



In Pursuit of Happiness: Music, Human Rights, and the Power Within

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*Music heard so deeply
That it is not heard at all, but you are the music
While the music lasts.*

Thomas Stearns Eliot (1888-1965)

As musicians living in the Western world, we are preoccupied with excellence: a concert or recital that is passionate and flawless, a composition that is unique and expertly crafted, or a book that is groundbreaking, hoping to prove to our scholarly colleagues, and perhaps to ourselves, just how inquisitive and clever we really are. We live in a seemingly self-perpetuating cycle that, in one sense, supports and encourages quality, growth, and ingenuity but, in another, limits our thought, passion, and creativity. No one doubts the musical brilliance of a Beethoven or a Bernstein or the unparalleled talent of a Heifetz or a Pavarotti, but such artists were successful within the realm of Western culture, history, and values and Western-influenced societies. The impact—musical, cultural, and financial--that our most accomplished artists have on our society is undoubtedly immense, but is the product truly global?

As stated by Lawrence Davidson, in his book, *Cultural Genocide*, “There is also the fact that on a day-to-day basis, it is our immediate environment that is most important to all of us. That is to say, important knowledge is knowledge relative to us and our environment.”¹ One might argue that while elements of the musical arts are culture-centric, it is the core of the music—love, joy, fear, sorrow, and more—that is truly global. Human rights reflect the core of music that moves our hearts and our minds. The power of music is its expression, reflection, and evocation of the human condition, the core of being human. Humanity has no border, no language, no culture, and no age. Rather, it is what we, the human

¹Lawrence Davidson, *Cultural Genocide* (New Brunswick, NJ: Rutgers University Press, 2012), 3.



race, feel and experience that bind and unite us. As written by human rights advocates Daniel and Elizabeth Lee, in their book, *Human Rights and the Ethics of Globalization*,

“. . . if an ethic of universal human rights that calls upon us to treat all of our fellow human beings with respect and dignity is to have any traction with respect to our distant neighbors, we must increase awareness that they, like we, are human beings who know times of hope and times of despair, times of joy and times of sorrow, times of success and times of failure.”²

Promoting human rights through music is a global effort, including school children, college students, professional musicians, social activists, and citizens engaged in and committed to social justice who are passionate in their belief of music’s ability to comfort, heal, and unite humanity based on a common core of shared feelings and experiences. A musician, reaching deeply into her soul, makes the *music* powerful, but the music, through its meaning and the emotions it evokes, makes the *message* powerful. How disparate is the human race? Perhaps Socrates said it best: “What being is there who does not desire happiness?”³

Human Rights

The concept of human rights is documented as early as Aristotle’s belief that human beings are “social creatures who experience self-realization by living and participating in society.” Moreover, Aristotle believed that achieving excellence as a member of society could be attained by practicing the cardinal virtues of prudence, justice, temperance, and fortitude, skills that he believed could be developed through practice.⁴ The term, “human rights,” first appeared in Thoreau’s classic essay of 1848, *On Civil Disobedience*, although the concept appeared in print over 50 years earlier, during the French Revolution, by Thomas Paine in his two-part book, *The Rights of Man*. Prior to the 1940s, there were no

²Daniel E. Lee and Elizabeth J. Lee, *Human Rights and the Ethics of Globalization* (Cambridge, England: Cambridge University Press, 2010), 43.

³Darrin M. McMahon, *Happiness: A History* (New York: Atlantic Monthly Press, 2006), 25.

⁴Lee and Lee, 49-50.



non-governmental organizations or international laws to protect human rights.⁵ But on December 10th, 1948, the United Nations adopted The Universal Declaration of Human Rights, the first comprehensive attempt to put into language the birthright of every human being. Drafted by former First Lady Eleanor Roosevelt, the document was in response to her vow that never again would the nations of the world stand idly by and watch while genocide was taking place. The rights included economic rights, the right to health care, the right to marry someone of one's choosing, and the right to the "Four Freedoms" listed by her husband, President Franklin Delano Roosevelt—freedom to worship, freedom of speech, freedom from want, and freedom from fear. The 1950s saw the establishment of the European Convention on Human Rights, the beginning of today's European Court of Human Rights. Amnesty International was founded in 1961 and was soon followed by Human Rights Watch in New York, the Mothers of the Plaza de Mayo in Buenos Aires, and the Helsinki Watch Groups. The 1970s saw a rise of activism meant to publicize cruel behavior, and the 1980s and 1990s saw the expansion of human rights to include health rights, women's rights, economic justice, and indigenous people's rights.⁶

Music and Human Rights

But how can music affect change to build a world of tolerance, understanding, and appreciation? University of Virginia Professor Nomi Dave, in her article, "Music and the Myth of Universality: Sounding Human Rights and Capabilities," states that music is used 1) to change local norms and attitudes, including raising local awareness of human rights issues and advocating for change, 2) to alleviate tensions and produce momentary good feelings, and 3) to create solidarity by breaking down boundaries and overcoming distances between people. Although music may not solve the political issues and the

⁵Kenneth Cmiel, "The Recent History of Human Rights," in *The Human Rights Revolution*, eds. Akira Iriye, Petra Goedde, and William J. Hitchcock (Oxford, England: Oxford University Press, Inc., 2012), 27.

⁶ Ibid, 38-40.



trauma of war, the music of a people or nation can be used as a therapeutic device to foster individual and cultural resilience, communication, and cooperation.⁷ According to the Human Rights Library of the University of Minnesota, all types of music—classical, popular, and world music, folk songs, and hymns—can enhance human rights curricula and awareness. Classroom activities, such as singing songs chronicling past struggles, listening to works written in memory of victims of human rights abuses, and studying the lives and music of composers subjected to persecution and repression, are just a few ways to increase awareness of human rights issues.⁸

Classical composers are quick to reflect in their music the political or social struggles of the time, exercising freedom of expression through the power of music. Works of particular significance reflecting the atrocities of World War II, for example, include French composer Francis Poulenc's, *Figure humaine*, a work for a cappella double chorus that was written, published, and rehearsed during the German Occupation of France; Italian composer Luigi Nono's, *Il Canto Sospeso*, set to letters written by anti-Fascist Resistance fighters in the hours prior to their execution; Italian composer Luigi Dallapiccola, driven into hiding owing to Mussolini's 1938 race laws, who wrote the choral set of songs, *Canti di prigionia*, and the opera, *Il Prigioniero*; Austrian composer Arnold Schoenberg's memorial for the victims of the Holocaust, *A Survivor from Warsaw*; and Polish composer Krzysztof Penderecki's oratorio, *Dies Irae*, dedicated to the memory of those who perished at Auschwitz. In addition, there were composers whose works were created in concentration camps, such as the Terezin concentration camp in Theresienstadt in the Czech Republic that was promoted by the Nazis

⁷Nomi Dave, "Music and the Myth of Universality: Sounding Human Rights and Capabilities," *Journal of Human Rights Practice* 7, no. 1 (2015, published December 18, 2014), <https://academic.oup.com/jhrp/article/7/1/1/2190130/Music-and-the-Myth-of-Universality-Sounding-Human> (accessed May 3, 2017).

⁸"Human Rights Education: the 4th R," *Human Rights Education and the Arts* 7, no. 1 (Winter 1996), <http://hrlibrary.umn.edu/education/music.htm> (accessed May 3, 2017).



as the ideal camp where residents were allowed, for the sake of propaganda, to continue their artistic endeavors.⁹

Folk music has a long history of promoting human rights, from spirituals during slavery, to industrial labor songs, to civil rights from the 60s, to today. American folk singer Bob Dylan received in 1963 the Tom Paine Award, given by the New York Civil Liberties Union. Other white folk artists of the Southern Civil Rights Movement include Pete Seeger, Joan Baez, Janis Ian, and Phil Ochs, vocal artists who sang of the indignities of segregation and racism, helping raise awareness in America, including awareness among white college students. Also active in presenting in concert and through recordings songs of human rights were the Student Nonviolent Coordinating Committee (SNCC) Freedom Singers of Albany, Georgia, and the Congress of Racial Equality (CORE) Freedom Singers. Their music included traditional black spirituals and folk songs as well as newly created freedom songs, reaching out to their peers at white college campuses throughout the country. The song most associated with the Southern Civil Rights Movement is, “We Shall Overcome,” based on the 19th-century hymn, “I’ll Overcome Someday.” The hymn was recast by the Southern African American tobacco workers, and folk singer Pete Seeger added additional text that helped characterize the song as a universal call for social justice and human rights. The song was transformed again in 1961 and 1962 when young black activists associated with the Student Nonviolent Coordinating Committee (SNCC) instilled a slower tempo and syncopated the rhythms, including call-and-response vocal patterns and improvisation derived from the gospel tradition. As was the case with, “We Shall Overcome,” “This Little Light of Mine” was revised by Metty Mae Fikes as a reaction to the brutality of Bloody Sunday on the Edmund Pettus Bridge in Selma, Alabama, and to reaffirm that such actions would not slow down the march of freedom. Jazz saxophonist John Coltrane wrote the instrumental work, “Alabama,” in reaction to the Sixteenth Street Baptist Church bombing in 1963 in Birmingham that killed four girls, and Chuck Berry’s song, “The Promised

⁹Ibid.



Land,” evokes the racial violence experienced by the freedom riders, integrated bus trips that passed through Anniston, Birmingham, and Montgomery.¹⁰

America does not stand alone, however, in producing folk singers who raise awareness of social injustice. Chile’s famous folk singer, Victor Jara, for example, composed his last song, albeit unfinished, in 1973 while a political prisoner during the CIA-backed military coup, or junta, led by Augusto Pinochet, that overthrew President Salvador Allende. Jara was tortured by the soldiers who held 5,000 students, intellectuals, workers, and other supporters of the democratically elected socialist president in a makeshift concentration camp where Jara and many of the other prisoners were executed. Jara was able to hide his newly written song from the soldiers, and fellow prisoners were successful in smuggling it out of the Estadio de Chile, the stadium where Jara was held and that now bears his name, the Victor Jara Stadium. The words of Jara’s song were later set to music by Pete Seeger, and English poet Adrian Mitchell wrote a poem on Jara’s final days in prison that was set to music by Arlo Guthrie.¹¹

Perhaps the most compelling of all social protest through song is what is known as the “Singing Revolution” in Estonia. This small country in the Baltics, a bridge between Western and Eastern Europe, has a long history of occupation by numerous countries, the most brutal being Germany and the Soviet Union. In April of 1988, the Estonian Popular Front in Support of Perestroika was announced as a challenge to the Communist Party’s monopoly of power. In May, the Front organized a rally on the grounds of the country’s world-renowned song festival in Tallinn that included 250,000 citizens—a quarter of Estonia’s population—singing, in unison, beloved and powerfully moving works of their

¹⁰Brian Ward, “People Get Ready: Music and the Civil Rights Movement of the 1950s and 1960s,” *The Journal of the Gilder Lehrman Institute of American History*, <https://www.gilderlehrman.org/history-by-era/civil-rights-movement/essays/%E2%80%9Cpeople-get-ready%E2%80%9D-music-and-civil-rights-movement-1950s> (accessed May 3, 2017).

¹¹Ross Altman, “Folk Music and Human Rights,” *FolkWorks*, <https://folkworks.org/features/feature-articles/78-2008-4/35703-folk-music-and-human-rights> (accessed May 3, 2017).



homeland. Moreover, in August of 1989, the Baltic Assembly, including now the Fronts in both Latvia and Lithuania, organized a 600-kilometer human chain from Tallin (Estonia), to Riga (Latvia), to Vilnius (Lithuania) of nearly two million people holding hands, an event credited, in part, to the eventual collapse of the USSR's Eastern European satellites.¹²

Student Organizations and Human Rights

Student music organizations, such as El Sistema in Venezuela and the Settlement Music School in Philadelphia, exist to provide training in European classical music to students who are economically and socially at risk. These opportunities provide students with professional instruction and a strong work ethic, inspiring them through accomplishment and success.¹³

Youth for Human Rights International (YHRI) was formed in 2001 with the belief that human rights should be learned at a young age. Representatives have traveled throughout the world, meeting with senior government officials, visiting local towns and villages, and distributing to parents and children the brochure, *What Are Human Rights?*, and educational flyers on AIDS. In 2004, the music video, *UNITED*, was completed, using 2,000 volunteers and 150 actors, shot in 13 countries, and available in 15 languages. The film was premiered at the United Nations in New York and was named “Best Human Rights Film” at the Taglia Corto Film Festival in Florence, Italy, an event co-organized by UNESCO.¹⁴

The Robert F. Kennedy Human Rights and the GRAMMY Museum launched a songwriting contest, *Speak Up Sing Out*, for students in grades 6 through 12. Based on the history of music being at the heart of social change—women's right to vote, miners seeking acceptable wages, and Civil Rights activists--the competition is meant to teach a new generation about music's

¹²Andres Kasekamp, *A History of the Baltic States*, Palgrave Essential Histories, ed. Jeremy Black (New York: St. Martin's Press LLC, 2010), 162-165.

¹³Dave.

¹⁴Youth for Human Rights, “History of Youth for Human Rights International,” <http://www.youthforhumanrights.org/about-us/history-of-yhri-launch.html> (accessed May 3, 2017).



power to create change. Submissions can be in any genre of music, must be two to three minutes in duration, must be performed by the songwriter, and must demonstrate positivity, not victimization.¹⁵

The Advocates for Human Rights organization, founded in 1992, is a volunteer-based, non-governmental, non-profit organization dedicated to the promotion and protection of internationally recognized human rights. The organization partners with schools to provide training and support on how to incorporate human rights into the school curriculum.¹⁶

College Organizations and Human Rights

College students are actively engaged in celebrating human rights. The United Nations Educational, Scientific and Cultural Organization (UNESCO), for example, joined forces in 2014 with the Thelonious Monk Institute for Jazz in celebrating the third International Jazz Day. The event was held at the Osaka School of Music (OSM) in Japan and included roundtable discussions, masterclasses, workshops, and performances. One of their conferences included jazz legend and Grammy Award-winner Dee Dee Bridgewater who discussed the role of Billie Holiday, Nina Simone, and Abbey Lincoln in the adoption of the Civil Rights Act of 1964 that prohibited segregation in public places. Bridgewater showed how songs, such as Holiday's, "Strange Fruit," Simone's, "Mississippi Goddam," and Lincoln's, "We Insist, Freedom Now," brought to light the need for dignity and tolerance. As stated by UNESCO Director-General Irina Bokova, "Jazz embodies the spirit of UNESCO. It brings people together and builds

¹⁵ Robert F. Kennedy Human Rights, "Speak Up Sing Out Music Contest," <http://rfkhumanrights.org/what-we-do/speak-truth-power/contests/speak-sing-out-music-contest/> (accessed May 3, 2017).

¹⁶The Advocates for Human Rights, "Human Rights in the U.S. Lesson Plan: Musical Chairs Human Rights Essay," http://www.theadvocatesforhumanrights.org/uploads/human_rights_in_u_s_grades_3-5.pdf (accessed May 3, 2017).



peace, tolerance, and understanding. It has been the soundtrack for positive social change, from the fight against racism to the struggle for democracy.”¹⁷

Jamnesty: Music for Human Rights is concert events sponsored by Amnesty International that feature bands and speakers. The Jamnesty concert hosted last year at the University of Vermont, for example, raised funds for the Syrian Civil Defense and the White Helmets, rescuers dedicated to saving the lives of civilians in war-torn Syria.¹⁸

Founded in 2015, Jazz 4 Justice, founded by Northern Virginia lawyer Ed Weiner, are annual jazz concerts presented by select college jazz ensembles throughout Virginia. All monies raised benefit both the local bar association in providing legal services for citizens who cannot afford an attorney and the college’s jazz program.

Founded in 1979 by University of Georgia law student Marshall Dayan in honor of the victims of the Kent State shootings, the Athens Human Rights Festival is a student-run festival that features entertainers who perform for free to promote human rights. According to the festival’s music coordinator, John Miley, the simple goal of the festival is to address, “Everything from civil rights, gay rights, animal rights--we try to accommodate all speakers and issues.” The 2017 headliner was local jazz-fusion and funk-rock band Universal Sigh. Band member Pace Maynard stated, “The whole premise of the festival is really awesome. Tolerance, acceptance. Those are all things the world could use more of.” Past speakers have included notable dignitaries such as the Reverend Jesse Jackson and U.S. Congressman and Civil Rights leader John Lewis.¹⁹

¹⁷United Nations Educational, Scientific and Cultural Organization, “Voices of Jazz and Human Rights” (April 30, 2014), <http://www.unesco.org/new/en/media-services/in-focus-articles/voice-of-jazz-and-human-rights/#.WRB5KPnyUk> (accessed May 3, 2017).

¹⁸2017 Annual General Meeting and Human Rights Conference, “Jamnesty: Music for Human Rights,” <http://www.amnestyusa.org/events/jamnesty-musicfor-human-rights> (accessed May 3, 2017).

¹⁹Abigail Sherrod, “Athens Human Rights Festival Gets Back to Its Roots,” *Flagpole Magazine* (May 3, 2017), <http://www.flagpole.com/music/music-features/2017/05/03/athens-human-rights-festival-gets-back-to-its-roots> (accessed May 3, 2017).



The organization GoAbroad “provides resources, access, and information about meaningful travel, learning about, appreciating, and understanding cultures different from our own,” according to Petrina Darrah, New Zealand native and currently an English teaching fellow in Colombia. In her article, “Where Music Meets Travel: 17 Songs to Celebrate Equality in 2017,” she writes,

“When we encounter people around the world, we have the chance to find out that we are all wonderfully, uniquely different, but also fundamentally the same. All travelers can relate to having their eyes opened and pre-conceived notions or stereotypes shattered . . . we need to be defenders of equality: to be open-minded toward others, stand up for those more vulnerable than ourselves, and answer hate with love (and organized action) . . . Musicians take the stress and strife we feel and channel it into songs about diversity and songs about equal rights. This is how we fight against divisive language and hate—with music that inspires us.”

On her list are contemporary popular hits that address various human rights issues, such as, “Same Love,” by Macklemore and Ryan Lewis (LGBTQ); “Where is the Love,” by The Black Eyed Peas (9/11); “The Power of Equality,” by the Red Hot Chile Peppers (racism); “Freedom,” by Beyonce (Black Lives Matter); “Beautiful,” by Christina Aguilera (self-love and self-acceptance), “Imagine,” by John Lennon (no division by borders or religions); and, “RESPECT,” by Aretha Franklin (women’s and civil rights).²⁰

And, of course, there are college courses, such as, “Music, Human Rights, and Cultural Rights,” offered by Amherst College, whose course description includes the statement, “Music gives voice to human dignity and makes claims about social justice. Music is a register of power and domination, as is its silencing.”²¹

²⁰Petrina Darrah, “Where Music Meets Travel: 17 Songs to Celebrate Equality in 2017,” *GoAbroad.com* (January 19, 2017), <https://www.goabroad.com/articles/where-music-meets-travel-17-songs-to-celebrate-equality-in-2017> (accessed May 3, 2017).

²¹Jeffers L. Engelhart, “Human Rights, and Cultural Rights” (course description at Amherst College, Spring 2008), <https://www.amherst.edu/academiclife/departments/courses/0708S/MUSI/MUSI-07-0708S> (accessed May 3, 2017).



World Organizations and Human Rights

Human Rights Nights is a non-profit organization that operates in the production of cultural and artistic events, campaigns, social actions, and international cooperation. It is a partner with a wide network of organizations, institutions, and communities and works to promote an intercultural society that respects the people against all forms of racism and discrimination.²²

The organization Music Beyond Borders is not associated with any government, political, personal, or religious affiliations or agencies. It was founded by musicologist Dr. Janie Cole, whose research areas include contemporary South African music and cultural and oral history related to music and human rights during the apartheid era. Dr. Cole is currently recording a digital oral history archive of former political prisoners' oral testimonies about their experiences in the struggle and apartheid prison, entitled, "The Ubuntu Prison Archive: Voices and Music from Inside South Africa's Apartheid Prisons." The managing director of Music Beyond Borders is Nancy Galdy who is serving as executive producer of the organization's current documentary film, *Singing Through the Pain: Music in the Apartheid Prisons*.²³

Musicians Without Borders is a global network dedicated to, "using music to bridge divides, connect communities, and heal the wounds of war and conflict." Working closely with local musicians and organizations, Musicians Without Borders provides professional trainers specialized in running community music projects with people dealing with trauma, fear, and isolation as a result of war and conflict. The organization states 1) Music creates empathy, builds connections, and gives hope, 2) Music crosses ethnic divides and provides neutral space to meet through shared talents and passion, 3) Community music-making is a direct and accessible tool for connecting people and engaging and mobilizing communities, and 4) From drum circles to rock bands, music can be

²²Human Rights Nights, <http://www.humanrightsnights.org/en/> (accessed May 3, 2017).

²³Music Beyond Borders, "About Us," http://www.musicbeyondborders.net/?page_id=15 (accessed May 3, 2017).



practiced by any person at her/his own level regardless of musical skills, whether in small groups or in a setting of hundreds or even thousands of people. Musicians Without Borders operates a rock school in Kosovo, trains youth and young professionals to bring music to West Bank refugee camps, brings music therapy training to youth and children in Rwanda affected by AIDS, and brings a musical message of hope to refugees in The Netherlands.²⁴

Musicians for Human Rights (MFHR), founded in 2009 by horn player Alessio Allegrini, is a worldwide network of musicians who promote a culture of human rights and social engagement. The organization encourages musicians of all levels—students, professionals, and amateurs—as well as audiences to consider how they can advance the well-being of others, including performances, recordings, educational materials, training in human rights education and activities, attending conferences and seminars to raise public awareness of human rights issues, commissioning new compositions, and donating funds to charitable organizations sharing similar values. A component of this organization is the Human Rights Orchestra, comprised of soloists, chamber musicians, university professors, and conductors and players of leading orchestras from around the world. The orchestra helps raise money for high-impact charities, including the International Human Rights Forum Lucerne, and commissions each year a work inspired by human rights events, champions, or principles. The executive director, Julian Fifer, is a professional cellist who founded, in 1972, the Orpheus Chamber Orchestra for which he served 26 years as its executive director. In 2000, along with composer and educator Bruce Adolphe, Fifer co-founded The Learning Maestros, a company dedicated to creating new works and related curricula that integrate music with other disciplines. Both Adolphe and Fifer believe that placing music and the arts at the center of engaged living enriches both the individual and society.²⁵

²⁴Musicians Without Borders, “About Us,” <https://www.musicianswithoutborders.org/mwb/about/> (accessed May 3, 2017).

²⁵Musicians for Human Rights, “About,” <http://www.musiciansforhumanrights.org/mission/> (accessed May 3, 2017).



The theme of the 2017 annual Oslo World Music Festival is, “Forbidden Songs,” a weeklong celebration of musicians who have faced censorship. As stated by Alexandra Stolen, head of the Oslo World Music Festival, “Music is the free expression of ideas, traditions, and emotions.” Among the performing artists will be Iranian female musician Mahsa Vadat, who, along with all women in Iran, are not allowed to perform in public. Mari Boine, an influential Sami artist, will also perform at the festival. Many traditional expressions of the Sami, the indigenous people of northern Norway, were forbidden, including the song form, *joik*, that until the end of the 1950s was banned in schools. And performing at the festival will be Norwegian artist Moddi who released the album *Unsongs*, songs that were banned upon their release and many of whose writers are currently imprisoned or in exile.²⁶

Summary

The intrinsic power of music reaches far beyond compositional ingenuity and performance skill--the greatest value of music lies in its ability to bring about understanding, tolerance, reconciliation, and change. Composers and artists have the talent, skills, and, perhaps, the obligation to create, perform, and promote works that mark humanity’s greatest joys, sorrows, accomplishments, and failures.

From locations and societies throughout the world, men, women, and children, using the power of music, are working to establish, protect, promote, and celebrate human rights. In describing the early clashes between Europeans and the Native American culture, Davidson writes,

“One consequence of natural localism that the Europeans and Native Americans *did* share was a sense that their outlook and ways of doing things were “natural.” This made it nearly impossible for the vast majority in either group to imagine the adoption of the other’s way of life.”²⁷

²⁶Kompaz, “Music, Censorship, and Human Rights,” <http://kompaz.cisv.no/2016/10/23/music-censorship-and-human-rights/> (accessed May 3, 2017).

²⁷Davidson, 113.



Using music as an expression of both morality and beauty, student, college, and professional organizations, social activists, programs, curricula, activities, lectures, competitions, concerts, festivals, videos, travel, and more reflect humanity's struggle to bring to light the shared elements of the human condition, including equal rights and equal opportunity. Perhaps Daniel and Elizabeth Lee state it best:

“We place strong emphasis on human rights because we firmly believe that all human beings are of significance and because we are persuaded that a strong ethic of human rights can provide useful guidelines in an age of globalization, helping protect the lives, dignity, and well-being of our fellow human beings regardless of who they are or where they live.”²⁸

Music is an art, without borders, that respects, celebrates, and unites a world of highly diverse peoples, cultures, and values. But most important of all, music has the power to set free the mind, the body, and the spirit in humanity's unending pursuit of happiness.

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²⁸Lee and Lee, 48.



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