
LINCOLN CENTER'S
**SUMMER
FOR THE
CITY**

JUNE 11 – AUGUST 9, 2025

BROOKLYN RIDER & ARIADNE GREIF

SATURDAY, AUGUST 9, 2025 AT 7:30 PM

Chalk and Soot

ALICE TULLY HALL

Run Time: 2 hours, including the intermission

BROOKLYN RIDER

JOHNNY GANDELSMAN, *violin*

COLIN JACOBSEN, *violin*

NICHOLAS CORDS, *viola*

MICHAEL NICOLAS, *cello*

ARIADNE GREIF, *soprano*

PROGRAM

Giovanni Sollima - *Four Quartets*^{*}

Burnt Norton

East Coker

The Dry Salvages

Little Gidding

Tyshawn Sorey - *untitled*^{*}

Arnold Schoenberg - String Quartet No. 2 in F-Sharp minor, Op. 10^{**}
(texts by Stefan George)

1. *Mäßig*

2. *Sehr rasch*

3. *Litanei*

4. *Entrückung*

INTERMISSION

Colin Jacobsen - *Suite from Chalk and Soot*^{**} (texts by Wassily Kandinsky)

Look

Still?

Sounds

Song

Curtain

Exit

Seeing

Table

^{*} From the *Brooklyn Rider Almanac, Book II*

^{**} With Ariadne Greif, soprano

Brooklyn Rider Almanac, Book II works have been generously co-commissioned by: Philadelphia Chamber Music Society, Köln Musik Service u. Betriebsges. GmbH (Kölner Philharmonie), Meany Center for the Performing Arts, Patricia Reser Center for the Performing Arts, Vail International Dance Festival, 2023 - Damian Woetzel, Artistic Director, Washington Performing Arts

PROGRAM NOTES

The Brooklyn Rider Almanac

In 1912, a group of artists in Germany with Wassily Kandinsky at the center known as *Der Blaue Reiter* (Brooklyn Rider's namesake) published *Der Blaue Reiter Almanach*. This highly eclectic collection of artwork, essays and music served as an artistic testament to their era while also offering a vision for the future and an open embrace of different artistic traditions, mediums, and aesthetics.

The unquenchable drive for artistic exploration and open embrace of the collective spirit displayed by *Der Blaue Reiter* have greatly inspired our artistic mission, and *The Brooklyn Rider Almanac* honors original source of inspiration while being fully in the present. Using new commissions as our project's touchstone, we asked a select group of unique musical creators to imagine short works for Brooklyn Rider. Tonight's program features works by Sicilian cellist and composer Giovanni Sollima and multi-instrumentalist and composer Tyshawn Sorey. By design, this project offers new perspectives on string quartet writing, with the composers also operating comfortably in other musical languages outside of classical music. But more significantly, these composers represent some of our favorite musical thinkers, equipped with unique abilities to point the way forward for our medium.

This iteration of *The Brooklyn Rider Almanac* is the second installment of this project. Ten years ago, we commissioned some fifteen works for the original project, with composers ranging from Bill Frisell to Vijay Iyer to Aoife O'Donovan. *The Brooklyn Rider Almanac* was released by Mercury Classics in 2014.

— Nicholas Cords

Four Quartets - Giovanni Sollima (2024)

Since I was a teenager, I've been thinking about T.S. Eliot's "Four Quartets," without ever managing to write something...

Now I did it! I don't follow the narrative structure, just as I haven't sought other musical references. It's more of an emotional approach in a four-movement - or miniatures - form.

— Giovanni Sollima

(untitled) - Tyshawn Sorey (2023)

Arnold Schoenberg - String Quartet No. 2 in F-Sharp minor, Op. 10 (1907-08)

The 1908 premiere of Schoenberg's Second String Quartet, Op 10 by the Rosé Quartet and soprano Marie Gutheil-Schoder drew riotous behavior from a deeply divided fin-de-siècle Viennese audience - on the one side, devoted followers of the forward-looking composer and on the other, those who considered his works cacophonous and offensive. The audience's increasingly outspoken response in the premiere tracks the departure from the familiar to the foreign in the work itself. The first movement is a densely packed sonata form movement in f-sharp minor. Apart from a somewhat unusual choice for its key center, the quartet essentially begins in the familiar waters of tradition. The second movement, in the mold of a scherzo, starts with brooding and dangerous figurations, later contrasted with a trio section that quotes a popular Austrian folk song *Ach, du lieber Augustin*. This stark juxtaposition may have drawn one of the first guffaws from the audience, ballooning into downright hostile conditions by the conclusion of the performance, requiring increasingly heroic efforts on the part of the performers to even continue. The third and fourth movements include soprano in settings of texts by the German poet Stefan George. *Litanei* (Litany), the third moment, is a cry for a spiritual balm and the fourth movement, *Entrückung* (Transport), is the work's most foreign sounding, essentially devolving into an atonal world devoid of key center (apart from the closing chord), as represented in the text by a departure from this world to the next. The beginning quartet figurations, disorienting and weightless, pave the way to the first line of the poem: "I feel the air of another planet." This marks Schoenberg's first full scale departure into an atonal world, though his adoption of the dodecaphonic, or twelve-tone style, was not to come for another decade.

The work was performed many times during Schoenberg's lifetime, but the work's 1911 German premiere in Munich was perhaps one of the most significant. In the audience was the Russian-born expressionist Wassily Kandinsky. Transformed by the experience, Kandinsky's art took a forward bound towards abstraction, seemingly emboldened by Schoenberg's journey into atonality. Kandinsky's landmark painting *Impression III* (painted directly after the concert) is a visual synthesis of the 1911 Munich concert experience. A friendship evolved between these kindred spirits that was to last a quarter century, and Schoenberg was to become associated with the group of artists surrounding Kandinsky known as *Der Blaue Reiter* (The Blue Rider - our namesake!).

— Nicholas Cords

Third and fourth movement texts from *Der siebente Ring* (*The Seventh Ring*)
by Stefan George (1907):

Litany

Deep is the sadness that gloomily comes
over me,
Again I step, Lord, in your house.

Long was the ride, my limbs are weary,
The shrines are empty, only anguish is full.
My thirsty tongue desires wine.
The battle was hard, my arm is stiff.

Grudge peace to my staggering steps,
for my hungry gums break your bread!

Weak is my breath, bringing the dream,
my hands are hollow, my mouth fevers.

Lend your cool, douse the fires,
rub out hope, send the light!

Fires in my heart still glow, open,
inside my heart a cry wakes.

Kill the longing, close the wound!
Take my love away, give me your joy.

Litanei

*Tief ist die trauer die mich umdüstert,
Ein tret ich wieder, Herr! in dein haus.*

*Lang war die reise, matt sind die glieder,
Leer sind die schreine, voll nur die qual.
Durstende zunge darbt nach dem weine.
Hart war gestritten, starr ist mein arm.*

*Gönne die ruhe schwankenden schritten,
Hungrigem gaume bröckle dein brot!*

*Schwach ist mein atem rufend dem traume,
Hohl sind die hände, fiebernd der mund.*

*Leih deine kühle, lösche der brände.
Tilge das hoffen, sende das licht!*

*Gluten im herzen lodern noch offen,
Innerst im grunde wacht noch ein schrei.*

*Töte das sehnen, schliesse die wunde!
Nimm mir die liebe, gib mir dein glück!*

Rapture

I feel wind from other planets.
I faintly through the darkness see faces
Friendly even now, turning toward me.

And trees and paths that I loved fade
So I can scarcely know them and you bright
Beloved shadow—summon my anguish—

Are only extinguished completely in a deep
glowing
In the frenzy of the fight
With a pious show of reason.
I lose myself in tones, circling, weaving,
With unfathomable thanks and unnamed
love
I happily surrender to the great breath.

A violent wind passes over me
In the sway of commitment where ardent
cries
In dust flung by women on the ground:

Then I see a filmy mist rising
In a sun-filled, open expanse
That includes only the farthest mountain
hatches.

The land looks white and smooth like whey,
I climb over enormous canyons.
I feel as if above the last cloud

Swimming in a sea of crystal radiance—
I am only a spark of the holy fire
I am only a whisper of the holy voice.

Entrückung

*Ich fühle luft von anderem planeten.
Mir blassen durch das dunkel die gesichter
Die freundlich eben noch sich zu mir
drehten.*

*Und bäum und wege die ich liebte fahlen
Dass ich sie kaum mehr kenne und du
lichter
Geliebter schatten—rufer meiner qualen—*

*Bist nun erloschen ganz in tiefern gluten
Um nach dem taumel streitenden getlobes
Mit einem frommen schauer anzumuten.
Ich löse mich in tönen, kreisend, webend,
Ungründigen danks und unbenamten lobes
Dem grossen atem wunschlos mich
ergebend.*

*Mich überfährt ein ungestümes wehen
Im rausch der weihe wo inbrünstige schreie
In staub geworfner beterrinnen flehen:*

*Dann seh ich wie sich duftige nebel lüpfen
In einer sonnerfüllten klaren freie
Die nur umfängt auf fernsten
bergesschlüpfen.*

*Der boden schüffert weiss und weich wie
molke.
Ich steige über schluchten ungeheuer.
Ich fühle wie ich über letzter wolke*

*In einem meer kristallinen glanzes
schwimme—
Ich bin ein funke nur vom heiligen feuer
Ich bin ein dröhnen nur der heiligen stimme.*

Colin Jacobsen - *Chalk and Soot* (2012–13)

Born out of a close collaboration with choreographer John Heginbotham and his company Dance Heginbotham, *Chalk and Soot* is an extended song cycle by our very own Colin Jacobsen that uses text from a book of prose poetry and woodcut illustrations by the painter Wassily Kandinsky called *Klänge* (Sounds). Originally performed with vocalists Shara Nova (of My Brightest Diamond) and Gabriel Kahane as muses, Colin sets the absurd, colorful, figurative, and pastoral scenes of andinsky's proto-Dadaist poetry from 1912 (during the time of the *Der Blaue Reiter* – inspiration for our quartet's name) in an eclectic manner, mirroring the diverse artistic inspirations of Kandinsky and his circle of artists that also included composer Arnold Schoenberg.

— Nicholas Cords

Texts from *Klänge* by Wassily Kandinsky (1912):

Look

Why are you watching me through the white curtain? I didn't call after you, I didn't ask you to look through the white curtain at me. Why does it hide your face from me? Why can't I see your face behind the white curtain? Don't watch me through the white curtain! I didn't call after you. I didn't ask you. Through closed eyelids, I see how you watch me, when you watch through the white curtain. I'll pull back the white curtain and see your face, and you won't see mine. Why can't I pull back the white curtain? Why does it hide your face from me?

Still?

You, wild foam.
 You, good-for-nothing snail, you who don't love me.
 Empty silence of endless soldiers' steps, that here cannot be heard. You, set of four windows with a cross in the middle.
 You, windows of the empty hall, of the white wall where no one leans. You, speaking windows with inaudible sighs. You ignore me: you weren't built for me. You, true mortar.
 You, meditative swallow, you who don't love me.
 Self-consuming silence of rumbling wheels that chase and shape the figures. You, thousands of stones that weren't laid for me and sunk down with hammers. You hold my feet in a spell. You are small, hard and gray. Who gave you the power to show me the glittering gold?
 You, speaking gold. You wait for me. You invite me: you were built for me. You, soulful mortar.

Sounds

Face.

Far.

Cloud

....

....

There stands a man with a long sword. The sword is long and also broad. Very broad.

....

....

He tried to trick me many times and I admit it: He succeeded too- at tricking. And maybe too many times.

....

....

Eyes, eyes, eyes... eyes.

....

....

A woman, who is thin and not young, who has a cloth on her head, which is like a shield over her face and leaves her face in shadows. With a rope the woman leads the calf, which is still small and unsteady on its crooked legs. Sometimes the calf walks behind her very obediently. And sometimes it doesn't. Then the woman pulls the calf by the rope. It lowers its head and shakes it and braces its legs. But its legs are weak and the rope doesn't break. The rope doesn't break.

....

....

Eyes look out from afar.
The cloud rises.

....

.....

The face.

Afar.

The cloud.

The sword.

The rope.

Song

A man sits in
 A narrow ring.
 A narrow ring
 Of thinness.
 He is content.
 He has no ear.
 And doesn't have his eyeballs.
 He cannot find
 What's left behind
 Of red sounds of the sun ball.
 Whatever falls
 Stands up again.
 And what was dumb.
 It sings a song.
 Until the man,
 Who has no ear,
 And doesn't have his eyeballs,
 Will start to find
 Signs left behind
 Of red sounds of the sun ball.

Curtain

The rope went down and a certain curtain went up. We have all waited so long
 for this moment. A certain curtain hung. A certain curtain hung. A certain
 curtain hung. It was hanging down. Now it's up. When it went up (started up),
 we were all so very pleased.

Exit

You clapped your hands. Don't lean your head toward your joy.
 Never, never.
 And now he's cutting again with the knife.
 Again he's cutting through with the knife. And how the thunder rolls in the sky.
 Who led you in deeper?
 In the dark deep quiet water the tops of the trees point down.
 Always. Always. And now he sighs. A heavy sigh. Again he sighed. He sighed. And
 the stick hits against something dry.
 Who then will point to the door, the exit?

Seeing

Blue fell.
It seemed. It seemed. It seemed. It seemed. It seemed
For all eternity.
You must open your arms wider.
Wider. Wider.
And you must cover your face with red cloth.
White leap after white leap.
And in this white leap another white leap.
And in this white leap a white leap.
But that's not good at all, that you don't see the gloom: in the gloom is where it
is.
That's where everything begins..... With a.....Crash
.....

Table

Once there was a long table. Oh, a long, long table.
Right and left at this table sat many, many, many people. people, people, people.
Oh, a long, long time at this long, long table sat people.

ABOUT THE ARTISTS



BROOKLYN RIDER

"A string quartet of boundless imagination."

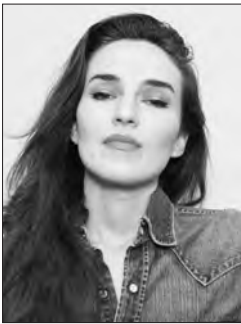
— NPR

Celebrating twenty years of shared musical exploration, Brooklyn Rider originated in a living room, four friends in search of an outlet for their curiosities. Inspired by the probing spirit of Germany's pre-WWI artistic collective Der Blaue Reiter, they recognized parallels with their creative community and began to build projects. In the following two decades, Brooklyn Rider has undertaken a staggering amount of work, carving a singular space in the world of string quartets. Through thoughtful programmatic framing, deep-rooted collaborations, and innovative commissioning projects, Brooklyn Rider has used the medium at every point in their adventurous journey as a vehicle for exploration and discovery.

To mark the twenty-year milestone, a wide range of projects are on the horizon for 2025 and beyond that celebrate the key elements of their work. Honoring a long-standing relationship with the string quartets of Philip Glass, Brooklyn Rider has embarked on the first-ever retrospective of the composer's complete works for the medium. Initially presented by the Yale Schwarzman Center, the

retrospective was repeated at the Met Cloisters in NYC in May 2025. A major commission by Gabriela Lena Frank, *Frida's Dreams* is due for the 2025-26 season. Their latest recording, *The Four Elements* (May 2025, In A Circle Records) serves as a dual metaphor for the complex inner world of the string quartet and the future of planet Earth. The quartet expands their reach into the orchestral world in upcoming seasons with a major new work for quartet and orchestra by Nico Muhly, to be presented by a wide-ranging consortium of orchestras across Europe and North America. Lastly, a special concert at Tanglewood later this August will feature the Schubert Cello Quintet as the centerpiece alongside the quartet's friend and mentor Yo-Yo Ma.

PHOTO CREDIT: CAROLINE MARKO STUCKY



ARIADNE GREIF

Ariadne Greif, praised for her "luminous, expressive voice," "searing top notes" and "dusky depths," (*The New York Times*), starred in operas ranging from Donizetti's *Elixir of Love* with The Orlando Philharmonic, to *Atthis*, by G.F. Haas, which *The New York Times* called "one of the most searingly painful and revealing operatic performances in recent times." Recent collaborations include William Kentridge, Caroline Shaw, Kate Soper, Sofia Jernberg, Gabe

Kahane, Raven Chacon, the American Composers Orchestra, the American Symphony Orchestra, The Knights, and AMOC, with performances at The Ojai Festival, Helsinki's Meidän Festival, Long Beach Opera, Opera Philadelphia, and The Oslo Opera House. Ariadne has premiered upwards of thirty new operas and more than 150 new chamber works.

Brooklyn Rider: 20 Years at Play Part of Lincoln Center's Summer for the City August 7-9, 2025

Brooklyn Rider and Friends | Damrosch Park | August 7

The Four Elements, Part I Earth & Air | David Rubenstein Atrium | August 7

Silent City | Alice Tully Hall | August 8

The Four Elements, Part II Fire & Water | David Rubenstein Atrium | August 8

Family Concert: A String Quartet at Play | LeFrak Lobby, David Geffen Hall | August 9

Chalk and Soot | Alice Tully Hall | August 9

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LINCOLN CENTER FOR THE PERFORMING ARTS

Lincoln Center for the Performing Arts (LCPA) is a nonprofit dedicated to ensuring the Lincoln Center campus is a destination that welcomes all—where every visitor, whether a native New Yorker or New Yorker for a day, can find inspiration, artistic innovation, and community in the creative achievements realized on campus. Year-round, we offer robust seasons of programming, representing a broad spectrum of performing arts disciplines and complementing the artistic and educational activities of the 10 fellow resident arts organizations with whom we share a home. LCPA presents hundreds of programs each year, offered primarily for free and Choose-What-You-Pay, helping ensure that the arts are at the center of civic life for all. LincolnCenter.org

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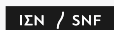


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