

## Southern New England Apprenticeship Program Years 1-8

### PROFILES OF ARTISTS PARTICIPATING IN YEAR 1 - 1998/99

**Master: Ella Sekatau, Narragansett**

Charlestown, RI

**Apprentice: Marcia Flowers and Darlene Hamlin, Eastern Pequot**

N. Stonington, CT

RISCA and CHAP are thrilled to see this apprenticeship happening - it has been a longstanding goal of both programs. Dr. Ella Sekatau is one of New England's premier Indian elders, a storehouse of knowledge on regional Indian genealogy, ecology and plant lore, and stories. She specializes in finger-weaving bags out of dogbane, a threatened grass similar to hemp. She will teach the identification of plants over various seasons, their uses for native people, stories and genealogies related to Narragansett and Eastern Pequot people. The apprentices are part of Ella's extended family, and they all participate in their group's cultural activities as dancers and work in the tribal office.

**Master: Blia Vang, White Hmong**

Providence, RI

**Master/Partner: Vang Xiong, Blue Hmong**

Tariffville, CT

Along with her husband who plays the Hmong stringed instrument *xim xaus* and is a shaman/healer, Blia Vang was awarded the 1997 RISCA Folk Arts Fellowship for her exquisite Hmong embroideries. The entire family was honored as important cultural leaders in the Hmong community. In the course of fieldwork to locate and enter the Hmong group in CT, CHAP met Vang Xiong and her family. It was clear from seeing her work that she is a master clothing maker and embroiderer herself. Vang Xiong makes and sells many complete men's and women's costumes at the Hmong New Year gathering in Enfield, CT. Blia Vang will travel to CT with her husband to share techniques and designs of embroidery, as well as music and songs. CHAP will facilitate a gathering of many CT Hmong people during one visit.

**Master: Lydia Perez, Puerto Rican**

Providence RI

**Apprentice: Menen Osorio, Puerto Rican**

New Haven, CT

Lydia Perez received the 1997 RISCA Folk Arts Fellowship runner-up award. She performs and teaches *bomba y plena* dance, drumming, and song; also she organizes *fiestas patronales* - saints festivals, and *parrandas* - Christmas visits of musicians to peoples' houses. Menen Osorio has formed Flechas, Inc., a Puerto Rican cultural group in New Haven which hosts the annual *Fiestas de Loiza*. Menen's *bomba* dance troupe will benefit from Lydia's teaching and the two can perform at each state's festivals.

**Master: Rosaire Lehoux, Quebecois**

Norwich, CT

**Apprentice: Colette Fournier, Franco-American**

Cranston, RI

At 77, Rosaire is still playing his fiddle at house parties and maple sugar festivals and dances in CT and RI, along with guitarists Michel Grenier and Camille Richard. He started playing at dances when he was 12, and retains the same old fashioned Quebecois style and tunes. Colette's grandfather made and played Franco fiddles, she remembers. She has studied with Ben Guillemette from Maine, and is keen to learn Rosaire's "tunes with no names and the crooked tunes - with an odd number of beats in the A or B parts."

**Master: Joao Cerilo Monteiro, Cape Verdean**

Pawtucket, RI

**Apprentice: Eurico and José Semedo, Cape Verdean**

Norwich, CT

These musicians move back and forth between highly traditional styles and the contemporary dance arrangements which are so popular in clubs, but they are deeply committed to traditional forms. While growing up there, Joao Cerilo learned to play and sing the traditional form of *funana*, a dance from Santiago, the most African of the islands. Joao plays *gaeta*, the Cape Verdean accordion, while his cousins accompany on guitar and *ferinho*, an iron stick which is scraped rhythmically. He will teach them songs and deepen their understanding of the traditional form. Their partnership will strengthen CV music in both states.

PROFILES OF ARTISTS PARTICIPATING IN YEAR 1, continued

**Master: Josephine McNamara, Irish** Stamford, CT  
**Apprentice: Sheila Hogg, Irish-American** Providence, RI

Josephine sings pure unaccompanied ballads that she learned from her family, especially her father, and other singers in both Ireland and America. Through everyday songs she heard around the house and those she picked up at local *ceilidhs* Josephine has built up a large repertoire of *sean nos* songs in English. In 1958, 1959, and 1961 she won the prestigious All-Ireland championship contest for singing. She left the family farm in County Leitrim to move to the US in 1963, steadily returning to singing and setdancing. Sheila Hogg studied with *sean nos* singer Bridget Fitzgerald, and wants to learn Josephine's repertoire and her particular ornamentation.

**Master: Khandarith Hay, Cambodian** Waterford, CT  
**Apprentice: Chamroeun Buth, Cambodian** Providence, RI

One of the few Cambodian classical singers in the U.S., Khandarith learned from his brother-in-law Sam Ang Sam. In recent years CT and RI Cambodians have built both dance and accompanying music ensembles through cultivation of community networks and young talent. Khandarith and his wife Somaly have been leaders in this, along with instrumentalist Song Heng from Providence. They are excited to have new resident Chamroeun Buth, who is a wedding singer, study with Khandarith to learn the classical style.

**Master: Lakitta with Pousady Chatharangsy, Laotian** Providence, RI  
**Master/Partner: Manola Sidara, Laotian** New Britain, CT

Lakita is a longtime student of master dance teacher Pousady, who is now encouraging the next generation to take on her teaching responsibilities. During the sessions in Providence she will often be present and will always be available for detailed advice on both dance steps and on social rules and comportment - very important for young Laotian women. Manola formed the *Lao Notasinh* dance group in CT and she regularly organizes Lao New Year events at Jefferson School in New Britain, where the dancers perform. A dancer herself from a young age, she is also learning to be a wedding consultant - someone who knows all the social and cultural details of presenting a proper Laotian wedding ceremony.

**Master: Martin Obeng, Akan, Ghana** Middletown, CT  
**Apprentices: Ghana Cultural Association dancers** Providence, RI

Martin learned many types of percussion instruments while growing up in Ghana, becoming a Royal Court Drummer for the Chief of Aburi-Akuaprim. He has since added Ewe and Ga instruments to his original repertoire based on Akan drums. At Wesleyan University Martin teaches and performs with Ghanaian master drummer Abraham Adzenyah and dancer Helen Mensah. He is very excited about working with the six young Ghanaians who have been learning to dance at the Cultural Association; two of them are Dagomba, and Martin thinks they can show him some dances he doesn't know. Having a live drummer to accompany them as they dance is essential to Ghanaians, CHAP has been told, and this is the first opportunity for these dancers to experience that.

**Master: Aires de Colombia dance group** NewHaven, CT  
**Master/Partners: Peggy Sandoval and Colombian musicians** Providence, RI

This partnership represents another opportunity for dancers to work with live musicians for the first time. Aires de Colombia is a group of young dancers who are taught by older graduates of the group under the guidance of Fannie Solano, who has studied and danced widely in Colombia. She teaches dances from each of the four regions of Colombia, with their different histories, styles, rhythms and dress. Peggy Sandoval is from a Bolivian and Colombian background; she received a RISCA apprenticeship award to teach Bolivian dance but for this partnership she will focus on connecting Aires de Colombia to Colombian musicians she knows well. In the process of working together, Peggy will add to her understanding of Colombian dance forms.

## PROFILES OF ARTISTS PARTICIPATING IN YEAR 2 - 1999/2000

**Master: Joao Cerilo Monteiro, Cape Verdean**

Pawtucket, RI  
Waterbury, CT

**Apprentices: Raquel Figueiredo and Warm Heart Dance Group, Cape Verdean**

Specializing in the music and dance of his native island Santiago, Joao Cerilo has been teaching *funana*, *batuku*, and *tabanka* to the teens and older children of *Warm Heart*. For the first time they have been able to learn and practice these dances accompanied by live music - Joao on accordion and small hand drums for percussion, and Eurico Semedo on *ferinho*, the iron stick used for *funana* on Santiago. Raquel Figueiredo from Sao Vicente grew up loving *Carneval* and other festivals, and in addition to learning dances, she makes festival costumes.

**Master: Lydia Perez, Puerto Rican**

Providence RI  
Hartford CT

**Apprentices: Maria Perez Colon and others, Organizacion Puertorriqueños Unidos**

Lydia Perez has been involved in local festivals and *bomba* dance since her youth in the Loiza area of Puerto Rico. In Providence she started Yoruba 2, an Afro-Puerto Rican Ensemble of dancers and drummers, and she organizes the annual *Fiesta de Pueblo*. Lydia was selected as RISCA's Fellowship winner in 2000, and she has been performing with the American Traditions Project. Maria Colon and a group of dancers based at OPU in Hartford have been learning *bomba* from Lydia for the first time.

**Master: Pa Koua Vang, White Hmong**

Providence RI  
Enfield CT

**Apprentice: Peter Xiong, Blue Hmong**

The Connecticut Hmong community is small and needs more cultural leaders who can conduct important ceremonies. Pa Koua Vang has been teaching Peter Xiong the songs and procedures of the wedding ceremony and negotiations. Peter, a young man with a strong interest in traditions, has learned some of the blue Hmong songs and rituals. Pa Koua, who is a revered shaman, musician, and leader in Providence, is instructing him in the White Hmong version. During last year's Apprenticeship project Peter's aunt studied *paj ndau* embroidery with Pa Koua's wife, and the families have become very close.

**Master: Somaly Hay, Cambodian**

Waterford CT  
Providence RI

**Apprentices: Linda and Tath Heng, Cambodian**

Master Court Dancer Somaly Hay has taught Cambodian dance to many Rhode Island children in recent years. Her goal is to increase the number of young girls who can perform roles as part of a small company and who can give performances for schools and the community. This year's apprentices are the daughters of Song Heng, master xylophone player with Somaly's husband Khandarith. They will perform together at the big OpSail (tall ships) event in New London CT and at the RI Ethnic and Heritage and Labor Festival.

**Master/Partner: Manola Sidara, Laotian**

New Britain, CT  
Providence, RI

**Master/Partner: Ammala Doungsavanh and Pousady Chatharangsy, Laotian**

Manola and Ammala are young but accomplished Laotian dancers deeply involved in cultural activities in their respective communities. They have been meeting regularly to exchange dances as well as information on cultural and traditional practices (such as wedding rituals) so important in Laotian social life. Manola's dance troupe, Lao Notasinh, performed at the Laotian Temple in Woonsocket RI at this year's New Year celebrations. Manola and Ammala are also learning to make dance headdresses from Pousady, a dancer and tradition bearer in the Providence community.

## PROFILES OF ARTISTS PARTICIPATING IN YEAR 2, continued

**Masters: the Big Seven Gospel Choruses**  
**Apprentices: Paula Sanders and Wilma Hayes**

Hartford/New Britain CT  
Portsmouth/Newport RI

The Big Seven is a network of male choruses from seven Hartford-area churches. They sing a variety of gospel styles, from quartet to choir, performing in a different church every other month. The individual choruses also take part in Sunday services in their home churches. Many of the men moved to Connecticut from the South, and they retain knowledge of older songs and quartet harmonies. Paula Sanders and Wilma Hayes, also known as Angelic Voices, are very active in studying and performing gospel music as a ministry in Newport RI. They learned old-style hymns and songs, such as *Dry Bones* and *Ain't that Good News* from the Big Seven.

## PROFILES OF ARTISTS PARTICIPATING IN YEAR 3 - 2000/2001

**Master: Joao Cerilo Monteiro**  
**Apprentices: Raquel Figueiredo and Warm Heart Dance Group, Cape Verdean**

Pawtucket, RI  
Waterbury, CT

For the second year master accordion player Joao Cerilo has taught Cape Verdean dances to the Waterbury teens of *Warm Heart*. The dances of Santiago are the most African and traditional of the Cape Verde islands, and Joao Cerilo grew up with *funana*, *batuku*, and *tchabeta*. He sings and accompanies the dancers on drum or *gaeta*, small accordion, while his cousins (former apprentices under this program) play *ferinho*, the scraped iron stick used to keep the beat of *funana*. In September they will perform at the International Accordion Festival in San Antonio, Texas, a great opportunity for these young dancers.

**Master: William Streeter**  
**Apprentice: Kathleen Parulski**

Northampton, MA  
Bristol CT

This occupational apprenticeship focused on the skills of bookbinding. This master, who was himself an apprentice to three bookbinders for many years, has taught the student in an intensive training method since 1995. Under this year's SNE Apprenticeship program they covered the finer detailed work such as leather lay-ons, gold tooling and repair, and refinement of full leather covering procedures. The apprentice completed the repair of a family Bible, one of the many such conservation activities undertaken by the master. Her restored Bible won third prize in the recent Urban Artists Initiative exhibition *Fresh Perspectives* at the Hygienic Galleries in New London.

**Master: Seija Floderus**  
**Apprentices: Anita Smiley, Eva Bean, Ritva Langlois**

Warwick RI  
Canterbury, CT

Members of the Finnish American Heritage Society in eastern CT had a great interest in weaving, and were in search of a teacher after being given a loom. Under the apprenticeship program, master weaver Seija Floderus, who had learned household weaving in Finland from her mother and her aunt, taught some basic Finnish techniques such as *poppana*, *kuulto kuva kudos* with linen, and *rya* or rag rug weaving. Seija has since donated her husband's grandmother's 100-year old Swedish loom to FAHS. She would love to teach the more advanced technique of *ryjy* next year. The men of FAHS have been involved too, by helping to repair and refinish the looms.

**Master: William Cumpiano**  
**Apprentice: Graciela Quiñones**

Northampton MA  
Hartford CT

Master luthier Bill Cumpiano has worked with Graciela Quiñones, an accomplished luthier herself, for many years. Together they have built *cuatros*, and recently *tiples*, and *bordonuas*, older forms of Puerto Rican stringed instruments. As part of the apprenticeship they built a *cuatro* on the basis of a photograph of an unusual form from the early 1900's, which has a bent wood body rather than a hollowed-out base. Graciela already has a buyer for this *cuatro*.

### Profiles of Artists Participating in Year 3, continued

**Master: Somaly Hay**

**Apprentices: Linda and Tath Heng**

Waterford CT

Providence RI

Cambodian court dance master Somaly Hay taught these apprentices, who are the daughters of master roneat (xylophone) player Song Heng, again this year. The girls, 14 and 12 years old, are becoming skilled young performers under Somaly's guidance. They met every other week from December to June, learning a new version of *Buong Suong* (Good Wishes, a greeting dance), the *Apsara* Dance, and portions of a narrative folk dance called the Peasant Dance. They performed often with Somaly this year, at the Cambridge Multicultural Arts Center, Rhode Island Community College, the Berkshire Theatre Festival, and the Glenholme School.

**Master: Ksenia Pokrovsky**

**Apprentice: Marek Czarnecki**

Sharon MA

Bristol CT

Byzantine iconographer Ksenia Pokrovsky studied with two of the foremost masters, Marina Sokolova and Anatoli Volgin, in Russia at a time when religious expression was punished. Her experience with a community of iconographers there, as well as the presence of prototype icons, has given her an invaluable grounding as a teacher. Her work with Marek, who although skilled has had few original prototypes as references, has concentrated on full figures and multi-figure compositions. He has also learned to use complementary colors in garments, ways to paint architectural settings, and the technique of *assiste*, a way of drawing fine lines in gold using boiled beer as an adhesive. Master and student both have icons displayed in the *Poetics of Portraiture* exhibit at the Benton Museum at the University of Connecticut, and Marek won second prize in the recent Urban Artists Initiative exhibition *Fresh Perspectives* at the Hygienic Galleries in New London.

**Master: Raouf Mama**

**Apprentice: Abigail Jefferson**

Willimantic CT

Wakefield RI

A collector and teller of folk tales from Benin, his native country, Raouf Mama has become a master Teaching Artist for the CT Commission on the Arts and is in demand as a storyteller. Abigail Jefferson is also a skilled storyteller who visits libraries and festivals throughout New England. Their apprenticeship brought Abigail a number of new songs and stories from Benin, such as the Naming Song, the Welcoming Dance, and How Chameleon Became a Teacher. Master and student concentrated on the integration of movement, song, and narrative, as well as ways to increase audience participation through call and response. Abigail welcomed the opportunity to tap into the master's knowledge of African stories and songs he has known since childhood.

**Master: Phan Phoung**

**Apprentices: Tim Chan Thou, Sophy Leng, Peter Veth (Angkor Dance Troupe)**

Bethel, CT

Lowell, MA

As a young man Phan Phoung spent many years in exile in India where he learned the elements of traditional dance there. After his return to Cambodia he was the primary dance ethnologist to record and learn the folk dances remaining after the time of the Khmer Rouge. In America he has presented the folk dances of Cambodia in performance and has worked as mentor to the Angkor Dance Troupe. Under this apprenticeship he taught two young dancers and the troupe's folk dance instructor aspects of an Indian traditional dance called *Kuchi Pudi* which includes basic hand and foot gestures and facial expressions fundamental to both Indian and Cambodian choreography.

## PROFILES OF ARTISTS PARTICIPATING IN YEAR 4 - 2001/2002

**Master: Bob Livingstone**

**Apprentices: Edward Phelps and William Wiles**

**Ruth Fairman**

Middletown, CT

Bernardston, MA

Greenfield, MA

Bob Livingstone is a public square dance caller who uses the "Eastern Singing Style" of calling, a distinctive New England form. He learned this calling tradition over fifteen years by attending dances, listening to established callers such as Doug Wilkins, and occasionally stepping in to call. Only when in his 40's did Bob begin to call a complete four-hour dance himself. Since 1987 he has called the community dances in Bernardston, Massachusetts, with music provided by the apprentices who play with the Falltown String Band. The purpose of this apprenticeship is to teach singing-calls, since this particular rare style needs new practitioners. Public or community square dances, which are different from contra dances, are open to anyone to attend. The caller serves an important role here, because he or she has to guide both novices and experienced dancers through the steps, and sometimes has to "untangle" formations. Singing-calling depends a lot on the rhythms and timing of the live music too, and the caller has to know the movements of the dances. At the end of their training, the apprentices will join in calling a complete dance.

**Master: Seija Floderus**

**Apprentices: Aili Galasyn, Mary Ellen and Robert Harmon, Beth Hettinger,**

**Marcia Huhta, Anita Smiley, Ritva Langlois**

Warwick RI

Canterbury CT

Several members of the Finnish American Heritage Society in eastern CT participated in last year's apprenticeship program, generating a great interest in weaving in this community. Three looms have been donated, which have been restored and repaired by men of the Finnish American Heritage Society. Master weaver Seija Floderus, who had learned household weaving in Finland from her mother and her aunt, taught some basic Finnish techniques such as *poppana*, *kuultokudos* with linen, and *rya* or rag rug weaving. The apprentices presented their work and the looms at a well-attended open house program in June 2001. This year she will again teach basics such as warping the loom, as well as the more advanced technique of *ryijy*, a long-pile tapestry.

**Master: Ksenia Pokrovsky**

**Apprentice: Marek Czarnecki**

Sharon MA

Bristol CT

Byzantine iconographer Ksenia Pokrovsky studied with two of the foremost masters, Marina Sokolova and Anatoli Volgin, in Russia at a time when religious expression was punished. Her experience with a community of iconographers there, as well as the presence of prototype icons, has given her an invaluable grounding as a teacher. Last year her work with Marek, who although skilled has had few original prototypes as references, concentrated on full figures and multi-figure compositions. Master and student both had icons displayed in the *Poetics of Portraiture* exhibit at the Benton Museum at the University of Connecticut, and Marek won second prize in the recent Urban Artists Initiative exhibition *Fresh Perspectives* at the Hygienic Galleries in New London. This year they will make a group of icons that Marek can use for instruction or exhibition: the Holy Face, an icon of the Virgin, and some festival scenes. They will also compose an icon of a new Lebanese saint, working from traditional prototypes while incorporating contemporary descriptions from people who knew her.

## Profiles of Artists Participating in Year 4, continued

**Master: Eldrid Arntzen**

**Apprentices: Rebecca Wilhelmsen and Heather Lomeland**

Watertown, CT  
Mattapoissett, MA

Eldrid Arntzen is a Norwegian-American artist who has been painting in several rosemaling styles since the 1960s. Her work has received recognition from members of the Norwegian-American community by being chosen as the Gold Medal winner in 1987 at Vesterheim, the Norwegian-American museum in Decorah, Iowa; and also through inclusion in the Norwegian Folk Art exhibition which toured the U.S. and Norway. She was actively involved in the New England Rosemaling Society for many years, and continues to be a member of the Hartford Lodge of Sons of Norway. She teaches often at Fletcher Farm Craft School in Vermont, at Land of the Vikings in Pennsylvania, and at Vesterheim. The apprentices are former students of Eldrid's from Fletcher Farm. She is teaching them important foundational techniques such as brush work and the principles of rosemaling design in the Telemark style.

**Master: Donna Hébert**

**Apprentice: Daniel Boucher**

Amherst, MA  
Bristol, CT

Fiddler Donna Hebert learned contradance fiddling, Quebecois swing, and Acadian rhythms and tunes from masters Alan Block, Loius Beaudoin, and Gerry Robichaud. Donna herself has both played and taught extensively throughout New England, performing and recording with Josée Vachon and the group Chanterelle. She is committed to presenting and interpreting the authentic Franco-American and Franco-Canadian elements of style and repertoire, especially as the masters of these forms are aging. Student Daniel Boucher is a phenomenal young fiddler from the Franco-American community of Bristol, CT, where he has played with his father and other local and regional Franco musicians. Donna will teach fiddle tunes by ear, defining the tune's structure and beat placement as well as melody and harmony elements. She will show where the authentic ornamentations fit into the tune and drive the rhythms. Donna will involve Daniel in regular performances and community soirées so he can experience fiddling culture.

**Master: Teresa Stagnaro**

**Apprentices: Fiorella Castillo and Adrian Ugarte**

Braintree, MA  
Pawtucket, RI

Dancer Teresa Stagnaro grew up in a small town in northern Peru, where she participated in *fiestas* and *ferias* held in honor of local saints. She apprenticed with her aunt to learn the steps of northern village dances such as the *Tondero*. After moving to Lima she joined a folkloric dance school under the direction of Master Fabrizio Varela, learning regional dances from that area. In the 1960's awareness was growing of African influences on Peruvian culture, and Teresa studied with masters of Afro-Peruvian dances. In the US she created Peru Mestizo, a Peruvian performing arts group, working also with the Afro-Peruvian dancers and musicians in Rhode Island and performing with the Andean group Inca Son. She is committed to including cultural information about the meanings and traditions of the dances, many of which are based on daily activities such as fishing or harvest. Students Fiorella and Adrian will learn the *Huaylas* and the *Wayno*, which they can then perform with *Alma Peruana*, a local dance group needing new members.

**Master: Phan Phoung**

**Apprentices: Tim Chan Thou, Sophy Leng, Peter Veth (Angkor Dance Troupe)**

Bethel, CT  
Lowell, MA

Phan Phoung will continue his teaching of the roots of Cambodian dance to the same three apprentices who studied with him last year. For the first time, this master Cambodian choreographer and dancer has been able to pass on the fruits of his own long apprenticeship in Indian dance. Last year he taught two young dancers and the Angkor Dance Troupe's folk dance instructor (Mr. Thou) aspects of an Indian traditional dance called *Kuchi Pudi* which includes basic hand and foot gestures and facial expressions fundamental to both Indian and Cambodian choreography. They presented their learning during the Troupe's performance at Jacob's Pillow Dance Theatre in June 2001. In 2002 the students will continue their exploration of Indian dance steps and rhythms, paying particular attention to the theatrics and facial expressions which are central to Cambodian dance.

## PROFILES OF ARTISTS PARTICIPATING IN YEAR 5 - 2002/2003

**Master: Seija Floderus**  
**Apprentices: Finnish American Heritage Society**

Warwick RI  
Canterbury CT

This apprenticeship in Scandinavian weaving has generated a tremendous interest in the Finnish community of eastern Connecticut. Master weaver Seija Floderus began by teaching simple weaving techniques for traditional rag rugs and table runners to a few apprentices from the Finnish Heritage Society, then moved on to more elaborate types of weaving for larger rugs and linens in the second year. Several members of the Society, including the master artist, donated looms so that more apprentices could weave. This year seven apprentices are learning the difficult style called *Rya*, a thick-pile tapestry weaving technique using linen and wool. The students have produced so many weavings that they may sell them to raise income for the Society. The weaving classes have involved many in the community through donation and renovation of the looms, production of the woven pieces, and presentation of the project through the Society's newsletter and special events.

**Master/Partners: George Menard**  
**Bob Livingston**

Pawtucket RI  
Middletown CT

The French-Canadian tradition of quadrilles, social dances featuring several sets of four couples each, remains popular in eastern Connecticut and Rhode Island. Like square dances, quadrilles depend on a caller to announce the dance figures, while musicians play traditional dance tunes. George Menard has called quadrilles in New England throughout his adult life, and has been the regular caller at the monthly Cumberland RI dances. He and Bob Livingston, an experienced community square dance caller, will share their repertoires and expertise so that Bob can step in to call quadrilles as George begins a long-awaited retirement. Their goal is to ensure the continuation of this very traditional form of social gathering - capable callers keep quadrilles an active part of community life rather than becoming only a performance event for festivals. Octogenarian fiddler Conrad Depot will join apprenticeship sessions to provide the musical accompaniment as Bob learns the calls for quadrille dances.

**Master: Jose Mello**  
**Apprentices: Gary Arrenegado and Bobby Ponte**

Bristol RI  
Fall River and Westport MA

Jose Mello grew up in a boatbuilding family on Pico, one of the islands of the Azores, where the tradition of working with wood and shaping it into a vessel for transporting people and cargo runs deep. Jose learned all aspects of boat design and construction from his father, who was commissioned to build wooden boats for various local industries including tuna fishing, trawlers, and island ferries. Since moving to Rhode Island in 1961, Jose has worked as a shipwright, most recently in creating the wooden molds for fiberglass hulled boats. He will teach the apprentices the basic skills of drafting, measuring, lofting, and building a wooden model boat to scale. They will be able to transfer this learning to their trade as young boat builders, and plan to create their own boats after mastering the model forms.

**Master: Eldrid Arntzen**  
**Apprentice: Elizabeth Olsen-Ketudat**

Watertown CT  
Lexington MA

Master *rosemalar* Eldrid Arntzen has won numerous prestigious national awards for her traditional Norwegian painting on wood. Last year her two apprentices from Massachusetts made impressive progress during several intensive weekend sessions with Eldrid, and they demonstrated their work at the New Bedford Festival in July 2002. This year Eldrid will teach an experienced student who will focus on learning the signature Telemark style, the foundation of *rosemaling*. Their goal is to develop Betsy's skills to the point where she can take over some of Eldrid's basic *rosemaling* classes throughout New England. After the apprenticeship Betsy will exhibit her new work at the Lexington Arts Guild.

## Profiles of Artists Participating in Year 5, continued

**Master: Barlow “Skip” Healy**  
**Apprentice: William Hare**

East Greenwich RI  
Storrs CT

Widely regarded as one of America’s finest fife and Irish flute players, Skip Healy learned to play the fife at age eight with his hometown’s fife and drum corps. In 1993 he established the Healy Fife and Flute Company in East Greenwich RI. In addition to performing, Skip designs and builds a wide variety of wooden fifes, flutes, and piccolos which are in great demand. He will teach Will Hare the dynamics of flute playing as well as the Irish traditional flute repertoire and history, and also the physics of flute construction and its influence on playing technique. Will hopes to improve his skills as a player and become a carrier of the Irish music and oral traditions. Together master and student will present a concert at the Three Rivers Community College in Norwich CT, where Will teaches anthropology and folklore.

**Master: Charles York**  
**Apprentice: Manuel Palomo**

New Bedford MA  
Providence RI

Charlie York builds gaff-rigged wooden sailboats called Beetle Cats, originally designed by the Beetle family of New Bedford which had established its reputation over three generations as the nation’s foremost builder of whaleboats. Since that time, without essential change in design or construction, more than 3,700 Beetle Cats have been made using the same materials and many of the prototype molds, jigs, patterns, and tools developed by the Beetle family. Now owner/manager of the Beetle Cat shop, Charlie learned to build and repair the boats from Leo Telesmanick who himself apprenticed at the original shop. During this apprenticeship with Charlie, Manny will learn new boat construction techniques such as the use of molds, patterns, and jigs; parts making; set up, planking, caulking, fairing; and finish work.

**Master: David Ayriyan**  
**Apprentice: Sarkis Shahrigian**

Johnston RI  
Somers CT

The Armenian three-stringed upright fiddle known as the *kamancha* is extremely difficult to play but has featured in both folk and classical Armenian music repertoires. David Ayriyan mastered the *kamancha* as a boy in Baku, Azerbaijan, and has continued to play it (and other instruments) in traditional Armenian settings as well as philharmonic concerts internationally. He immigrated to Rhode Island in 1991, escaping political turmoil and a devastating earthquake in Baku, and has performed in this area often with his sons. David has searched for a long time to find a student willing to learn the *kamancha* and be taught in Armenian. Jimmy Shahrigian’s long career as a musician playing upright bass and oud in both popular and traditional Armenian bands gives him experience with stringed instruments. He performs regularly in the lively Armenian music scene in New England, and plans to introduce the *kamancha* to his audiences. On April 24, 2003 Jimmy played an Armenian folk song on the *kamancha* at Armenian Genocide Remembrance Day at Hartford’s State Capitol, in the presence of the Armenian Ambassador and several survivors of the 1905 genocide.

**Master: Bounleuane Ketnavong**  
**Apprentice: Khamphone Phonekeo**

Dudley MA  
Killingly CT

No school in Laos teaches the national instrument, *khene*, a tall mouth organ made from multiple reed pipes bound together and held upright when played. Master *khene* player Bounleuane Ketnavong learned to play from his father, and is delighted to pass on his skills to members of the Lao community in northeastern Connecticut. The instrument features centrally in traditional festivities and ceremonies in Laos, and is played at Laotian New Year celebrations and family gatherings in New England. Because it can be difficult to learn the breath control, fingerings, melodies, and drones important to *khene* playing, few students have taken this on in the U.S. Khamphone Phonekeo serves as Community Outreach Coordinator in the successful Lao Cultural Program at Killingly Central Schools. Students there participate in activities such as a traditional dance group and New Year Festival. Two of the boys from the group as well as Khamphone will begin to learn *khene* playing under this apprenticeship.

## PROFILES OF ARTISTS PARTICIPATING IN YEAR 6 - 2003/2004

**Master: Walter Scadden**

**Apprentices: Susan Madacsi and Brian Hall**

Manchester CT

Stonington CT, Petersham, MA

Born to Irish immigrant parents in Hartford, Walter participated in the Art Development Program for Youth at the city's Wadsworth Athenaeum, where he trained as a stone cutter. After serving in the Marines as a welder he returned home with an interest in early American ironwork. He opened a blacksmith shop in Manchester and worked as a city firefighter. Walter developed his own style while studying with masters Francis Whitaker, Manfred Bredhol, and Ivan Bailey. He participated in certificate programs in Architectural Technology at Hartford State Tech and Architectural Design at Rhode Island School of Design. After winning the US Steel Design Competition in 1985 and exhibiting at the Smithsonian in Washington, D.C., his base of clients grew to enable him to concentrate on ironwork full time. Walter worked on the restoration of several Samuel Yellin pieces at Yale University, as well as the restoration of the Guggenheim Museum carousel at Sand Point, N.Y. He was the primary blacksmith during the three-year construction of the replica of the historic schooner *Amistad* at Mystic Seaport. Presently, Walter teaches at the Rhode Island School of Design and has set up a new forge in Manchester. He is instructing the two apprentice blacksmiths in metal joinery and historical/traditional ironwork design. Each apprentice is making a challenging project which will be exhibited at the 2004 National Blacksmiths Association conference in Kentucky. Susan Madacsi is a CT Commission on the Arts Fellowship winner.

**Master: Gloria Martenson**

**Apprentices: Danzas Peruanas**

Boston, MA

Hartford, CT

Gloria Martenson is an experienced teacher and performer of traditional regional Peruvian dances. She learned to dance with folkloric companies in Peru, and in Boston she leads the group *Asi Baile Peru*, formed in 1993 to present Peruvian culture to community, university, and school audiences. She has been teaching selected dances to the Hartford-based group *Danzas Peruanas*, focusing on the steps and music but also on the cultural context and stories behind the dances. Together the master and students have located and purchased authentic costumes for expanded performances. Danzas Peruanas has become very popular among the growing Hartford area Peruvian population, and has also performed at a Cinco de Mayo festival at Southington High School, at Central CT State University's International Festival, at Bushnell Park's Cultural Awareness Days, and at the Latino Expo at the Civic Center.

**Master: Joseph FireCrow**

**Apprentice: Jaime Arsenault**

Winsted, CT

Dalton, MA

Originally from the Northern Cheyenne reservation in Montana, Joseph makes his home now in Connecticut. He learned to make flutes from a Kiowa/San Juan Pueblo flute maker while living as a young man in Utah, then from his uncle in Lame Deer MT who also taught Joe the songs and stories associated with the flute. He became a respected flute maker and player in his community, and now travels nationally and internationally to play and record traditional and contemporary music. During the apprenticeship Joe worked with Jaime, a young MicMac woman, to show her construction of a flute from choosing the wood, shaping it, carving its sound chamber, gluing and binding with sap and sinew, and adding the elk fetish hole cover and other decorative elements - all with hand tools. Jaime also learned some of the "Wolf Songs" appropriate to northern Plains flutes. They performed a song together at the Bridgeport Zoo's "Zoo Folk" music series in June 2004.

**Master: Bounleuane Ketnavong**

**Apprentice: Khamphone Phonekeo, Sulisay Phonekeo, Khone Thoummany**

Dudley MA

Danielson CT

This teacher and students resumed their *khene* apprenticeship for a second year. Khamphone Phonekeo serves as Community Outreach Coordinator in the Lao Cultural Program at Killingly Central Schools, and he has both facilitated the apprenticeship and learned to play *khene* as a beginner. He was able to get instruments for both boys and himself, so they could practice regularly. Each of the students has made good progress on this difficult mouth organ, and they can play longer portions of full songs. The boys have expressed their strong interest in continued learning and playing. They performed on the *khene* at the Lao New Year Celebration at Jefferson School in New Britain CT in May 2004.

## Profiles of Artists Participating in Year 6, continued

**Master: David Ayriyan**

Johnston RI

**Apprentice: Sarkis (Jimmy) Shahrigian**

Somers CT

This pair has enjoyed their work together so much that they met regularly beyond the project dates, and have carried on for another year. David has searched for a long time to find a student willing to learn the *kamancha* and be taught in Armenian. Jimmy Shahrigian's long career as a musician playing upright bass and oud in both popular and traditional Armenian bands gives him experience with stringed instruments. He has progressed with the instrument and can play six Armenian folk songs well. Jimmy performs regularly in the lively Armenian music scene in New England, and has involved David in more Connecticut events. He and David played together in July at Jimmy's regular Thursday session at the Vernon Diner outside of Hartford, introducing the *kamancha* to an entirely new audience.

**Master: Jose Mello**

Bristol RI

**Apprentices: Gary Arrenegado and Simon Pimental**

Fall River MA

For a second year José Mello has worked with young boat builders to teach techniques of reading blueprints and transferring the measurements to cutting and shaping the actual wood. José Mello grew up in a boatbuilding family on Pico, one of the islands of the Azores, where the tradition of working with wood and shaping it into a vessel for transporting people and cargo runs deep. José learned all aspects of boat design and construction from his father, who was commissioned to build wooden boats for various local industries including tuna fishing, trawlers, and island ferries. Since moving to Rhode Island in 1961, José has worked as a shipwright, most recently in creating the wooden molds for fiberglass hulled boats. This summer (2004) he moved back to his village in the Azores, where he plans to open a museum to display his model boats. The apprentices are now able to transfer this learning to their trade in the modern boat building industry, and plan to create their own boats after mastering the model forms.

## PROFILES OF ARTISTS PARTICIPATING IN YEAR 7 - 2004/2005

**Master: Joao dos Santos (CT)**

Newington CT

**Apprentices: Carlos Costa, Ryan Duarte, Aderico Pires**

Ludlow MA

Joao was born in the Portuguese village of Mir de Aire in Ribetejo, the province east of Lisbon which is the center of Portuguese bullfighting. He has been a musician playing the *ret ret*, a scraped wooden stick, with the Hartford - area dance group Rancho Folclorico do Clube Portugues de Hartford, and has served as *ensaiador*, the dance instructor. Joao's specialty is *fandango*, which he learned from an older Ribatejano living in Hartford, Joachim Duarte. This dance done by two men facing each other while they swing long sticks under the other's feet, displays a contest of virility between cattleherders as they fight over a woman. Rarely performed by local folk dance groups in public in North America because of its difficulty, the *fandango* is also danced at weddings where its meaning can be eloquently expressed as part of the celebration. A 34-year old educator, Joao is very committed to learning and preserving Portuguese folklore. The apprentices perform with the folk dance group from the large Portuguese community in Ludlow, Mass, but have never learned the fandango.

**Master: Paul Luniw**

Terryville CT

**Apprentice: Carol Kostecki**

Montague, MA

Father Paul, priest at St. Michaels Byzantine Catholic Church in a Ukrainian-speaking parish in Terryville, has "written" pysanky all his life. He learned first from his mother while growing up in England, then honed his skills through contact with other Ukrainian artists in Europe and America. His work shows a remarkable detail and precision of technique, and he is well versed in the history and symbolism of the pysanky designs. He works on regular eggs as well as on larger rhea, ostrich, and goose eggs. Although he was known as a skilled artist in local Eastern European circles, Father Paul has only recently exhibited his remarkable eggs to a wider audience. He demonstrated pysanky at the Lowell Folk Festival in July 2005, and is planning a website. His apprentice Carol, very involved in Polish and other Eastern European community groups, was self-taught until working with Father Paul, and is now able to offer classes in pysanky in central Massachusetts.

## Profiles of Artists Participating in Year 7, continued

**Master: Joseph FireCrow**  
**Apprentice: Eric Millett**

Winsted, CT  
Northampton, MA

Northern Cheyenne flute maker Joseph FireCrow, now based in Connecticut, is a gifted teacher as well as a flute craftsman and sought-after performer. He has just joined the performing arts rosters of the Connecticut Commission on Culture and Tourism, and the New England Foundation for the Arts. Last year he taught a young MicMac flute player to make the instrument. This year, Joe has worked with a young Cherokee man on flute making techniques but more importantly, on the values associated with the craft such as patience, respect for the flute tradition and the materials used, and community service through performance. Apprentice Eric Millett, who is learning disabled, has found school work difficult and unsatisfying, but he loved the process of carving and finishing an instrument from beginning to end. Joe taught him how to select the right wood from a tree, prepare and carve it, correct mistakes, polish the flute, and craft the fetish hole coverings and beaded decorations. The two have become close as a result, and Eric gained new confidence through performing on his flute at the Agawam Mass. powwow.

**Master: Rosaire Lehoux**  
**Apprentices: Nancy Lemme**  
**Daniel Boucher**

Willimantic CT  
West Kingston RI  
Bristol CT/Westerly RI

86-year-old Rosaire Lehoux, originally from Quebec, has a large repertoire of Quebecois fiddle tunes that apprentices Nancy Lemme and Daniel Boucher have been eager to learn. Nancy plays with contra and quadrille bands in RI, while Daniel has been playing with Franco-American groups throughout New England and was an apprentice to Massachusetts-based fiddler Donna Hebert. Rosaire has spent his life playing fiddle at countless community events and dances, and is revered for his “crooked tunes” and his unique way of holding the bow. Despite his age, he will jump up to do a step dance at every opportunity. Master and apprentices performed at the Apprenticeship Showcase in June, and then accompanied *quadrille* caller Bob Livingstone (a former master in this program) for a dance that brought the audience to their feet. This apprenticeship has been a valuable stepping stone for Daniel’s developing career as a phenomenal young fiddler, and has deepened his commitment to traditional Franco-American music.

**Master: Barlow “Skip” Healy**  
**Apprentice: William Hare**

East Greenwich RI  
Storrs CT

The first year of an apprenticeship between master Irish six-hole flute player and flute and fife maker Skip Healy and Will Hare focused on the mechanics of flute playing including body posture, breath control, tones production, embouchure, and traditional embellishments. They also practiced different tune forms and discussed the physics of flute construction. By all accounts Will made great progress, and in the second year will focus on Irish regional flute playing styles, with some attention given to the new modern improvisational flute playing that has become part of the tradition. Skip has spent many years in Ireland and travels there regularly, keeping up with changes in style and repertoire and playing with many of the great Irish musicians. As two of only a few Irish flute players in New England, Will and Skip are in demand as performers in the region. Will is currently planning his first solo recording project.

**Master: Maria Pino Berrios**  
**Apprentice: Melodi de Viruez**

Providence RI  
Somerville MA

Señora Pino Berrios works in a variety of textile forms and fabrics, specializing in *tejer*, a type of crochet using two needles that she learned from childhood in Bolivia. She makes baby shoes, table runners, table cloths, collars, and decorative placemats out of silk and wool. These skills helped her to make a living in Bolivia. Since moving to Providence in the 1990s, she has been eager to teach her grand-daughter Melodi, who enjoys *tejer* both for its therapeutic value and its potential to generate some income. Señora Pino Berrios exhibited her crochet work at the Apprenticeship Showcase event in Hartford in 2005, and she and Melodi will participate in the Festival of the Virgen de Urkupiña in Providence in August 2005.

**Master Partners: Jason Roseman  
Kelvin Griffith**

Pawtucket RI  
East Hartford CT

Born in Trinidad, Jason learned the technique of making steel pan drums from his father Joseph Roseman, who has been hand-crafting steel pan instruments for over 45 years. The family's products have been played by some of the world's best pan players at the Royal Albert Hall in England and Queen's Hall in Trinidad. Jason started performing on steel pans at age eight and has traveled extensively since then to play with artists such as Celia Cruz, Ray Kennedy Entertainers, and *Cassav*. As a tuner Jason has built steel pan instruments for individuals and educational institutions in the Caribbean, Europe, and the US. He has also taught steel pans at secondary schools in his native Trinidad and in England. After moving to the US in 1997, Jason founded Steelpan Instruments Technology. He performs with his band *Tropical Gems* and has produced several music CDs. Also from Trinidad and now living in Hartford's large West Indian community, Kelvin Griffiths makes hundreds of pans every year for students in his classes at area organizations such as the Artists Collective, Bloomfield High School, and the Trinidad and Tobago Club. He and Jason have been meeting to share techniques of pan tuning, songs for steel band, and they have collaborated on performances in Hartford and Providence.

## PROFILES OF ARTISTS PARTICIPATING IN YEAR 8 - 2005/2006

**Master: Jason Roseman  
Apprentice: Matthew Williams**

Pawtucket RI  
Mattapan MA

Jason returned for a second year as a master, teaching Matthew the fundamentals of steel pan playing. A drummer, 17-year-old Matthew learned notes, chords, rhythms, and techniques of striking the pan, and learned to play the traditional Trinidadian song *Walk ah Mile*. He has performed with Jason's band *Tropical Gems* in the Boston area and can play with other local steel pan groups, which was his goal for the apprenticeship.

**Master: Somaly Hay  
Apprentice: Maliss Men**

Waterford CT  
Providence RI

Using Cambodian court dance as a focal point, Somaly encouraged her student to learn and practice other aspects of Cambodian culture, such as the history of dance and its place in social life in Cambodia, as well as ways of presenting one's self respectfully according to Cambodian values. The passing on of cultural context and background was important to Somaly, because Maliss is a school teacher with a number of young Cambodian students adopted in the US. She also learned basic dance postures, social dance, and the *Best Wishes* dance. They performed at a benefit event organized by Maliss for Khmer Aid. Somaly gave Maliss all her instructional dance videos so that she can practice on her own.

**Master: Donna Hébert  
Apprentice: Nate Ouellette**

Northampton MA  
Vernon CT

14-year-old Nate Ouellette has become a seasoned performer, thanks to his teacher of Franco-American fiddling styles and songs, Donna Hébert. They have played together at festivals including Old Songs in Altamont NY and Champlain Valley in Burlington VT, as well as at dances, soirées, and school events. Nate has learned a host of specifically French musical techniques such as clogging and keeping time while seated, and he added a dozen songs to his repertoire. One of these was a composition by Donna's former apprentice in this program, Daniel Boucher – a terrific young fiddler from CT. The apprenticeship with Nate has been so successful that his family will continue his lessons with Donna for at least another year. She is involving Nate in her project to research, record, and perform the songs of Louis Beaudoin of VT.

**Master: Paul Luniw  
Apprentice: Carol Kostecki**

Terryville CT  
Montague MA

Returning for a second year, this apprenticeship focused on advanced techniques of Ukrainian *pysanky*, including more difficult ways of dividing the egg for designs, figurative designs (especially icons), etching designs, new color schemes, and varnishing techniques. Carol finished six eggs. About her experience she says, "I was unable to figure out the more difficult design divisions from a book. Father Paul has a much easier way to achieve this, so for me having someone show me is much better. Also he taught me many small things that I would never get from a book. They make such a difference in the finished egg." Both master and student have been demonstrating their work at Eastern European festivals in Massachusetts. Participating in the program has brought Father Paul and his extraordinary work more into the public eye.

## Profiles of Artists Participating in Year 8, continued

**Master: Ana Vinagre**  
**Apprentice: Tania daSilva**

New Bedford MA  
East Providence RI

Ana is perhaps the finest singer of Portuguese song form called *fado* in the eastern US. Born in a fishing village in Portugal, Ana grew up with traditional music and dance. She learned to sing *fado* from old records and by making frequent trips back to Portugal after moving to New Bedford in 1972. As a teacher, Ana focuses on training her apprentice in projecting the nuances of style and emotional core that is the essence of *fado*; she feels that this is as important as learning the words and music of *fado* songs. Tania daSilva is already performing *fado* locally and has made a recording. She appreciates the advanced critiquing Ana has offered her, and also talks about learning the important background and history of the song form. Ana feels that Tania will be a worthy inheritor of the legacy of *fado*. Their concert together at the 2006 Lowell Folk Festival thrilled audiences.

**Master: Susan Madacsi**  
**Apprentice: Sasha Gaulin**

Stonington CT  
Marlborough MA

A former apprentice herself to master CT blacksmith Walter Scadden, Susan has established a growing business in ornamental metalwork. She gave a class to the metal fabrication department of Assabet Valley (MA) Vocational School and inspired Sasha to pursue further training in traditional blacksmith techniques as an apprentice in our program. Susan showed a great commitment to teaching by driving from Stonington CT to Marlborough MA and back to collect Sasha and bring her to the Madacsi Metalwork Studio where the teaching took place over four intensive weekends. In addition to the techniques that she taught, Susan took Sasha out into the field to help install a metal handrail, and they attended art shows in the area to see how working artists display their art. This apprenticeship offered a young artist some skills she can use in her future work as a metal fabricator and also provided an excellent role model in Susan - a full-time, successful artist and woman working in an art form typically considered to be a male profession.

**Master: Brenda Hill**  
**Apprentice: Elaine Thomas**

Westerly RI  
Mohegan CT

From a renowned family of Iroquois and Narragansett artists, Brenda Hill has been working with the Mohegan tribe to research and recreate the distinctive Fort Shantok pottery that is found all over the Mohegan reservation in historical contexts. The project is more than a museum-focused exercise. Shantok pottery expresses culture and identity for the Mohegans, both in its metaphorical and narrative imagery, and in its “home” at Fort Shantok, which is the traditional fishing settlement and burial ground of the tribe. Using her knowledge of similar Iroquois pottery techniques, Brenda developed and taught her apprentice to locate appropriate clay, form the base of the vessels and their added decorations, and fire the pots in the traditional way. They prepared a display that was presented at the Mohegan Intertribal Social at Fort Shantok, where they discussed the importance of this pottery tradition with tribal members.

**Master: Jorge Job Sr.**  
**Apprentice: Jorge Djim Job Jr.**

Waterbury CT  
Pawtucket RI

Jorge Sr. has written many Cape Verdean *mornas* based on his experiences at sea, and he plays *cavaquinho* as part of local CV bands. Jorge Jr., also known as Djim, is one of the most sought-after bassists in the Portuguese-speaking world. He plays regularly all over the world with singer Maria de Barros, also producing her recordings. Although Jorge, Djim, and other son Rui Job made the record *Geraçao* in 2000, they wanted to compose *mornas* together. The apprenticeship was an opportunity for Jorge to instruct Djim in his ways of writing songs, especially in finding the meaning and words for these evocative ballads that come so much from the Cape Verdean experience of poverty and immigration. Together they wrote two songs, and performed at the Cape Verdean Club in Waterbury. They also made plans to record Jorge’s repertoire of *mornas*, composed over fifty years, on another CD production.