Global Campus of Human Rights

SOUNDS OF JUSTICE PODCAST

Episode 1

Music and Human Rights: Amplifying the Resonances

MANFRED NOWAK, ANGELA IMPEY, JULIAN FIFER and GEORGE ULRICH
in conversation with IGNACIO SAIZ

Ignacio Saiz: Welcome to *Sounds of Justice*, a podcast brought to you by the Global Campus of Human Rights. I'm your host, Ignacio Saiz.

Over the next five episodes, we'll explore how music and human rights intersect and how sound becomes a space for memory, resistance, healing, and solidarity. We'll hear from musicians, rights advocates, ethnomusicologists and neuroscientists about music's power to move us, to express the dignity and collective identity of communities facing oppression, to give voice to specific struggles for rights across the globe, and even to reimagine our relationship to the natural and spiritual worlds.

And of course, we won't just be talking about music but listening to an array of sounds that speak of justice and rights - from Haitian roots music to Palestinian rap, from civil rights anthems to the sounds of the living forest.

The clip you just heard was Busi Mhlongo, the South African singer and anti-apartheid activist whose music came to symbolise the struggle for justice in her country. We've chosen the exhilarating opening of her song 'Yehlisan'umoya Ma-Afrika' as the sonic fingerprint of this series. As a *sangoma* or traditional healer, Busi's music sought spiritual renewal as well as social change.

The idea that music can heal and transform - collectively as well as individually – has age-old roots. It's expressed beautifully in this Renaissance hymn to the power of music by Orlando di Lasso:

[MUSIC: Musica Dei Donum Optimi, Orlando di Lasso, performed by The King's Singers]

'Music: the greatest gift of the gods, lifts our minds, soothes our anger and softens our hearts...Music tames trees and wild beasts.' The poetic text and polyphonic texture of the piece reflect the ancient idea that music brings harmony to the cosmos and can repair human disorder.

Music seems to be a universal human capacity, but as we'll hear, it takes profoundly different forms and meanings across cultures. We'll explore its significance in indigenous cosmologies and in the liberation struggles of people of African descent. We'll confront music's darker sides, its use as propaganda, punishment, and erasure. And we'll hear how, in contexts across the globe, music forges identity, sustains resilience and advances demands for equality and justice. So, if you've ever been moved by a piece of music or are curious about sonic pathways to a better world, you're in the right place.

For me, this podcast is the result of two lifelong passions. I've spent my career in international human rights and much of my free time making music. A few summers ago, I came across a remarkable book: The Routledge Companion to Music and Human Rights. It brought those two worlds together in ways I'd never imagined, showing how music not only accompanies or amplifies a human rights message, but can itself be a vehicle for change. At a time when the human rights movement is being challenged to respond to genocide, ecocide and the unravelling of democracy, exploring that insight felt urgent and full of possibility.

So, I'm especially thrilled to begin this series in conversation with four of the five co-editors of that book. Julian Fifer is former Executive Director of Musicians for Human Rights, he is a cellist and founder of the Orpheus Chamber Orchestra which pioneered democratic principles in music-making. Angela Impey is Emerita Professor of Ethnomusicology at the School of Oriental and African studies at the University of London. Her work in southern Africa explores how women's song intersects with struggles for environmental justice. Manfred Nowak is professor of international human rights law at the University of Vienna and Secretary General of the Global Campus of Human Rights, a network of 100 universities around the world which has made this podcast possible. And George Ulrich, academic director of the Global Campus, whose work spans the philosophy of human rights and human rights in development cooperation.

Julian, Angela, Manfred, George - welcome and congratulations on the book!

Julian Fifer: Thank you so much.

Ignacio Saiz: So before we get into some of the themes that you've been working on and that are covered in the book, I'm curious to know a little more about your individual journeys across that bridge between music and human rights. Some of you have crossed from the music side, some of you from the human rights side, but let me ask you all, what is it that inspired your interest in the connections between music and human rights? Manfred, let me start with you.

Manfred Nowak: Yeah, thanks very much. For me, the universal language of music and the universal value system of human rights have a lot in common. And music is the most powerful tool that directly speaks to the soul and hearts of people. That's the healing power of music that we all know. When I had little children, I was singing a lullaby and usually it worked to calm them down, stop crying, and sometimes even falling asleep while I was still singing for them. When I was UN expert on missing persons in the former Yugoslavia and I was during the siege of Sarajevo in that beautiful city and I listened myself to people who performed music during that terrible time. String quartets or Vedran Smailovic, the famous cellist of Sarajevo playing in the ruins in order to provide some form of solace to the people who were suffering from the daily shellings and forgetting what is happening around them.

But for me the strongest is that music is the most powerful tool of spreading the message of human rights. More actually in my life I was inspired by blues and soul, as Aretha Franklin or Nina Simone, Billy Holiday and many others who were inspired by the fight against slavery and the fight against racial discrimination in the United States of America as the songs of Miriam Makeba were fighting against their apartheid system in South Africa successfully at the end or we had so many musicians, famous musicians in Latin America, Mercedes Sosa, Victor Jara and others who were fighting military

dictatorships and their human rights violations in Latin America. And I could go on. So that is for me really the major impact that music has in order to fight for human rights.

Ignacio Saiz: Thank you, Manfred. And thank you for those beautiful references. I wish we had time to listen to all of them. But let me turn to Angela. Angela, what did your path look like?

Angela Impey: I grew up in South Africa during the apartheid era. So, from an early age, I became aware of racial injustice and the violence of state control. The structure, the ethos of separation permeated every aspect of our lives. In the 1980s I studied music at the University of Cape Town and this was a time when the country was becoming something of a political pressure cooker if you like. And the politics was that we were clearly moving towards some form of change. And this was intensified by international economic sanctions by the anti-apartheid movement. But for those of us working on the arts, what we were most aware of was the international cultural boycott, the role of artists in promoting, in supporting the liberation struggle.

So, while my conservatory degree focused exclusively on European classical music and was relentlessly protecting the sounds and cultural values of a distant idealized west, the streets were alive with a very different kind of music protesting a myriad injustices. And what I became aware of as a young student at the time were two things in particular. The first was the violence of erasure, the violence of systemic silencing of, in this case, the majority of the population. But the second was the profound impact that music was having on raising awareness, on drawing people together on mobilizing action. And indeed I would not hesitate to say that music which was being played in the streets or at festivals, which was being danced to in parties and homes, which was being made available through underground exchange of cassettes, had a more profound impact on the wider population than any other form of political expression at that time.

So what I wanted to mention also was during those concluding years of apartheid and the most rigorous years of apartheid when most forms of oppositional oratory was being silenced by this very extensive government intelligence apparatus, the public found expression in the barebones of a rhythm. And this rhythm, which was known as Toyi-Toyi, consisted of regular beats produced by high stepping marches and was offset by a simple set of statements or sometimes just vocables, just sounds.

So, everyone knew the rhythm and everyone knew what it meant. And it throbbed at the heart of the nation as a formidable petition for equal rights, for rights to education, to shelter, for health, for food, to fairness and respect and dignity for all. And these are the basic tenets of course of the global commitment to human rights. So Toyi Toyi, I later came to sort of understand embodied what the French sociologist Emile Durkheim refers to as collective effervescence, to that heightened sense of emotional intensity and unity that emerges when individuals participate in shared activity and especially through ritual or through music and dance. When the agency of one becomes the agency of the collective. And it was this energy, this insistence that I experienced that really inspired me to explore further the human rights and music interface.

Ignacio Saiz: That's beautiful, Angela. Why don't we listen to Toyi Toyi so that listeners can hear that effervescence for themselves.

[MUSIC: Toyi Toyi, Traditional, performed by the ANC Choir London]

Ignacio Saiz: Let me pass to you, George. What is a philosopher of human rights doing exploring music?

George Ulrich: One of my great interests has always been to engage with critical perspectives on human rights. Questions that people raise, prejudices that people might have, or common perceptions that might in fact be misguided but nevertheless prevalent. And I felt this was very important for us, not only to correct mistakes or carry our point of view but also to listen, to learn and become better at communicating and reaching out to wider circles and wider populations.

And I felt that my interest in the intersections between human rights and the arts world were part and parcel of this whole endeavor and I feel that the arts are not just a medium for conveying a predefined message but in fact a space for learning and a space for growing and a space for engaging. I felt that arts in general and music in particular has been a space of connecting profoundly and deeply with people that otherwise there might be a certain sense of misunderstanding, of distance and distrust or uncertainty and music has certainly been an amazing connector and an amazing bridge for me, in my professional work, as in my personal life.

So I've felt from the start that there is just so much to explore and there's just such a rich interface between the arts and between music and human rights, both in terms of the way in which also how human rights can support artistic creation, protect artists in their profoundly important work, but vice versa also how music can teach us and inspire us as human rights practitioners and human rights educators in being effective in what we do.

Ignacio Saiz: So, let me pass to you, Julian. What lured you to human rights?

Julian Fifer: Well, it was actually the American War in Vietnam that inspired my initial interest in human rights. And I also witnessed through that the power of music, particularly songs, to unite thousands of people gathered together to protest America's bombing and invasion of Vietnam. One of the songs at that time was Blowing in the Wind by Bob Dylan, a song about the persistence of war, oppression, and cruelty. It says, "How many ears must one man have before he can hear people cry? Yes. And how many deaths will it take till he knows that too many people have died?" There's so many songs during that period and they convey related messages addressing violence and oppression.

Later, as a professional cellist, I had the good fortune to perform in dozens of countries on four continents. And on so many occasions, I met musicians who had lost their teaching positions or their jobs in orchestras because they or their relatives had been outspoken about the oppressive regimes in their countries. But I also witnessed more passive denials of human rights such as the inability to participate in culture, the right to freely enjoy the arts.

Traveling in Europe a dozen years ago, I noticed an influx of Syrian musicians, singers, percussionists, oud players settling in Austria and Germany. All of these experiences made me realize just how fortunate I am to have particular human rights fulfilled that enable and protect my professional and personal life. And this realization has propelled my commitments to help protect and fulfill the human rights of others.

Ignacio Saiz: Julian, I'm going to stay with you for a moment. Because one of the things that to me was most fascinating in the book was this idea that there are intrinsic resonances between music and human rights. As a musician deeply engaged in human rights practice, how do you see those intrinsic resonances between the two?

Julian Fifer: I believe music and human rights both arise from two basic needs and desires of humans, namely for dignity and for connection. Human rights can be viewed as a set of concepts of dignity that have been codified over the past 80 years. Yet they have their origins perhaps in the need for our distant ancestors to connect and cooperate with each other for mere survival. Music similarly has origins in the desire for connection, both at the most intimate private level, such as with lullabies that Manfred mentioned earlier, and in the public largescale context of rhythmic synchrony that Angela referred to, whether participating in a ritual dance, marching in protest or into battle, singing in a chorus or singing a national anthem.

Across so many cultures around the world, music serves to connect individuals and groups to the divine, to nature, to spirits, to each other, and to oneself. And individuals and peoples require freedom of thought and belief, freedom of expression, and the right to participate in culture in order to pursue their desires for communication, for union, for enrichment. In these contexts, I believe music can dignify human experience by giving voice to feelings and thoughts. The connection through music to joy or sadness, oppression, hope or love presents opportunities to recognize one's own humanity, dignify others by acknowledging their personal experiences, and thus contemplate our collective humanity.

Here are just a few examples of how music can be used to respect, protect and fulfill human rights. Music used as therapy both in one-on-one clinical settings and in group settings in the community to address the traumas of physical or emotional violence, of war, famine, loss of loved ones, displacement from home, poverty, oppression. Music as a peace-building tool, teaching instrumental and vocal music and forming ensembles of individuals from diverse ethnic, racial, religious backgrounds, united in the desire to express themselves cooperatively.

But in order for music to function in the service of human rights, music making itself and musicians must be protected. Several rights in the Universal Declaration are particularly relevant to musical life. Unless these human rights are protected, musicians and music can be censored and silenced and they cannot advance the realization of human rights for others. For me, this is perhaps the most dynamic and intrinsic resonance between music and human rights.

Ignacio Saiz: Thank you, Julian. You've really illuminated so well so many of the different dimensions and interconnections between music and human rights. I know you have a piece for us, and I was going to ask you to introduce that piece and make any connections to, in what ways the piece illustrates any of the themes that you've just been talking about.

Julian Fifer: I have selected the opening minutes of the slow movement of a violin concerto by the Baroque Italian composer Giuseppe Tartini.

[MUSIC: Giuseppe Tartini, Violin Concerto in A Major]

Julian Fifer: For me, the music evokes feelings of loss, sorrow, perhaps of grief. Sad music can peel away your ego and leave you bare, vulnerable, wandering inwardly, perhaps eliciting memories of a particular sadness when those feelings were first felt. People in many cultures enjoy listening to sad music. Studies by neuroscientists and psychologists have found that emotions evoked by music that the listener describes as sad include nostalgia, peacefulness, tenderness, and transcendence. and that a significant reward of experiencing sadness through the arts is empathy.

Ignacio Saiz: Wonderful, Julian, and thank you for sharing that wonderful piece with us. Angela, let me pass to you. As an ethnomusicologist, you must be a little bit allergic to these claims that music is a universal language or even that human rights is a universal framework that everyone needs to get behind. And yet there you are at the interface between music and human rights! So, what have you observed as an ethnomusicologist about the use of music in pursuit of human rights from a cross-cultural perspective?

Angela Impey: It does worry me sometimes to hear about music as a universal language but I know what is meant by that, and as an ethnomusicologist or as my fellow colleagues who would call themselves, anthropologists of music or sound studies people or performance studies people, what we're trying to do as overlapping disciplines is to really try to understand the meanings assigned to sound to sound structures by the people themselves.

So we all - as disciplines - we all recognize that music is fundamentally a system of symbols really and these symbols are constructed differently by different people according to particularities of environment, to institutional systems, to ideological leanings. So to assume that music means the same thing to all people is not what we would believe, not what we advocate. And indeed many cultures would not even recognize music, song or even dance as categorically different from speech. They all exist within a wider framework of orality and communication and many cultures would not even have distinct words to describe these activities. So the focus on music's specific or contingent cultural role is premised on a commitment or a recognition of cultural difference, cultural diversity, which we feel is really important in the recognition, in how human rights are kind of framed and recognized and that specificity might seem to counter the kind of universality of this concept of human rights as you suggest.

So what I would suggest here is that focusing on the role in cross-cultural perspective helps to rescue us from that debate of whether human rights represent the imposition of a given set of liberal values on a very pluralistic world under the concept of a common humanity. And what it does, it compels us to engage in a politics of listening, of listening to how values, principles and interests are locally defined, communicated and protected.

And why this is particularly interesting and important in this situation is that there is a tendency and particularly within the legalistic world of human rights to privilege speech and text as proper knowledge. Yet the very same information if danced, if performed, if intoned differently will probably be dismissed as ephemeral, subjective, as non-evidential. So our attempt is to sort of rescue song, music, orality as proper knowledge, as dispelling this would then run the risk of rendering silent entire cultures or entire populations.

So our argument is that attention to sound or to music attunes us to difference, to nuance, to ontological and epistemological plurality and in this way it helps to secure the human or the human diversity within the human rights agenda. And listening in is especially relevant for communities who may not have the privilege of public voice. Often women sing to speak their truth because they are not given a platform and so this is particularly important in understanding how song plays a role where there are entrenched social, racial or gender hegemonies, where there are extreme economic disadvantages or where there's still violent divisions that exist and that keep people silent in other ways.

Ignacio Saiz: Thank you for bringing that very important lens to this discussion.

Ignacio Saiz: Manfred, in the book you explore something of the darker side of the connections between music and human rights. And you look at the many ways that throughout history music has been used and weaponized as an instrument of human rights abuse.

Manfred Nowak: Yes, I perhaps start also with a personal story. I was educated as a child by my parents in classical music going to concerts. And when I first heard Les Preludes by Franz Liszt as a child, I was very very impressed.

[MUSIC: Franz Liszt, Les Préludes]

And later I have been told that the main part of Les Preludes, very powerful, was used by the Nazis on public broadcasting whenever there was something important to tell to the people. And whenever I listen to or hear Les Préludes, I simply cannot remove it from my experience and the knowledge of the Nazi cruelties committed by people of my own country, Austria, and Germany. But my strongest experience was when I was UN Special Rappporteur on Torture between 2004 and 2010 at the height of the so-called 'war on terror' by the Bush administration and we did two joint studies, one on human rights in Guantanamo Bay and the other one on secret detention in the fight against terrorism, not only by the US but by many other countries. And I interviewed quite a number of former Guantanamo prisoners and people who had been subjected to music torture in CIA dark sites, so for instance in the prison of darkness in Kabul, and people were telling me how music was used as a form of torture. Music together with very very loud noise and it was really playing 24 hours a day and they were kept in a dark cell and were also handcuffed, so you couldn't even actually protect your ears against this noise and music. So in that sense it was really used in order to intimidate the people, to punish them but also to extract information, less confessions from them. So the classical definition of torture.

Ignacio Saiz: Like any human capability, music has the propensity to be used for harm as well as for good. And it makes me think also of how human rights itself can be co-opted and misused for harm. So there are there are parallels there.

Talking of challenges for the human rights movement and misuses of human rights, this brings me neatly to you, George. I know you are somebody who has been very keen to kind of scout the horizon for emerging challenges for the human rights movement and I mentioned my own motivation for bringing these links together was a sense of urgency around renewing and revitalizing the human rights agenda. What do you see as some of those emerging challenges? And what role do you see for musicians in ...well, not just musicians... but for music in addressing some of these big structural challenges that the human rights movement faces?

George Ulrich: I think what we're seeing in recent years is really an emerging deep divisiveness in the social fabric: ways in which different groups lose the ability to speak, to communicate, to relate to one another, and even to share common references, whether it's common normative references about what counts as decency and indecency, right and wrong, or whether it's common perceptions of factuality and truth, you know, and the way in which media outlets come to serve as echo chambers where we're just confirmed in our prior likes and dislikes and beliefs and disbeliefs, social media vastly reinforcing this, these are part and parcel or drivers of cultures of intolerance that are really shaping our lives that are totally anathema to the very spirit of human rights, I think, that is premised on mutual recognition, cultures of respect, of dignity, of inclusiveness, of the ability for empathy, of relating to the condition and situation of others who are differently positioned than ourselves, the perception of commonality that everyone has been speaking about in relation to also the experience and practice of music. You know, all of this is what the human rights project is about.

And this growing divisiveness I think goes hand in hand with unprecedented backlashes. We're seeing powerful nations disowning international norms and principles that we have been taking for granted for decades. And we see from the right wing, sort of almost celebration of these tendencies in the name of anti-wokeism or, phrased differently, in the name of opposing smug condescending attitudes among the liberal left.

We see on the other hand a very strong disillusionment with the ineffectiveness of international human rights mechanisms in the face of abuses and wrongdoing, war crimes, from the side of the left as well. And we see these militarized polarizing attitudes that seem to just mutually reinforce one another. And I think this is a set of challenges that are quite different, it's as if there is a bit of a paradigm shift underway and I don't think we yet completely know what it will take to rise to this and to respond to this. But I certainly feel that the resources that we're exploring and probing in the world of music and the ability exactly to foster empathy to project dignity, to project resilience and to facilitate the lived experience of connectedness and commonality, common purpose I think is as important as ever if not more.

Ignacio Saiz: My question to you all is how do we rise to the challenge that George just outlined. We've spoken about music - the transcendent power, the effervescent power of music to connect, to restore dignity at the individual level, at the societal level, at the broader political level. So how can music make for a revitalized human rights practice? How can human rights practitioners engage more with music to address these challenges? How can musicians assume their responsibilities for addressing the human rights crises we face?

George Ulrich: Maybe I jump in, Ignacio, and start.

Ignacio Saiz: Please George, please do.

George Ulrich: Because I was given the, also, invite to suggest a piece of music like others have as well. And I thought that this is really a moment to revisit one of the chapters of music history that has inspired all of us, which is blues and soul music, which is really at the roots of contemporary, of virtually all forms of contemporary rhythmical music and the richness, the ability to pinpoint and identify injustices, wrongdoings, and abuses, yet with a voice and a tone of strength and dignity and resilience. I think it's just such a moving and powerful aspect of blues and soul music. And I picked a piece by BB King called Chains and Things.

[MUSIC: BB King, Chains and Things]

Ignacio Saiz: BB King is this towering figure on the issues that we're discussing here. So, thank you for bringing that to us.

Manfred Nowak: So, can I come in?

Ignacio Saiz: Yes, please Manfred.

Manfred Nowak: I was talking to George also and actually it's for both of us quite surprising that the music that inspired us when we were young is equally inspiring young people today as much as they are also very very eloquent and knowledgeable about modern music. So I think what we need is a very very broad civil society movement and I'm counting on the young people, children and young people from all over the world to actually fight together against all the challenges and threats by climate

change, by artificial intelligence, but by wars, by the backlash against democracy and human rights. And music would be the strongest again to connect them.

Ignacio Saiz: Julian, let me bring you in.

Julian Fifer: I'd like to suggest a role for musicians in classroom and informal settings where children gather whether neighborhood community centers or refugee camps. And my focus here is born originally from a clause at the end of the preamble of the Universal Declaration of Human Rights and it states 'every individual and every organ of society keeping this Declaration constantly in mind shall strive by teaching and education to promote respect for these rights and freedoms'.

And this is where I feel there's a lot that musicians can be doing. When presenting in a classroom or at family concerts, musicians typically introduce different musical instruments, the sounds they produce, the distinctive qualities of each instrument, and they ask children to describe images or create stories about the music played for them. And it stops there. I would encourage musicians to add a topic and explain why it is possible for the musicians to perform together. In other words, the dignity and respect afforded each other, which are some of the values intrinsic to music making that undergird the understanding and practice of human rights.

And in ensemble playing, whether it's gamelan or jazz or classical, any kind of ensemble music making, there needs to be a balance between freedom of expression and responsibilities to the community. Musicians do this. And some of these attributes are: active listening and communication, being able to listen to different points of view, critical thinking, distinguishing between fact and opinion, cooperating in group work and addressing conflict positively, because all the musicians might have different feelings about how the music should be played. In ensemble music making, there's therefore consensus building. There's respect for self and others and curiosity. I like to consider ensemble music making as human rights in sound.

Ignacio Saiz: Beautiful: the performance of human rights in sound through ensemble music making. And I know you have so much experience in modeling those values in your work with the Orpheus Orchestra and elsewhere. Let me give the last word on this big challenge question to Angela.

Angela Impey: One thing I'll just point out as a new way and that will be featured in a later episode of this series is to do with climate change and to do with environmental issues. And we have a discussion about the use of music in human and non-human interspecies dialogue as you suggest. And what that made us realize was the importance of the auditory world, that it's through the sounds of whales, through the sounds of environments that many people have come to kind of create sensitivities to the potential for extinction or to a changing environment and the effects of climate change.

So I think there are so many ways that musicians and music making or sound making can take the lead in a situation where it is true, we are feeling overwhelmed by the undermining of these basic principles to which most of us would like to think we support. And that there's a huge role for music going forward to kind of keep the spirit alive, to keep the energy alive, to keep the insistence alive.

Ignacio Saiz: Thank you, Angela, and thank you to all of you, Angela, Julian, Manfred, and George, for these insightful reflections on the links between music and human rights. I hope it has inspired our listeners to explore these connections in their own life and to - at the very least to listen in a more active, in a more open, in a more critical way - in a way that's attuned to the politics of listening, as

Angela mentioned, but also to the possibilities of listening and the possibilities of music as a catalyst for change.

Ignacio Saiz: We began this episode with a hymn to music. I am going to end this episode with a very different genre. This is not so much a song about music, but a love song to music by the Cuban singer Haydée Milanés. What I love about this song, the extract I'm going to play, let me just give you a flavor of the words: 'The poetry of the wind drew a melody and this music of mine was born on the breath of the messenger sea. Music is my joy, my sadness, my feelings, my temple of peace, a continual rebirth, the deepest virtue I defend.' I found the use of 'virtue' such an interesting term here and so connected with value systems and everything that we're talking about. I love this piece also because like so much Cuban music, this is music as a transnational cross-cultural current. So the imagery of the breath of the sea, the wind, the poetry of the wind for me resonates with some of the themes that we're going to be exploring also in coming episodes about how music travels.

[MUSIC: Haydée Milanés, La Música]

In this episode of *Sounds of Justice* you listened to:

- Musica Dei Donum Optimi by Orlando di Lasso
- Toyi Toyi, Traditional (interpreted by the London ANC Choir)
- Largo Andante, Violin Concerto in A major by Giuseppe Tartini
- Les Preludes by Franz Liszt
- Chains and Things by BB King
- La Música by Haydée Milanés

Look out for the coming episodes wherever you get your podcasts and on the website of the Global Campus of Human Rights. I'm Ignacio Saiz. Thank you for listening!

RELEVANT LINKS:

The Routledge Companion to Music and Human Rights

Edited by Julian Fifer, Angela Impey, Peter G Kirchschlaeger, Manfred Nowak and George Ulrich (Routledge, 2022)