

1: Music Without Borders - KPFT

Music Without Borders produces world-class concerts and private events for an exciting range of artists, venues, and festivals in the Northeast and across the United States.

In , when Japan did not have diplomatic relations with the Soviet Union, Akutagawa journeyed there illegally to meet the composers who inspired him: Shostakovich, Khachaturian and Kabalevsky. He presented them with his best works, including Triptyque. The movement is infused with counterpoint. One also hears a powerful mixture of otherworldly sounds and earthy rhythms, some created by beating on the wood of the instruments in a percussive style. The slow middle movement, a Lullaby, begins with an ardent viola theme. Later, a yearning violin sings over the plucking lower strings. In the final fast movement, Akutagawa employs Japanese rhythms used in Matsuri festivals in the main motif. Dmitri Shostakovich Chamber Symphony, Op. Completed in , the String Quartet No. The motif forms a sort of musical cryptogram he derived from the German designations of the notes of the scale and the German spelling of part of his name: It is heard in the opening notes of the first, third and fifth movements, but also occurs in the other movements. Shostakovich also quotes a number of earlier compositions: He also characteristically includes extended chromatic melodies stretched over long, sustained notes, persistent rhythmic figures of varying intensity, dynamic contrasts and complex counterpoint, even when it appears in only two parts. Of the five connected, closely-related movements, three are very slow and broad. The first movement, a quiet, contrapuntal prelude, derives principally from the DSCH motto, while the second resembles classical sonata form. The Cello Suite combines Baroque-like forms with Catalan flair, paying tribute to that region of Spain that has been deeply disturbed by a search of identity, independence and conflict. The third and final movement is based mostly on the jota, a dance originally performed with castanets. Beginning slowly with a lyrical section of five-beat phrases, it soon becomes a swinging, vigorous dance. Terence Blanchard Dance for a New Day A lone violin sounds a melodyâ€™ at first simple, like a folk tune, and then unfurling into a lengthy and unsettling phrase. Here is the voice of frustration, a mirror to issues not easily sorted out, let alone resolved. A cello enters, reflecting that same feeling, that same sense of heightened concern. The two form a chorus, aggressive in tone yet bending toward beauty. They sing of confusion but slowly distill order. They move together like modern dancersâ€™ frenetic, angry even, but also spinning toward hope. Soon more musicians engage: Plucked notesâ€™ two on downbeats, two on upbeatsâ€™ bear echoes of distant drums, African drums, drums not of war but of wisdom. The violin and the cello return, commanding once again that which they were called to create, that which grew like all movements do, within a piece of music or a popular revolution: By that he means this moment of social and political upheaval. Through his small jazz ensembles, his genre-defying E-Collective band, his film scores and his recent opera, Blanchard has sought to address unrest and injustice through a personal musical lens and to project themes of communal compassion and elevated discourse. The orchestra is the larger public, moving from comprehension to commitment. This music unfolds as the moment demands: It does not relent yet seeks and finds calm. Kareem Roustom A Voice Exclaiming An Emmy-nominated composer who has written for film, television, the concert hall and album projects, Syrian-born Kareem Roustom grew up with the musical traditions of the Near East and trained in the tradition of Western concert music and jazz in America. Many variants of the dabke exist. At once a bridge between minority communities and the classical music establishment, the Sphinx Virtuosi continue to garner critical acclaim during their annual national tours to many of the leading venues around the country. Members also hold professional orchestral positions and several have been named Laureates of other prestigious international competitions, including the Queen Elizabeth and Yehudi Menuhin. The Sphinx Organization is the Detroit-based national organization dedicated to transforming lives through the power of diversity in the arts. For more information please visit our website at www.

2: MUSIC WITHOUT BORDERS: KENTUCKY STRINGS - The Louisville Orchestra

Music Without Borders is a student-run campaign that draws on the power of the arts to fundraise for Médecins Sans Frontières / Doctors Without Borders (MSF), which has been at the forefront of providing humanitarian medical aid around the world.

Umbrella of Hope March 18, It is raining and the colours of the rain represent all the hardship, suffering, happiness and emotions people have experienced. Under the umbrella MSF, people come together despite their differences to mend and unite. Taliban troops had attacked the city and U. During that battle, something terrible happened. A hospital being run by MSF was bombed by a U. At least thirty people lost their lives, including MSF staff. Those doctors, and many more who survived and continued to help the injured after their hospital was bombed, did not go to Afghanistan as part of an army and they did not go there because a government ordered them to. They went there because there were people who needed doctors, so the doctors went to help them. They volunteered to go into a war zone simply because they were needed. And for that noble, selfless act, some of them would never return home. MSF was not targeted, the doctors and patients who died in Kunduz died because they were in a warzone. Despite that, doctors from MSF still journey to Afghanistan to help those who need help. The risks do not cause them to flee, they cause them to come. MSF has doctors in nations facing crisis all over the world, sometimes war, sometimes disease, sometimes natural disaster and sometimes other crises that we cannot contemplate. In all those countries, the doctors go not simply aware of the risks to their safety, but to prevent that risk for others. The doctors of MSF have been in Afghanistan for decades, been in Aleppo at the heat of the Russian bombardment, been in West Africa during the Ebola outbreak and been in Rwanda during the worst genocide since World War II, losing staff in all of them. With all these risks, it seems impossible that anyone would want to work for MSF. What noble selflessness motivates those doctors to help others, despite the risks to themselves, I know not, but I know that we must support them. There will always be dangers in the world and we will always need people who, when confronted by it, will run towards it to see what good can be done. It explored how MSF works in various danger zones around the world and what leadership qualities are required to provide medical aid successfully. Here is a reflection on the experience by one attendee: I learned about the disaster aid protocol, and all the important roles the workers execute in order for everyone to have the basic needs they deserve. We did a simulation exercise in teams where each member was assigned a job specialty with details—Administrator, Logistician, Physician, Water Sanitation Specialist, Health Promoter—and used it towards helping the team. I was a water specialist and used my skills to provide safe and clean water after a cholera outbreak in Zimbabwe. The teams presented their solutions to the crisis to the rest of the group afterwards. The workshop made me more interested in the overall humanitarian aspect of Doctors Without Borders, and provided me with the knowledge to delve deeper into their work. The feedback from the facilitators was very helpful and other exercises helped leadership skills as well. The workshop was particularly interesting since it involved many age groups grades from many different schools. Overall, I learned a ton about Doctors Without Borders and I would recommend this workshop to anyone who wishes to get a more prominent role in helping others and is interested in the whole concept of a worldwide aid system without any biases. Can you build consensus with those who are very different from you? What qualities are indispensable to being a leader that enables successful teamwork? Come find out at the leadership workshop Doctors Without Borders is organizing especially for Music Without Borders volunteers and participants. Details are as follows: Friday, February 17, 9 am -

3: Episode 5 - Music Without Borders - Enclave

Musicians Without Borders uses the power of music to connect communities, bridge divides, and heal the wounds of war and conflict.

History[edit] Musicians Without Borders began with music. On May 4, 1992, Laura Hassler conducted a memorial concert in her hometown in the Netherlands. At the height of the Kosovo war, Laura had decided to extend the traditional Dutch remembrance of the second world war to those suffering and dying in the wars raging in Europe at that very moment. The performers dedicated their program of traditional Balkan songsâ€”lullabies, love songs, songs of hope and mourningâ€”to ordinary people everywhere, longing for the same things yet always caught between the firing lines. That summer, they visited Kosovo refugees in the Netherlands, singing and playing songs people knew and loved, making music with the children, providing musicians who had lost their instruments with replacements. A few months later, the group was in Sarajevo, Bosnia, performing and running music workshops with children in a refugee camp. In January 1993, they registered as a charitable foundation, under the name Musicians Without Borders. Laura coordinated a small office, gradually reaching out to peace and human rights organizations and building a network of musicians, while raising funds and support for a new, innovative approach to peace building through music. The organization first began organizing exchanges between groups of musicians based in the Netherlands, and later, sending groups to the Balkans to perform music and lead workshops for children. Eventually, the organization moved its focus towards training local people to lead music workshops, gradually expanding to new regions. As the network grew, MWB organized conferences in Sarajevo and in Utrecht, bringing musicians from eastern and western Europe, the Middle East and Cyprus together to explore their common desire to use their music for peace and social change. From 1994 to 1996, the Music Bus brought music, dance and theater to children in Srebrenica and the towns and refugee camps in the wide region, while MWB trained local singers and dancers in its growing methodology of inclusive music making. Gradually, MWB moved from tours and festivals toward long-term, locally based programs. An MWB team, invited to organize a festival in Mitrovica, Kosovo, responded to appeals from local rock musicians, and the Mitrovica Rock School opened its doors in 1996. This led to the development of Palestine Community Music, training young Palestinians as community music leaders for children. Programs[edit] Mitrovica Rock School[edit] In post-war Kosovo, Musicians Without Borders created a platform where aspiring young rock stars meet across divides. Palestine Community Music[edit] Musicians Without Borders offers music-based activities to thousands of marginalized young people in towns and refugee camps located in the West Bank, Palestine, who lack other social or cultural opportunities. Their programs include Music and Nonviolence Leadership training, Rap for Social Change, music workshops for the hearing-impaired and children with special needs. In one such activity, the Musical Playground, MwB organizes musical workshops including dancing, singing, rapping and body percussion. Such activities are aimed to engage and empower children, school staff and families in a festive celebration. MwB works closely with the organization Sounds of Palestine, a community music project inspired and based on the concept of El Sistema in Venezuela. Since 2000, international and Rwandan trainers have facilitated the training of 80 Community Music Leaders in Rwanda, each receiving 120 hours of professional training. Rwandan trainers provide on-going support, and ensure local culture is embedded in the training. The project also builds the capacity of local organizations to facilitate cross-community work, making a substantive contribution towards peace-building and reconciliation efforts in the region. Our trainers and workshop leaders use the power of music to engage people living in emergency reception centers, building trust and connection among refugees, as well as with the local communities in which they are now located. MWB has trained musicians in the Netherlands, Italy and Germany to implement workshops in local refugee centers. They offer an annual 6-day Training of Trainers in The Netherlands, focusing on training musicians to use music for social change and peace-building. In partnership with various organizations and academic institutes, MWB offers advanced training that cover various aspects of their community music training curriculum:

MUSIC WITHOUT BORDERS pdf

4: UCLA Arts and Music Intranet

Music Without Borders produces world-class concerts and private events.

5: Innerviews: Music Without Borders

A chamber ensemble comprised of the nation's top Black and Latino classical string soloists, the Sphinx Virtuosi returns to Saint Paul after acclaimed performances at the Ordway in and

6: htmlmusicwoborders

My entire music collection - song by song with popping, skipping and jumping. Please contact me if you have a claim to the copyright in any of the music used.

7: MUSIC WITHOUT BORDERS

Music Without Borders Blog is part of a youth led fundraising campaign to support the organization MÃ©decins Sans FrontiÃ©res (MSF)/Doctors Without Borders. It is dedicated to conversations around the themes of youth action, the power of the arts, service, one world and the current Ebola Crisis.

8: Music Without Borders

Online shopping from a great selection at Digital Music Store.

9: Musicians without Borders - Wikipedia

Music Without Borders Venue Kentucky Country Day Theater Springdale Rd Louisville, KY Other Conductor Teddy Abrams GET TICKETS. Related Events.

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