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## BARENBOIM-SAID ACADEMY

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DANIEL BARENBOIM is the General Music Director of the Staatsoper in Berlin, a post he has held since 1992. In 2011, he was appointed to the same position at La Scala in Milan. Barenboim was born in Buenos Aires in 1942. At the age of five, he started piano lessons with his mother. Later, he also studied with his father. Barenboim gave his first public concert at the age of seven in Buenos Aires; he made his international debut as solo pianist in Vienna and Rome at the age of ten. As a nine-year-old, he moved to Israel with his family. “The eleven-year-old Barenboim,” said the German conductor Wilhelm Furtwängler at the time, “is a phenomenon.” Between 1975 and 1989, Daniel Barenboim acted as principal conductor of the Orchestre de Paris. From 1981 to 1999, he conducted in Bayreuth, and from 1991 through June of 2006, he was Music Director of the Chicago Symphony Orchestra. In Chicago, the orchestra members named him honorary conductor, and in Berlin the Staatsoper unter den Linden appointed him a principal conductor for life. In 2006, Barenboim held the Norton Lectures at Harvard University, which have been published as “Music Quickens Time,” one of his many books. Together with Edward Said, he co-authored “Parallels and Paradoxes. Explorations in Music and Society.” His musical oeuvre has been documented in over 500 audio and video recordings.

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*“God’s land is the Orient!/ God’s land is the Occident!/  
Northern like as Southern lands/ Rest in peace between God’s hands.”*

*Johann Wolfgang von Goethe*

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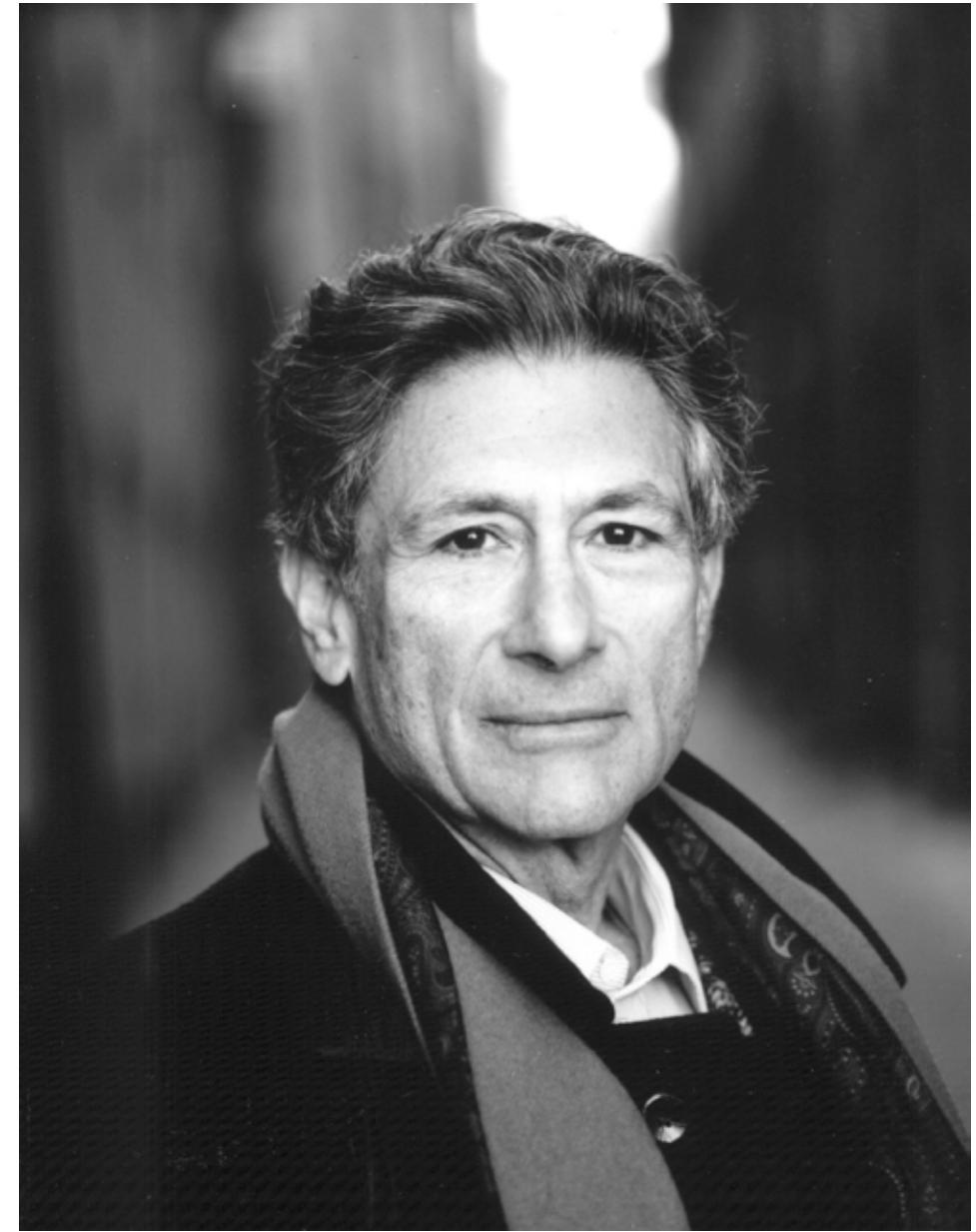
EDWARD W. SAID was born in 1935 in Jerusalem, was raised in Cairo, and studied in the United States at Princeton and Harvard. In 1963, he began his teaching career at Columbia University in New York, where he held the preeminent position of University Professor of English and Comparative Literature until his death in 2003. He wrote more than 20 books, which have been translated into 30 languages. His ground-breaking work “Orientalism” opened up new horizons in the study of post-colonialism. Said was active in the editorial committees of numerous magazines and journals and lectured at more than 200 universities in North America, Europe, Africa, and Asia. A gifted pianist, he also was the music critic for The Nation for many years. In the political sphere, he was a major voice on the situation in Palestine and an unflinching proponent of justice and self-determination for all. Edward Said was the president of the Modern Language Association as well as a member of the American Academy of Arts and Sciences, the Royal Society of Literature, the American Philosophical Society, and Honorary Fellow of King’s College, Cambridge. He also was a member of the executive board of PEN International until 1998.

Since Edward Said’s death, his widow Mariam C. Said has been actively involved in the running of the West-Eastern Divan Orchestra as the Vice President of the Barenboim-Said Foundation USA.



*Daniel Barenboim*

*“Great music is the result of concentrated listening - every musician listening intently to the voice of the composer and to each other. Harmony in personal or international relations can also only exist by listening, each party opening its ears to the other’s narrative or point of view. In 1999, Edward Said and myself formed the West-Eastern Divan Orchestra, composed of musicians from Israel, Palestine, and other Arab countries. That is, from a region where the open ear has been too often replaced by the unsheathed sword, to the detriment of all. Now, 14 years later, we have hopefully achieved an orchestra that is worthy of your attention. And one which shows that people who listen to each other, both musically and in all other ways, can achieve greater things.”*



*Edward W. Said*

*“Separation between peoples is not a solution for any of the problems that divide peoples. And certainly ignorance of the other provides no help whatever. Cooperation and coexistence of the kind that music lived as we have lived, performed, shared and loved it together, might be.”*



West-Eastern Divan Orchestra, Real Maestranza de Caballería de Ronda, 2011

“ Humanism is the only, and I would go as far as to say the final resistance we have against the inhuman practices and injustices that disfigure human history. ”

*Edward W. Said (1935–2003)*



Mariam Said, Daniel Barenboim, and the West-Eastern Divan Orchestra, Berlin, 2011

## WE HAVE LAID A FOUNDATION

An extraordinary new music academy has been born in Berlin. Starting in 2015, the Academy will train young musicians from the Middle East, invited here on scholarship, in the spirit of the West-Eastern Divan Orchestra. Daniel Barenboim and the American-Palestinian literary scholar Edward W. Said founded the Orchestra in 1999 in Weimar. With its name, it invokes J. W. Goethe's late, lyrical work, which reflects the German poet's admiration for the classical Persian love poems of Hafez, as well as his study of Islamic culture over many years: "God's land is the Orient!/ God's land is the Occident!/Northern like as Southern lands / Rest in peace between God's hands."

The Orchestra is comprised of young Arab and Israeli musicians. Through its many celebrated concerts all around the world under Maestro Barenboim, it has earned an outstanding international reputation over the course of the past 14 years. Orchestra members come together every year for rehearsals and concert performances. Today, many of them play as virtuosic interpreters of the symphonic repertoire in renowned orchestras, including the Israel Philharmonic Orchestra, the Cairo Symphony Orchestra, the Lebanese National Symphony Orchestra, the Syrian National Symphony Orchestra, the Metropolitan Opera, the Teatro alla Scala, the Staatskapelle Berlin, and the Berliner Philharmoniker. They do not view themselves as cultural ambassadors, but rather as exemplary artists. In their joint music-making, the hope for mutual understanding and harmony shines forth. With the West-Eastern Divan Orchestra, a utopian plan has become humanistic reality.

Our founding in 2012 of the non-profit corporation "Barenboim-Said Akademie GmbH" (Barenboim-Said Academy, BSA) has lifted this successful project to a new level. In the converted former depot of the Staatsoper Unter den Linden, up to 100 young students from the conflicted Middle East will receive a two-year musical education, complemented by a liberal arts curriculum, focusing on music history and intellectual history. Daniel Barenboim will assume responsibility for the academic and musical direction of the Academy.

The Academy will include a new concert hall with 700 seats designed by Frank Gehry. The American architect is providing his work free of charge as a contribution to the project. The City of Berlin has entered into a 99-year leasehold agreement for the landmarked building with the Barenboim-Said Academy for one Euro per year. Construction work is to begin in 2014. Its costs will amount to approximately Euro 35 million. The Federal Government of Germany will underwrite the construction costs in the amount of Euro 20 million, the remainder is to be covered by private donations. Such donations are tax-deductible. Among the Academy's first donors is the Italian President Giorgio Napolitano, who contributed the proceeds of an honorary award he received to the Academy. Other German and international donors have already made significant contributions to the project.

A handwritten signature in blue ink that reads "Michael Naumann". The signature is fluid and cursive, with a clear first and last name.

Prof. Dr. Michael Naumann,  
Executive Director of the Barenboim-Said Academy



Practice makes perfect:  
Daniel Barenboim and the Divan musicians  
during rehearsals, 2009

“Working with the Orchestra is always very intensive and exhausting, but I look forward to it, year after year, because by now it is also the place where I get to see some of my best friends. I have been with the Orchestra for eight years, and the intensity of our time together means we get to know one another especially well. And outside of the Orchestra it would be very hard to see my Arab friends.”

*Meirav, Oboe, Israel, 2011*



“We try to go to the extremes in dialogue, we try to go to new places in our imagination, and this project creates a platform for us to do so.”

*Guy, Flute, Israel, 2011*

“I find there are two qualities that Beethoven requires – persistence and determination. These are qualities that the nature of the project also possesses.”

*Mina, Violin, Egypt, 2011*



“We can’t change the world with a few notes – not in Korea, not in the Middle East. But it’s super exciting – we can’t be more than a symbol, and yet that’s already a lot.”

*Georges, Violin, Lebanon, 2011*



“With my personal background, I had a long way to go to achieve moderation. My most deep-seated feelings and bitter memories fight a constant war with my rational thoughts. As we drove through the Israeli checkpoints to the concert in Ramallah, to make music with Israelis for the common goal of freedom in Palestine – that was just too much. I couldn’t even process all my feelings at the time.”

*Nassib, Cello, Lebanon, 2007*

“It’s something important that people need to understand – we are not always in the mentality that I am Palestinian or Israeli or Lebanese, and that this is what I have to represent all the time. Sometimes, I am just me – a human being.”

*Tyme, Violin, Palestine, 2012*



Preparing to listen: Divan strings  
warming up for a performance, 2007





*“Who knows how far we will go, and whose minds we might change? The beauty of the question is that it cannot easily be answered or easily dismissed. Your acknowledgment of our efforts, however, takes us a great step forward.”*



*Daniel Barenboim and Edward Said, Prince of Asturias Award, October 2002*

*“If you want peace, you must be prepared to make a great effort. It means laying aside all weapons and violence, being committed to personal and communal conversion, with dialogue and the patient search for possible understandings. For this reason, we are profoundly grateful to Maestro Barenboim and the West-Eastern Divan Orchestra.”*



*Pope Benedict XVI on July 11, 2012, Castel Gandolfo, Italy*

## “A HOUSE OF HOPE”

DANIEL BARENBOIM ON THE POWER OF MUSIC

*Do you really believe that the Barenboim-Said Academy can make a contribution toward a peaceful resolution of the Middle-East conflict?*

Daniel Barenboim: Certainly not in the short term – but in the long term, it’s all the more likely. Look, when Edward Said and I founded the West-Eastern Divan Orchestra in 1999, 60 percent of the musicians had never played in an orchestra before, and 40 percent had never even heard a live orchestra concert. Eight years later, we played Arnold Schönberg’s extremely difficult, highly complex “Variations for Orchestra” in Salzburg – no one would have dared to predict that achievement. A development like that could take place in the Middle-East political conflict, too. It is a process that does not – or should not – exclude the hope for peace and reconciliation.

*To what extent is there real harmony in the interactions between musicians of the West-Eastern Divan Orchestra?*

Daniel Barenboim: They argue with each other, of course. And when they do, they work things out as in an independent republic, where compromises can and must be made. They have emancipated themselves from the ideological mindset of many of their parents and friends, in that they have listened to and maybe even accepted the other side’s telling of the story. When an Israeli and a Syrian sit next to one another and play from the same page of music, and later eat together and talk, both experience something

new. The Syrian, who had always assumed that all Israelis were enemies, hears the Israeli narrative for the first time. And he begins to understand that there is a certain logic to the Israeli perspective. The same is true in the other direction for the Israeli, too, of course. The Orchestra is a living symbol of a better future in the Middle East. The musicians feel that just as I do, and for that reason they stick together.

*Why are you founding your Academy in Germany rather than somewhere in the Middle East?*

Daniel Barenboim: For one, because Berlin today is the music capital of the world. Additionally, the political situation in the Middle East makes it practically impossible to realize a project like this there. The situation is off-track, to put it mildly, but it’s not hopeless. Many of our friends think of the Academy in Berlin as a utopian project. And that’s true – but not every utopia has turned out to be a mistake. Just think of German Reunification. Perhaps you can think of the Academy as an unusual, even an unheard-of attempt to support a political development by means of music. The goal of this political development is mutual understanding. Music is a universal language, and the word “enemy” is not in its vocabulary. The Federal Government of Germany and the City of Berlin, which both support this project – and I am grateful for their support – don’t view it any differently. You see, I played in Ramallah

*“For me, the West-Eastern Divan Orchestra represents a remarkable example of mutual understanding, of good will, and of cooperation in the Middle East. The barriers between men are the greatest hurdle to be overcome in the peace process, and music really can overcome them. It is in the interest of all sides to support this process.”*



*Giorgio Napolitano, President of Italy, November 2011*

*“The ‘Divan’ – given the almost complete erosion of the peace process between Israel and the Palestinians – has in fact become a kind of real-life utopia, for the Orchestra, with the power of reconciliation possessed by music, holds on firmly to the vision of a peaceful co-existence between Israelis and Arabs.”*



*Joschka Fischer, Former Secretary of State of Germany, January 2012*

*“The West-Eastern Divan Orchestra holds an outstanding place in the international world of music. Its concerts provide great pleasure to its audiences. It owes its special fascination to the joint music-making of young Israeli and Arab artists.”*



*Angela Merkel, Federal Chancellor of Germany, July 2011*

*“The West-Eastern Divan Orchestra embodies the idea of a peaceful society, founded on mutual respect and understanding. For us and for many other people in the world, the Orchestra is simply a sensation – it moves us not only through its music, but because it embodies the dream we all share – peace in the Middle East.”*



*Guido Westerwelle, Secretary of State of Germany, October 2010*

for the first time for 200 Palestinian children, a girl came up to me, and I asked her, “are you happy I’m here?” I’ll never forget her answer, “Yes, really happy. You are the first thing I’ve ever seen from Israel that wasn’t a soldier or a tank.” That’s the way it was – she couldn’t imagine Israelis as anything but uniformed objects, “things” or military vehicles. In the Academy, young Arabs and Israelis can and will overcome, and escape, this literally objectified perspective on the world. And when they return to their homelands, they will take with them not just the experience of making music together, but also new friendships that cross borders. The Berlin Academy will be a house of hope for reason and harmony.

*Is it possible that you are ascribing to music more power than it really has?*

Daniel Barenboim: A symphony, a quartet, or an opera is not going to turn the world upside down; but music can change each and every one of us. And of course, music is powerful, because it is physical – it is a physical expression of the human soul, beyond the world of pure ideas. It calls into play every aspect of human existence: the brain, the heart, our moods. And every one of us reacts to music with all these aspects of our being. That makes music dangerous. Music is more powerful than words. And even in the saddest of compositions, there is a spark of hope within it. Because of that, music ties humanity together. Never

in the history of our planet has so much music been heard as now. Music is the most beautiful form of globalization.

*Do you think that Germany has a special role to play, maybe even that Germany must play a special role through its engagement with the Barenboim-Said Academy?*

Daniel Barenboim: I have travelled all over the world ever since childhood. That was part and parcel of my career and my music-making. I am a citizen of Israel, of Spain, of Argentina, and of Palestine. And I know no other country that has dealt as intensively with its own history, and with its guilt about its own history, as Germany. In particular because of the Holocaust, maintaining good political and cultural relations with Israel is part of the creed on which the German state is founded – as every German chancellor up to now, and Chancellor Merkel, too, has emphasized. Germany therefore has an even more compelling interest in moderation and in finding a peaceful solution to the Middle-East conflict than other countries do. And without cooperation from all sides, such a solution is impossible. Sometimes I imagine a Middle-East conference that really contributes to peace in the region like a symphony played by graduates of our Academy in Berlin. A dream, certainly . . .

*What would you play then?*

Daniel Barenboim: Maybe Beethoven’s Ninth, “He who

*“Daniel Barenboim is not satisfied with invoking the power of music to unite peoples. In particular with his West-Eastern Divan Orchestra, he shows how exciting it can be, when one really uses this power – even in the face of opposition . . . Behind this there lies a humanistic spirit that knows how fundamental education is to seeing, understanding, and changing the world from different perspectives. Behind this all stands an artist, for whom there is nothing more satisfying than giving young people an opportunity: the opportunity to develop their own talents.”*



*Joachim Gauck, President of Germany, February 2013*

*“Although their peoples are engaged in violent struggle, these musicians have the courage to come together to make music and show the world that collaboration and harmony are possible. Even though their opinions and loyalties may differ greatly, their musical voices speak out unanimously against violence and for dialogue. This orchestra is a source of inspiration and a model for the Middle East and the rest of the world. I thank Daniel Barenboim, Edward Said, and the West-Eastern Divan Orchestra. Their talent, their enthusiasm, and their courage have opened a window upon the future of the dignity of man – a goal, which is well worth fighting for.”*



*Kofi Annan, General Secretary of the United Nations, December 2006*

knows the pride and pleasure // Of a friendship firm and strong...” But as long as we are talking about the special role of Germany – it is, after all, a kind of center in the world of music. There are more than 80 opera houses here, over 130 high-class orchestras – nearly a third of all professional symphony orchestras the world over – there is simply a vibrant legacy here of German and Austrian classicism, of the Romantic era, of modern music. And with every performance of Bach or Beethoven anywhere in the world, an idea of German culture, much more beautiful and sustainable than weapons exports, is communicated to its audience. The great symphony orchestras are welcome representatives of Germany. And so are the 750 or so annual graduates of German music academies. Not all of them ultimately stay in Germany. The Academy’s Arab and Israeli graduates will carry a new message with them back to their homelands – the message that mutual respect is not just possible, but necessary if people want to work together and live alongside each other in harmony. People are going to have to listen to them.

*Interview conducted by Wolfgang Behnken*

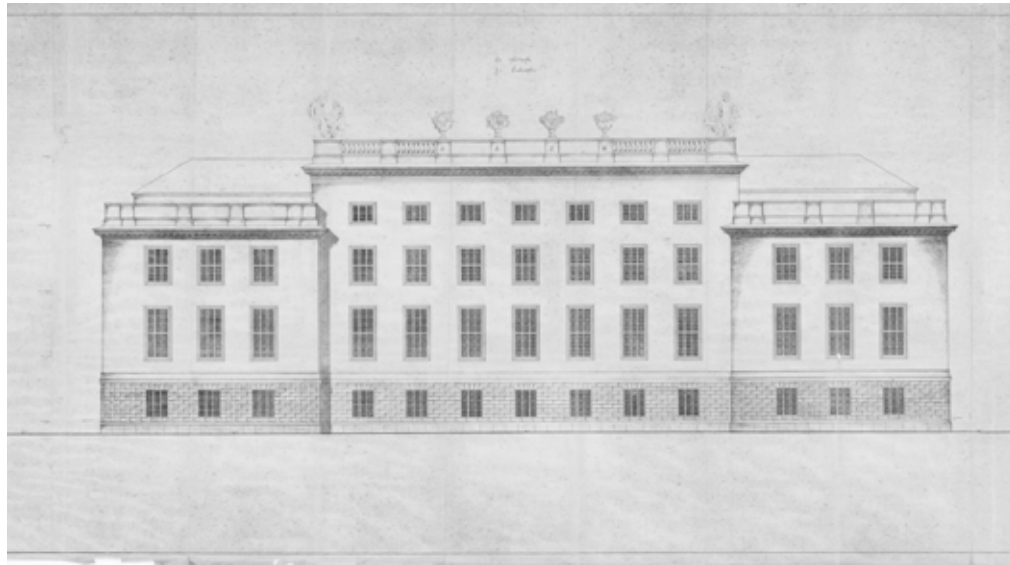


*The Divan Orchestra in Salzburg, 2007*



## HISTORY OF THE BUILDING'S CONSTRUCTION AND USE

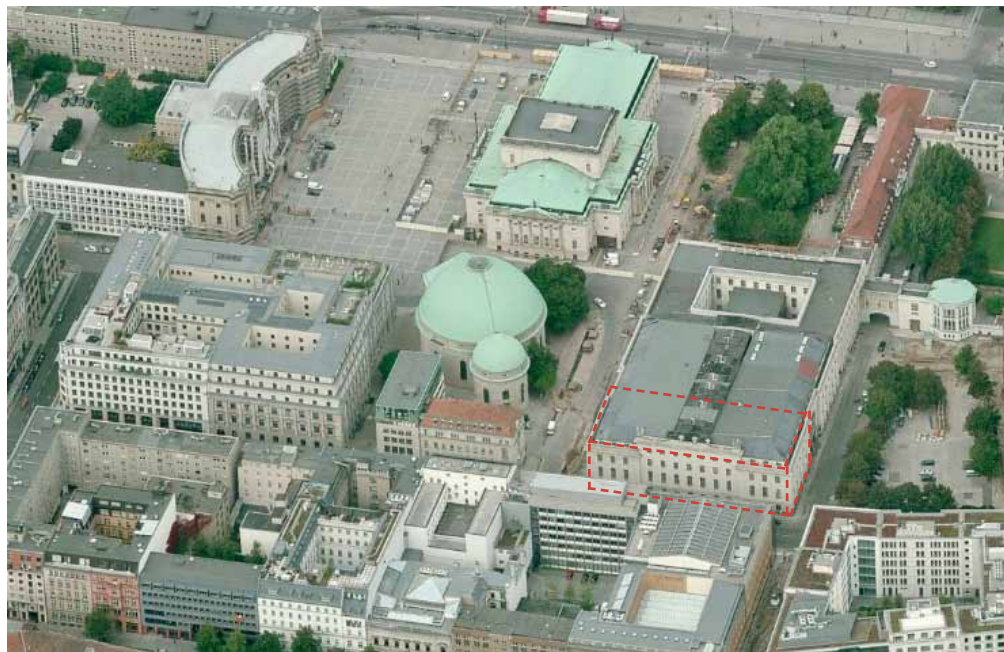
The depot of the Berlin Staatsoper Unter den Linden – future home of the Barenboim-Said Academy – was built between 1951 and 1955 according to the plans and under the oversight of the architect Richard Paulick (1903–1979) to store the sets of the Staatsoper. Until 2010, there had been no significant changes made to the interior or exterior structure of the surviving part of the building. The building is a designated landmark which will be conserved for the future and enhanced in value through its new use as the Academy.



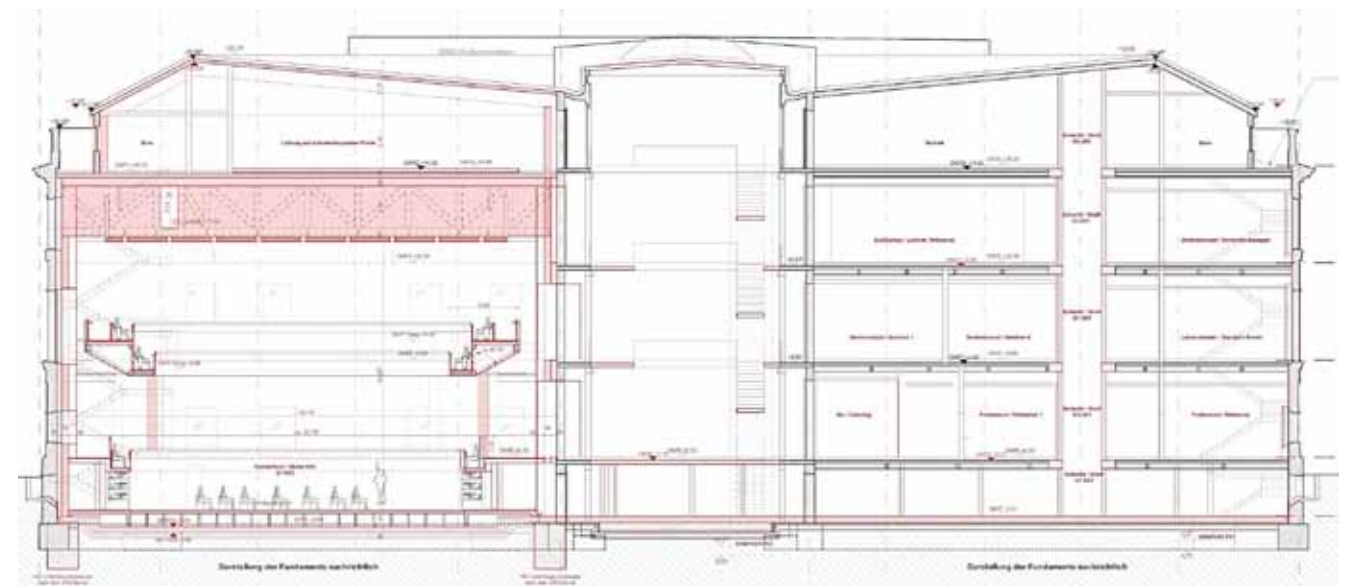
Façade facing Berlin's Französische Strasse by Richard Paulick, 1952



Frank Gehry's model of the concert hall, May 2013



A prime location in central Berlin



Vertical section, as of February 2013



Above: New paths through an old building: the Academy before renovations, February 2013  
Right: The future foyer of the Academy, as of February 2013



## FACTS AND FIGURES

*Education through music* – A music academy for up to 100 young, extraordinarily talented students from Israel, Palestine and other Arab countries

*In the heart of Berlin* – The Barenboim-Said Academy on the Französische Strasse, directly across from the headquarters of the German Foreign Service, behind the Berlin Staatsoper, and in the shadow of St.-Hedwigs-Cathedral

*A building with a history* – From 1955 to 2010, the building served as the depot for the stage sets of the Staatsoper; by means of a 99-year leasehold agreement between the City of Berlin and the Staatsoper, it is being transformed into the home of the Barenboim-Said Academy

*The old gives birth to the new* – Ca. 2 200 cubic meters of new concrete and ca. 700 tons of steel within the old walls will help create a new space for music: 6 500 sqm of floor space with 21 rehearsal rooms, an auditorium, an 850-sqm concert hall, offices, and ancillary spaces

*Public-private partnership in the best sense* – Estimated costs of Euro 35 million, financed by private donors and a grant from the Federal Government of Germany in the amount of Euro 20 million; the annual operating costs of the Barenboim-Said Academy are estimated at Euro 3.8 million

*World-class concert hall* – The Pierre Boulez Hall, with 700 seats, named after the French composer, conductor, and music theorist, designed by Frank Gehry, to be used for rehearsals and concerts



The architect Frank Gehry designed the new concert hall



“The West-Eastern Divan Orchestra is a unique phenomenon: it is a highly political undertaking, and at the same time it is all about music – on a concentrated and ultra-professional level.”

*Frankfurter Rundschau, 2011*

“This is indeed an orchestra against ignorance.”

*New York Times, 2006*

“In all eight classrooms of the Barenboim-Said Foundation in Ramallah, flooded with light, it seems all hell is breaking loose. Wherever your ear leads you to sneak in for a peek, you see the same astonishing activity: with unbelievable speed, these young musicians are soaking up corrections and advice, applying them to their technique, trying something new, improving. The piece they are working on changes from minute to minute, taking shape and form as you listen. You can watch the progress in real time.”

*Frankfurter Allgemeine Zeitung, 2010*

“Israelis and Palestinians find a common language in music.”

*Hamburger Abendblatt, 2009*

“How difficult it must be to persuade Israelis to hold a Divan-style dialogue with their Arab neighbours? What this orchestra represents, I suggest, is a little Utopia in a world of harsh reality.”

*Financial Times, 2009*





## CREDITS

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