



Symposium
Dvořák in the New World

October 1, 2011
Library of Congress

with Michael Beckerman
and Eva Velická

Followed by a Lecture-Recital
Dvořák and Black Music
featuring tenor Reginald Bouknight



BIOGRAPHIES



Michael Beckerman is currently Carroll and Milton Petrie Professor of Music and Chair of the Music Department at New York University. He graduated from Hofstra University (B.A.), and Columbia University (M.A., M.Ph., Ph.D.). He has received the Janáček Medal from the Czech Ministry of Culture and is a Laureate of the Czech Music Council. The recipient of an award from the Czech Parliament, he was also given the ASCAP Deems Taylor Award on several occasions for his work on Dvořák. Dr. Beckerman has written numerous articles on such subjects as film music, music of the Roma (Gypsies), Mozart, Brahms, exiled composers, as well as several books on Czech topics, including *Dvořák and His World* (Princeton University Press, 1993), *Janáček as Theorist* (Pendragon Press, 1994), *New Worlds of Dvořák* (W.W.Norton, 2003), and *Martinů's Mysterious Accident* (Pendragon, 2007). He writes frequently for the *New York Times*, has appeared many times on *Live from Lincoln Center*, and lectures nationally and internationally. Dr. Beckerman has also been Director of Research for the OREL Foundation, an organization dedicated to twentieth-century composers whose music was banned during the years of Nazi oppression in Europe. He is currently completing a book on Gideon Klein's final composition written in Terezín.



Eva Velická is the current Director of the Dvořák Museum, which is under the management of the National Museum in the Czech Republic. After finishing high school, Velická pursued her studies in musicology at the Faculty of Arts at Charles University in Prague. She completed her doctorate in 2006, writing her dissertation on Bohuslav Martinů. Since 2006, she has been chairwoman and one of the founders of Omnimusa o.s., an association that supports the development and realization of music works as well as connects music with other art genres.



Reginald Bouknight is a native of Washington, D.C. A graduate of The Catholic University of America, he made his opera debut with the Orlando Opera Company in *Porgy and Bess*. He received a fellowship from Tanglewood, where he studied with Phyllis Curtin. Mr. Bouknight sang with the Metropolitan Opera Chorus in *Porgy and Bess* and *Parsifal*. In 1990, he appeared with Jessye Norman and Kathleen Battle in *An Evening of Negro Spirituals*, conducted by James Levine and broadcast on PBS. He sings leading roles in the opera company "In Series." His lead roles in the company includes the critically acclaimed role of "Idomeneo." Additionally, he gave a series of recitals in the Czech Republic during the Southern Bohemian Music Festival and was a soloist at Prague Castle in an all Gershwin concert. Mr. Bouknight was "Eisenstein" in the Vienna Light Opera production of *Die Fledermaus* and a soloist in the company's concert series. He has performed many times at the Czech Embassy. He was the guest artist at the embassy for the book signing of former Secretary of State Madeleine Albright.

Symposium and Facsimile Display
DVOŘÁK IN THE NEW WORLD

**Presented by the Library of Congress
in collaboration with the
Embassy of the Czech Republic**

**October 1, 2011, 1-3:30 pm
Whittall Pavilion**

“Dvořák’s New World Between Celebration and Investigation”

Michael Beckerman

Carroll and Milton Petrie Professor of Music, New York University

Through the writing and images of James Agee and Walker Evans the phrase, “Let us now praise famous men” has become part of our larger vocabulary. But how should one praise such figures? Does one praise by worshipping, or by asking questions? And if the latter, what if those questions go too close to the bone? Is that disrespect or the greatest respect we can show the figures we venerate? Our symposium suggests many different ways to honor Dvořák, and looks at everything from manuscript details, to Dvořák’s use of African American music, and asks both what national treasures mean in today’s world and why a particular musical storm in the “New World” Symphony Finale is such a curious thing. Our goal is to celebrate Dvořák’s 170th birthday by generating interest in the music and legacy of this towering figure. We do this best when we ask in the end what we know, what we do not know, and just what it actually means to know a composer and their music. The audience is earnestly encouraged to join in the process at every turn and to participate in our formal and informal discussions.

“Manuscripts as Storytellers”

Eva Velická

Director, Dvořák Museum, Prague

Dvořák Facsimiles on Display
in the Foyer of the Coolidge Auditorium

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*The event is presented by the Library of Congress
in collaboration with the Embassy of the Czech Republic as part of the
Mutual Inspirations Festival 2011–Antonín Dvořák.*

www.mutualinspirations.org

Lecture-Recital
Dvořák and Black Music

October 1, 2011, 3:30-4:30 pm
Coolidge Auditorium

Arrangements by Henry “Harry” T. Burleigh

Everytime I Feel the Spirit
Deep River
Didn't My Lord Deliver Daniel
Steal Away
Joshua Fit De Battle Ob Jericho
Swing Low, Sweet Chariot

Goin' Home
(from *Largo* of the *New World Symphony* by Antonín Dvořák,
Words and Adaptation by William Arms Fisher)

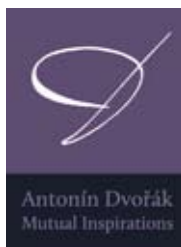
Opening Remarks by Michael Beckerman
Performed by Reginald Bouknight (tenor)
and accompanied by Lynee Gray (piano)

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Mutual Inspirations Festival 2011–Antonín Dvořák
September 8 - October 28, 2011 | www.mutualinspirations.org



The festival commemorates the 170th anniversary of the birth of the composer and features more than 500 local and international artists, 30 concerts and events, and a dozen prestigious venues in Washington, DC. The festival is spearheaded by the Embassy of the Czech Republic, under the patronage of Deputy Prime Minister and Minister of Foreign Affairs Karel Schwarzenberg, focusing on the mutual inspirations between Czech and American cultures.