



**PIERRE BOULEZ**  
SAAL

**PRESS RELEASE**

**June 8, 2017**

**The Pierre Boulez Saal's 2017–18 Season Opens Wednesday, September 13, 2017**

**Tickets Go on Sale Friday, June 9, 2017, at 12 noon CET**

**More than 140 Concerts**

**World Premieres of Three Commissioned Works**

Daniel Barenboim and Ole Bækhøj will announce the second season of the Pierre Boulez Saal on Thursday, June 8 in Berlin. Flexibility, openness, and musical curiosity—in the spirit of Pierre Boulez, these will remain the essential ideas for the 2017–18 program. Contemporary music will stand side by side with chamber music masterworks of the Classic and Romantic eras and major compositions of the 20th century.

The Boulez Ensemble, founded for the hall's opening and consisting of members of the Staatskapelle Berlin, the West-Eastern Divan Orchestra, as well as students and faculty of the Barenboim-Said Akademie and international guests, will be heard in concerts with Daniel Barenboim, François-Xavier Roth, Emmanuel Pahud, Zubin Mehta, and Sir Antonio Pappano, among others. Commissioned new works by Luca Francesconi, Aribert Reimann, and Benjamin Attahir, Pierre Boulez's last student, will have their world premieres.

With *LUTHER dancing with the gods*, a staged production will be seen at the Pierre Boulez Saal for the first time. Director Robert Wilson is creating this project, which features texts by Martin Luther and music by Johann Sebastian Bach, Knut Nystedt, and Steve Reich, in collaboration with the Rundfunkchor Berlin for the 500th anniversary of the Reformation.

Three concert cycles are dedicated to major Classical works: Daniel Barenboim, Michael Barenboim, and Kian Soltani perform Beethoven's complete piano trios. Renaud Capuçon and Kit Armstrong take on Mozart's violin sonatas; and the Streichquartett der Staatskapelle Berlin presents Schubert's 15 string quartets.

The Staatskapelle Berlin returns to the Pierre Boulez Saal for three concerts conducted by Lahav Shani, Pablo Heras-Casado, and Lorenzo Viotti.

Jazz and early music offer new programmatic aspects. Trumpeter and vocalist Till Brönner will host a series of five concerts with national and international guest stars entitled "Talking Jazz." Music from the 15th to 18th centuries is heard in concerts by the RIAS Chamber Choir, the Capella della Torre, the Freiburg BarockConsort, the Akademie für Alte Musik Berlin, the Orlando Consort, and Il Giardino Armonico.

Music from the Middle East and Northern Africa will once again be featured prominently, with the Arabic Music Days in December 2017 as the centerpiece. Kinan Azmeh, Naseer Shamma, and others will be the headliners. Three lecture concerts offer introductions by the performing artists themselves: Jörg Widmann and François-Xavier Roth present music by Boulez, and Sir András Schiff takes on Bach's piano partitas.

Other highlights include performances starring Thomas Hampson, Daniil Trifonov, Sergei Babayan, Piotr Anderszewski, Gidon Kremer, Yefim Bronfman, Radu Lupu, Mitsuko Uchido, Martha Argerich, and many others. An open rehearsal, children's concerts, and academy concerts featuring students of the Barenboim-Said Akademie round out the program of the 2017–18 season.

**For more information, please visit:**

[boulezsaal.de](http://boulezsaal.de)

[barenboimsaid.de](http://barenboimsaid.de)

[danielbarenboim.com](http://danielbarenboim.com)

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Barenboim-Said Akademie – Pierre Boulez Saal

Daniel Barenboim Stiftung – West-Eastern Divan Orchestra

Französische Straße 33d

10117 Berlin

Germany



## FACTS AND FIGURES

Status: June 2017

### on Barenboim-Said Akademie and Pierre Boulez Saal

<b>Building</b>	The Barenboim-Said Academy, including the Pierre Boulez Saal, is located in a former storage building (the Magazin) of the Staatsoper Unter den Linden. It was constructed in 1951-55 and designed by Richard Paulick. The building is listed.
<b>Location</b>	Berlin, Französische Straße 33d
<b>Space Usage</b>	Pierre Boulez concert hall with max. 683 seats; auditorium with 100 seats, 21 rehearsal rooms, offices
<b>Gross Floor Area</b>	ca. 8,400 square meters
<b>Effective Area</b>	ca. 6,500 square meters
<b>Size of the Concert Hall</b>	990 square meters (10,660 square feet) Room dimensions: 23.5m W x 26.5m L x 14m H
<b>Percent for Art</b>	“Rivers and Rights”, tapestry by Christine Meisner: Rivers and streams are a recurring motif in the works of German artist Christine Meisner. Rivers being the sites of apparently natural border lines and their crossing, as well as transportation and escape routes. The tapestry was knotted in Nepal and takes up the centuries-old tradition and motifs of hand-tufted Persian carpets. The various textile works known in the West as “oriental carpets” represent stylized paradisiacal landscapes.
<b>Financing</b>	€21.4 million of the construction costs are being financed through the budget of the Federal Commissioner for Culture and the Media (BKM); the remaining costs were contributed by private donors. These donations were



raised by the Daniel Barenboim Foundation which had an important share of the project funding. The Alfred Krupp von Bohlen und Halbach Foundation has endowed the Edward-Said Chair, the Johannes Wasmuth Foundation is financing a yearly lecture series on cultural history. The Stiftung Deutsche Klassenlotterie (German Lottery Foundation) Berlin has contributed another €500,000 for necessary fixtures and facilities. The State of Berlin and Stiftung Oper in Berlin have made available the building as a leasehold for 99 years. Since the beginning of this year, operating costs are covered by the BKM budget, scholarships for the students are financed thanks to funds by the Federal Foreign Office.

**Cost** €35.1 million in total

### **Studying at the Barenboim-Said Academy**

**Curriculum** The private educational institution is state-accredited. Students generally come from Israel and the Arab countries and pursue a Bachelor's degree during a four-year curriculum.

The unique curriculum of the Barenboim-Said Akademie combines Music and the Humanities. Students receive musical education by lecturers and professors in music which are in close contact with Daniel Barenboim who is himself guiding the chamber music activities of the academy.

The academy also offers a non-degree Artist Diploma and a Preparatory Program for students from the Middle East only recently arrived in Germany.

**Governance** The management team of the Barenboim-Said Academy consists of Daniel Barenboim as its president, Michael Naumann, the former Federal Commissioner for Culture and the Media as the Academy's rector, Carsten Siebert as chancellor, and Mena Mark Hanna – the musicologist and composer received his Ph.D. from Oxford University – as dean. Governance of the Humanities curriculum lies within the responsibility of Roni Mann who graduated in philosophy of law (Ph.D.) at Harvard University. The teaching language is English.

### **On Pierre Boulez concert hall**

**Architect** The concert hall was designed by Frank Gehry



<b>Acoustics</b>	Yasuhisa Toyota, Nagata Acoustics
<b>Artistic director</b>	Ole Bækhoj
<b>Balcony</b>	Dead weight of the balcony (concrete pole only) ca. 320 tons

## **Principal Design Features**

### **Overview**

The Pierre Boulez Saal is part of the conversion of the former stage depot of the State Opera Unter den Linden, the Magazin, into the Barenboim-Said Akademie. The wood-clad hall has flexible seating configurations for up to 683 people over two levels that surround the musicians on all sides. The upper level is a set of two oval shaped, column free, sloping balconies, which are rotated slightly against the axis of the oval stage, enhancing the sight lines.

The maximum distance between the conductor and the farthest seat is about 14 meters. The hall readily accommodates performances by soloists, chamber music ensembles and medium-sized orchestras.

### **Seating Configurations**

To achieve immediacy between audience and musicians, the seating is divided into retractable and fixed sections. This flexibility allows the audience to be as close as possible to the musicians.

For solo and small ensemble performances, the front row seats are placed directly on the stage. By eliminating the traditional stage edge between musicians and audience, the boundary between performers and listeners is dissolved. For improved sightlines, the seat rows further back are on tiered telescopic seating platforms. The uppermost tier is a row of built-in bench seating, the only fixed seating on the entry level. The balcony seats are also fixed, but leave open areas for off-stage musicians.

### **Exterior Envelope**

To provide the required acoustical volume for the hall, the floor slabs and shear walls of the existing Magazin building were removed and only the façade and roof maintained. On the east and south sides, four bays of three windows each connect the hall visually to the surrounding neighborhood and



make the space feel like a room in the city. Because of this, the interior of the hall reflects the ever-changing Berlin sky.

On the west side, another four bays of three openings connect to the four-story atrium of the music academy. On the ground floor and first floor, these openings have been converted into sound and light locks, and on the second floor they provide a visual connection between the atrium and the hall.

### **Balcony**

The balcony is designed like a ring and tied back into two new concrete shear walls. The balcony structure is a concrete truss with a trapezoid cross section, with an openness factor of over 35% for acoustics. Like a speaker, the open face of the structure is clad with acoustically transparent material that lets the sound pass through and reflect off the main walls of the room.

### **Materials**

The walls and the ceiling are made of vertical grain douglas fir panels. The surfaces requiring air permeability are either left open or clad with speaker fabric. The railings are made of painted steel. The seats and the seat fabric are both custom designed by Gehry Partners, LLP.

For acoustic reasons, the wall and ceiling surfaces are slightly undulated, and the windows are built out of three layers of glass to achieve sound separation to the street.

### **Design and Construction Team**

**Architect,** Gehry Partners, LLP  
**Pierre Boulez Hall:** Los Angeles, California, USA

**Architectural Team:** Design Partner – Frank Gehry  
Project Designer – Craig Webb  
Managing Partner – Laurence Tighe  
Project Architect – Gesa Buettner  
Chief of Staff – Meaghan Lloyd  
Project Team – Christopher Skeens, Alvar Mensana, Fayez Ahdab, Liron Elkan, Andrew Graham, Joseph Justus, Kumiko Koda, Justin Oh, Mok Wai Wan

**Project Manager:** tp management  
Berlin, Germany



**PIERRE BOULEZ**  
SAAL

**Acoustician,  
Room Acoustics:** Nagata Acoustics America, Inc.  
Los Angeles, California

**Acoustical Team:** Dr. Yasuhisa Toyota  
Daniel Beckmann

**Architect,  
Barenboim Said  
Academy:** HG Merz  
Berlin, Germany

**Executive Architect:** RW+  
Berlin, Germany

**Acoustician,  
Sound Separation:** Mueller-BBM  
Berlin, Germany

**Structural  
Engineering:** GSE Ingenieur-Gesellschaft mbH  
Berlin, Germany

**Building Services:** ZWP Ingenieur-AG  
Berlin, Germany

**Theater Consultant:** Ingenieurbüro Schaller  
Karlsruhe, Germany

**Lighting Designer:** L'Observatoire, Inc.  
New York, USA

**Sound & Projection  
Consultants:** Sonitus, LLP  
Los Angeles, USA

## **Daniel Barenboim**

Daniel Barenboim was born in Buenos Aires in 1942. He received his first piano lessons at age five, and was first taught by his mother. Later, he studied under his father, who would remain his only piano teacher. He gave his first public concert when he was seven. In 1952, he moved with his parents to Israel.

At age eleven, Daniel Barenboim took part in conducting classes in Salzburg under Igor Markevich. In that summer, he also met Wilhelm Furtwängler and played for him. Furtwängler then wrote, “The eleven-year-old Daniel Barenboim is a phenomenon.” In 1955 and 1956, Barenboim studied harmony and composition with Nadia Boulanger in Paris.

At age nine, Daniel Barenboim gave his international debut performance as a solo pianist in Salzburg, Vienna and Rome; Paris (1955), London (1956), and New York (1957) then followed, where he played with Leopold Stokowski. Since then, he has regularly toured Europe and the United States, but also South America, Australia, and the Far East.

In 1954, Daniel Barenboim began his recording career as a pianist. In the 1960s, he recorded Beethoven’s Piano Concertos with Otto Klemperer, Brahms’ Piano Concertos with Sir John Barbirolli, Bartok’s Concertos with Pierre Boulez and all the Mozart piano concertos with the English Chamber Orchestra, this time serving both as pianist and conductor.

Ever since his conducting debut in 1967 in London with the Philharmonia Orchestra, Daniel Barenboim has been in great demand with leading orchestras around the world. Between 1975 and 1989, he was chief conductor of the Orchestre de Paris, where he often performed contemporary works by composers such as Lutoslawski, Berio, Boulez, Henze, Dutilleux, and Takemitsu and others.

Daniel Barenboim gave his debut as an opera conductor at the Edinburgh Festival in 1973 with Mozart’s *Don Giovanni*. In 1981, he conducted for the first time in Bayreuth, where he would conduct every summer for eighteen years, until 1999. During this time, he conducted *Tristan und Isolde*, *Ring des Nibelungen*, *Parsifal*, and *Die Meistersinger von Nürnberg*.

From 1991 until June 2006, Daniel Barenboim was Music Director of the Chicago Symphony Orchestra. The musicians of the orchestra have since named him Honorary Conductor for Life. In 1992, he became General Music Director of the State Opera Unter den Linden, where he was also artistic director from 1992 to August 2002. In 2000, the Staatskapelle Berlin voted him chief-conductor-for-life. Both, in the opera as well as on the concert stage, Daniel Barenboim and the Staatskapelle Berlin have acquired a large repertoire of complete symphonic works (work cycles). The cyclical performance of all operas by Richard Wagner at the State Opera as well as the presentation of all the symphonies by Ludwig van Beethoven and Robert Schumann was met worldwide with praise; it was recorded on CD and performed in Berlin, Vienna, New York and Tokyo. At the FESTTAGE 2007 Daniel Barenboim and Pierre Boulez performed the complete cycle of symphonies of Gustav Mahler with the Staatskapelle Berlin. This was followed in 2012 by a nine-part Bruckner-cycle in the Wiener Musikverein. In July 2013, Daniel Barenboim and the Staatskapelle Berlin presented a concert performance of Wagner’s *Ring des Nibelungen* during the “Proms” in the Royal Albert Hall in London.

In 2016 and 2017, the Staatskapelle Berlin and Daniel Barenboim performed the complete Bruckner cycle in Tokyo, New York and Paris.

Beside the great classic-romantic repertoire, Daniel Barenboim continues to focus on contemporary music. The premiere of Elliot Carter's only opera *What next?* took place at the State Opera. The Staatskapelle's concert repertoire regularly includes compositions of Boulez, Rihm, Mundry, Carter, Höller, and Widmann for example. Musicians of the Staatskapelle have been actively involved in setting up a music kindergarten in Berlin that was initiated and founded by Daniel Barenboim in September 2005. In February 2003, Daniel Barenboim, the Staatskapelle and the chorus of the State Opera were awarded a Grammy for their recording of Wagner's *Tannhäuser*. In March 2003, he and the Staatskapelle were honoured with the Wilhelm-Furtwängler-Preis.

In 1999, Daniel Barenboim founded together with the Palestinian literary scholar Edward Said the West-Eastern Divan Workshop, which brings together young musicians from Israel and the Arab countries every summer to play music together. The workshop seeks to enable dialogue between the various cultures of the Middle East on the basis of equality and promote the experience of playing music together. Musicians of the Staatskapelle Berlin have participated as teachers in this project since its foundation. In summer 2005, the West-Eastern Divan Orchestra presented a concert of historical significance in the Palestinian city of Ramallah, which was broadcast on television and recorded on DVD. Daniel Barenboim also initiated a project for music education in the Palestinian territories which includes the foundation of a music kindergarten as well as a Palestinian youth orchestra. In February 2016, the West-Eastern Divan Orchestra was designated United Nations Global Advocate for Cultural Understanding.

In 2002, Daniel Barenboim and Edward Said were awarded the Príncipe de Asturias Prize in the Spanish town of Oviedo for their peace efforts. In November of the same year, Daniel Barenboim was awarded the Tolerance Prize by the Evangelische Akademie Tutzing as well as Germany's Großes Verdienstkreuz mit Stern. In March 2004, Daniel Barenboim was honoured for his work of reconciliation in the Middle East by the Deutscher Koordinierungs-Rat with the Buber-Rosenzweig-Medaille. In May 2004, he was awarded the Israeli Wolf Foundation's Arts Prize in the Knesset in Jerusalem. In the spring of 2006, Daniel Barenboim was honoured with the "Kulturroschen", the highest honour awarded by the Deutscher Kulturrat. In May he received the international Ernst von Siemens Musikpreis in a ceremony at the Musikverein in Vienna. That same month, he won the Peace Prize by the Korn and Gerstenmann Foundation in Frankfurt. Between January and April 2006 Mr. Barenboim delivered the BBC Reith Lectures, and in September 2006 he gave six lectures at Harvard University as Charles Eliot Norton Professor. In 2007 he was awarded with the Hessische Friedenspreis and the Goethe-Medal. In the same year he received the honorary doctorate of the University of Oxford and was given "la Cravate de Commandeur dans l'Ordre national de la Légion d'Honneur" by former French President Jacques Chirac. In October 2007, Daniel Barenboim was also awarded with the prize for art and culture "Praemium Imperiale" by the Japanese imperial family. UN Secretary General, Ban Ki-Moon, named Daniel Barenboim UN messenger of peace in September 2007. In Mai

2008 he received in Buenos Aires the award “Ciudadano Ilustre”. In February 2009 Daniel Barenboim was honoured with the Moses Mendelssohn Medal for his engagement for international understanding. 2010 he received a “Honorary Degree in Music” of the Royal Academy of Music London. In February 2010 he was honoured with the “Deutsche Kulturpreis” for his lifelong musical activities. In October 2010 the “Westfälischer Friedenspreis” followed. In addition, Daniel Barenboim was honoured with the Herbert-von-Karajan-Musikpreis and the Otto-Hahn-Friedensmedaille. In February 2011 he received the title “Grand officier dans l’ordre national de la Légion d’honneur” from the French President Nicolas Sarkozy. In July followed in London Wigmore Hall the honour “Outstanding Musician Award of the Critics’ Circle”. In the same month he was awarded by Queen Elizabeth II. as “Knight Commander of the Most Excellent Order of the British Empire” (KBE). In October he was honoured with the Willy-Brandt-Preis. In October 2012 Daniel Barenboim was honoured with a “Echo Klassik“ as lifetime achievement award. The “Große Verdienstkreuz mit Stern und Schulterband (Verdienstorden der Bundesrepublik Deutschland)“ he received in February 2013. Recent awards include the Ernst-Reuter-Plakette of the Berlin Senat, the “Freiheitspreis“ of the FU Berlin and the “Marion Dönhoff Preis“. In summer 2015 Daniel Barenboim was accommodated in the order “Pour le mérite”.

With the beginning of the season 2007/2008 Daniel Barenboim began a close relationship with the Teatro alla Scala in Milan as “Maestro Scaligero” where he conducts opera and concert performances as well as he plays in chamber music concerts. Between 2011 and 2014 he was Music Director of this highly regarded opera house.

Since 2015, talented young musicians from the Middle East also study at the Barenboim-Said Akademie in Berlin, another initiative founded by Daniel Barenboim. In the fall of 2016, this university for Music and the Humanities housed in the renovated former stage depot of the State Opera will start enrolling up to 90 students in a four-year bachelor program. Also housed in the same building as the academy is the Frank Gehry-designed Pierre Boulez Hall that will enrich Berlin’s musical life started in March 2017.

Daniel Barenboim has published several books: the autobiography *A Life in Music*, and *Parallels and Paradoxes*, which he wrote together with Edward Said. In autumn 2007, his new book *La Musica sveglia il tempo* was published in Italy. The book has been available in German under the title *Klang ist Leben – Die Macht der Musik* since August 2008. With Patrice Chéreau he published in December 2008 *Dialoghi su musica e teatro. Tristano e Isotta*. His most recent publication *La musica è un tutto: Etica ed estetica* came out in Italy in 2012, translated into German and published as *Musik ist alles und alles ist Musik. Erinnerungen und Einsichten* in February 2014.

[www.danielbarenboim.com](http://www.danielbarenboim.com)



**Ole Bækhøj,**

Director Pierre Boulez Saal

Born in Denmark in 1970, Ole Bækhøj first studied double-bass in Aarhus (Det Jyske Musikkonservatorium) and Amsterdam (Conservatorium van Amsterdam), and later studied Business Administration in Copenhagen (AVT Business School Copenhagen).

As a music student, Bækhøj toured throughout Europe and the Middle East with the European Union Youth Orchestra and the European Union Baroque Orchestra. After graduate studies, he lived in Holland and played, recorded and participated in international tours as a freelance bassist with orchestras such as the Koninklijk Concertgebouworkest Amsterdam and the Radio Kamer Orkest.

In 2001, Bækhøj became General Manager of the Gabrieli Consort & Players in London. During his engagement there until 2008, he secured numerous CD Recording agreements with Deutsche Grammophon for the Consort, Paul McCreech and artists such as Rolando Villazón, Magdalena Kožená and Mark Padmore.

From 2008 to 2012, he worked as Artistic & Executive Director of the DR Symfoni Orkestret, and was jointly responsible for the opening and profiling of the new concert hall in Copenhagen (DR Koncerthuset). The hall was designed by architect Jean Nouvel, and Yasuhisa Toyota was responsible for the hall's acoustics. During his directorship there, Bækhøj engaged Rafael Frühbeck de Burgos as chief conductor, held the internationally acclaimed competition for conductors Malko Konkurrencen under the chairmanship of Lorin Maazel, and introduced many new performance formats for the venue.

Thereafter, he led the internationally active Mahler Chamber Orchestra as Chief Executive until 2015. He worked closely with artists such as Claudio Abbado, Daniel Harding and Mitsuko Uchida. During his tenure, the orchestra celebrated international acclaim with projects such as the "Beethoven Journey" with Leif Ove Andsnes, and was especially distinguished for its educational project "Feel the Music" for deaf and hearing impaired children.

In 2015, Ole Bækhøj was the first appointed director to the Pierre Boulez Saal, and began his engagement there in October of that year.

In addition, Ole Bækhøj is active on numerous competition Juries (Malko Konkurrencen, String Quartet Competition of the Paris Philharmonic), and acts as podium speaker for diverse conferences (such as the IAMA International Conference, Deutsche Konzerthauskonferenz)

Ole Bækhøj has been living in Berlin with his wife and two children since 2013.