

Abstracts of the thematic lectures and related workshops in the Virtual Summer School 2022

Romani people and their music, and a workshop focused on the musical traditions of European Roma

By Kateřina Andršová

The music of the Roma is very diverse. This variety depends on the specific groups of Romani people, their lifestyle, and the place (state, country) where this or that group lives. During the 19th century, in some parts of Europe, the Roma participated in the creation of national music styles, such as Hungary, Spain, Russia or the Balkans. In Western Europe, Sinti and Manush people have become excellent performers of "Gypsy Jazz". On the contrary, according to the music, it is possible to identify the country from which a certain group of Roma musicians came. This presentation focuses on the main musical traditions of the European Roma, especially in the Central European area. How has Romani music changed in recent decades? Can we consider it a basic means of identification even today? These are also the questions that the presentation tries to answer.

Antonín Dvořák (1841 – 1904), composer of the 19th century, the most played Czech author in an international context: The overview of the importance and career

By Ludmila Kroupová

Antonín Dvořák's artistic legacy is one of the fundamental pillars of European cultural heritage. Dvořák is also the most played Czech author in an international context. At the same time, however, he is a composer whose work has been the subject of professional disputes and whose importance has been diminished for decades by musicologists influenced by communist ideology. The lecture on the significance and career of Antonín Dvořák will introduce the composer not only as an author going through various creative stages, but will also explain the seriousness and value of his work in the context of his time.

Czechoslovakia (former Czech Republic) and Prague in Cold War: Translators and African American Poets in Cold War Prague

By Františka Schormová

In 1950, the US communist Abraham Chapman, his wife, and two daughters boarded a train at Grand Central Station in New York City. They started a journey that would take them over the Iron Curtain, a journey involving forged papers, hidden identities – and African American poetry as Chapman put together a poetry anthology of the Black diaspora, *Black Poetry* (1958) during his time in Czechoslovakia. But there were other contacts during that time: Figures such as the African American poet Langston Hughes corresponded with their Czechoslovak fans and translators, giving advice on translation, and forging unexpected allegiances between Black writers and their Czechoslovak mediators. This talk explores these contacts and allegiances from our present moment and uncovers hidden internationalist solidarities and forgotten stories of the early Cold War period and the role Prague and other Czechoslovak cities played in them.