



Smithsonian  
*Center for Folklife and Cultural Heritage*

Smithsonian Folklife Festival records:  
1999 Smithsonian Folklife Festival

by CFCH Staff

2017

Ralph Rinzler Folklife Archives and Collections  
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# Table of Contents

Collection Overview.....	1
Administrative Information .....	1
Historical note.....	2
Scope and Content Note.....	2
Arrangement.....	2
Introduction.....	3
Names and Subject Terms .....	4
Container Listing.....	6
Series 1: Program Books, Festival Publications, and Ephemera, 1999.....	6
Series 2: Celebrating New Hampshire's Stories.....	7
Series 3: Gateways to Romania.....	9
Series 4: South Africa: Crafting the Economic Renaissance of the Rainbow Nation.....	11
Series 5: Special Events.....	13

## Collection Overview

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

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## Administrative Information

### Forms Part Of

Smithsonian Folklife Festival records: 1999 Smithsonian Folklife Festival forms part of the [Smithsonian Folklife Festival records](#).

Smithsonian Folklife Festival records

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

### Related Material

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

## Preferred Citation

Smithsonian Folklife Festival records: 1999 Smithsonian Folklife Festival, Ralph Rinzler Folklife Archives and Collections, Smithsonian Institution.

## Restrictions on Access

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

## Ownership & Literary Rights

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

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## Historical note

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

The 1999 Festival of American Folklife was produced by the Smithsonian Center for Folklife Programs and Cultural Studies and cosponsored by the National Park Service.

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

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## Scope and Content Note

This collection documents the planning, production, and execution of the 1999 Smithsonian Folklife Festival. Materials may include photographs, audio recordings, motion picture film and video recordings, notes, production drawings, contracts, memoranda, correspondence, informational materials, publications, and ephemera. Such materials were created during the Festival on the National Mall in Washington, D.C., as well as in the featured communities, before or after the Festival itself.

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## Arrangement

Arranged in 5 series.

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

- Series 2: Celebrating New Hampshire's Stories
- Series 3: Gateways to Romania
- Series 4: South Africa: Crafting the Economic Renaissance of the Rainbow Nation
- Series 5: Special Events

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## Physical Characteristics and Technical Requirements note

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

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## Introduction

As of January 1999, the Smithsonian Center for Folklife Programs and Cultural Studies was renamed the Smithsonian Center for Folklife and Cultural Heritage. The 1999 Festival hosted programs on New Hampshire, Romania, and South Africa. A central theme was the ability of diverse people from three continents, living with incredible societal changes, to use their own deeply held cultural traditions as a means of crafting their own identities, their own stories, their and our very future.

Celebrating New Hampshire's Stories pointed to the many ways people from that fiercely democratic state define their lives. The state's natural bounty is continually expressed in the arts and enjoyed with the help of varied crafts and skills that serve a vibrant recreational and tourism industry. Economic life illustrates ingenuity and a historic continuity with traditional manufacture, both in large corporate workplaces and smaller, high-tech, precision manufacturing shops. Community life reflects a strong investment in the historic preservation of the built environment and participation in institutions such as town meetings, contra dances, and soirées that bring people together just when other forces in society tend to keep them apart. And the life of our nation itself is dramatically shaped by the most contemporary of conversations that traditionally occur in New Hampshire cafes and living rooms during presidential primary campaigns. These stories were recounted to Festival visitors by the participants from New Hampshire.

Gateways to Romania was an apt title for what was, in effect, an opening at the Festival of relationships between the American and Romanian people. The Festival program, and the process of achieving it, represented an important collaboration between Romania and the United States. Following decades of political repression, Romanians at the end of the 20th century were seeking the means of realizing a democratic and humane society. The cultural correlates of such a society are freedom of cultural expression, and the ability to practice and preserve one's traditions as well as create new cultural syntheses. Romania had long been a cultural crossroads with Latinate, Orthodox, Balkan, Germanic, Hungarian, Roma, Turkish, and Jewish influences in music, song, dance, craftsmanship, sacred and culinary arts. The Festival provided both a showcase and a means for culture-rich Romania to use its treasures, for the benefit of its own citizens and to inform Americans about its people and heritage.

South Africa: Crafting the Economic Renaissance of the Rainbow Nation revealed the attempts of thousands of community-based craftspeople to enhance their economic development and civic participation through their artistry. Crafts in South Africa are as diverse as the Rainbow Nation itself, drawing upon the generations-old traditions of indigenous people and those of Asian and European immigrant communities, from functional crafts of everyday use to the arts of survival that developed

in townships. For many, crafts have a civic as well as an economic role, expressing the identity of a community while at the same time earning income for a family's livelihood. The Festival was part of an ongoing attempt to build upon the knowledge and skills of local-level artists in order to help build a new nation based upon human and cultural rights and economic opportunity.

The 1999 Festival coincided with the Smithsonian-UNESCO conference, [A Global Assessment of the 1989 UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore: Local Empowerment and International Cooperation](#). At that important meeting, participants called for the creation of an international legal instrument to reinforce the protection of intangible cultural heritage, what later became the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage.

The 1999 Festival took place during two five-day weeks (June 23-27 and June 30-July 4) between Madison Drive and Jefferson Drive and between 9th Street and 13th Street, south of the National Museum of American History and the National Museum of Natural History (see [site plan](#), ). It featured three programs, with special events that included the Ralph Rinzler Memorial Concert. The [1999 Program Book](#) included schedules and participant lists for each program; essays provided background on the Festival and on each of the programs.

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

#### Center for Folklife and Cultural Heritage

Richard Kurin, Director; Richard Kennedy, Deputy Director; Diana Parker, Festival Director; Anthony Seeger, Director, Smithsonian Folkways Recordings; James Early, Director, Cultural Heritage Policy; Thomas Vennum, Jr., Senior Ethnomusicologist; Olivia Cadaval, Chair, Research & Education; D.A. Sonneborn, Assistant Director, Smithsonian Folkways Recordings; Betty J. Belanus, Marjorie Hunt, Diana Baird N'Diaye, Peter Seitel, Curators, Folklorists, Education and Cultural Specialists; Carla M. Borden, Program/Publications Manager; John W. Franklin, Program Manager; Cynthia Vidaurri, Coordinator, Latino Cultural Resource Network; Jeffrey Place, Archivist; Stephanie Smith, Assistant Archivist; Arlene L. Reiniger, Program Specialist; Charlie Weber, Media Specialist; Stanford Carpenter, Roland Freeman, Dan Goodwin, Nancy Groce, Yanique Hume, Ivan Karp, Alan Lomax, Worth Long, Rene Lopez, Kate Rinzler, Lynnell Thomas, Nilda Villalta, Fellows & Research Associates

#### Folklife Advisory Council and Folkways Advisory Council

Michael Asch, Phyllis Barney, Jane Beck, Don DeVito, Pat Jasper, Ella Jenkins, Jon Kertzer, Barbara Kirshenblatt-Gimblett, John Nixdorf, Bernice Johnson Reagon, Gilbert Sprauve, Jack Tchen, Ricardo Trimillos

#### National Park Service

Robert Stanton, Director; Terry Carlstrom, Director, National Capital Region

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## Names and Subject Terms

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

#### Subjects:

Arts and crafts  
Folk art

Folk festivals  
Folk music  
Folklore  
Food habits  
World music

Types of Materials:

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

Names:

Smithsonian Folklife Festival.

## Container Listing

### Series 1: Program Books, Festival Publications, and Ephemera, 1999

Carla M. Borden was Editor of the 1999 Program Book, with Peter Seitel as Associate Editor. Kenn Shrader was the Art Director; Kristen Fernekes the Production Manager; and Caroline Brownell the Design Assistant.

[Image\(s\): 1999 Smithsonian Folklife Festival Program Book \(1999 Smithsonian Folklife Festival Program Book\)](#)

[Image\(s\): 1999 Smithsonian Folklife Festival site plan \(1999 Smithsonian Folklife Festival site plan\)](#)

[Return to Table of Contents](#)



## Series 2: Celebrating New Hampshire's Stories

### Introduction

Everyone in New Hampshire has a story to tell. When people think of a "storyteller" they often think of a polished performer with a repertoire of time-honored recitations, legends of the past, or tales of great imagination. But in New Hampshire, storytellers are often everyday people with a gift for language and a wealth of human experiences. They come from every walk of life - the logger down the road, the fellow you go snowmobiling with on the weekends, your co-worker at the woolen mill, or someone whose music you dance to at the town hall.

During the research for New Hampshire's presentation at the Smithsonian Folklife Festival, fieldworkers interviewed over 450 individuals practicing a variety of traditional musical forms, crafts, and cooking and occupational skills. All of them shared stories that warmed the heart - stories with lessons about the environment, the way the past teaches us about the future, and the importance of community values. The stories reflected the strong sense of individualism in New Hampshire as well as people's desire to work together toward a common goal.

The heritage of the spoken word was celebrated in New Hampshire's Festival program, Celebrating New Hampshire's Stories, but stories were also told through crafts, recipes, music and dance, and occupational skills. The "Music of New Hampshire" component of the program honored the musical heritage of Yankee, Franco-American, Polish, Scottish, Irish, Jewish, African-American, and Hispanic communities. The "Home, Town, and Community" area focused on the cultural traditions that define New Hampshire's sense of place. Domestic and religious crafts and the important political heritage of New Hampshire - the community voice of town meeting and the national precedence of the first-in-the-country presidential primary - were explored in this area. "Ingenuity and Enterprise" examined the inventive nature of industry and small businesses in New Hampshire. The heritage of family-owned and community-based businesses and the way in which fine craftsmen network through guilds were presented. "Seasonal Work and Recreation" explored the cycle of the seasons and the love of the outdoors in New Hampshire, giving rise to the work culture and traditional crafts of recreation. "Farm, Forest, Mountain, and Sea" took a look at the occupations that have emerged from the state's diverse natural resources.

Betty Belanus and Lynn Martin were Curators, and Arlene Reiniger was Program Coordinator. A Program Research Committee included: Michael Chaney, J.B. Cullen, Fred Dolan, Jim Garvin, Becky Lawrence, Gail McWilliam, and Melissa Walker.

The program was produced with the New Hampshire Commission on the Smithsonian Folklife Festival and its non-profit affiliate Celebrate New Hampshire Culture in partnership with the New Hampshire State Council on the Arts, Department of Cultural Resources, and the State of New Hampshire. The presenting sponsor was Bell Atlantic. Other major sponsors included Fleet Bank NH; Healthsource New Hampshire, A CIGNA Healthcare Company; Public Service of New Hampshire; Sanders, A Lockheed Martin Company; Tyco International Ltd.; Fidelity Investments; Fisher Scientific International Inc.; and The Recording Industries Music Performance Trust Funds.

### Researchers

Jack Beard, Linda Bornstein, Tom Carroll, Deborah Cottrell, Martin Delgadillo, Kate Dodge, Sue Hawkins, Susan Jasse, Kathy Neustadt, Marjorie Goodson, Jill Linzee, Lynn Martin, Louis Mazzari, Rachel Mears, Linda Morely, Julien Olivier, Jessica Payne, Simon Phillips, Matt Pouliott, Fran Kessler Richardson, Andy Stewart, Audrey Sylvester, Josee Vachon, Eleanor Wachs, Quincy Whitney, Patryc Wiggins, Vermont Folklife Center

## Presenters

Jack Beard, Lynn Blye, Deborah Cottrell, J.B. Cullen, Kate Dodge, Burt Feintuch, Lynn Garland, Austin Graton, Sue Hawkins, John Hutton, Susan Jasse, Louis Mazzari, Kathy Neustadt, Julien Olivier, Dereck Owen, Diane Souther, Andy Stewart, Lucie Therrien, Matthew Thomas, Eleanor Wachs, Patryc Wiggins

2.1: Fieldwork

2.2: Photographs

2.3: Audio

2.4: Video

[Return to Table of Contents](#)

## Series 3: Gateways to Romania

### Introduction

Romania consists of several distinct geographical regions, all of which have historically been more gateways than barriers to different cultures and peoples. To the west lie the hills and flatlands of Crișana and Banat, regions that open onto the immense Hungarian plain even farther west. To the north are the hills and mountains of Maramureș and Bucovina, regions that have long been considered the cradle of Romanian folklore and traditional art. In the center is Transylvania, with its distinctive multicultural heritage influenced by Romanians, Hungarians, and Germans. To the south of the Carpathians are Oltenia and Muntenia, often grouped together under the name Wallachia, with their vast agricultural zones washed by the Danube. And situated between the Danube and the Black Sea is Dobrogea, where ancient fishing villages have given way to bustling tourist resorts.

At the time of the 1999 Festival, Romania's population was just under 23 million. While Romanians formed the majority population, major ethnic minorities included Hungarians (7 percent) and Roma or Gypsies (2 percent), as well as Germans, Ukrainians, Jews, Turks, Serbs, and other peoples. Diaspora communities were scattered throughout the world, especially in the United States, Canada, and Western Europe.

Modern Romanian culture is the product of centuries of interaction between local populations and successive waves of immigration to the region. Music, dance, folk art, and religious traditions share many commonalities with those of Hungarians, Slavs, Turks, and other Balkan peoples, even if the Romanian language is a Romance language like French, Italian, or Spanish. Pre-Christian festivals associated with the changing of the seasons were combined with saints' days and other religious feasts after the coming of Christianity. Many of these traditions are preserved among the country's large rural population.

A people with a rich Latin heritage influenced by myriad other cultural traditions, the Romanians inhabit a land of diverse landscapes, where local customs, rituals, and ways of life have adapted to distinct physical environments: the woodlands of Transylvania and Maramureș, the plains of the west, the lowlands along the Danube river, and the urban cityscapes of Bucharest, Iași, and Cluj, ancient settlements that are nodal points in Romania's expanding array of private businesses, tourist outlets, and expatriate communities. The folk culture of the peasant had long been seen as the embodiment of Romanian identity, but at the close of the millennium, Romanian culture was more than ever a dynamic combination of both tradition and modernity - both vividly on display to Festival visitors in Washington.

Colin Quigley was Curator and Robert Dunlap Miclean was Program Coordinator. A Curatorial Committee included Corneliu Bucur, Nicolae Constantinescu, Mihai Dăncuș, Zamfir Dejeu, Irina Nicolau, Ioan Opreș, and Georgeta Roșu; Charles King was Curatorial Advisor.

The Romania program was produced with the Romanian Cultural Foundation and organized with the cooperation of the Office of the President of Romania, the Ministry of Foreign Affairs, the Ministry of Culture, and the U.S. Embassy in Romania, and with support from the Government of Romania. Major sponsors were Coca-Cola and CONNEX. Contributors included the Romanian Development Bank, Chase Manhattan Bank and the Timken Foundation. Donors included Nestor Nestor & Kingston Petersen, Cold Chain Impex S.R.L., Zero International Inc., and General Electric. Major in-kind support was provided by Tarom Airlines, Bates Centrade Saatchi & Saatchi Romania, and Romtrans.

### Presenters

Eva Borbely, Nicolae Constantinescu, Mihail Dăncuș, Zamfir Dejeu, Carmen Firan, Irina Horea, Ioana Ieronim, Cipriana Petre, Luminița Petrescu, Georgeta Roșu, Nicolae Voiculeț

### 3.1: Fieldwork

### 3.2: Photographs

**3.3: Audio**

**3.4: Video**

[Return to Table of Contents](#)

## Series 4: South Africa: Crafting the Economic Renaissance of the Rainbow Nation

### Introduction

In 1994, when the South African liberation movement emerged victorious from the struggle for a new Rainbow Nation, the South African Ministry of Culture's Department of Arts, Culture, Science and Technology and the Smithsonian initiated discussions and planning for a long-term collaboration on a broad range of cultural heritage projects, including a Festival program. Beginning in 1996, in the framework of the South Africa-Smithsonian Culture and Community-Building Reciprocal Learning Program, Smithsonian and South African colleagues participated in educational and capacity-building activities designed to enhance professional development through collegial exchange.

The 1999 Festival program featured nearly a hundred South African grassroots community artisans and cultural officials. Their presence on the National Mall of the U.S. capital was linked in direct ways to the country's recent past. South Africa's monumental achievement came through often bloody battles and life-defining sacrifices, especially among rural and urban grassroots communities, who used their cultural traditions to resist oppression and to affirm their identities. This fact was not lost on the country's future leaders, many of whom participated themselves in cultural acts of resistance and affirmation. However, the significance of their presence at the Festival was also bound up with the newly democratized nation's use of its cultural heritage to craft its immediate future. The South Africa Festival program addressed the role of handicraft and statecraft in the formulation of a new South African national identity, economy, and political democracy.

As South African communities discover and rediscover the value of their heritage, they proclaim their numerous, varied, and distinctive cultural traditions: languages, religions, healing practices, modes of democratic representation and participation, musical styles, recreational games, regional cuisines, and uses of available natural resources. The artisans, cultural communities, and public servants who came together at the Festival to present, discuss, and debate concepts of cultural identity, cultural enterprise, and cultural democracy were indeed consciously engaged in fashioning a collective national story.

The Festival program intended to serve as a window into the past and future of South Africa's traditional crafters and their crafts and to provide a forum for tradition bearers themselves to communicate their aesthetic and humanistic traditions, their religious perspectives, and their social values to a wider public through song, dance, cooking, architecture, games, and stories as well as through their visual art. The focus was on the people and their way of life - communities crafting a new South African identity through participation in national economic life and democratic development. Communities were the focal point for understanding how skills are passed on from one generation to the next, how geography and natural resources influence craft development, and how people can work together to achieve a common purpose.

Ruphus Matibe and James Early were Curators, and Corney Wright and Ivy Young were Program Coordinators. A Curatorial Committee included: Anthea Martin, African Art Center; Philemon Ngomane, Skukuza Alliance; Cloe Rolves, Buy Afrika; and Evelyn Senna.

The program was produced with the collaboration and support of the South African Department of Arts, Culture, Science and Technology and the National Arts Council. Other contributors included the Department of Trade and Industry, Department of Foreign Affairs, Department of Sport and Recreation, Buy-Afrika, African Art Centre, and Skukuza Alliance. Special appreciation went to Metro Travel and corporate sponsors, KWW and the Royal Hotel, Durban.

### Presenters

Calita Fourie, Victor Julius, Gladys Vuvelvu Mahlangu, Tosca Makhambeni, Joseph Mathe, Ruphus Matibe, Nomsa Mdlalose, Martha Metlae, Alicia Monis, Sandile Mtshiki, Zakhe Ngqobe, Doreen Nteta, Soobramoney Satchidhandan Pillay, Emmerentia Potgieter, Edwin Rihlamvu, Corney Wright

4.1: Fieldwork

4.2: Photographs

4.3: Audio

4.4: Video

[Return to Table of Contents](#)

## Series 5: Special Events

### Introduction

The 1999 Ralph Rinzler Memorial Concert celebrated the work of his colleagues, Ethel Raim and Martin Koenig. From 1969 to 1974, Ethel and Martin conducted fieldwork for the Smithsonian Festival, particularly in the area of Balkan and Slavic cultures. Their research took them to Pennsylvania, Ohio, Maryland, Illinois, and New York, as well as Yugoslavia and Greece. For Ethel and Martin, Ralph Rinzler's reputation preceded their meeting him. Raised on Folkways records and as music editor of Sing Out! Magazine, Ethel had heard about Ralph and his work with legendary artists Bill Monroe, the Balfa Brothers, and Doc Watson. Likewise, over ten years before undertaking in-depth field research for the Smithsonian, Martin remembers attending a folk festival at Swarthmore College in 1958 where he heard Ralph perform. The fifth Ralph Rinzler Memorial Concert featured New York-based immigrant musicians with whom Ethel and Martin - and the Center for Traditional Music and Dance, formerly the Balkan Arts Center - had worked in recent years.

The Rinzler Concert featured the Yuri Yunakov Ensemble and Ensemble Tereza and reflected the history of the center and its range of programs. Yuri Yunakov hails from Bulgaria - one of the first regions in which the Balkan Arts Center conducted research. Ensemble Tereza came to the attention of the center through the Soviet Jewish Community Cultural Initiative, a multiyear project begun in 1997 that encouraged communities to participate in the conservation of their own heritage and artistic traditions.

Other special events included a "Fiddle Combination" with fiddlers from New Hampshire and Romania who came together to demonstrate the shared customs that existed amid the diversity of this year's Festival. A Conjunto Dance Party, organized in collaboration with the National Museum of American History's Encuentros program, brought Mexican-American dance music to a wider audience from its South Texas home, where it is played at weddings, female coming-of-age ceremonies, graduation dances, and funerals. The dance party also marked the release of a new Smithsonian Folkways recording, Taquachito Nights: Conjunto Music from South Texas, a CD formed out of a partnership between the Smithsonian and the Narciso Martinez Cultural Arts Center.

Ethel Raim was Curator of the Ralph Rinzler Memorial Concert, and Kate Rinzler was Program Coordinator. Mary Lee, Kate Rinzler, and Cynthia Vidaurri were Evening Programs Coordinators.

The Ralph Rinzler Memorial Concert was made possible with support from The Recording Industries Music Performance Trust Funds and the Ruth Mott Foundation.

### Presenters

Martin Koenig, Ethel Raim

5.1: Fieldwork

5.2: Photographs

5.3: Audio

5.4: Video

[Return to Table of Contents](#)