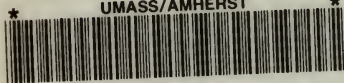


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THE COMMONWEALTH AWARDS

UMASS/AMHERST



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IN THE ARTS,

HUMANITIES,

AND

INTERPRETIVE SCIENCES



GOVERNMENT DOCUMENTS
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CELEBRATING
THE UNCOMMON WEALTH
OF MASSACHUSETTS

FEBRUARY 28, 1995

COMMONWEALTH AWARDS CRITERIA



Outstanding contributions in the advancement of excellence, access, education, or diversity in the arts, humanities, or interpretive sciences in Massachusetts.

1995





1995 COMMONWEALTH AWARDS

In addition to those sponsors listed in the program, the Massachusetts Cultural Council and the Massachusetts Advocates for the Arts, Sciences, and Humanities would like to thank the following for their support:

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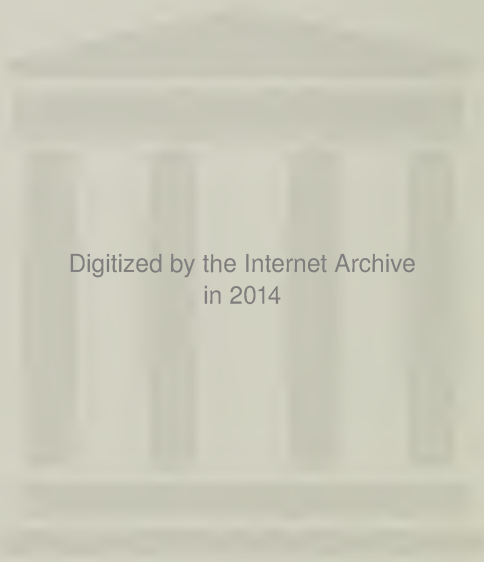
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WELCOME



DEAR FRIENDS:

It is with great pleasure that Lieutenant Governor Cellucci and I welcome you to the 1995 Commonwealth Awards in the Arts, Humanities, and Interpretive Sciences.

We invite you to join us in honoring this year's Commonwealth Award recipients for their many distinguished contributions to Massachusetts. Through their work, these dedicated individuals have enriched their communities by encouraging others to strive for excellence, consider alternative perspectives, and better understand the diverse world around them. Furthermore, we applaud today's honorees for helping to make Massachusetts renowned in the arts, sciences, and humanities.

We salute the 1995 Commonwealth Award recipients for their extraordinary creativity, dedication, and sense of community.

Sincerely,

William F. Weld
Governor



WELCOMING REMARKS

1995 PRESENTATION OF THE
COMMONWEALTH AWARDS

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Josiah A. Spaulding, Jr.
Chairman, Massachusetts Cultural
Council

INTRODUCTORY REMARKS
Rose Austin
Executive Director,
Massachusetts Cultural Council

Charles Washburn
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for the Arts, Sciences, and
Humanities (MAASH)

PRESENTATION OF AWARDS

CHAMPAGNE RECEPTION
Catering by Tables of Content
Music by Cercie Miller Quartet



This evening's proceedings are dedicated to the memory of Mary Shannon, in honor of her tremendous contributions to the arts in the City of Boston.

1995 COMMONWEALTH AWARDS RECIPIENTS



ARTIST

Louis Krasner

HUMANIST

Julian Crandall Hollick

INTERPRETIVE SCIENTIST

Bernard Zubrowski



CULTURAL ORGANIZATION

Art of Black Dance and Music

CULTURAL ORGANIZATION

Jacob's Pillow Dance Festival

ORGANIZATIONAL LEADERSHIP

Henry P. Becton, Jr.



EDUCATION

Rosebud C. Holland

EDUCATION

Elma Lewis

COMMUNITY

Northampton Arts Council



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AWARD RECIPIENTS



ARTIST



LOUIS KRASNER

The great 20th-century composer Anton von Webern once observed that “every note has its own life,” and that is a credo by which his friend Louis Krasner has lived. Few musicians in this century have wrung such astonishing sounds from the violin as Mr. Krasner, and few have been such

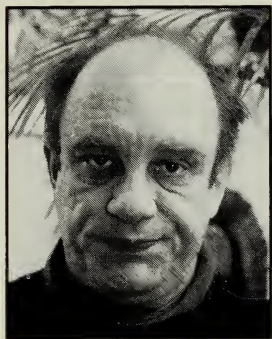
passionate champions of contemporary classical music.

When Louis Krasner graduated from the New England Conservatory of Music in 1922, he left for Europe to carve out a career as a great soloist, combining formidable technical proficiency with distinctive musical expression. He was a soloist with many of the great orchestras of the world, including the Vienna Philharmonic, the New York Philharmonic and the Boston Symphony. Mr. Krasner also served as concertmaster of the Minneapolis Symphony and the Syracuse Symphony, conductor of the Syracuse University Symphony and founder of the Krasner Chamber Music Ensemble.

His virtuosity and commitment to innovation made Louis Krasner a pioneer in the reinterpretation of tonality in contemporary classical music. In the 1930s, he premiered two landmark works in the 12-tone system, the 20th century’s most radical innovation in classical music. He commissioned Alban Berg’s Violin Concerto, which he played in 1936, and premiered Arnold Schoenberg’s Violin Concerto two years later.

Mr. Krasner’s role in new music is paralleled in his dynamic training and coaching of career orchestral musicians including a distinguished 25-year teaching tenure at Syracuse University, and continuing duties on the faculties of the Tanglewood Music Center and the New England Conservatory. Massachusetts musicians celebrate his presence; no wonder that students and seasoned professionals alike seek his keen ear, his encyclopedic knowledge of technique, and his passion for concert music.

HUMANIST



JULIAN CRANDALL HOLLICK

For more than a decade, writer and radio producer Julian Crandall Hollick has been bringing the world into our automobiles and our living rooms with a sharp ear and sympathetic understanding. For anyone who has listened to one of his productions, Mr.

Crandall Hollick dispels any lingering notion that radio is a poor man's television or that it is an easy medium. His concise composition and creative use of ambient sound make us feel at home in unfamiliar locales.

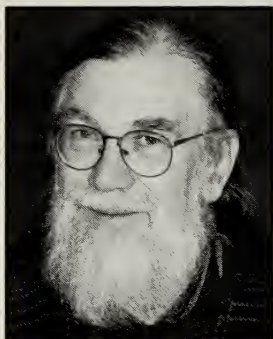
In 1980, Mr. Crandall Hollick co-founded Independent Broadcasting Associates (IBA), which has won many professional and civic honors. By working in the long form of the documentary series, IBA has managed to examine places and issues from many points of view. A 13-part documentary series on the *World of Islam* for National Public Radio was for many Americans an introduction to the religion and culture of large parts of the world. It received the Corporation for Public Broadcasting Award for Best Current Affairs Documentary in 1985. IBA's series about Berlin from its fall in 1945 through the years of the Berlin Wall chronicled life at the brink. Mr. Crandall Hollick's NPR series, *Living on the Edge*, transports listeners inside daily life in the villages and cities of the Third World; it received the Presidential End Hunger Award in 1990. *Imagining America*, an eight-part series about five centuries of European ideas about America, helps Americans understand themselves from the perspective of those who sit across the table.

Moreover, Mr. Crandall Hollick has contributed his impeccable scholarship to ongoing education through curricula based on his broadcasts. As a result, his thoughts on subjects as diverse as deforestation in the Himalayas and conversations with Indian teenagers will persist, challenging generations of students to match his imagination and insight.

AWARD RECIPIENTS



INTERPRETIVE SCIENTIST



BERNARD ZUBROWSKI

From his post-graduate days in the Peace Corps to his present position as project director at the Education Development Center, Inc., Bernard Zubrowski has fostered an understanding and appreciation of science through engaging and innovative books, training programs and museum exhibits. At The Children's Museum in Boston, he was a pioneer in showing that elaborate technology is not required to illuminate the principles of science: witness his highly successful exhibits using dish detergent and hoops, or marbles and grooves.

"Bubbles" and "Raceways" are perennial favorites at the Museum, for both adults and children. The more they play, the more they learn intuitively about solid geometry and the laws of motion. At the heart of the fun lie the fundamentals of physics.

Seven of Mr. Zubrowski's exhibits have toured nationally and several have been replicated in other museums and science centers. He has served as consultant to children's museums and science centers in the United States, Great Britain, Bahrain, and Sweden.

Mr. Zubrowski is currently at work on his sixteenth book for children about activities to explore scientific principles in everyday life. Five of his previous books received the honor of Outstanding Children's Science Book by the National Science Teachers Association. He has also helped develop science curricula and teacher training programs for public school systems.

His education projects have been so successful that it is easy to forget that he is also an accomplished kinetic sculptor who served as artist in residence at the Exploratorium in San Francisco. It should not be a surprise: Art and science are a natural marriage for a man who has devoted his life to processes that begin in wonder, and move through curiosity into exploration, until they finally arrive at understanding.

CULTURAL ORGANIZATION



ART OF BLACK DANCE AND MUSIC

For twenty years Art of Black Dance and Music has helped keep the traditions of Africa, the Caribbean and the Americas

alive and vital in Massachusetts. The company reaches around the globe to gather its repertoire of music, dance, ritual, and myth of the peoples of Africa and the African diaspora. Each performance rekindles the flame of tradition and ignites a passionate appreciation of the roots of African American culture.

The company was founded by and continues to grow under the expert leadership of De Ama Battle—artist, educator, and dance historian. She and the company are scholars and students of cultural expression, and they are carriers and interpreters of tradition. Dance and music cannot thrive in the dusty air of scholarly treatise: as living arts, they must be performed to survive and grow.

Art of Black Dance and Music provides arts education programs and performances throughout New England. The company has appeared in almost every school in major cities and towns in the Commonwealth. Each year, about 50,000 people experience these lively and diverse performances.

But Art of Black Dance and Music gives more than a performance; it also offers a history—a common history of the diverse cultures of Africa, the Caribbean, and the Americas. In the process, the company celebrates African-rooted heritage and dispels negative cultural stereotypes that inhibit true understanding and intellectual growth.

Art of Black Dance and Music animates our lives with art and meaning—reminding us that art is the act of people and that tradition is passed on to each of us, one person at a time.

AWARD RECIPIENTS



CULTURAL ORGANIZATION



**JACOB'S PILLOW
DANCE FESTIVAL**
Ever since modern
dance pioneer Ted
Shawn founded
Jacob's Pillow in
1931, the dancers
and choreographers

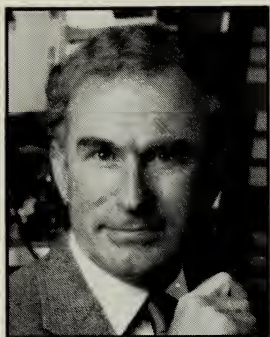
who have come to work and perform on this mountaintop in the Berkshires have shaped the direction and aesthetics of American dance.

Through the decades, Jacob's Pillow has kept faith with its pioneering spirit and vitality. Just three programs from last year's season give a sense of the Pillow's range and scope: a work-in-progress by choreographer Mark Morris and cellist Yo-Yo Ma; a revival by the Martha Graham Dance Company of *Incense*, a piece premiered by Ruth St. Denis in 1906; and a rain dance by the Cambodian Artists Project.

With its commissioning, training, and scholarly programs, the Pillow has evolved beyond a mere venue to become a laboratory of the artform—a place where new dance and new dancers are made. The Pillow accomplishes this by examining choreography from intent to final movement, exploring individual dances from their first tentative movements to their final certainties of motion. With its documentation and preservation programs, the Pillow is creating an unparalleled record of the process and artistry of dance in its many forms.

Jacob's Pillow brings the art of dance out of the rarefied air of the concert stage. A community and in-school program has introduced Berkshire County residents to dance through residencies and lecture-demonstrations. It has also sponsored ongoing dance classes for the county's senior populations. In all its activities, Jacob's Pillow Dance Festival serves as a source of knowledge and inspiration about dance—a reminder that the joy of motion is a joy for us all.

ORGANIZATIONAL LEADERSHIP



HENRY P. BECTON, JR.

Every week an estimated 34 million Americans watch television programs originated by WGBH. Under the leadership of Henry P. Becton, Jr., WGBH has become the country's largest supplier of public television programs, including *Masterpiece Theatre*, *Nova*, *Mystery*, *Zoom*, *This Old*

House, *The American Experience*, *Frontline*, and *Where in the World is Carmen Sandiego?* WGBH is responsible for one-third of the prime time lineup on PBS and is a major source of America's public radio programs.

Mr. Becton joined WGBH in 1970 and rose through the ranks as a producer and manager until he was elected president and general manager in 1984. Under his tenure, WGBH programs have won every major award for broadcasting excellence, and have directed the spotlight on New England's cultural, historical, educational, and artistic riches. WGBH stands as a shining example of the best of television—a standard to inspire every other offering in the impending 500-channel world.

Not only does WGBH provide innovative television, but the educational foundation is also committed to employing technology to bring those programs to the broadest possible audience. WGBH has been a leader in developing closed captioning and descriptive video technology. More recently, it has begun to explore non-broadcast educational tools, including multimedia computer materials.

Henry Becton's influence extends well beyond WGBH. He has received the Directorate Award from the National Academy of Television Arts and Sciences International Council, and he recently completed six years of service on the executive committee of the PBS Board. Mr. Becton is also a founding director of the independent production company which produces the *American Playhouse* and *P.O.V.* series.

AWARD RECIPIENTS



EDUCATION



ROSEBUD C. HOLLAND

For more than twenty-five years Rosebud Holland has lifted city children from the streets to the skies of aspiration through the triumphant power of vocal music. Each year more than 600 children at the William Monroe Trotter School in Boston receive both her nurturing and her

disciplined training. In recent years, she has begun to teach a second generation—the children of those children she taught to sing early in her career.

Miss Holland has kept the spark of music alive through both good and bad years for funding of the arts in schools. When the Trotter was a magnet elementary school, she had many colleagues, most of whom taught instrumental music. Their numbers have dwindled as budgets have shrunk, but Rosebud Holland has kept faith with the music. As a gifted teacher, she gives her students cause to sing. And for over twenty years she has extended her gift by training student teachers.

One of her most enduring accomplishments is the Trotter Concert Chorus, a body of about 100 highly disciplined and motivated students. They perform in their community and all over the city. Members have sung with John Williams and the Boston Pops in *Christmas at Pops* at Symphony Hall; in a private reception for Nelson and Winnie Mandela; at Emerson College's presentation of the Evvy Awards, at the Majestic Theatre; and at District Attorney Ralph Martin's inauguration. On one occasion, they sang the "Star Spangled Banner" to open a game at Fenway Park.

Many of Miss Holland's students have been encouraged to pursue careers in music or music education, and some have done so with striking success, including four members of New Kids on the Block and Marky Mark. Others have kept her lessons closer to home, where a song and the love of music enrich each day.

EDUCATION



ELMA LEWIS

The impact Elma Lewis has had on the creative life of Boston and the country's African American community is profound. Dr. Lewis is the founder and Artistic Director of the National Center of Afro-American Artists (NCAAA) and its teaching component, the Elma Lewis School of

Fine Arts. The NCAAA and its school reach people of all ages in the disciplines of theater, dance, music, and the visual arts through programs such as: the Museum of the NCAAA; the summer performing arts series called Playhouse-In-The-Park; the annual production of Langston Hughes' *Black Nativity*; and other professional and performing arts services.

The NCAAA is infused with Dr. Lewis' vision and drive. It provides a platform for the expression, definition, and display of the art and culture of the African diaspora. The school offers specialized training and a knowledge and philosophy about creativity.

A performing artist by training, Dr. Lewis channeled her energies into teaching and opening doors for young talent. She has personally taught, counseled, and actively mediated in the lives of thousands of students. The Elma Lewis School, through its faculty and staff, has extended her vision to thousands more. Countless African American performing artists have studied at the School. Dr. Lewis' lifelong concern has been the building of character and the expansion of individual potential.

In 1977 Elma Lewis was elected a Fellow of the American Academy of Arts and Sciences. She was also elected to the first group of MacArthur Fellows in 1981. In 1983, Dr. Lewis was presented with the Presidential Medal for the Arts. The Black Arts Community declared her a "Living Legend" at the first National Black Arts Conference. She is that and more in the Commonwealth.

AWARD RECIPIENTS



COMMUNITY



NORTHAMPTON ARTS COUNCIL

Ars Populi could be the motto for the Northampton Arts Council—arts of the people, by the people, and for the people.

Co-directors Bob Cilman and Mary Kasper, artists themselves, understand that the strongest tree is the one that springs from native soil, and their vision and innovation have guaranteed a fertile ground for the arts in Northampton. Their keen understanding of local needs and resources, knack for collaboration, and commitment to economic self-sufficiency are models of community arts activism.

The Council has nearly completed all the goals of its first cultural plan created in 1990; Northampton is a richer city as a result. The Council initiated a public art program and also joined forces with parent-teacher organizations to raise funds for the city's arts-in-education programs. Perhaps the most symbolic project has been the renovation of the art deco Academy of Music. By working with the owners, the Council helped recapture this magnificent venue to provide more live performances for Northampton audiences and a grand stage for local performers.

With the Arts Council's leadership, Northampton has shown great support for its artists. Working with other city groups and private individuals, the Council converted the Florence Grammar School into a community center that includes workshop and rehearsal space for artists. It has also worked with the city to alter zoning regulations to accommodate artists' needs.

Northampton also extends the impact of the Massachusetts Cultural Council's Local Cultural Council Program by offering a second annual grants cycle supported entirely through local fundraising. As a catalyst and champion of the arts, the Northampton Arts Council is a model for other local councils.



AEROSMITH

As Aerosmith's global success continues to burgeon, making it one of the world's premier rock and roll bands, so too does its resolve to protect the

freedom of the individual in this country, and to give back to the artistic community of which it is a part.

Over the years Aerosmith has given time, funding, and, most importantly, a voice to a wealth of national and local issues—all crucial to the evolution of the spirit of our culture. For example, in its battle against censorship, in 1992 the band stepped in as a patron of an imperiled exhibition entitled “Corporal Politics” at the List Visual Arts Center at the Massachusetts Institute of Technology, when funding was withdrawn due to the controversial content of the photographs and sculptures.

The members of Aerosmith believe in commitment and persistence. In recognition of those qualities in others, they have consistently looked for ways to support local artists and venues—never have they forgotten their roots. In 1994 Aerosmith opened Mama Kin Music Hall in Boston as a showcase site with state-of-the-art facilities for up-and-coming musicians, playwrights, and artists. Throughout its career the band has worked with local creative teams and technical staff in the production of its music videos and pre-production of albums and tours. As schedules permit, Aerosmith lends its support to the Boston Music Awards, participating through live performance with some of the Commonwealth's newer talents. In addition, it continues to create opportunities for local artists by inviting them to share the spotlight on its tours.

Aerosmith has shown a clear sense of priorities in the causes it has chosen to support. Its endeavors have enriched the lives of artists and the life of art in Massachusetts.



The 1995 Commonwealth Awards objects are limited-edition, hand-printed artists' books created by Laura Davidson.

In 1994 Ms. Davidson was awarded a Regional Fellowship from the New England Foundation for the Arts/National Endowment for the Arts, and a grant from the St. Botolph Club Foundation. Upcoming exhibitions include *Science and the Artists' Book* at the Smithsonian Institution Libraries, and *Books as Art VII* at the National Museum of Women in the Arts. Her work is represented in many collections including The Museum of Fine Arts Library, Harvard's Houghton Library, The Boston Public Library, The National Gallery of Art, and the Getty Museum.

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1995

MASSACHUSETTS CULTURAL COUNCIL

The mission of the Massachusetts Cultural Council, a state agency, is to promote excellence, access, education, and diversity in the arts, humanities, and interpretive sciences in order to improve the quality of life for all Massachusetts residents and to contribute to the economic vitality of our communities. The Council receives an annual state appropriation, as well as support from the National Endowment for the Arts, a federal agency.

MASSACHUSETTS ADVOCATES FOR THE ARTS, SCIENCES, AND HUMANITIES

Massachusetts Advocates for the Arts, Sciences, and Humanities (MAASH) is a statewide coalition of organizations, local cultural councils, artists, humanists, interpretive scientists, and citizens. Its mission is to create a stronger voice for the arts, sciences, and humanities by promoting public support for culture and development of the state's rich cultural resources.