# INDIVIDUAL FELLOWSHIPS

FISCAL YEAR 2001
FACTS AND FIGURES
Individual Fellowships

LITERATURE
FELLOWSHIPS:
Number of Grants
Awarded: 40
Dollar Amount of
Grants Awarded:
\$800,000

AMERICAN JAZZ
MASTERS
FELLOWSHIPS:
Number of Grants
Awarded: 3
Dollar Amount of
Grants Awarded:
\$60,000

NATIONAL
HERITAGE
FELLOWSHIPS:
Number of Grants
Awarded: 12
Dollar Amount of
Grants Awarded:
\$120,000

The National Endowment for the Arts funds individual artists through its fellowship programs: Literature, American Jazz Masters, and National Heritage Fellowships. All fellowship recipients must be U.S. citizens or permanent residents. Literature Fellowships in poetry, prose, and translation are awarded competitively to writers of exceptional promise. The American Jazz Masters and National Heritage Fellowships are awarded, based on nominations, to master artists with distinguished careers.

## LITERATURE FELLOWSHIPS

Unlike most other national awards, the National Endowment for the Arts Creative Writing Fellowships have sought to encourage new work and allow emerging and mid-career writers the time and means to write. Since 1967, the NEA has awarded \$37 million through these fellowships to 2,380 writers, resulting in more than 2,200 books, many highly acclaimed works of art. Every recipient of the Pulitzer Prize in Poetry since 1990 received a Literature Fellowship from the NEA at least seven years prior to winning the national award. This investment in American letters has ensured that a diversity of voices has defined our national literature during the second half of the 20th century.

This year's Literature Fellowships are for Poetry (Prose and Poetry fellowships alternate years). Of the 1,230 applications received, 34 writers from 16 states were awarded \$20,000 grants. In addition to the creative writing fellowships, every year Literature Fellowships are awarded for translation projects to translate literary works written in foreign languages into English (alternating between fiction and poetry to coincide with the creative writing fellowships). The art of literary translation has made

available to the American public some of the most important literature in the world, from the ancient poetry of Dante to the modern writings of Jorge Luis Borges. In 2001, 34 applications for Translation in Poetry grants were received, of which six translators in five states were awarded grants.

## CREATIVE WRITING FELLOWSHIPS—POETRY

Bloomington, IN

Enrique P. Barot Gary Duehr Paula McLain
Oakland, CA Somerville, MA Madison, WI
Sharona Ben-Tov Muir Denise L. Duhamel Roger S. Mitchell

Woonsocket, RI

Perrysburg, OH

Roy Bentley Caroline Finkelstein Nicole Moustaki Granville, OH Westport Point, MA Ft. Lauderdale, FL

Judith A. BerkeJosephine FooCharles, L. NorthMiami Beach, FLPhiladelphia, PANew York, NY

Bruce C. Bond Phillip O. Foss Anna Rabinowitz
Denton, TX San Juan Pueblo, NM New York, NY

James E. BrasfieldForrest GanderBoyer RickelState College, PABarrington, RITucson, AZ

Stephanie C. Brown Christopher Howell Kay Ryan
San Clemente, CA Spokane, WA Fairfax, CA

Christopher Buckley Susan Kwock Kim Charlie Smith Lompoc, CA Milton, NY New York, NY

Cheryl Burket Noelle Kocot Hugh Steinberg San Francisco, CA Brooklyn, NY San Francisco, CA

Jean T. DayJohn A. LattaVirgil SuarezBerkeley, CAAnn Arbor, MITallahassee, FL

Maggie Dubris Dorianne L. Laux Nance Van Winckel New York, NY Eugene, OR Cheney, WA

> Rinehardt Z. Linmark Honolulu, HI

## TRANSLATION FELLOWSHIPS

Donald J. Gecewicz Stephen J. Kessler Philip J. Metres III
Evanston, IL Gualala, CA Bloomington, IN

David Hinton Rika E. Lesser John O. Simon East Calais, VT Brooklyn, NY Berkeley, CA

## "Thelonious Sphere Monk"

by Bruce Bond

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Take any solo session from the Riverside years, those long trapped breaths of dissonance like smoke, a holding back of fulfillment that becomes just that, our glad and broken contract; and you hear the great sad boulders

of chords thump into place, foundation stones for later work, entire soaring tenements of work. Difficult at times, the way he kept everyone waiting, those hours he stumbled through uncharted tunes, tape rolling, until

his stagger had a heart's precision to it, a largesse of hands startled by choice. Which is why, beyond the scarred edifice of tone-clusters and uneven strides, each room's waste of cups and ashes, beyond the nights

his strings soured in a New York basement, there's a lightness here, a compulsion to surprise. Less an end to silence than a yielding to its wants, to the bloom of poverty and water inside it:



Photo courtesy of author

sound as the hard fruit of deprivation. And though you see him stab at the odd key, his finger blunted like a cigarette, it's not rage at a world slow to forgive or understand, not merely; not the chronic

deafness of taxis and jail-clerks, the phony drug charge that left him jobless; but more a private joy working on its problem. To raze and resurrect, to resurrect by razing. There are moments he seems so thickly bound

in the black suns of his eyes, his face bearded as a buffalo, mumbling in the shade of a dark-felt hat. How better to inhabit the pride of disappointment, to spark against the corners, making a language

out of a failure to speak—though in time failure became just that, a handful of days he refused it all: the phone calls, his wife, his health, his music. They block-and-tackled his spinet through the high window of a cramped

apartment. Who was he to suffer fools, let alone his own hands; and it came on so swiftly: the thinning of his face in the stream of silence. Soon his piano too was a black chest of wire and dust.

And memory was small comfort. All his life the giant spools of pleasure and tape flowed in one direction: how he lived, he died, the high gothic cathedral of his style eroding, its stones condemned, windows boarded.



Photo courtesy of author

## "hwajon"\* by Sue Kwock Kim Used by permission of the author

There is no need to keep humiliating me: even you must feel these stubble-fields are slashed enough, crags glinting blackly like sockets burned bare, blood-glitter of mud, wind galloping across the torn, steaming soils. But you cannot know what terror is, to be trapped inside the dirt without a voice, thirsty roots thrusting toward air, shoving aside rock-rung and gorse—; nor can you feel this ecstasy of the earth, the wild ore tearing through its throat of stone, erupting from soil-silence like the moment my voice first hurls me, astonished and stinging, into the acid light.

\*Hwajon is Korean for "fire-field." During the Japanese occupation of Korea (1910-45), rural homelessness rose drastically and many peasants were forced into vagrancy, resorting to slash-and-burn farming in the mountains.

## "Drinking Wine"

Tao Ch'ien (365-427 C.E.) Translated from Chinese by David Hinton Used by permission of the author

I live here in a village house without all that racket horses and carts stir up,

and you wonder how that could ever be. Wherever the mind dwells apart is itself

a distant place. Picking chrysanthemums at my east fence, I see South Mountain

far off: air lovely at dusk, birds in flight returning home. All this means something,

something absolute: whenever I start to explain it, I forget words altogether.



Photo courtesy of author

## AMERICAN JAZZ MASTERS FELLOWSHIPS

"Jazz has long since left the back rooms and alleys....Jazz now has a place in our communities," said 1996 American Jazz Master Benny Golson, and since its beginnings in the early 20th century, jazz has been an intricate part of the American cultural heritage. The NEA recognizes the importance of this musical tradition with the American Jazz Masters Fellowships. These fellowships honor living jazz masters for their artistic excellence and impact on the music field. American Jazz Masters, named each year since 1982, form a veritable jazz hall of fame, including such luminous past members as Dizzy Gillespie, Miles Davis, Marian McPartland, and George Russell. This year's recipients of the \$20,000 awards, presented at the annual International Association for Jazz Education conference, were saxophonist and composer-arranger Frank Foster, bassist Percy Heath, and pianist and composer McCoy Tyner. To celebrate 20 years of the fellowship program, the NEA published American Jazz Masters Fellowships: 1982-2002, which can be obtained on the NEA Web site, www.arts.gov.



Frank Foster, Photo by Steve T. Sherman

## FRANK FOSTER, SAXOPHONIST/COMPOSER-ARRANGER

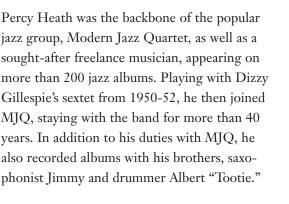
Frank Foster is best known for his work in the Count Basie Orchestra (1953-64) and as the composer of the Count Basie hit, "Shiny Stockings." During his time with the Basie band, his fiery improvisations and inventive arrangements were important factors in Basie's success. Foster assumed the leadership of the Count Basie Orchestra from 1986-1995. He continues to compose and record his music, and to lead educational activities.

## PERCY HEATH, BASSIST

Percy Heath was the backbone of the popular jazz group, Modern Jazz Quartet, as well as a sought-after freelance musician, appearing on Gillespie's sextet from 1950-52, he then joined MJQ, staying with the band for more than 40 years. In addition to his duties with MJQ, he also recorded albums with his brothers, saxo-

## MCCOY TYNER, PIANIST/COMPOSER

McCoy Tyner's powerful, propulsive style of piano playing was an integral part of the John Coltrane Quartet's sound in the early 1960s, and influenced countless musicians that followed him. Tyner played a major role in the success of the quartet, using rich-textured harmonies as rhythmic devices against Coltrane's "sheets of sound" saxophone playing. After leaving the quartet, Tyner continued to experiment with his sound, pushing rhythms and tonalities to the limit, and demonstrated his flair for compositions on such albums as The Real McCoy.





McCoy Tyner. Photo by Gene Martin

"Art is a wonderful way to express who we really are, and what we desire to be."

- McCoy Tyner

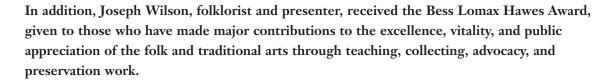


Percy Heath. Photo courtesy of Percy Heath

## NATIONAL HERITAGE FELLOWSHIPS

Since its inception in 1982, the National Heritage Fellowships have been awarded to more than 200 artists who have dedicated their lives to celebrating the nation's diverse cultural heritage. Previous honorees have included bluesman B.B. King, cowboy poet Wally McRae, Irish stepdancer Michael Flatley, and bluegrass artist Bill Monroe.

The 2001 National Heritage Fellowships, the country's most prestigious honor in the folk and traditional arts, were awarded to 12 artists. The fellowships include a one-time award of \$10,000. Artists who received the award included performers, such as Appalachian singersongwriter Hazel Dickens, and craftspeople, such as rug weaver Dorothy Trumpold. Two new artistic traditions were included in 2001: capoeira, rooted in Brazilian cultural identity, and taiko, a Japanese ritual performance. Ordinarily, awards are only given to living artists, but an exception was made this year for Boozoo Chavis, who died after he had already been selected.



Interviews with the 2001 awardees, as well as presentations of their work, can be found on the NEA Web site at www.arts.gov/explore/Heritage2001/NHFIntro.html.

## 2001 FELLOWSHIPS

## Celestino Avilés

Santero Orocovis, Puerto Rico

## **Mozell Benson**

Ouilter Opelika, AL

#### Wilson "Boozoo" Chavis

Creole Zydeco Accordionist Lake Charles, LA

#### **Hazel Dickens**

Appalachian Singer-Songwriter Washington, DC

#### João Grande

Capoeira Angola Master New York, NY

### **Evalena Henry**

Apache Basketweaver

Peridot, AZ

### **Peter Kyvelos**

Oud Maker Bedford, MA

## **Eddie Pennington**

Thumbpicking-style Guitarist Princeton, KY

### Qi Shu Fang

Beijing Opera Performer Woodhaven, NY

#### Seiichi Tanaka

Taiko Drummer/Dojo Founder San Francisco, CA

## **Dorothy Trumpold**

Rug Weaver East Amana, IA

#### Fred Tsoodle

Kiowa Sacred Song Leader Mountain View, OK

## Joseph Wilson

Folklorist, Advocate, Presenter

Silver Spring, MD



Hazel Dickens. Photo by David Gahr

"We need to make sure that this music doesn't die out and that people hear the real thing and not just the revivalists. There are not a lot of people left that can do the music in the old form and style. These people need to be bonored."

- Hazel Dickens