

## Letter to the Audience

- about *iPalpiti* and the orchestral ensemble program at Walt Disney Concert Hall, July 20, 2019

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Dear Friends,

Music is a gift that enables us to muse without words.

*"Music is my life and my life is music." – Wolfgang Amadeus Mozart*

The name of the orchestral ensemble, *iPalpiti* - THE HEARTBEATS - is a spiritual child of my belief in music as a reflection of the psyche and the soul, as a manifestation of the divine. Genuine music comes from within; it comes from the heart. I perceive the art of music-making as a poetic idiom, a fascinating inspiration, and a cultural component to express a broader spectrum of emotional, intellectual, and philosophical experience.

I impart these principles in my interaction with *iPalpiti*.

An ancient Jewish work of mystical lore identifies three dimensions of human experience that the Divine reveals in the world: space, time, and soul. All of these elements are essential to music.

True music contains multiple levels of meaning, a potential of a greater dimension. A composer is a vessel who absorbs and translates the highest impulses into music, often with a more complex meaning than at first appearance. Nowadays, we are admonished repeatedly to find a fixed and certain meaning in a work of art. And yet, all interpretation is relative, no matter how impartial the artist may try to be. There is no art in absolute exactness; it survives poorly in a changing world.

*"Music gives a soul to the universe, wings to the minds, flight to the imagination, and life to everything" - Plato*

*"Imagination is greater than knowledge because knowledge is limited..." - Albert Einstein*

If a "correct" interpretation were to be found, only one performer and no critics would be needed. The opportunity to experience a new view of a familiar work should be cause for celebration. At a time when the spiritual dimension of the creation and re-creation of music is evaporating, it is our intention to replenish souls with loving energy, beliefs, and ideas by infusing music with positive spirit.

*"To love alone can music ever yield, and love is melody" – A.S. Pushkin*

We have selected the compositions to be performed in the hope of inspiring you, the listener, to explore the interconnections among the pieces as you discover the immeasurable potential of these beautiful works of art.

*"Tradition is not the worship of ashes, but preservation of fire" – Gustav Mahler*

Given the current obsession with "authentic" performance practice, you might be surprised at our equanimity in offering a program that includes an arrangement of the Beethoven's masterwork known as "Kreutzer" sonata.

To understand our purpose, one must look at these re-creations in the light of our artistic mission to act as a "purveyor" of music. As creative artists, we believe that our duty to the music is far from delivering an exact reproduction of the notes in the printed score. We see it as a matter of being faithful to the composer's intentions.

The size of the halls in which music was performed increased inordinately during the 19<sup>th</sup> and 20<sup>th</sup> centuries. Listeners nowadays prefer not to hear compositions for solo instruments in one of the larger concert halls. Our decision to perform solo compositions in orchestral *versions* is an attempt to compensate for the changes in performing conditions, and to bring immortal music not only to exclusive, but to wider audiences as well.

Today's attempts at "period" performances of classical works might seem merely symptomatic of a particular stage in musical history. On the other hand, the belief that there is only one historically correct way of performing the music of any

period is certainly a mistaken one. After all, music only exists through the perception of the listener, at the moment it is heard. It must therefore always be tied to the present and cannot be reproduced in the same way time after time. As Kurt Blaukopf has said, *“it is still not generally recognized that reproducing the original sounds is no guarantee of producing the same effect as when those sounds were first heard.”* Even if we use period instruments and perform in the very rooms whose acoustics the composers had in mind, we are still faced with the question once asked by Wilhelm Furtwängler, *“Can we be sure that people today hear in the same way as people did two hundred years ago?”* We should not sacrifice music on the altar of style.

Toward the end of the Romantic period, an era before the existence of radio and television and when the gramophone industry, still in its infancy, was incapable of reproducing much more than mechanical noises, it was common practice to seek out forms of musical entertainment that seem strange to a modern listener. Above all, there existed arrangements of every conceivable kind, often significant reductions of massive orchestral scoring. The opposite has happened since the time of Hans von Bülow (German virtuoso pianist and composer of the Romantic Era, one of the most famous conductors of the 19<sup>th</sup> century); solo and chamber music has been “enlarged” so it could be performed in huge concert halls.

And for this reason, in anticipation of upcoming **celebration of Beethoven’s 250th anniversary, *iPalpiti* featured work will be the *String Symphony after “Kreutzer” sonata.***

*“Music is a higher revelation than all wisdom and philosophy” - Ludwig v. Beethoven*

The “Kreutzer” sonata is well known among his chamber compositions and is notable for its technical difficulties, unusual length (around 40 minutes), and emotional scope.

Unusual circumstances surround this composition. The final movement for the work was originally written for another, earlier, sonata by Beethoven: opus 30, No. 1, in A-major.

*Beethoven gave no key designation to opus 47, usually titled as being in A-major, but in fact, the main key is A-minor (only the opening 18 bars of the first movement and the Presto movement are in A-major).*

Originally, the sonata was dedicated to the violinist George Bridgetower, written in a joking manner as *“Sonata mulattica composta per il mulatto Brischdauer [Bridgetower], gran pazzo e compositore Mulatico” [Mulatto Sonata composed for the mulatto Bridgetower, great fool mulatto composer]’*. The dedication is preserved in an autograph in the Archives of Ludwig van Beethoven.

There are many versions of **why, in print, it was dedicated not to Bridgetower but to Kreutzer.**

The most common story: after the premiere of the sonata, during which Beethoven himself played the piano and Bridgetower (unprepared for the performance) played the violin, in an argument with Beethoven, insulted a young lady whom Beethoven held in high regard. *Angrily, Beethoven* removed the initial dedication and re-dedicated the sonata to a popular French violinist, Rodolfe Kreutzer. Kreutzer never performed the sonata, which he considered *“outrageously unintelligible,”* and Beethoven, frustrated at being unable to hear this music (as it turned out, **never in his lifetime in original version**), began to rearrange the composition for string quintet.

In 1832, five years after the composer’s death, German music publisher Nikolaus Simrock published the work as an anonymous arrangement for string quintet, which possibly was made by Beethoven himself with the involvement of his friend, pupil, and assistant Ferdinand Ries. Later, the sonata became popular, thanks to the inspiring novella by Leo Tolstoy, *The Kreutzer Sonata*. *“Music is the shorthand of emotion.” – Leo Tolstoy*

You will hear this immortal composition in the *iPalpiti* rendition, which follows the violin sonata fairly faithfully. When there were doubts about how to resolve difficulties in orchestration, references have been made to the Henle edition of the original score.

In this program you also will hear Felix Mendelssohn String Symphony No. 13 in C minor "Symphoniesatz" - the last and most significant composition of his 13 string symphonies - and Antonio Vivaldi's Concerto Grosso for Four Violins.

On the new commissioned compositions *Fantasia Hungariana* by Sergei Dreznin and *Harmony* by Franghiz Ali-Zadeh, read composers' notes on the following pages.

Follow us, Dear Listener. Talent is a mission and must be repaid to the Creator through people. The most beautiful things in the world can only be felt with the heart.

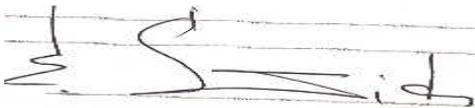
*"It is only with the heart one can see rightly; what is essential is invisible for the eye."*

– Antoine de Saint-Exupéry

We are in accord with Jean-Jacques Rousseau, who said, *"it is the union of hearts which constitutes their felicity."*

Inspired young musicians of *iPalpiti* from 22 countries, are united in their hope of bringing beauty into your life through celestial sound, vital rhythm, and eternal emotional energy. May we all be blessed by the touch of higher harmony!

*And long will people fondly call to mind my story  
About the kindly feelings which my lyre awoke  
That in my cruel age, I sang of Freedom's glory  
And mercy for the fallen spoke.  
[From a poem by Alexander Pushkin]*

A handwritten signature in black ink, appearing to read 'Eduard Schmieder', written over a set of five horizontal lines that resemble a musical staff.

**Eduard Schmieder**

Founder of *iPalpiti*

Laura H. Carnell Professor of Violin

Artistic Director for Strings, Temple University, Philadelphia