

LETTER TO THE AUDIENCE

...about iPalpiti and "ON WINGS OF PEACE" program at Ambassador Auditorium on July 27, 2024

Dear Friends,

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

Music must always be our safe space; when that is violated it strikes at the very core of who we are.

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 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 recreation 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 for tonight's program 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.

Beauty in music is not a heap of effects, but simplicity and naturalness. – P.I. Tchaikovsky

THIS CONCERT IS DEDICATED TO WORLD PEACE.

I will give you a new heart and put a new spirit in you. I will remove from you your heart of stone and give you a heart of flesh. – Ezekiel 36.26

Jacob Felix Mendelssohn: String Symphony No. 10 In B Minor (1823)

Mendelssohn's career as a composer was an influential bridge between the great age of the Baroque and the Classical periods into the Romantic era.

The work on this program precedes the years of composer's great fame. Completed by a 14-year-old genius, it was influenced by the string symphonies of Carl Philip Emmanuel Bach, the second-eldest son of J.S. Bach, and the slow introduction is reminiscent of Haydn. The dramatic dash that follows, however, is pure Mendelssohn.

Joaquín Turina Pérez: Rapsodia Sinfónica La Oración del Torero

Turina was one of the key figures in the establishment of a "new wave" genre in 20th century Spanish romantic music, based on Spanish folk music heritage.

The RAPSODIA SINFÓNICA is a prismatic celebration of the musical ambience of Seville, the city of Turina's birth, one which left an indelible impression on him. LA ORACIÓN DEL TORRERO (the Bull-fighter's Prayer) is a genre piece that traces the thoughts of the torero as he prepares to enter the ring to face the inevitable Moment of Truth.

Mark Kopytman: Kaddish (1982)

One of Israel's foremost composers, Kopytman's style is characterized by powerful dramatic gestures, pure melodic lines, inspired by Jewish folk traditions. "**Kaddish**" for cello and strings was written on occasion of opening of the Great Synagogue in Jerusalem in 1982.

Kaddish is a profound prayer, which conveys thanksgiving, praise, and a longing for universal peace, even in the face of loss and grief. The work's touching narrative tone is very personalized Jewish in spirit.

Even the titles of his works – "Kaddish", "Lamentation", "Memory", "Beyond All This" – can be seen as a key to the innermost essence of his music, of its connection with destiny and the spiritual heritage of Jewish people.

I was privileged to conduct this composition with Israel Camerata in Jerusalem.

WE DEDICATE THIS PERFORMANCE OF "KADDISH" TO THE MEMORY OF VICTIMS OF OCTOBER 7TH.

Kareem Roustom: Three Klezmer Dances (2008) for Violin, Tambourine & Strings

Syrian-American Kareem Roustom is a musically bilingual composer steeped in the musical traditions of the Arab Near East and trained in Western music. He has collaborated with a wide variety of artists ranging from the Philadelphia Orchestra to Shakira, in television, the concert hall and album projects.

From the Composer:

This arrangement was originally written for a concert series with the Philadelphia Orchestra. Inspired by violinist Daniel Turcina [a student of Eduard Schmieder], whose playing has often impressed me, and on commission from the Slovakian Government on the occasion of celebrating Israel's 60th birthday, the original arrangement was re-worked to feature a prominent solo violin, with added transitional materials.

However, the melodies on which the arrangement is based were left intact.

Schubert: Quartet D. 810 Death and the Maiden (1824)*

Schubert was a poet of unfulfillable longing, of human vulnerability, of the excruciating sweetness of the yearning to be at peace. He said,

I feel myself to be the most unfortunate, the most miserable being in the world. Think of a man whose health will never be right again, and who from despair over the fact makes it worse instead of better, think of a man, I say, whose splendid hopes have come to naught, to whom the happiness of love and friendship offers nothing but acutest pain, whose enthusiasm (at least, the inspiring kind) for the Beautiful threatens to disappear, and ask yourself whether he isn't a miserable, unfortunate fellow. My peace is gone, my heart is heavy. I find it never, nevermore...so might I sing every day, since each night when I go to sleep, I hope never again to wake, and each morning merely reminds me of the misery of yesterday.

This string quartet, which he completed at the age of 27, is one of Schubert's most tragic works. The entire composition is suffused with an inner sense of despondency, largely for autobiographical reasons. As his correspondence reveals, the composer was already gravely ill, confronted by a near death. Thoughts of his own mortality lie behind the poetic subject itself: he composed the lied[song] "Death and the Maiden" in 1817 on the poem by the German poet Matthias Claudius, the theme of which is quoted explicitly only in the second movement of the quartet, but it gives the title to the entire composition. The Maiden implores Death to pass her by, whilst Death tries to persuade her to sleep in his arms.

All the world's a stage,/And all the men and women merely players;/They have their exits and their entrances;/And one man in his time plays many parts," – William Shakespeare

***Conductor's Note: Schubert-Mahler Connection**

Given the current obsession with "authentic" performance practice, you might be surprised at our equanimity in programming a masterwork of a great composer arranged by another composer. "Death and the Maiden," written by Schubert for string quartet, was later arranged for string orchestra by composer and conductor Gustav Mahler with the purpose of popularizing the work by making it familiar to a larger audience, with the conviction that in an "enriched" and enlarged sonority, its multiple expressive possibilities would acquire a new dimension.

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, being faithful to the composer's intentions, we believe that our duty to the music is far from delivering an exact reproduction of the notes in the printed score.

The size of the halls in which music was performed increased inordinately during the 19th and 20th centuries. Listeners nowadays prefer not to hear a string quartet in one of the larger concert halls. Our decision to perform this quartet in the orchestral version is an attempt to compensate for the changes in performing conditions, and to bring immortal music not only to more 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. 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. 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, it was common practice to seek out forms of musical entertainment that seem strange to a modern listener. 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 19th century]; chamber music has been “enlarged” so it could be performed in large concert halls.

AT THE TIME WHEN THE SPIRITUAL DIMENSION OF THE CREATION AND RE-CREATION OF MUSIC IS EVAPORATING, IT IS OUR INTENTION TO REPLENISH PEOPLE’S SOULS WITH LOVING ENERGY, BELIEFS, AND IDEAS, BY INFUSING MUSIC WITH POSITIVE EMOTIONAL ENERGY.

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.

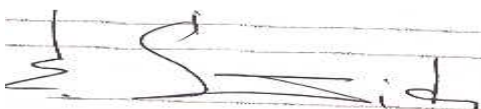
– Antoine de Saint-Exupéry

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

These inspired musicians from various countries, the members of iPalpiti, 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