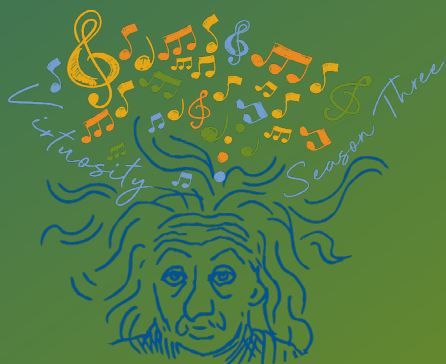


Rolf Schulte

Music and Memory



Saturday, October 2, 2021, 8:00 p.m. ET
Live from Wolfensohn Hall



Institute for Advanced Study
2021–2022 Edward T. Cone Concert Series
Saturday, October 2, 2021, 8:00 p.m. ET

ROLF SCHULTE

PROGRAM

Élégie (1944)	IGOR STRAVINSKY (1882-1971)
Statement – Remembering Aaron (1999)	ELLIOTT CARTER (1908-2013)
Adagio from Sonata II BWV 1003	JOHANN SEBASTIAN BACH (1685-1750)
Rhapsodic Musings (2000)	ELLIOTT CARTER (1908-2013)
Fuga from BWV 1003	JOHANN SEBASTIAN BACH (1685-1750)
Riconoscenza per Goffredo Patrassi (1984)	ELLIOTT CARTER (1908-2013)
Andante from BWV 1003	JOHANN SEBASTIAN BACH (1685-1750)
Mnemosyné (2011)	ELLIOTT CARTER (1908-2013)
Allegro from BWV 1003	JOHANN SEBASTIAN BACH (1685-1750)
Fantasy – Remembering Roger (1999)	ELLIOTT CARTER (1908-2013)

*Funding for this concert is provided by the **Edward T. Cone Endowment**.*

ABOUT THE MUSIC

David Lang writes: welcome back to live concerts at the Institute for Advanced Study. This is not only a new season for the Edward T. Cone Series but it is in many ways a new world, in which we try to balance our desire to return to our pre-pandemic cultural lives with our lingering fears of COVID – our need to be together and our need to (still) keep ourselves and our loved ones protected.

We aren't totally open yet, but we are taking baby steps towards being back to normal. Tonight's concert is a hybrid – part live concert, part live stream. Our live audience is masked and vaccinated, we are socially distanced, there is no wine and cheese afterwards. We are still constrained by COVID, but some of us will at least get to hear live music, in the presence of a live audience. And it has been a long time since we could hear any music live.

With the music world haltingly opening up again, there is a temptation that we should rush to celebrate, that we should return to the life we used to enjoy, and let the music take us away, so that we can forget the pandemic and enjoy ourselves again, at last. I understand the temptation, and I feel it as well – I want to have what I used to have, and live the way I used to live. But the pandemic caused so much suffering that it seems inhuman to think that we could let it go without acknowledging it, without trying to notice how it may have changed us.

As an act of not forgetting, I wanted to begin this year's series with a concert dedicated to remembering, to highlighting music's memorial function, and to some general thoughts about what role memory plays in classical music. Not to make a solemn, depressing memorial concert, but just to think a little about what memory is, and how music is uniquely constructed to carry it.

Memory is the act of storing an experience and then recalling it. We experience something, then that experience gets stored inside us, and then that experience is recalled. These experiences may be big or small, pleasant or unpleasant, things we want to hold onto or things we wish we could forget. But it seems like all three parts to this equation are necessary – the experience, the storage, the recall. If it is not ever recalled, it cannot ever be a memory.

Remembering creates an equilibrium between two different periods in time – the past, when something happened, and the present, when that something is recalled. Memory is the bridge between these two periods of time.

ABOUT THE MUSIC

It turns out that music is an excellent way to store and retrieve certain memories. We have all had the experience of hearing a piece of music we remember from our childhood and being taken back to that time in our lives. Because music has the ability to connect with us on an emotional level, it is capable of storing emotional memories, not the memories of facts or dates or faces, but the things below the surface, the things we feel, or remember having felt.

Music played in public is, of course, a social experience. Music is often intended to be performed in a public setting, and shared by a community of listeners; this, combined with music's ability to store emotional memories, has long made music a place where we are asked to remember our dead. We come together, we remember together, we feel something, together.

In honor of COVID, I wanted to start this concert with a memorial piece, a piece written specifically in memory of someone who had passed away. Igor Stravinsky wrote his *Elégie* for solo violin in memory of the violinist Alphonse Onnou. I have always loved this piece for two related reasons. The first is that it is beautifully dark and veiled and emotional, and we can really feel its deep, mysterious memorial power. And the second is that we feel that power even though, most likely, none of us have any connection to, or memory of, the person who is being memorialized. It is a little miraculous that the music keeps its power, whether we know the subject or not.

This is true for many memorial pieces in Western classical music. We don't need to remember Alessandro Manzoni when we hear the Verdi *Requiem*, even though it was written in his memory. We don't need to remember Manon Gropius when we hear the Berg *Violin Concerto*. The important thing is that we are listening together, with our own individual memories, and the music allows us to personalize the memorial, for our own purposes. Stravinsky remembering his dead gives us permission to remember our own.

I asked the violinist Rolf Schulte what his connection was to the Stravinsky *Elégie* and he mentioned that he had played it at the memorial for Helen Carter, wife of the great American composer Elliott Carter, at Carter's request. This connection immediately suggested the rest of the program, both to Rolf and to myself. Elliott Carter's long life gave him a great ability to look back – there are five little violin pieces composed by Carter on this program and three of them are memorials. Together they span thirty years of his compositional life, with the last one written only the year before he died, at the age of 103.

ABOUT THE MUSIC

That last piece – *Mnemosyné* – is itself about memory. In Greek mythology, Mnemosyné was the goddess of memory, and mother of all the muses. It is interesting that without Mnemosyné there is no Calliope, no Clio, no Terpsichore, no Euterpe, etc. Without memory there is no poetry, no history, no dance, no song.

Mnemosyné is dedicated to the memory of Carter's wife Helen. Carter grouped the other four of these little pieces into a larger suite, called *Four Lauds*, two of which are in memory of composers he knew well – Aaron Copland and Roger Sessions. The pieces that aren't memorials are birthday gifts, *Riconoscenza per Goffredo Petrassi*, for the Italian composer Goffredo Petrassi, and *Rhapsodic Musings*, for the violinist Robert Mann, whose initials are encoded in its title.

Rolf Schulte's long and close collaboration with Carter meant that he was able to give the world or American premieres of most of these works. He is the ideal performer for this concert.

And in a supreme act of memory, Carter's pieces interleaf with a solo sonata by Bach. This is the kind of memory that Western classical music specializes in. This piece was freshly composed in 1720. The action of performance allows us to remember its freshness, still.

ABOUT THE ARTIST

At age 14, German-born **Rolf Schulte** made his orchestral debut with the Philharmonia Hungarica in Cologne, playing Mendelssohn's Concerto. After studies at the Robert Schumann Conservatory in Düsseldorf, Yehudi Menuhin's summer course in Gstaad, and Franco Gulli at the Accademia Chigiana in Siena, he moved to the United States to work with Ivan Galamian at The Curtis Institute of Music. He has since performed with the Berlin Philharmonic, the Frankfurt Museums Orchester, the Stuttgart Staatsorchester, the Bamberg Symphony, the Orchestra del Teatro La Fenice in Venice (in Stravinsky's *Concerto* under Robert Craft), the RTE Irish National Symphony in Dublin, and the Radio Orchestras of Berlin (RSO), Cologne (WDR), and Stuttgart (SDR). In 1990 he performed Roger Sessions' *Violin Concerto* with the Radio Orchestra of the USSR in Moscow under the direction of Lukas Foss, and presented American music in recital. In the U.S. he played with the Seattle Symphony and St. Paul Chamber Orchestra. In 2015 he played two concerts in Tokyo (Schumann, Brahms, and Ravel) and in 2017 a recital in Vienna.

Schulte's distinguished discography includes recordings of Arnold Schönberg's *Violin Concerto* with the London Philharmonia (Naxos), Robert Schumann Works for Violin and Piano (Centaur Records), and several pieces of Elliott Carter: *Duo*, *Violin Concerto* (with the Odense Symphony), and *Four Lauds* (Bridge Records). Recent recordings include the Schönberg *Phantasy Op. 47 and String Trio Op. 45* (Naxos, the former nominated for a Grammy). Just out on Aldilà Records: *The Violin in Stravinsky's Life* (double-CD).

He performs on a 1780 violin by Lorenzo Storioni, Cremona.

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Checks may be sent to the Artist-in-Residence Program, Institute for Advanced Study, Einstein Drive, Princeton, New Jersey 08540. You can make a gift online at www.ias.edu/giving-ias. For information about other ways to give, go to www.ias.edu/support/ways-give or call the IAS Development Office at (609) 951-4409. Information about the Artist-in-Residence program and a schedule of the season's concerts may be found on the Institute's website at www.ias.edu/events.

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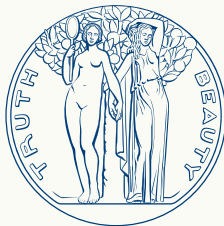
INSTITUTE FOR ADVANCED STUDY

The Institute for Advanced Study is one of the world's foremost centers for theoretical research and intellectual inquiry. Located in Princeton, N.J., the IAS is dedicated to independent study across the sciences and humanities. Founded in 1930 with the motto "Truth and Beauty," the Institute is devoted to advancing the frontiers of knowledge without concern for immediate application. From founding IAS Professor Albert Einstein to the foremost thinkers of today, the IAS enables bold, nonconformist, field-leading research that provides long-term utility and new technologies, leading to innovation and enrichment of society in unexpected ways.

Each year, the Institute welcomes more than 200 of the world's most promising researchers and scholars who are selected and mentored by a permanent Faculty, each of whom are preeminent leaders in their fields. Comprised of four Schools—Historical Studies, Mathematics, Natural Sciences, and Social Science—IAS has produced an astounding record of progress, from the development of one of the first stored-program computers to the establishment of art history as a discipline in the United States. Among its present and past Faculty and Members are 35 Nobel Laureates, 42 of the 60 Fields Medalists, and 21 of the 24 Abel Prize Laureates, as well as many MacArthur Fellows and Wolf Prize winners.

ARTIST-IN-RESIDENCE PROGRAM

The Artist-in-Residence Program was established in 1994 to underscore the Institute's dedication to scholarly and artistic endeavors. Unrestrained curiosity, risk-taking, and even blind faith are concepts native to transformative research and the visual and performing arts. As part of the Artist-in-Residence program, a pioneering artist is appointed to join the Institute community and curate the Edward T. Cone Concert Series, pursue their creative and intellectual work, and exchange ideas with scholars from all disciplines. Composer **David Lang** was appointed as Artist-in-Residence in 2016. In 2021–22, Lang continues his VIRTUOUSITY program, an exploration of mastery, meaning, and experience.



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