPFW-FM Live Broadcast: House Party
2:00	Storytelling with Dylan Pritchett and Victoria Burnett	Poetry with Toni Blackman 	Poetry Workshop with Kenny Carroll	Beauty Tales with Tonya Matthews and Diane Ferlatte	Radio and Community: Giving Voice, Las Américas, Wales
3:00	Storytelling with Baba Jamal Koram and Nothando Zulu	Drama with Anu Yadav	Puppet Theater with Schroeder Cherry	Wit of the Barbershop with James Hannah and Royale Watkins	Me and My Radio
4:00	Giving Voice Circle with Toni Blackman, Valerie Tutson, and Holly Bass 	Storytelling with Len Cabral and Valerie Tutson	Poetry Circle with Sankofa	Hair Stories with Charlotte Blake-Alston and Dylan Pritchett	The Persona of the Black Deejay
5:00	Storytelling	Neighborhood Stories	Young Wordsmiths	Beauty Tales	

Folkways Salón	La Peña	Salón de Baile
Afro-Venezuelan Traditions: Grupo CUMACO	Country Strings Workshop	<i>Currulao</i> : Las Cantadoras del Pacífico
Las Estrellas del Vallenato	Globalization Challenges in Music 	<i>Son Jarocho</i> : Son de Madera
<i>Bomba y Plena</i> : Viento de Agua	Paraguayan Harp	<i>Conjunto Tejano</i> : Los Texmaniacs
Los Maestros del Joropo Oriental	<i>Bajos</i> across Traditions	<i>Conjunto de Arpa Grande</i> : Arpex
Paraguayan Harp: Marcelo Rojas and Álvaro Marazzi 	Folkways Recordings Studio Stories	Afro-Venezuelan Traditions: Grupo CUMACO
<i>Conjunto Tejano</i> : Los Texmaniacs	African Roots in Music	<i>Bomba y Plena</i> : Viento de Agua
<i>Encuentro de Zapateado</i> : Grupo Cimarrón and Son de Madera	<i>Joropo Oriental</i> Workshop 	Dance Party: <i>Merengue Típico</i> : La India Canela and Las Estrellas del Vallenato
	Vocal Styles Workshop	

Ongoing Giving Voice Activities

The performance venues for the *Giving Voice* program evoke the home, hearth, and community contexts in which oral traditions are passed down and learned: the Oratorium as a site for more formal presentations; the Stoop as a place where home meets local community; the Barbershop/Beauty Parlor as sites of storytelling, newsgathering, and debate; the Radio Station as a nurturer of a broader community; and Young Wordsmiths as a place of discovery for young visitors.

 indicates American Sign Language–interpreted program.

Ongoing Las Américas Activities

In addition to the daily scheduled performances and workshops, musicians will informally engage visitors in demonstrations and conversations in “La Caseta de Leandro,” “El Patio de Patricia,” and “El Puesto de Arcadio.”

WALES CYMRU

	Rugby Club	Story Circle	Taste of Wales	Square Mile	The Welsh Dragon
11:00	Stories with Music	Stories for Children	Wild Foods and Game	My Square Mile	Crasdant
12:00	Sild	Poetry in Welsh and English	Soups with Spice	Heritage Meets Innovation	Welsh National Opera: West Wind
1:00	Wales Trivia	Welsh Lesson: Who Are You?	A Twist on Welsh Tradition	Think Globally, Act Locally	Parti Cut Lloi
2:00	Singer-Songwriters	Stories from the Welsh Landscape	Bakestone and Cauldron Cooking	Adapt, Reuse, Recycle	Welsh Dance Music
3:00	Harp and Voice	Welsh Lesson: Children's Songs	Teatime in Welsh Patagonia	Lift Up Your Voice Singing Workshop	The Hennessys
4:00	Fiddles, Pipes, and Guitar	Poetry Stomp	Welsh Cake Cookery	Reimagining Community	Rehoboth Choir with Welsh National Opera
5:00				Planning for the Future	

Wales Family Activities

Visit the Family Activities tent to pick up your "Little Welsh Quiz" guide, and check the schedule signs for daily activities. Throughout the site, younger visitors can make cheese around a kitchen table, contribute to murals and sculptures with recycled materials, learn Welsh songs and phrases, try on coal miners' gear, play a recycled drum, and much more.

EVENING CONCERTS

RALPH RINZLER MEMORIAL CONCERT

The Welsh Dragon 5:30 p.m.
Ella Jenkins, Cathy Fink, Marcy Marxer

WALES

Rugby Club 5:30 – 7:30 p.m.
Pub Performance

Ongoing Wales Activities

In addition to the above program schedule, please check signboards outside appropriate Festival tents for other scheduled activities featuring: "Around the Table" hands-on food and craft workshops (all day); Welsh genealogy; wood, stone, metal, clay, wool, and basketry crafts; plants and traditional medicine; maritime, sports, and ecotourism; renewable energy and sustainable building workshops; and more.

Programs are subject to change. For the most current information, visit www.festival.si.edu.

WELSH AMERICAN DAY

The Festival welcomes Americans of Welsh descent on June 27. Special events include a concert featuring a local choir together with the Welsh National Opera, a Welsh trivia quiz with prizes, a Welsh cake cook-off, and much more.

GIVING VOICE

LAS AMÉRICAS

	The Oratorium	The Stoop	Young Wordsmiths	Barbershop/Beauty Parlor	Radio Station
11:00	Humor with Royale Watkins and James Hannah	Poetry with Tonya Matthews and Kenny Carroll	Hot Topic Cheer Squad	Beauty Tales with Holly Bass and Anu Yadav	Gospel Radio in the Black Community
12:00	Storytelling with Charlotte Blake-Alston and Tejumola Ologboni	Drama with Anu Yadav	Puppet Theater with Schroeder Cherry	Storytelling with Brother Blue, Len Cabral, and Baba Jamal Koram	Vintage Black Radio
1:00	Poetry with Toni Blackman and Kenny Carroll	Stoop Stories with Tonya Matthews, Sankofa, and Dylan Pritchett	Hot Topic Cheer Squad	Storytelling with Valerie Tutson, Nothando Zulu, and Mitch Capel	The Next Generation of Black Radio
2:00	Drama with Holly Bass	Storytelling with Valerie Tutson, Nothando Zulu, and Diane Ferlatte	Sing-Along with Ella Jenkins	The Barbershop with Royale Watkins and James Hannah	The Persona of the Black Deejay
3:00	Storytelling with Diane Ferlatte and Mitch Capel	Stoop Stories with Baba Jamal Koram and Brother Blue	Puppet Theater with Schroeder Cherry	Hair Stories with Len Cabral, Toni Blackman, and Sankofa	The Power of Black Radio in the Black Community
4:00	Tribute to Ella Jenkins	Humor with Royale Watkins and James Hannah	Poetry Slam	Storytelling with Dylan Pritchett and Tejumola Ologboni	Vintage Black Radio Broadcast
5:00		Neighborhood Stories	Storytelling	Beauty Tales	

	Folkways Salón	La Peña	Salón de Baile
11:00	<i>Bomba y Plena:</i> Viento de Agua	Women in Music: Challenges and Transformations	Afro-Venezuelan Traditions: Grupo CUMACO
12:00	<i>Conjunto Tejano:</i> Los Texmaniacs	<i>Güiros, Güiras, Maracas and Guacharacas</i>	<i>Conjunto de Arpa Grande:</i> Arpex
1:00	<i>Son Jarocho:</i> Son de Madera	Rhythm Workshop	Paraguayan Harp: Marcelos Rojas and Álvaro Marazzi
2:00	Los Maestros del Joropo Oriental	Cultural Conversations: Music in Community	<i>Joropo Llanero:</i> Grupo Cimarrón
3:00	Las Estrellas del Vallenato	Percussion Workshop	<i>Bomba y Plena:</i> Viento de Agua
4:00	<i>Currulao:</i> Las Cantadoras del Pacífico	Melodic Improvisation: Music and Song	Los Maestros del Joropo Oriental
5:00	<i>Joropo Llanero:</i> Grupo Cimarrón	Accordion Workshop	<i>Merengue Típico:</i> La India Canela
	Afro-Venezuelan Traditions: Grupo CUMACO	Paraguayan Harp	<i>Son Jarocho:</i> Son de Madera

Ongoing Giving Voice Activities

The performance venues for the *Giving Voice* program evoke the home, hearth, and community contexts in which oral traditions are passed down and learned: the Oratorium as a site for more formal presentations; the Stoop as a place where home meets local community; the Barbershop/Beauty Parlor as sites of storytelling, newsgathering, and debate; the Radio Station as a nurturer of a broader community; and Young Wordsmiths as a place of discovery for young visitors.

♯ indicates American Sign Language—interpreted program.

Ongoing Las Américas Activities

In addition to the daily scheduled performances and workshops, musicians will informally engage visitors in demonstrations and conversations in “La Caseta de Leandro,” “El Patio de Patricia,” and “El Puesto de Arcadio.”

WALES CYMRU

	Rugby Club	Story Circle	Taste of Wales	Square Mile	The Welsh Dragon
11:00	Singer-Songwriters	Stories for Children	Welsh Breakfast	My Square Mile	Fiddles, Pipes, and Guitar
12:00	Stories with Music <i>Eg</i>	Poetry in Welsh and English	Bakestone and Cauldron Cooking	Reimagining Community	Parti Cut Lloi
1:00	Harp and Voice	Welsh Lesson: Telling Time	Soups and Bread	The Arts in Action	Fiddles, Pipes, and Guitar
2:00	Ceri Rhys Matthews, Christine Cooper, and Guests	Poetry and Song	Wild Foods and Game <i>Eg</i>	Working and Playing Outdoors	Crasdant
3:00	Sild	Stories in Welsh and English	Recipes from My Patagonian Grandmother	Think Globally, Act Locally	Welsh Dance Music
4:00	Parti Cut Lloi and Guests	Poetry about Welsh Identity <i>Eg</i>	Preserves, Jellies, and Syrups	Heritage Meets Innovation	The Hennessys
5:00		Welsh Lesson: Saying Goodbye		Planning for the Future	An Evening of Welsh Song

Wales Family Activities

Visit the Family Activities tent to pick up your “Little Welsh Quiz” guide, and check the schedule signs for daily activities. Throughout the site, younger visitors can make cheese around a kitchen table, contribute to murals and sculptures with recycled materials, learn Welsh songs and phrases, try on coal miners’ gear, play a recycled drum, and much more.

EVENING CONCERTS**WALES**

The Welsh Dragon 6:00 p.m.

An Evening of Welsh Song

Gareth Bonello, Gwyneth Glyn,
Linda Griffiths and Lisa Healy,
Frank Hennessy, Gai Toms

LAS AMÉRICAS

Folkways Salón 6:00 p.m.

¡Viva Colombia! Costa a Costa!

Grupo Cimarrón, Las Cantadoras
del Pacífico, Estrellas del Vallenato

WALES

Rugby Club 5:30 – 7:30 p.m.

Pub Performance

Ongoing Wales Activities

In addition to the above program schedule, please check signboards outside appropriate Festival tents for other scheduled activities featuring: “Around the Table” hands-on food and craft workshops (all day); Welsh genealogy; wood, stone, metal, clay, wool, and basketry crafts; plants and traditional medicine; maritime, sports, and ecotourism; renewable energy and sustainable building workshops; and more.

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GIVING VOICE

LAS AMÉRICAS

	The Oratorium	The Stoop	Young Wordsmiths	Barbershop/Beauty Parlor	Radio Station
11:00	Asante Children's Theater	Theater with Holly Bass	The Blues, Raps, Rhymes, and Snaps	Storytelling with Brother Blue and Victoria Burnett	WPFW-FM Live Broadcast: Heal D.C.
12:00	Storytelling with Mitch Capel and Onawumi Jean Moss	Stoop Stories with Valerie Tutson and Diane Ferlatte	Poetry Workshop with Sonia Sanchez	Wit and Wisdom with Tejumola Ologboni and Baba Jamal Koram ^{EG}	WPFW-FM Live Broadcast: Don't Forget the Blues
1:00	Drama with Roger Guenveur Smith	Poetry with Kenny Carroll and Thomas Sayers Ellis	Children's Storytelling with Dylan Pritchett and Charlotte Blake-Alston	Beauty Tales with Holly Bass and Toni Blackman	The Persona of the Black Deejay
2:00	Asante Children's Theater ^{EG}	Stoop Stories with Nothando Zulu and Victoria Burnett	The Blues, Raps, Rhymes, and Snaps	Storytelling with Diane Ferlatte and Onawumi Jean Moss	Vintage Black Radio Broadcast
3:00	Theater with Holly Bass	Poetry with Sonia Sanchez and Toni Blackman	Workshop with Asante Children's Theater	Hair Stories with Baba Jamal Koram and Valerie Tutson	The Power of Black Radio in the Black Community
4:00	Drama with Roger Guenveur Smith	Storytelling with Joni Jones and Tejumola Ologboni	Word Play Workshop with Kenny Carroll ^{EG}	Storytelling with Charlotte Blake-Alston and Mitch Capel	Vintage Black Radio Broadcast
5:00	Storytelling with Nothando Zulu	Neighborhood Stories with Brother Blue	Storytelling with Dylan Pritchett	Hair Stories with Thomas Sayers Ellis	

	Folkways Salón	La Peña	Salón de Baile
	<i>Currulao:</i> Las Cantadoras del Pacífico	<i>Trovadores:</i> Improvisation and Song	<i>Música de Arpa Grande:</i> Arpex
	Los Maestros del Joropo Oriental	Harp Traditions	Mariachi Chula Vista
	<i>Jibaro Music:</i> Ecos de Borinquen	Sonoran Music Traditions: Don Beto Cruz and Jesús García ^{EG}	Las Estrellas del Vallenato
	Nati Cano's Mariachi Los Camperos	<i>Currulao</i> Workshop	<i>Huasteco Music and Dance:</i> Los Camperos de Valles with Artemio Posadas and Dolores García
	La Chanchona de los Hermanos Lovo	Song Stories ^{EG}	<i>Son Jarocho:</i> Son de Madera
	<i>Jibaro Music:</i> Ecos de Borinquen	Violin Workshop	<i>Joropo Llanero:</i> Grupo Cimarrón
	<i>Música de Arpa Grande:</i> Arpex ^{EG}	Music and National Identity	La Chanchona de los Hermanos Lovo
	Las Estrellas del Vallenato	Mariachi Aesthetics: <i>Traje de Luces</i>	<i>Tarima</i> Workshop

Ongoing Giving Voice Activities

The performance venues for the *Giving Voice* program evoke the home, hearth, and community contexts in which oral traditions are passed down and learned: the Oratorium as a site for more formal presentations; the Stoop as a place where home meets local community; the Barbershop/Beauty Parlor as sites of storytelling, newsgathering, and debate; the Radio Station as a nurturer of a broader community; and Young Wordsmiths as a place of discovery for young visitors.

^{EG} indicates American Sign Language–interpreted program.

Ongoing Las Américas Activities

In addition to the daily scheduled performances and workshops, musicians will informally engage visitors in demonstrations and conversations in “La Caseta de Leandro,” “El Patio de Patricia,” and “El Puesto de Arcadio.”

WALES CYMRU

	Rugby Club	Story Circle	Taste of Wales	Square Mile	The Welsh Dragon
11:00	Singer-Songwriters	Stories for Children	Family Favorites	My Square Mile	Fiddles, Pipes, and Guitar
12:00	Sild	Poetry and Song	Bakestone and Cauldron Cooking	Reimagining Community	Parti Cut Lloi
1:00	Ceri Rhys Matthews and Christine Cooper	Stories from the Welsh Landscape	Wild Foods and Game	Adapt, Reuse, Recycle	The Hennessys
2:00	Harp and Voice	Welsh Lesson: Greetings	Preserving in Wales	Heritage Meets Innovation	Crasdant
3:00	Stories with Music	Stories from the Mabinogion	Soups with Spice	Wales and the World	Only Men Aloud!
4:00	Linda Griffiths, Lisa Healy, and Guests	Poetry at Teatime	A Twist on Welsh Tradition	Working and Playing Outdoors	Welsh Dance Music
5:00		Welsh Lullabies	Teatime in Welsh Patagonia	Planning for the Future	

Wales Family Activities

Visit the Family Activities tent to pick up your “Little Welsh Quiz” guide, and check the schedule signs for daily activities. Throughout the site, younger visitors can make cheese around a kitchen table, contribute to murals and sculptures with recycled materials, learn Welsh songs and phrases, try on coal miners’ gear, play a recycled drum, and much more.

EVENING CONCERTS

GIVING VOICE

The Oratorium 5:30 – 7:00 p.m.
Circle of Love—A Storytelling Session

WALES

Rugby Club 5:30 – 7:30 p.m.
Pub Performance

Ongoing Wales Activities

In addition to the above program schedule, please check signboards outside appropriate Festival tents for other scheduled activities featuring: “Around the Table” hands-on food and craft workshops (all day); Welsh genealogy; wood, stone, metal, clay, wool, and basketry crafts; plants and traditional medicine; maritime, sports, and ecotourism; renewable energy and sustainable building workshops; and more.

Programs are subject to change. For the most current information, visit www.festival.si.edu.

WEDNESDAY JULY 1

GIVING VOICE

	The Oratorium	The Stoop	Young Wordsmiths	Barbershop/Beauty Parlor	Radio Station
11:00	Storytelling with Charlotte Blake-Alston, Mitch Capel, and Joni Jones	Neighborhood Poetry with Kenny Carroll and Toni Blackman	The Blues, Raps, Rhymes, and Snaps	Storytelling with Baba Jamal Koram and Valerie Tutson	WPFW-FM Live Broadcast: Voices with Vision
12:00	Asante Children's Theater Folktales 	Stoop Stories with Onawumi Jean Moss, Nothando Zulu, and Dylan Pritchett	I Have A Dream Stories with Asante Children's Theater	Fashion Drama with Holly Bass and Joni Jones	WPFW-FM Live Broadcast: Don't Forget the Blues
1:00	Storytelling with Diane Ferlatte and Victoria Burnett	Neighborhood Drama with Roger Guenveur Smith and Eleanor Traylor	The Blues, Raps, Rhymes, and Snaps	Poetry Workshop with Kenny Carroll and Sonia Sanchez	Vintage Black Radio Broadcast
2:00	Drama with Holly Bass	Poetry with Thomas Sayers Ellis and Toni Blackman	Asante Theater Workshop	Hair Stories with Baba Jamal Koram, Mitch Capel, and Valerie Tutson 	The Persona of the Black Deejay
3:00	Storytelling with Brother Blue, Tejumola Ologboni, and Dylan Pritchett	Poetry Out Loud	The Blues, Raps, Rhymes, and Snaps	Beauty Tales with Sarah Jones and Nothando Zulu	Vintage Black Radio Broadcast
4:00	Drama with Roger Guenveur Smith 	Neighborhood Stories with Onawumi Jean Moss, Charlotte Blake-Alston, and Victoria Burnett	Comedy Workshop	Storytelling with Diane Ferlatte and Thomas Sayers Ellis	A Voice for Our People: The Power of Black Radio in the Black Community
5:00	Poetry with Sonia Sanchez	Storytelling with Brother Blue	Storytelling with Tejumola Ologboni	Beauty Tales	

LAS AMÉRICAS

Folkways Salón	La Peña	Salón de Baile
<i>Huasteco</i> Music and Dance: Los Camperos de Valles with Artemio Posadas and Dolores García	Vocal Styles across Traditions	<i>Música de Arpa Grande</i> : Arpex
<i>Son Jarocho</i> : Son de Madera	<i>Marimba de Chonta</i> Workshop 	Sonoran Music Traditions: Don Beto Cruz and Jesús García
<i>Joropo Llanero</i> : Grupo Cimarrón	Mariachi Workshop	Las Estrellas del Vallenato
La Chanchona de los Hermanos Lovo	Rhythm Guitars across Traditions 	<i>Música de Arpa Grande</i> : Arpex
Mariachi Chula Vista	Sonoran Music Traditions: Don Beto Cruz and Jesús García	<i>Jibaro</i> Music: Ecos de Borinquen
Nati Cano's Mariachi Los Camperos	<i>Joropo Llanero</i> Workshop	<i>Son Jarocho</i> and <i>Son Huasteco</i> Dance Traditions
<i>Jibaro</i> Music: Ecos de Borinquen	Country Cousins: <i>Música de Arpa Grande</i> and Mariachi 	Los Maestros del Joropo Oriental
Las Estrellas del Vallenato	<i>Huasteco</i> Music and Dance Workshop	<i>Currulao</i> : Las Cantadoras del Pacífico

Ongoing Giving Voice Activities

The performance venues for the *Giving Voice* program evoke the home, hearth, and community contexts in which oral traditions are passed down and learned: the Oratorium as a site for more formal presentations; the Stoop as a place where home meets local community; the Barbershop/Beauty Parlor as sites of storytelling, newsgathering, and debate; the Radio Station as a nurturer of a broader community; and Young Wordsmiths as a place of discovery for young visitors.

 indicates American Sign Language–interpreted program.

Ongoing Las Américas Activities

In addition to the daily scheduled performances and workshops, musicians will informally engage visitors in demonstrations and conversations in “La Caseta de Leandro,” “El Patio de Patricia,” and “El Puesto de Arcadio.”

WALES CYMRU

	Rugby Club	Story Circle	Taste of Wales	Square Mile	The Welsh Dragon
11:00	Ceri Rhys Matthews and Christine Cooper	Stories for Children	Traditional Treats	My Square Mile 	The Hennessys
12:00	Stories with Music	Poetry	Regional Recipes	Think Globally, Act Locally	Welsh Dance Music
				Wales and the World	
1:00	Singer-Songwriters	Stories of Migration 	Family Favorites	Working and Playing Outdoors	Only Men Aloud!
2:00	Sild	Welsh Lesson: Proverbs	Soups with Spice	Heritage Meets Innovation	Fiddles, Pipes, and Guitar
3:00	Harp and Voice	Stories from the Welsh Landscape	Tales from the Riverbank 	Reimagining Community	Parti Cut Lloi
4:00	Ceri Rhys Matthews, Christine Cooper, and Guests	Song and Poetry Challenge: Giving Voice, Las Américas, Wales	Frugal Foods	Adapt, Reuse, Recycle	Crasdant
5:00			Bakestone and Cauldron Cooking	Planning for the Future 	Traditional Songs Reworked

Wales Family Activities

Visit the Family Activities tent to pick up your “Little Welsh Quiz” guide, and check the schedule signs for daily activities. Throughout the site, younger visitors can make cheese around a kitchen table, contribute to murals and sculptures with recycled materials, learn Welsh songs and phrases, try on coal miners’ gear, play a recycled drum, and much more.

EVENING CONCERTS

WALES

The Welsh Dragon 6:00 p.m.
Male Voice Choirs
Only Men Aloud! and Parti Cut Lloi

LAS AMÉRICAS

Folkways Salón 6:00 p.m.
Viajando por Las Américas
Nati Cano’s Mariachi los Camperos,
Maestros de Joropo Oriental,
Chanchona los Hermanos Lovo

WALES

Rugby Club 5:30 – 7:30 p.m.
Pub Performance

Ongoing Wales Activities

In addition to the above program schedule, please check signboards outside appropriate Festival tents for other scheduled activities featuring: “Around the Table” hands-on food and craft workshops (all day); Welsh genealogy; wood, stone, metal, clay, wool, and basketry crafts; plants and traditional medicine; maritime, sports, and ecotourism; renewable energy and sustainable building workshops; and more.

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GIVING VOICE

LAS AMÉRICAS

	The Oratorium	The Stoop	Young Wordsmiths	Barbershop/Beauty Parlor	Radio Station	Folkways Salón	La Peña	Salón de Baile
11:00	Asante Children's Theater	Stoop Stories with Holly Bass and Toni Blackman	The Blues, Raps, Rhymes, and Snaps	Hair Stories with Brother Blue and Vicki Burnett	WPFW-FM Live Broadcast: In Our Voices	Mariachi Chula Vista	Strings Workshop	<i>Currulao:</i> Las Cantadoras del Pacífico
12:00	Storytelling with Nothando Zulu and Onawumi Jean Moss ^{Eg}	Storytelling with Valerie Tutson and Mitch Capel	Poetry Workshop with Sonia Sanchez	Storytelling with Joni Jones and Tejumola Ologboni	WPFW-FM Live Broadcast: Don't Forget the Blues	<i>Son Jarocho:</i> Son de Madera	<i>Caja, Maracas and Guacharaca</i>	Sonoran Music Traditions: Don Beto Cruz and Jesús García
1:00	Drama with Roger Guenveur Smith	Poetry with Kenny Carroll and Thomas Sayers Ellis	Children's Storytelling with Dylan Pritchett and Charlotte Blake-Alston	Poetry with Holly Bass	Me and My Radio	La Chanchona de los Hermanos Lovo	Country and City Styles Meet ^{Eg}	<i>Jibaro Music:</i> Ecos de Borinquen
2:00	Asante Children's Theater	Poetry with Toni Blackman ^{Eg}	The Blues, Raps, Rhymes, and Snaps	Beauty Tales with Diane Ferlatte and Onawumi Jean Moss	Vintage Black Radio	<i>Joropo Llanero:</i> Grupo Cimarrón	<i>Huasteco and Jarocho</i> Dance Workshop	Los Maestros del Joropo Oriental
3:00	Poetry with Sonia Sanchez	Storytelling with Onawumi Jean Moss	Asante Children's Theater Workshop	Hair Stories with Baba Jamal Koram and Valerie Tutson	The Persona of the Black Deejay	<i>Música de Arpa Grande:</i> Arpex ^{Eg}	Learning Mariachi Music Workshop ^{Eg}	Las Estrellas del Vallenato
4:00	Drama with Roger Guenveur Smith	Stoop Stories with Joni Jones and Tejumola Ologboni	Word Play Workshop with Kenny Carroll ^{Eg}	Storytelling with Charlotte Blake-Alston and Mitch Capel	Vintage Black Radio	Nati Cano's Mariachi Los Camperos	Sonoran Music Traditions: Don Beto Cruz and Jesús García	<i>Son Jarocho:</i> Son de Madera
5:00	Poetry with Thomas Sayers Ellis	Storytelling with Diane Ferlatte and Brother Blue	Storytelling	The Barbershop		Los Maestros del Joropo Oriental ^{Eg}	Music and Identity ^{Eg}	<i>Huasteco Music and Dance:</i> Los Camperos de Valles with Artemio Posadas and Dolores García
						<i>Currulao:</i> Las Cantadoras del Pacífico	Song Stories	<i>Música de Arpa Grande:</i> Arpex

Ongoing Giving Voice Activities

The performance venues for the *Giving Voice* program evoke the home, hearth, and community contexts in which oral traditions are passed down and learned: the Oratorium as a site for more formal presentations; the Stoop as a place where home meets local community; the Barbershop/Beauty Parlor as sites of storytelling, newsgathering, and debate; the Radio Station as a nurturer of a broader community; and Young Wordsmiths as a place of discovery for young visitors.

^{Eg} indicates American Sign Language—interpreted program.

Ongoing Las Américas Activities

In addition to the daily scheduled performances and workshops, musicians will informally engage visitors in demonstrations and conversations in “La Caseta de Leandro,” “El Patio de Patricia,” and “El Puesto de Arcadio.”

WALES CYMRU

	Rugby Club	Story Circle	Taste of Wales	Square Mile	The Welsh Dragon
11:00	Singer-Songwriters	Stories for Children	Preserves, Jellies, and Syrups	My Square Mile	Only Men Aloud!
12:00	Harp and Voice	Stories from the Welsh Landscape	Bread and Cawl	The Arts in Action	Fiddles, Pipes, and Guitar
1:00	Stories with Music	Stories of Everyday Life through Song: Giving Voice, Las Américas, Wales	Game and Wild Foods	Working and Playing Outdoors	Crasdant
2:00	Ceri Rhys Matthews and Christine Cooper	Poetry about Welsh Identity	Curing and Pickling	Heritage Meets Innovation	Parti Cut Lloi
3:00	Sild	Stories from the Mabinogion	Stews with Spice	Think Globally, Act Locally	Welsh Dance Music
4:00	Andy McLauchlin, Stephen Rees, Wyn Pearson, and Guests	Poetry in Welsh and English	Local and Seasonal Favorites	Adapt, Reuse, Recycle	The Hennessys
5:00		Welsh Lesson: Likes and Dislikes	Teatime Favorites	Planning for the Future	Singer-Songwriters

Wales Family Activities

Visit the Family Activities tent to pick up your “Little Welsh Quiz” guide, and check the schedule signs for daily activities. Throughout the site, younger visitors can make cheese around a kitchen table, contribute to murals and sculptures with recycled materials, learn Welsh songs and phrases, try on coal miners’ gear, play a recycled drum, and much more.

EVENING CONCERTS

LAS AMÉRICAS

Folkways Salón 6:00 p.m.

Cuerdas Cruzando Continentes
(Strings Crossing Continents)

Cathrin Finch and Grupo Cimarrón

WALES

Rugby Club 5:30 – 7:30 p.m.

Pub Performance

Ongoing Wales Activities

In addition to the above program schedule, please check signboards outside appropriate Festival tents for other scheduled activities featuring: “Around the Table” hands-on food and craft workshops (all day); Welsh genealogy; wood, stone, metal, clay, wool, and basketry crafts; plants and traditional medicine; maritime, sports, and ecotourism; renewable energy and sustainable building workshops; and more.

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FRIDAY JULY 3

GIVING VOICE

LAS AMÉRICAS

	The Oratorium	The Stoop	Young Wordsmiths	Barbershop/Beauty Parlor	Radio Station
11:00	Storytelling with Nothando Zulu and Valerie Tutson	The Artist's Voice with Roger Guenveur Smith	The Blues, Raps, Rhymes, and Snaps	Wit and Wisdom of the Barbershop with Kenny Carroll and Tejumola Ologboni	WPFW-FM Live Broadcast: 'Bama Hour
12:00	Poetry with Sonia Sanchez	Theater with Holly Bass	Poetry Workshop: Giving Voice, Las Américas, Wales	Our Mothers' Gardens: Growing Up Black and Beautiful ^{EG}	WPFW-FM Live Broadcast: House Party
1:00	Theater with Tonya Matthews	A Poetic Dialogue with Toni Blackman and A. B. Spellman	Asante Children's Theater Workshop	The Barbershop with Dylan Pritchett and Baba Jamal Koram	WPFW-FM Live Broadcast: House Party
2:00	Storytelling with Mitch Capel and Charlotte Blake-Alston	Neighborhood Stories with Onawumi Jean Moss and Diane Ferlatte	The Blues, Raps, Rhymes, and Snaps	Poetry with Thomas Sayers Ellis and Kenny Carroll	The Power of Black Radio in the Black Community ^{EG}
3:00	Asante Children's Theater	Stoop Stories with Victoria Burnett and Holly Bass	Poetry Workshop with Sonia Sanchez	Hair Stories with Brother Blue and Valerie Tutson	Me and My Radio
4:00	Roger Guenveur Smith as Frederick Douglass ^{EG}	In the Beginning Was the Word with Nothando Zulu	Dunbar Stories with Mitch Capel and Charlotte Blake-Alston	Beauty Tales: Joni Jones and Tonya Matthews	The Persona of the Black Deejay
5:00	Storytelling with Baba Jamal Koram	Storytelling	Storytelling with Victoria Burnett	Hair Stories	

Folkways Salón	La Peña	Salón de Baile
Mariachi Chula Vista	Mexican Son Workshop	Joropo Llanero: Grupo Cimarrón
<i>Currulao:</i> Las Cantadoras del Pacífico	Sonoran Music Traditions: Don Beto Cruz and Jesús García	Jibaro Music: Ecos de Borinquen ^{EG}
Nati Cano's Mariachi Los Camperos	Accordion Workshop	<i>Son Jarocho:</i> Son de Madera
<i>Huasteco</i> Music and Dance: Los Camperos de Valles with Artemio Posadas and Dolores García ^{EG}	Vocal Styles across Traditions	Mariachi Chula Vista
Las Estrellas del Vallenato	Sonoran Music Traditions: Don Beto Cruz and Jesús García	<i>Currulao:</i> Las Cantadoras del Pacífico
<i>Jibaro</i> Music: Ecos de Borinquen ^{EG}	Harp Traditions	Los Maestros del Joropo Oriental
<i>Encuentro:</i> Mariachi Relatives —Arpex, Nati Cano's Mariachi Los Camperos, and Mariachi Chula Vista	<i>Tarima</i> Workshop	La Chanchona de los Hermanos Lovo
	Melodic Strings	<i>Joropo Llanero:</i> Grupo Cimarrón

Ongoing Giving Voice Activities

The performance venues for the *Giving Voice* program evoke the home, hearth, and community contexts in which oral traditions are passed down and learned: the Oratorium as a site for more formal presentations; the Stoop as a place where home meets local community; the Barbershop/Beauty Parlor as sites of storytelling, newsgathering, and debate; the Radio Station as a nurturer of a broader community; and Young Wordsmiths as a place of discovery for young visitors.

^{EG} indicates American Sign Language—interpreted program.

Ongoing Las Américas Activities

In addition to the daily scheduled performances and workshops, musicians will informally engage visitors in demonstrations and conversations in “La Caseta de Leandro,” “El Patio de Patricia,” and “El Puesto de Arcadio.”

SATURDAY JULY 4

WALES CYMRU

	Rugby Club	Story Circle	Taste of Wales	Square Mile	The Welsh Dragon
11:00	Harp and Voice	Stories for Children	Game and Wild Foods	My Square Mile	Fiddles, Pipes, and Guitar
12:00	Ceri Rhys Matthews and Christine Cooper	Poetry in Welsh and English	Soups with Spice	The Arts in Action	Parti Cut Lloi
1:00	Sild	Stories from the Welsh Landscape	A Twist on Tradition	Reimagining Community	Welsh Dance Music
2:00	Stories with Music	Welsh Lesson: Where Are You From?	Bakestone and Cauldron Cooking	Adapt, Reuse, Recycle	The Hennessys
3:00	Singer-Songwriters	Family Stories	Teatime in Welsh Patagonia	Wales and the World	Crasdant
4:00	Fiddlers and Guests	Poetry Stomp	Welsh Rarebit Cookoff	Think Globally, Act Locally	Only Men Aloud!
5:00				Heritage Meets Innovation	
				Planning for the Future	

Wales Family Activities

Visit the Family Activities tent to pick up your “Little Welsh Quiz” guide, and check the schedule signs for daily activities. Throughout the site, younger visitors can make cheese around a kitchen table, contribute to murals and sculptures with recycled materials, learn Welsh songs and phrases, try on coal miners’ gear, play a recycled drum, and much more.

Ongoing Wales Activities

In addition to the above program schedule, please check signboards outside appropriate Festival tents for other scheduled activities featuring: “Around the Table” hands-on food and craft workshops (all day); Welsh genealogy; wood, stone, metal, clay, wool, and basketry crafts; plants and traditional medicine; maritime, sports, and ecotourism; renewable energy and sustainable building workshops; and more.

Programs are subject to change. For the most current information, visit www.festival.si.edu.

GIVING VOICE

LAS AMÉRICAS

	The Oratorium	The Stoop	Young Wordsmiths	Barbershop/Beauty Parlor	Radio Station
11:00	Asante Children's Theater	In the Beginning Was the Word with Nothando Zulu	Storytelling	Beauty Tales with Joni Jones, Novena Peters, and Toni Blackman	Gospel Radio in the Black Community
12:00	Storytelling with Mitch Capel and Charlotte Blake-Alston	Neighborhood Stories with Victoria Burnett and Holly Bass	Storytelling Workshop with Sonia Sanchez	Storytelling with Brother Blue and Valerie Tutson	Vintage Black Radio
1:00	Poetry with Sonia Sanchez, Novena Peters, and Tonya Matthews	Stoop Stories with Onawumi Jean Moss and Diane Ferlatte	The Blues, Raps, Rhymes, and Snaps	The Barbershop with Thomas Sayers Ellis and Kenny Carroll	The Next Generation of Black Radio
2:00	Roger Guenveur Smith as Frederick Douglass	A Poetic Dialogue with Toni Blackman	Asante Children's Theater Workshop	Hair Stories with Dylan Pritchett and Baba Jamal Koram	The Persona of the Black Deejay
3:00	Storytelling with Nothando Zulu and Valerie Tutson	The Artist's Voice with Roger Guenveur Smith	Dunbar Stories with Mitch Capel and Charlotte Blake-Alston	Our Mothers' Gardens: Growing Up Black and Beautiful	A Voice for Our People: The Power of Black Radio in the Black Community
4:00	Poetry with Sonia Sanchez	Drama with Holly Bass	The Blues, Raps, Rhymes, and Snaps	Wit and Wisdom with Kenny Carroll and Tejumola Ologboni	Vintage Black Radio Broadcast
5:00	Closing Story Circle	Closing Poetry	Closing Children's Culture	Closing Theater	

Folkways Salón	La Peña	Salón de Baile
<i>Jibaro</i> Music: Ecos de Borinquen	Learning Mariachi Music Workshop	Los Maestros del Joropo Oriental
Nati Cano's Mariachi Los Camperos	<i>Currulao</i> Workshop	La Chanchona de los Hermanos Lovo
Las Estrellas del Vallenato	Sonoran Music Traditions: Don Beto Cruz and Jesús García	<i>Música de Arpa Grande</i> : Arpex
<i>Joropo Llanero</i> : Grupo Cimarrón	Mariachi Workshop	<i>Huasteco</i> Music and Dance: Los Camperos de Valles with Artemio Posadas and Dolores García
Los Maestros del Joropo Oriental	Making a New Place Home	Drumming Workshop
Nati Cano's Mariachi Los Camperos	Song Stories	<i>Joropo Llanero</i> : Grupo Cimarrón
<i>Son Jarocho</i> : Son de Madera	<i>Música de Arpa Grande</i> Workshop	Dance Party: La Chanchona de los Hermanos Lovo and Las Estrellas del Vallenato
Mariachi Chula Vista	Improvisation Workshop	

Ongoing Giving Voice Activities

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♣ indicates American Sign Language–interpreted program.

Ongoing Las Américas Activities

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WALES CYMRU

	Rugby Club	Story Circle	Taste of Wales	Square Mile	The Welsh Dragon
11:00	Singer-Songwriters <i>Eg</i>	Stories for Children	Breakfast and Patagonian BBQ Prep	My Square Mile	Fiddles, Pipes, and Guitar
12:00	Ceri Rhys Matthews and Christine Cooper	Poetry about Welsh Identity	Bakestone and Cauldron Cooking	Heritage Meets Innovation	Welsh Dance Music
1:00	Stories with Music	Stories from the Mabinogion	Soups and Bread	Wales and the World	
2:00	Andy McLaughlin, Stephen Rees, Wyn Pearson, and Guests	Poetry and Song	Game and Wild Foods	Working and Playing Outdoors <i>Eg</i>	Parti Cut Lloi
3:00	Harp and Voice	Welsh Lesson: Children's Songs	Recipes from My Patagonian Grandmother <i>Eg</i>	Adapt, Reuse, Recycle	Crasdant
4:00	Sild and Guests	Festival Poetry	Patagonian Welsh Asado (BBQ)	The Arts in Action	
5:00		Welsh Lesson: Saying Goodbye			Festival Experiences <i>Eg</i>
					Ensemble

Wales Family Activities

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Ongoing Wales Activities

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Programs are subject to change. For the most current information, visit www.festival.si.edu.

OF RELATED INTEREST

FOLKLIFE AT THE KENNEDY CENTER

Visit www.kennedy-center.org for a schedule of free evening concerts featuring Festival performers.

**THE SCURLOCK STUDIO AND BLACK WASHINGTON:
PICTURING THE PROMISE**

The National Museum of American History, in collaboration with the National Museum of African American History and Culture, has on display an exhibition featuring more than one hundred photographs of Black Washington, D.C. Visit nmaahc.si.edu for more information.

WALES WASHINGTON CYMRU

A series of programs featuring Welsh culture will be held in June and July throughout Washington, D.C. Visit www.wales.com/smithsonian for more information.

Ceramics from Wales

The Ripley Center's International Gallery has on display an exhibition celebrating the dynamic applied art of contemporary ceramicists from Wales. Visit www.si.edu/ripley for more information.

Smithsonian Associates Events

A series of special events will be held in June, including Dylan Thomas's play *Under Milk Wood*, a concert with Iris Williams, and a Welsh tea at the British Embassy. Visit www.residentassociates.org for more information.

Carbon, Climate, and Energy Conference

Some of Wales's leading scientists, engineers, and environmentalists will discuss how to achieve sustainability. Entitled "Convergence on Zero," the conference will take place June 25–26 in the National Museum of Natural History's Baird Auditorium. Visit www.cat.org.uk for more information.

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GIVING VOICE: THE POWER OF WORDS IN AFRICAN AMERICAN CULTURE

This program is produced in partnership with the Smithsonian National Museum of African American History and Culture.

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- VOLUNTEERS
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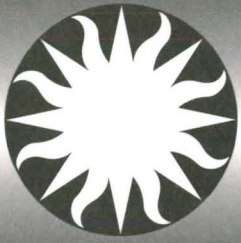


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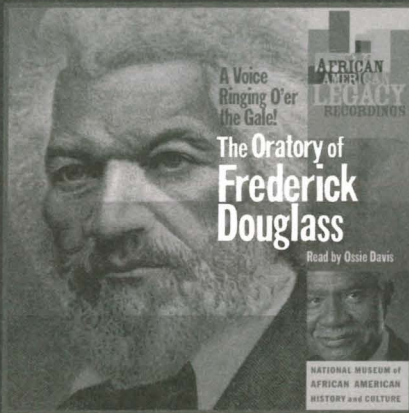
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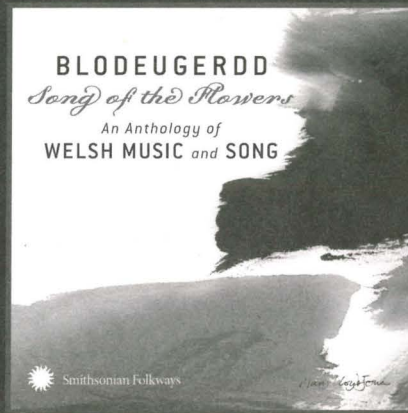


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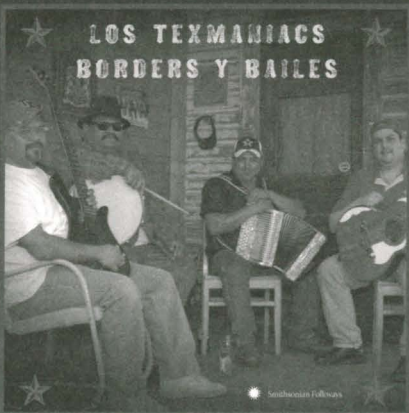


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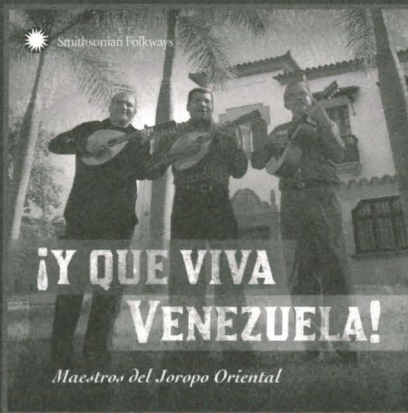


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