

**Dvořák American Heritage Association  
presents  
2023 Spring Musicale, March 26, 3:00- 4:30 pm  
Reflections on Dvorak's "New World Symphony" at 130  
Bohemian National Hall,  
321 East 73rd St, New York, NY**

Music of Antonín Dvořák and music for the Ballet by Moshe S. Knoll  
Artists presented by ArtsAhimsa Music for Peace:

Aurelia Faidley-Solars, solo cello

Poetry by Václav Havel and Serhiy Zhadan, recited by Miroslav Konvalina (Czech), Marina Kushnir (Ukrainian),  
Tristien Marcellous Winfree (English)

ArtsAhimsa Trio: Laura Jean Goldberg, violin; Kate Dillingham, cello; Anna Royzman, piano

The Violoncello Society of New York Cello Choir: Kate Dillingham, Molly Aronson, Dan Barrett, Nan-Cheng Chen,  
Dara Hankins, Robert Reed, Mosa Tsay, Josh Weissenborn, and special guest, Czech cellist, Tomáš Jamník

World Premiere: "A Ballet for The New World", Pedro Ruiz, choreographer with music by Moshe S. Knoll  
Dancers from Marymount Manhattan College: Greg Bantugan, Tade Biesinger, Nick Camarero, Kayla Hsu,  
Frankie Levita, Ethan Palma

**Programme:**

1. Dvořák, Humoresque Opus 101, No.7, arrangement by Ben Clinesmith and Moshe Knoll

Aurelia Faidley-Solars, cello

Moshe Knoll, piano

2. Václav Havel, "It Is I Who Must Begin"

Miroslav Konvalina, Czech reader

Tristien Marcellous Winfree, English reader

Serhiy Zhadan, "Rhinoceros"

Marina Kushnir, Ukrainian reader

Tristien Marcellous Winfree, English reader

3. Dvořák, Piano Trio in E Minor, Opus 90, The "Dumky"

ArtsAhimsa Trio: Laura Jean Goldberg violin; Kate Dillingham, cello; Anna Royzman, piano

4. Dvořák, "Largo" from the New World Symphony, arranged by David Johnstone

Traditional from Catalonia, "Song of the Birds" - El Cant dels Ocells, arranged by David Johnstone

Violoncello Society of New York Cello Choir: Kate Dillingham, Molly Aronson, Dan Barrett, Nan-Cheng Chen,  
Dara Hankins, Robert Reed, Mosa Tsay, Josh Weissenborn, with special guest, Tomáš Jamník

Intermission, with musical interlude for the placement of Marley dance floor: Moshe S. Knoll, backstage piano

5. World Premiere

"A Ballet for The New World", Pedro Ruiz, choreographer, Moshe S. Knoll, composer

Dancers from Marymount Manhattan College: Frankie Levita, Kayla Hsu, Greg Bantugan, Tade Biesinger, Ethan Palma,  
Nick Camarero, music performed by: Laura Jean Goldberg, violin, Kate Dillingham, cello, Moshe S. Knoll, piano

**DAHA would like to thank the Bohemian Benevolent & Literary Association for its support of this concert.**

## Poetry

~ Václav Havel ~

(...) začít musím já. Zajímavá na tom je ovšem jedna věc: že jakmile jednou začnu – totiž pokusím se teď a zde, tam, kde jsem, a bez vytáčky, že jinde by to šlo třeba líp, bez velkých řečí a okatých gest, ale o to setrvaleji žít v souladu s „hlasem bytí“, jak mu v sobě rozumím –, jakmile tedy s tímto jednou začnu, tu náhle překvapen zjistím, že nejsem ani jediný, ani první, ani ten nejdůslednější, kdo se touto cestou vydal. Naděje, která se mi totiž v srdci tímto obratem k bytí otevřela, mi otevřela oči i pro vše nadějeplné, co zrak zaslepený leskem pobytových svodů nevidí či nechce vidět, protože by to mohlo narušit tradiční argument rezignujících: že vše je beztak ztraceno. Zda je, či není vše ztraceno, záleží jen na tom, zda já sám jsem, či nejsem ztracen.

Tomáš Jamník writes, "This text is actually not a poem. It is an excerpt...from the last paragraph of Havel's letter No. 142 to his wife Olga which he wrote during his time in prison under the Communist regime. The book is called *Dopisy Olze* (Letters to Olga)."

ArtsAhimsa artists thank Tomáš Jamník for his help in locating the Václav Havel text, above, in the original Czech, and for sharing with us information about the original setting of these words.

Poem: *It Is I Who Must Begin* by Václav Havel

It is I who must begin.  
Once I begin, once I try —  
here and now,  
right where I am,  
not excusing myself  
by saying things  
would be easier elsewhere,  
without grand speeches and  
ostentatious gestures,  
but all the more persistently  
— to live in harmony  
with the “voice of Being,” as I  
understand it within myself  
— as soon as I begin that,  
I suddenly discover,  
to my surprise, that  
I am neither the only one,  
nor the first,  
nor the most important one  
to have set out  
upon that road.  
Whether all is really lost  
or not depends entirely on  
whether or not I am lost.

~ Václav Havel

"Rhinoceros" by Serhiy Zhadan  
Носоріг (Rhinoceros)

Пів року вона тримається.  
Пів року розглядає смерть,  
як носорога в зоопарку –  
темні складки,  
важке дихання.  
Боїться, але не відводить погляду,  
не заплющує очей.

Страшно, дуже страшно.  
Так і повинно бути.  
Смерть страшна, вона лякає.  
Страшно відчувати сморід червоного місяця,  
страшно дивитися, як робиться історія.

Пів року тому все було цілком інакше.  
Пів року тому всі були іншими.  
Нікого не лякали зірки,  
що падали до водосховищ.  
Нікого не насторожував дим,  
що підіймався з розламів у чорному ґрунті.

Серед нічної вулиці,  
серед гамору та вогнів,  
серед смерті й любові  
вона заривається обличчям йому в плече,  
б'є його відчайдушно кулаками,  
плаче, скрикує в темряві.  
Я не хочу, каже, всього цього бачити,  
я не можу все це в собі носити.  
Навіщо мені стільки смерті?  
Куди мені її дівати?

А куди дівати смерть?  
Носити її за спиною,  
мов циганське дитя –  
ніхто не любить його,  
і воно нікого не любить.  
Любові так мало,  
любов така беззахисна.

Плач і розбивай темряву своїми теплими руками.  
Плач і не відходь від нього ні на крок.  
Світ ніколи не буде таким, як раніше.  
Ми нізащо не дозволимо йому  
бути таким, як раніше.

Все менше освітлених вікон на холодній вулиці.  
Все менше безтурботних перехожих  
коло вітрин магазинів.  
В пекельній осінній пітьмі остигають поля і ріки.  
Загасають під дощем багаття.  
Замерзають серед ночі міста.

Сергій Жадан, жовтень 2014.

Serhiy Zhadan

"Rhinoceros"

Half a year she's held firm.

Half a year she's observed death

the way you observe a rhinoceros at the zoo -

dark folds,

heavy breathing.

She's scared, but doesn't look away,

doesn't close her eyes.

It's terrifying, really terrifying.

And it should be.

Death is terrifying, it frightens.

It's terrifying to smell the stink of a blood moon.

It's terrifying to see how history is made.

Half a year ago everything was completely different.

Half a year ago everyone was different.

No one got scared

when stars fell over the reservoir.

No one startled when smoke

rose from cracks in the black earth.

In the middle of the night street,

in the middle of the clamor and headlights,

in the middle of death and love

she buries her face in his shoulder,

pounds him desperately with her fists,

weeps, screams in the dark.

"I don't," she says, "want to see all this."

"I can't carry all this inside me.

"What do I need so much death for?

"What am I supposed to do with it?"

What can you do with death?

Carry it on your back,

like a Gypsy child -

Nobody loves him,

and he loves no one.

There is so little love,

love is so defenseless.

Cry and shatter the dark with your warm hands.

Cry and don't step away.

The world will never be the way it was before.

We'll never let it

be the way it was before.

Ever fewer lighted windows on the cold street.  
Ever fewer carefree passers-by  
around the shop windows.  
In the hellish autumn dusk, fields and rivers cool.  
The bonfires go out in the rain.  
The cities grow numb at night.

Translated from the Ukrainian by Amelia Glaser and Yuliya Ilchuk.  
From the book "Words for War" New Poems From Ukraine  
Edited by Oksana Maksymchuk and Max Rosochinsky.  
Published by the Ukrainian Research Institute, Harvard University, 2017

### Notes on the Programme:

#### **Dvořák, Humoresque Opus 101, No.7**

In the summer of 1894, Dvořák vacationed with his family at Vysoká u Příbrami. He brought along with him a music notebook in which he had collected folk melodies from the USA, and decided to use some of them as starting material for a collection of short, lyrical piano pieces, the Humoresques Opus 101. Dvořák completed the eight piece cycle on August 27th of 1894 and sent it to his German publisher F. Simrock. The score of the Humoresques Opus 101 was published in the fall of that same year.

Owing to a celebrated arrangement for Violin and Piano by Fritz Kreisler, first recorded in 1910 and published also by Simrock in 1914, the Humoresque Opus 101, No.7 has become one of the most famous short pieces for the concert stage. The opening phrase, which is universally recognizable, conveys a gentle, playful mood. One could easily imagine Dvořák going for a long walk in the serene summertime countryside of Spillville, Iowa. The contrasting middle section is a songful lament, which would not be out of place in Dvořák's projected, but never finished opera based on the legend of Hiawatha. The arrangement we hear today was made especially for cellist Aurelia Faidley-Solars, and is the fruit of a collaboration between Ben Clinesmith and Moshe S. Knoll.

**Václav Havel** (1936 -2011) has earned his place in history as a playwright, human rights advocate and statesman. Following in the traditions of Mahatma Gandhi and Martin Luther King Jr., Havel led a non-violent, civil disobedience national protest movement against tyranny and injustice in Czechoslovakia. During the communist era, he wrote plays in the style of the "theatre of the absurd" as a challenge to the oppressive communist regime. He was blacklisted after the brutal repression of the Prague Spring (1968), which inspired him to become even more involved in political activity. He was imprisoned between 1979 and 1983. Havel founded the Civic Forum, which played a major role in the Velvet Revolution. Elected President of Czechoslovakia in 1989, Havel was also President of the Czech Republic from 1993 to 2003. Václav Havel also distinguished himself as an environmental activist. He was the recipient of numerous international awards, among them the Philadelphia Liberty Medal, and the U.S. Presidential Medal of Freedom. It is worthwhile to quote here one sentence from his acceptance speech at the Philadelphia Liberty Medal award ceremony, "The concept of human rights and freedoms must be an integral part of any meaningful world order". Václav Havel will always be remembered among the great humanitarians of the twentieth century who stood up to dictatorial regimes and advocated for human freedom and dignity.

**Serhiy Zhadan** (b. 1974) is a prolific, multi-faceted Ukrainian poet, novelist, essayist, translator, musician and social activist. He participated in the 2004 Orange Revolution and in the 2013 Maidan Revolution, at considerable risk to his own safety. He is an ardent patriot who refuses to be labeled by any of the conventional political categories. In his own words: "I am a patriot and I love my country. But the term "patriot" in modern Ukraine and modern Europe has various connotations.... people equate "patriot" with "nationalist" or "conservative right winger", but in Ukraine a patriot is someone who is on the side of our soldiers on the frontlines - someone who supports our country". After the Russian invasion of Ukraine, Zhadan decided to remain in his hometown, Kharkiv, to help coordinate humanitarian aid for the population. Six of his books have been translated into English, and have received critical acclaim in the USA. Among these,

we might mention "The Orphanage: A Novel" and the Poetry collection "What We Live For, What We Die For". Serhiy Zhadan is a living example of the multi-talented artist who refuses to live in the ivory tower of fame and academic respectability, choosing instead to share the fate of his people and his nation, no matter what the cost.

If you would like to help people in Ukraine, Razom and Serhiy Zhadan have teamed up to support the work of his Charitable Foundation in front-line communities in the Ukrainian East. **Serhiy Zhadan Charitable Foundation**, a non-profit registered in Ukraine, supports a variety of educational, cultural and healthcare initiatives in the Ukrainian East, to help the communities ravaged by war feel an essential part of Ukrainian society. The future of Eastern Ukraine will depend on whether or not people—and especially children—living in these regions have decent living conditions, adequate medical care, a full-fledged cultural scene, and constant contact with other regions across Ukraine. For more information, contact [maria.genkin@razomforukraine.org](mailto:maria.genkin@razomforukraine.org) or [oksana.falenchuk@razomforukraine.org](mailto:oksana.falenchuk@razomforukraine.org). Check out [Zhadan Charity on Facebook](#).

### **Dvořák: Trio in E Minor, Opus 90, the "Dumky"**

These are the six movements of the composition:

1. Lento maestoso — Allegro quasi doppio movimento (E minor – E major)
2. Poco adagio — Vivace non troppo — Vivace (C# minor)
3. Andante — Vivace non troppo — Allegretto (A major – A minor – A major)
4. Andante moderato — Allegretto scherzando — Quasi tempo di marcia (D minor – D major)
5. Allegro (Eb major – Eb minor)
6. Lento maestoso (C minor – C major)

The word "Dumka" in Ukrainian can mean thought, idea, reflection or contemplation, and it is the name of a folk ballad, usually in a melancholy mood. The term Dumka is a diminutive of "Duma" which means narrative poem in Old Russian. In 1873, the Ukrainian composer and musicologist Mykola Lysenko gave a series of lectures in Kyiv and St. Petersburg to bring this ancient Ukrainian folk artform to the attention of the intelligentsia. Subsequently, a number of classically trained composers, such as Balakirev, Mussorgsky, Tchaikovsky and Moniuszko took up the Dumka and used it in their music. Typically, Dumkas in concert music were loosely based on the rhythms of the Ukrainian and Slavic poems and folk dances. The music alternated between sections that were melancholy and dreamy and sections that were joyous and exuberant.

The one composer who expressed himself most often through this genre, and the one who penned the best known concert Dumkas, was undoubtedly Antonín Dvořák. In Dvořák's works, the Dumka is cast in a framework of alternating slow and fast sections. The dramatic changes of mood reflect the mercurial personality of the composer and his love for the folk music of the Slavic cultures.

Dvořák wrote his final and most celebrated trio, the Trio in E Minor, Opus 90, The "Dumky", between November 1890 and February of 1891. The composition consists of a series of 6 movements, all of them in Dumka style. The "Dumky" Trio was premiered on April 11<sup>th</sup>, 1891 with the composer at the piano. Dvořák performed the piano part of this trio no less than 44 times during a "farewell" tour of Bohemia, which took place before his arrival in America in September of 1892.

According to Professor Michael Beckerman, Dvořák's innermost aspiration had been to become the epic bard of the Slavic peoples in general, and of the Bohemian people in particular, much like Wagner had been for the Germans. Following this line of thought, we might speculate that on the eve of his coming to the United States, Dvořák intended to make one last, passionate gesture of allegiance to Pan-Slavism.

The "Dumky" Trio does not have a single movement in Sonata Allegro form, which might be interpreted as a discreet, symbolic declaration of independence from the prevailing Austro-German musical tradition.

One more curious fact is that this masterpiece of free composition was published by Simrock while Dvořák was already in America, and the person who proof-read the score was none other than Dvořák's friend and mentor, Johannes Brahms, who was the arch-conservative keeper of the Austro-German musical tradition!

## "A Ballet for The New World"

Dvořák American Heritage Association is pleased to present the world premiere of "A Ballet for The New World", a contemporary ballet by choreographer Pedro Ruiz, music by Moshe S. Knoll and dancers from Marymount Manhattan College.

This year we mark the 130th anniversary of the premiere of Dvořák's "New World Symphony". In this groundbreaking work Dvořák incorporated themes inspired by the indigenous music of the African American and Native American cultures. Dvořák's majestic and heroic masterpiece captured the hearts of people all over the world and is today considered a favorite amongst audiences everywhere.

The contemporary ballet commissioned by ArtsAhimsa is inspired by Dvořák's Symphony, incorporating dance and thematic musical materials inspired by the indigenous Native American, African American, and multi-ethnic cultures of North, South, Central America, and the Caribbean. Choreographer Pedro Ruiz was born and raised in Cuba and is now working in New York. Composer Moshe S. Knoll was born and raised in Venezuela, trained with a student of a student of Dvořák, and is now working in New York. Like Dvořák's "New World Symphony", this ballet celebrates the indigenous folk music and cultures of the Americas.

## Artist's Biographies

### Dancers:

Award winning **choreographer Pedro Ruiz** was commissioned by ArtsAhimsa: Music for Peace to create "A Ballet for The New World" for the Dvořák American Heritage Association, in commemoration of the 130-year anniversary of the premiere of Antonín Dvořák's Symphony From The New World. Ruiz's ballet incorporates dance and thematic musical materials inspired by the indigenous Native American, African American, the multi-ethnic cultures of North, South, Central America, and the Caribbean. It is at once a celebration of the unique beauty of the individual and a prayer for inclusion, cooperation, and collaboration in our complex, modern world.

Ruiz is a renowned choreographer and dancer who was born and trained in Cuba, as well as in Venezuela. In a 21-year career with Ballet Hispanico as its principal dancer, Ruiz also choreographed ballets for the company that received critical acclaim. Clive Barnes of The New York Post said of Ruiz's *Guajira*, "...An especially fine work of form and structure." Jennifer Dunning of The New York Times gave kudos to *Club Havana*, writing "...An explosion of sensuous pure dance", and Gia Kourlas of Time Out New York glowed, "Ruiz's *Cecilia* furthers the notion that his pieces exhibit a timelessness."

In 2022 Ruiz was commissioned to create a new ballet for the New Jersey Philharmonic Orchestra 100th Anniversary Gala. Ruiz's "*La Estancia*", in collaboration with cellist Yo-Yo Ma, Wynton Marsalis, and the New Jersey Ballet at NJPAC, was a stellar success! Mr. Ruiz has achieved a career as the one of the most well-known and successful living choreographers, and his pieces are in demand throughout the U.S. and internationally.

Originally from Denver, Colorado, **dancer Gregory Bantugan** is currently on scholarship at Marymount Manhattan College, earning his BFA in dance with a concentration in Jazz. A graduate of Denver School of the Arts and former student and teacher at SweatShop Dance, Bantugan is a well-rounded artist in all dance styles. He has performed in works by Andrea Miller, Pedro Ruiz, and Jen Freeman at MMC. He would like to thank his family, friends, and mentors, for shaping him into the artist that he always dreamed he could become.

**Tade Biesinger, dancer**, grew up in Bountiful, Utah where he danced competitively and trained at Dance Impressions and Ballet West Academy. During his high school years, he trained with the Ballet Program at the University of Utah. He currently resides in New York City where he is pursuing his BFA in Dance at Marymount Manhattan College. During his time at Marymount, he has had the privilege of performing repertoire works by Martha Graham, Paul Taylor, Andrea Miller, and Jessica Lang, as well as new works by Pedro Ruiz and currently Jenn Freeman. He has attended summer

intensives such as American Ballet Theatre, The Juilliard Summer Institute, and Jacob's Pillow. In addition to his passion for dance, Tade also enjoys spending time with his family and friends, speaking German, and being in nature.

**Nick Camarero, dancer**, was born and raised in Ivyland, Pennsylvania. He grew up dancing at Elite Dance Academy and Princeton Ballet School. He is currently working to graduate in May 2023 with a BFA in Dance concentrating in choreography at Marymount Manhattan College under the direction of Katie Langan. At MMC, he has performed works of Martha Graham, Jenn Freeman, David Parsons, and Cameron Mckinney, as well as premiering three of his own choreographic works through MMC's Dancers at Work showcase. Along with his collegiate training, he has studied with GALLIM, Mario Alberto Zambrano, Alexandra Damiani, Ballet Hispanico, Peridance BluePrint intensives. Most recently, Nick attended the Orsolina28 in Italy, where he learned the repertoire of Jiri Kylian and Marco Goecke. Nick also has been teaching at Elite Dance Academy since 2015, where he has taught kids ages 2-18, in recreational and competitive levels through intensives, choreography, and weekly classes in contemporary, jazz, improvisation, and more. Nick is excited to pivot into his new chapter leading with compassion, respect, openness as an emerging, professional artist.

**Ethan Palma, dancer**, has received extensive training in ballet, contemporary dance, modern, tap, and jazz. Ethan is currently enrolled in Marymount Manhattan College as a third-year student, working towards receiving his B.F.A. with a concentration in ballet. Ethan's training began at Barbs Center for Dance in Appleton, Wisconsin where he studied under Samantha Hunt, Jennifer Palma, Allen Cooper, and Bruce Campbell. At Marymount, he studied under Katie Langen, Nancy Lushington, Jen Freeman, and Darshan Bhuller, and has performed in numerous works such as "Acts of light" by Martha Graham, "Masking" by Katie Langen, and "Mar de Leche" by Pedro Ruiz.

**Kayla Hsu** is an Asian American **dancer**, currently based in New York City where she is receiving her Bachelor of Fine Arts in Dance with a Jazz Concentration at Marymount Manhattan College. Kayla is a 2021 recipient of the New Jersey Governor's Award for Artistic Excellence in Dance and New Jersey State winner for the National Honor Society for Dance Arts Artistic Merit, Leader, and Academic Achievement Award. In recent years, Kayla has performed works by Pedro Ruiz, Derrick Shrader, Justin Sherwood, Nijawwon Matthews, Christina Grady, Tiffany Maher, Katie Langan, and more. Kayla was also a dancer in the recent inaugural Rockettes Conservatory. Kayla has training in various styles of dance as well as training in voice and acting. Currently, you can see Kayla in promotional videos for Steps on Broadway and Man in Motion. Kayla is honored and thrilled to be performing this work by Pedro Ruiz at the Bohemian National Hall!

**Dancer Francesca Levita (Frankie)** is classically trained in ballet, pointe, contemporary and modern dance. Francesca is a third-year student at Marymount Manhattan College receiving her B.F.A. with a double concentration in ballet and modern. Her training began in Chicago under the instruction of Nick Pupillo, Laura Wade, and Hanna Britson. Francesca trained in contemporary and modern dance at Visceral Dance Chicago. She has attended numerous ballet intensives including BalletMet, American Ballet Theatre, and Milwaukee Ballet, and several National and International summer intensives including The School at Jacob's Pillow Contemporary Summer Intensive, The Juilliard School in New York and Arts Umbrella in Vancouver, British Columbia. Francesca is a recipient of several scholarships and awards in ballet and contemporary dance. She is a 2019 YoungArts recipient. She received film credit as a ballerina in the 2016 Indie film "*Margaret and the Moon.*" Throughout Chicago, Francesca has performed professional choreography in *Choreographer's Carnival*, *Dances from the Heart*, and *Choreographer's Showcase Chicago*. At Marymount, Francesca has performed the works of many choreographers including Katie Langan, Twyla Tharp, Jennifer Archibald, Pedro Ruiz, Earl Mosley, and Darshan Bhuller.

### **The Spoken Word**

**Miroslav Konvalina is Director of Czech Center New York** and Vice-President EU National Institutes for Culture (EUNIC). Miroslav (Mirek) Konvalina, born in 1963, is a seasoned professional of public diplomacy in the Czech Republic and the United States. He is currently in his second year as the Director of Czech Center New York. Previously, he served as the Director of the American Center – U.S. Embassy Prague for seven years. Mirek has studied journalism in both Czech Republic and the U.S. and holds a degree in economics. He served as the chief of the press department under four different ministers at the Ministry of Industry and Trade and at the Ministry of Justice of the Czech Republic. From 2002 to 2006, Mirek worked as Czech Radio Correspondent in Washington, D.C., and at the United Nations. A respected colleague within



the diplomatic worlds of the US and the Czech Republic, Mirek speaks Czech, English, Russian and basic German. His wife and two sons live in Prague.

**Marina Kushnir** was born in Odessa, Ukraine. She graduated from the Lviv Polygraphic Institute with a degree in book illustration and began working as an illustrator, later experimenting in the field of design and sculpture. In 1990, Marina moved to New York and started MAR Studio doll company with her partner, becoming known for their Sculptures in Cloth series. Their joint works have been exhibited at a number of art shows in the US and Europe. Marina was Principal Sculptor at Madame Alexander Doll Company for 18 years and continues to consult, creating one-of-a-kind dolls and prototypes for Madame Alexander and other doll companies. Currently, she is working on a series of sculptures titled Portraits in Bronze. In 2021, Marina's illustrations were published in the children's book *What If All The Hippos Got Loose And Came to Live With Us*. She designs Ukrainian-themed keychains and pendants, sold through Etsy shop BellachertaDance. All proceeds from the children's book and keychains are donated to charitable assistance to Ukraine.

**Tristien Marcellous Winfree** is an **Actor**, Writer, Filmmaker, and Teaching Artist. He's a proud member of Actors Equity and SAG-AFTRA. Mr. Winfree has had the privilege to perform and collaborate with theatre companies such as The Lyric Theatre of Chicago, The Players Theatre, The Alley Theatre, Ensemble Theatre, Pride Film & Plays, Goodman Theatre, Congo Square Theatre, Oak Park Festival Theatre, Chicago Dramatist, LatinX Theatre Commons, and other regional theatre companies. He's an award-winning film festival recipient for his short film *Pain Is The Agent Of Change* with recognition from Chicago Filmmakers, Chicago Indie Films, Stony Island Arts Bank-Rebuild Foundation, and others. His commercial credits include Hornitos Tequila, Hewlett & Packard, Illinois Tourism, Windstream Kinectic Energy, and The Tie Bar. Mr. Winfree is a faculty instructor at The American Musical Dramatic Academy instructing On Camera Acting. He is proudly represented and managed by Big Mouth Talent-Chicago, Glitter Talent-New York, and CitizenTalent-New York. You may follow him on all social media platforms @Tmarcellousw

#### **Musicians:**

**KATE DILLINGHAM** is a **cellist**, [recording artist](#), and proponent of the music of living composers who enjoys a multifaceted career on varied frontiers of the musical world. She has performed concerti of Dvořák and Haydn in musical capitals from Salzburg to Moscow and has appeared in concert at Carnegie Hall, Lincoln Center and The MET Museum. Ms. Dillingham has driven innovation in the composition and performance space, commissioning contemporary works and collaborating with many artists in original multimedia events. She has produced and recorded audio/video projects, is a voting member of the Recording Academy (GRAMMY's) and serves as President of the Violoncello Society of New York ([VCS](#)). Kate is Artistic Director of [ArtsAhimsa](#): Music for Peace, a global network of artists working together to promote non-violence through affirmative power of the Arts. A skilled teacher and inventor, she founded [MyBlueSkiesMusic.com](#) an online meeting platform for musicians to connect, teach, and live-stream in high quality audio/video. Kate is both architect and facilitator of ideas and is passionate about her craft and [engagement](#) in the full spectrum of music from composition to performance.

**Cellist Aurelia Faidley-Solars**, 13, attends The Juilliard School where she studies with Natasha Brofsky. At the age of 12, Aurelia released her first album, "From Bach to Summerland" which was reviewed by Huntley Dent for the New York Classical Review: "She's a wonderfully gifted 12-year-old with remarkable technique and a musical understanding beyond her years." Aurelia is the youngest prizewinner in the Ronald Sachs International Competition and the winner of the 2023 Hill Concerto Competition. Currently working on her second album with Petrichor Records, Aurelia is the youngest finalist in the history of the Artist's Presentation Society. Aurelia has performed with several orchestras, including the Haydn Concerto in Lausanne, Switzerland and the Elgar Concerto in 2022 with the NY Virtuosi Symphony. She has also soloed with the Washington Heights Chamber Orchestra, the New York Concerti Sinfonietta, the Camerata Artists International Orchestra, and the Sempre Musick Symphony. Aurelia will be performing as soloist with the NY Chamber Orchestra with Tessarini in April and with the American Concerti Sinfonio several times in May 2023. She will also embark on a 5-state tour with a solo recital program in May.

**Violinist Laura Jean Goldberg** is active as performer, teacher, and presenter for musicians and artists both in the US and abroad. As a solo violinist, she performed with the BSO at Boston's Symphony Hall and played recitals in Boston, New York,

and in India. A member of the chamber music faculty at The Juilliard School Pre-college division, she previously taught at Columbia University, Yale, and Teachers College. She has performed at Weill Recital Hall at Carnegie Hall, Alice Tully Hall, Tanglewood, venues in India, Japan, London, Paris, and across the US. As founding member of the Cassatt Quartet, Goldberg earned top prizes at the Fischhoff, Coleman, and Banff competitions and worked as assistant to the Juilliard and Tokyo Quartets. Goldberg is committed to celebrating the music of living composers including Julia Wolfe, Moshe Knoll, Eric Ewazen, Behzad Ranjbaran, and Gabriela Lena Frank, and she is a member of the Sullivan String Quartet, based in New York. Trained at The Juilliard School and the Charles Castleman Quartet Program, Goldberg is founder of ArtsAhimsa Music for Peace, presenting events that inspire and support inclusive communities, social justice, and the environment through the arts. Goldberg is director of the ArtsAhimsa Chamber Music Workshop for professional and amateur musicians that meets annually at Belvoir Terrace in Lenox, MA. She teaches at Belvoir Terrace camp for girls and is a board member at Dvořák American Heritage Association.

**Tomáš Jamník** is a Czech cellist currently based in Berlin. In 2006, he won the Prague Spring International Music Competition, within which he also received a number of special prizes. In 2011, he advanced to the final of and gained a special prize at the Pierre Fournier Award competition in London. As a soloist, he has appeared as a guest with prominent Czech and international orchestras, including the Czech Philharmonic Orchestra, Prague Philharmonia, Jerusalem Symphony Orchestra and Philharmonia Orchestra London. Besides the classical repertoire, Tomáš Jamník has performed lesser-known works (in 2019, he and the Prague Radio Symphony Orchestra premiered his own arrangement of Antonín Dvořák's Cello Concerto in A major) and contemporary music (he has premiered, among others pieces, Jan Ryant Dřížal's concerto Narcissus for cello and orchestra). In 2019, he became the artistic director of the Ševčík Academy, which focuses on advancing the teaching method of the legendary pedagogue Otakar Ševčík. In 2016, he founded the Vážný zájem ("Serious interest") project, which helps organize classical music concerts in people's homes. Tomáš Jamník first studied in Prague with Mirko Škampa, Martin Škampa and Josef Chuchro, before moving to Leipzig to take lessons from Peter Bruns and to Berlin to study at the Universität der Künste with Jens Peter Maintz. He is currently a Fulbright Scholar in residence at Juilliard and NYU. He plays a 1784 Lorenzo Storioni instrument, kindly lent by Mr. Aleš Voverka from his private collection.

**Pianist-Composer Moshe S. Knoll** was born in Venezuela of Eastern European immigrant parents. Educated at The Juilliard School and the University of Arizona, Knoll has a direct personal link to Antonin Dvořák: his mentor Ozan Marsh was a composition student of Rubin Goldmark, who was in turn a student of Dvořák himself. Knoll has had a successful career as a pianist, pedagogue, composer and arranger. His Piano Sonata #1 was published in 1980 and has been performed multiple times. In 1987, he received the "Artist of the Year Award" from the Pianist's Foundation of America. Recent achievements include his setting of Psalm 133 for Soprano, Narrator and String Orchestra which has had repeated performances. ArtsAhimsa presented a Retrospective Concert of Knoll's works in NYC and he composed the soundtrack for the documentary film "God Knows Where I Am" produced by Jedd and Todd Wider. His Chamber Cantata "Simplicity", set to texts by Henry David Thoreau, was premiered at Symphony Space by the Ark Trio in 2017 and it is included in their debut CD album, "Ark Resounding" which is now available on Amazon. His Piano Trio "Twilight Serenade" was performed at The Juilliard School in 2022 with the composer at the piano. More than 80 of his compositions are published on Sheet Music Plus. Dr. Knoll has been Composer-in-Residence at ArtsAhimsa since 2012. He is also a member of the Board of the Dvořák American Heritage Association. Moshe S. Knoll is represented by Professor Avguste Antonov, head of Elegy Artists Management. The composition being performed today is a Chamber Ballet score that engages in a soulful meditation on the complex and often tragic history of the Americas expressing a hope for a better future. It is a message of peace and reconciliation for the diverse peoples inhabiting the Western Hemisphere, based on our common humanity. This is something that Antonin Dvořák would have considered as a legitimate outgrowth of his lifework. It is in this spirit that "A Ballet for The New World" is being respectfully offered to the public.

**Pianist Anna Royzman** was born in Odessa, Ukraine and immigrated to the U.S. with her family in 1989. Ms. Royzman received her B.M. and M.M. degrees from The Juilliard School where she studied with Jerome Lowenthal as a recipient of the full-tuition Elizabeth Smith Scholarship. A frequent collaborator with vocalists and instrumentalists, she has performed solo and chamber music concerts in the U.S. and abroad. Highlights include a performance of Beethoven's Second Piano Concerto in Lincoln Center's Alice Tully Hall, performances at Lyricafest in Lincoln, MA, and the National Opera Center in Chelsea. She has participated in international music festivals in Viana do Castelo, Portugal and Puigcerda, Spain where she

was the recipient of the first prize in the program's annual piano competition. She has taught piano and chamber music at Belvoir Terrace Fine Arts Camp and the ArtsAhimsa Music Festival in Lenox, MA. Ms. Royzman is currently the Director of Performance Activities in the Pre-College Division at The Juilliard School.

### **Welcome to DAHA**

The Dvořák American Heritage Association (DAHA) commemorates, celebrates, and continues to explore composer Antonín Dvořák's extraordinary musical contributions, with a special emphasis on his influential residency in the United States in the years 1892-95. From its home in the beautifully restored Bohemian National Hall in New York City, DAHA offers concerts, lectures, and educational programs. At the heart of these activities is the Dvořák Room, a newly created exhibition and study space with adjacent performance venues, that will inspire present and future generations by preserving the composer's American legacy. DAHA is a member organization of the Bohemian Benevolent & Literary Association. [www.bohemianbenevolent.org](http://www.bohemianbenevolent.org), **For more info about DAHA visit our website at [www.dvoraknyc.org](http://www.dvoraknyc.org)**

**DAHA would like to thank the Bohemian Benevolent & Literary Association for its support of this concert.**

**DAHA and ArtsAhimsa thank MyBlueSkiesMusic for the exceptional, full spectrum audio and livestream this afternoon.**

### **ArtsAhimsa mission statement**

ArtsAhimsa is a global network of artists working together to promote non-violence through affirmative power of the Arts and our common desire for a more peaceful world.

ArtsAhimsa events inspire and support inclusive communities, cross cultural understanding, social justice and environmental conservation.

ArtsAhimsa invites audiences to engage in learning about the world around and within us through listening, observing and participation in the creative process.

**for more info: <https://www.artsahimsa.online>**