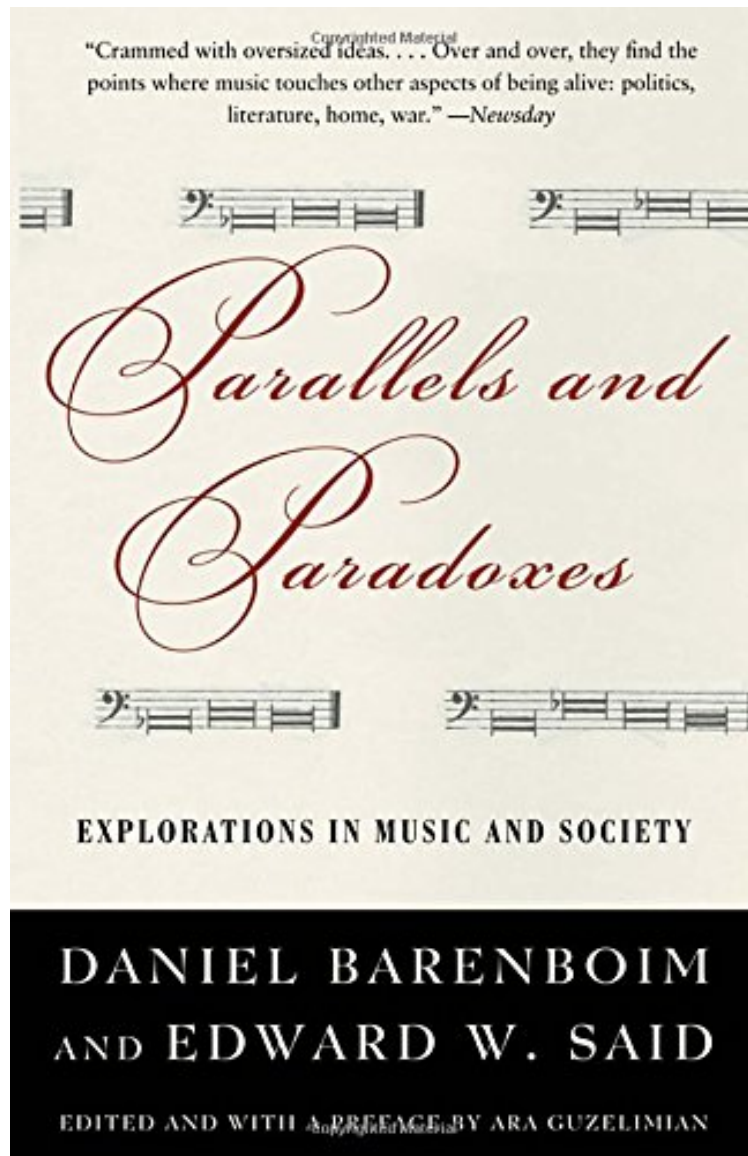


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## Parallels and Paradoxes: Explorations in Music and Society

*Edward W. Said, Daniel Barenboim*  
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#562655 in Books Daniel Barenboim 2004-03-09 2004-03-09 Original language: English PDF # 1 8.00 x .50 x 5.30l, .40 #File Name: 1400075157208 pages Parallels and Paradoxes Explorations in Music and Society | File size: 59.Mb

**Edward W. Said, Daniel Barenboim : Parallels and Paradoxes: Explorations in Music and Society** before purchasing it in order to gage whether or not it would be worth my time, and all praised Parallels and Paradoxes: Explorations in Music and Society:

0 of 0 people found the following review helpful. A gem of a little books that records Said's relations ...By S. Kenneth

PaiA gem of a little books that records Said's relations with his well known musical world personalities. We get to have a front row seat on the young middle eastern music students' awakening to the cruelty of racial and religious prejudice as well as the what peace can bring, I wish the book contained brief biographies of all the participating musicians, and an index. Go buy and read it! 10 of 11 people found the following review helpful. Two cultures, one uniting force  
By A Customer  
Having heard Barenboim and Said interviewed on NPR I rushed to to acquire this book. I was not disappointed! These are highly literate men, wise men, who see music in a social context. Although their roots are Israeli and Palestinian, their exposure to other cultures has broadened their perspectives so that their opinions are informed by their experiences in Egypt, Argentina, America, Germany, Israel, etc. The continuing theme is music, especially that of Beethoven and later Wagner, but in the context of their societies and ours. It may be that the hope for peace in the world is shared music!  
0 of 0 people found the following review helpful. Fluid and Stark!  
By Carlos Olivo  
As expected! nice from start to end!

These free-wheeling, often exhilarating dialogues which grew out of the acclaimed Carnegie Hall Talks are an exchange between two of the most prominent figures in contemporary culture: Daniel Barenboim, internationally renowned conductor and pianist, and Edward W. Said, eminent literary critic and impassioned commentator on the Middle East. Barenboim is an Argentinian-Israeli and Said a Palestinian-American; they are also close friends. As they range across music, literature, and society, they open up many fields of inquiry: the importance of a sense of place; music as a defiance of silence; the legacies of artists from Mozart and Beethoven to Dickens and Adorno; Wagner's anti-Semitism; and the need for artistic solutions to the predicament of the Middle East something they both witnessed when they brought young Arab and Israeli musicians together. Erudite, intimate, thoughtful and spontaneous, *Parallels and Paradoxes* is a virtuosic collaboration.

From Publishers Weekly  
Renowned pianist and conductor Barenboim, currently general music director of the Deutsche Staatsoper Berlin, comes from a Russian Jewish family transplanted to Argentina and Israel. Said (Orientalism), Columbia professor of English and comparative literature and an accomplished amateur pianist, is a Palestinian who grew up largely in Cairo in an anglicized Christian Arab family. Their differing but entwined histories have led to friendship and a number of public and private conversations about music, culture, politics and "the parallels as well as the paradoxes" of their lives. Edited by Guzelimian, Senior Director and Artistic Adviser of Carnegie Hall, these stimulating discussions-written in the form of three-way QA interviews-touch on the nature of sound, some of the similarities and differences between music and literature, performances and audiences, and the authenticity movement. The two agree on the importance of music in uniting people of conflicting political views, and in 1999 they collaborated in setting up the Weimar workshop, which brought together Arab, Israeli and German musicians to form an orchestra. The importance of setting aside national identity in favor of a larger ideal is stressed throughout the book. Barenboim shows himself to be unfazed by the recent controversies surrounding his work in Berlin and his determination to perform Wagner in Israel. Said remarks that in today's world, it has "become quite rare to project one's self outward, to have a broader perspective." These enlightening conversations show that Said and Barenboim are able to do just that.  
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From Library Journal  
In 1995, during a Wagner conference at Columbia University, pianist/conductor Barenboim and literary scholar Said joined in a discussion before a live audience that touched on both Wagner's anti-Semitism and his pivotal position as a composer. The two, already good friends, so enjoyed the experience that they continued taping conversations privately and eventually brought in Carnegie artistic adviser Guzelimian to give some shape to the proceedings. The result is a thought-provoking book that ranges from the intricacies of performance (in which music is described arrestingly as a means of defying silence) to the need for an "artistic solution" to the Middle East crisis. Readers would probably benefit from some sense of the history of Western music, but the authors are successful in their aim to reach a larger audience and have done splendid job of reinvigorating the delicate task of talking about music. If, as Said observes, "[classical] music is losing its authority," perhaps the failure to discuss it both bracingly and embracingly is a main reason. This stimulating and enjoyable little book, the most underlined this reviewer has read since college, goes a long way toward redressing the balance. Highly recommended.  
Barbara Hoffert, "Library Journal" Copyright 2002 Reed Business Information, Inc. Crammed with oversized ideas. . . . Over and over, they find the points where music touches other aspects of being alive: politics, literature, home, war. --Newsday  
Fascinating. . . . These conversations, filled with a passionate commitment to the life of the mind and the complexities of the arts, have an intoxicating richness.  
San Jose Mercury News  
[A] genuine give-and-take between keen minds and open hearts. . . . The fluidity of their relationship, like musicians in an orchestra, is a compelling model for a world often splintered by dogma, ideology and hermetically sealed minds. Los Angeles Times