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**KRONOS QUARTET  
& FRIENDS CELEBRATE PETE SEEGER**

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**LONG TIME  
PASSING**

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# LONG TIME PASSING

## KRONOS QUARTET & FRIENDS CELEBRATE PETE SEEGER

### 1. WHICH SIDE ARE YOU ON? 2:22

Florence Reece/Figs. D Music, Inc. o/b/o Stormking Music, Inc., BMI

### 2. THE PRESIDENT SANG AMAZING GRACE 3:56

Zoe Mulford/Squash Flower, ASCAP

### 3. RAGHUPATI RAGHAV RAJA RAM 3:40

Arr. Kronos Quartet/Inner Sunset Publishing, BMI

### 4. WAIST DEEP IN THE BIG MUDDY 3:23

Pete Seeger/TRO-Melody Trails, Inc., BMI

### 5. JARAMA VALLEY (LIVE IN BARCELONA) 3:18

Woody Guthrie-Pete Seeger-Lee Hays/BMG Bumblebee  
o/b/o Woody Guthrie Publications, Inc.-Figs. D Music, Inc.  
o/b/o Stormking Music, Inc., BMI

### 6. GARBAGE 3:06

Bill Steele/Chinga Music, BMI

### 7. STORYTELLER 16:29

Jacob Garchik/Kronos Arts Publishing, ASCAP - Where Have All the Flowers Gone? (German version) (Pete Seeger/Figs. D Music, Inc., o/b/o Sanga Music, Inc., BMI) - Kisses Sweeter Than Wine (Words: Ronnie Gilbert-Lee Hays-Fred Hellerman-Pete Seeger - Music: arr. Huddie Ledbetter/TRO-Folkways Music Publishers, Inc., BMI)

Includes the following samples: *Alan Chartock interview with Pete Seeger collection* (AFC 2003/014), Archive of Folk Culture, American Folklife Center, Library of Congress, Washington, D.C.

*Alan Lomax CBS Radio Series collection* (AFC 1939/002), Archive of Folk Culture, American Folklife Center, Library of Congress, Washington, D.C.

Pete Seeger Oberlin College concert, 1955 (AFC 1975/019), Archive of Folk Culture, American Folklife Center, Library of Congress, Washington, D.C.

*Pete Seeger on being Black Listed in America, 1965* - CBC ARCHIVES

"The House Carpenter" performed on *A Pete Seeger Concert: Folk Songs And Ballads*, Stinson Records (1953).

"Banjo Medley: Cripple Creek / Old Joe Clark / Leather Britches" also known as "110 - Live" performed by Pete Seeger on *We Shall Overcome: The Complete Carnegie Hall Concert: Historic Recording of June 8, 1963*, Columbia Records (1989).

Produced by  
Kronos Quartet  
and Reshena Liao

**KRONOS QUARTET:**  
David Harrington, violin  
John Sherba, violin  
Hank Dutt, viola  
Sunny Yang, cello

**GUEST ARTISTS:**  
Sam Amidon, Maria Arnal, Nikky Finney, Brian Carpenter,  
Meklit, Lee Knight, Aoife O'Donovan, and third-grade classes  
from Francis Scott Key and Monroe Elementary Schools in  
San Francisco, California

## 8. MBUBE (WIMOWEH/ THE LION SLEEPS TONIGHT) 2:44

Solomon Linda - arr. Pete Seeger-Lee Hays-Fred Hellerman-  
Ronnie Gilbert/TRO-Folkways Music Publishers, Inc., BMI

## 9. IF I HAD A HAMMER 2:07

Pete Seeger-Lee Hays/TRO-Ludlow Music, Inc., BMI

## 10. WHERE HAVE ALL THE FLOWERS GONE? 4:03

Pete Seeger/Figs. D Music, Inc., o/b/o Sanga Music, Inc., BMI

## 11. STEP BY STEP 3:02

Arr. Waldemar Hille-Pete Seeger/Figs. D Music, Inc.,  
o/b/o Sanga Music, Inc., BMI

## 12. ANDA JALEO (LIVE IN BARCELONA) 2:37

Federico García Lorca/Associated Music Publishers-  
Peermusic III Ltd., BMI

## 13. KISSES SWEETER THAN WINE 3:10

Words: Ronnie Gilbert-Lee Hays-Fred Hellerman-Pete Seeger -  
Music: arr. Huddie Ledbetter/TRO-Folkways Music Publishers, Inc., BMI

## 14. TURN, TURN, TURN 3:57

Words: Book of Ecclesiastes-Adaptation - Music: Pete Seeger/  
TRO-Melody Trails, Inc., BMI

## 15. WE SHALL OVERCOME 5:09

Arr. Jacob Garchik/Kronos Arts Publishing, ASCAP

### Tracks 1-2, 4, 6, 8-10, 13-15:

Additional arrangement by  
Jacob Garchik

### Track 5:

Further adaptation by Joan Soler i  
Amigó - additional arrangement by  
Jacob Garchik

### Track 11:

Further arrangement and adaptation  
by Kronos Quartet-Lee Knight

### Track 12:

Further adaptation by Maria Arnal -  
additional arrangement by  
Jacob Garchik

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# A MILLION LITTLE THINGS, AND OTHER REVOLUTIONARY NOTIONS:

## ON KRONOS QUARTET'S *LONG TIME PASSING* AND PETE SEEGER'S PROJECT OF RADICAL EMPATHY

If there's a world here in a hundred years, it's going to be saved by tens of millions of little things. The powers that be can break up any big thing they want. They can corrupt it or co-opt it from the inside, or they can attack it from the outside. But what are they going to do about ten million little things? They break up two of them, and three more like them spring up! (Van Gelder 2008)

— Pete Seeger



## YOU BETTER BELIEVE IT

In the San Francisco home of David Harrington, the founder and violinist of Kronos Quartet, *A People's History of the United States*, the perennially popular and oft-taught 1980 tome by historian Howard Zinn (1922–2010)—which interprets America's history through a democratic socialist lens, by critiquing its oligarchy's crooked mechanisms of power—has long been required reading for all family members. In early 2003, in the anxious weeks before the U.S. invasion of Iraq, Harrington became a grandfather for the first time, and his family of potential Zinn readers grew. With all the attendant joy of the occasion—what Harrington described to me as the “ecstasy and promise of that moment”—tempered by the looming horror of another war in the Middle East, he found himself struggling to fend off encroaching feelings of hopelessness and despair about the uncertain future and the utility of his own musical practice within it. Given the unexpected opportunity to meet Zinn in person in Boston, he managed to quell his jangling nerves in the presence of his intellectual hero and pose the breathless question that had been gnawing at him: “What can a normal person *do*?” (“I mean,” Harrington told me with characteristically self-effacing modesty, “what do I know? I’m just a violin player.”)

Zinn responded that there is, in fact, plenty we can do to effect progressive change in the world, but that we cannot do it alone—it requires a community to amplify our voices. “You know,” he added, “powerful people are actually afraid of musicians and artists.”

Harrington was dumbfounded. “Do you mean to tell me that Dick Cheney is afraid of me?”

“You better believe it,” Zinn replied.

## WHICH SIDE ARE YOU ON?

Zinn's contemporary Pete Seeger (1919–2014) believed it, and, over the course of a career spanning nine decades, he deliberately lived it. A deeply influential musician and ardent activist, Seeger played an outsized role in articulating folk music and progressive, leftist politics—embracing in particular labor rights and Civil Rights, pacifism and environmentalism—in the 20th-century American imagination, doggedly adhering to the idea that the former might be instrumental in implementing the latter. His zealous stewardship and dissemination of traditional music evolved alongside his lifelong Communist affiliations (though the dogmatism of his dedications to each softened with age), for which he risked imprisonment and endured blacklisting and censorship,

decades of FBI hounding and harassment, and the ire and ignorance of outraged politicians and sometimes fellow artists as well. *Long Time Passing*, Kronos Quartet's tribute to Seeger's music and politics—again, the two are inextricably braided—wrestles with this monumental and complex legacy. On this most broadly collaborative album in their catalog, Harrington and his cohort—John Sherba (violin), Hank Dutt (viola), and Sunny Yang (cello)—celebrate the charisma and contradictions that made Seeger such a pivotal and persuasive figure in 20th-century American culture.

In his later years, Seeger spoke of salvation by the incremental accretion of small actions, by the collective power of “millions of little things” to evade, outwit, and hopefully overwhelm the “powers that be.” It was the only way he felt the world—by which he meant working people, our planet, and the healing ligaments of culture that bind the two together—could possibly survive and flourish despite the poisonous forces of destruction arrayed against it. (A 2004 iteration of this message can be heard between the verses of “Step by Step,” which restates the message with metaphorical succinctness: “Many stones can form an arch/Singly none, singly none ... Drops of water turn a mill/Singly none, singly none.”) Seeger was talking about grassroots activism, of course, the power of communities organizing in solidarity. But he

was also talking about our actual human voices, joined in song, nourished and strengthened by that joining. “Songs have accompanied every liberation movement in history,” he affirmed, and the littler the song, the stealthier its deployment, the more precise its aim, the more concentrated its charge (Seeger 1972). “It takes genius to attain simplicity,” Seeger wrote of his friend and Almanac Singers bandmate Woody Guthrie (Guthrie 1983). That simplicity, that deceptive littleness, is what Seeger ultimately admired in vernacular music. After all, “any damn fool can get complicated” (Guthrie 1983).

The appealing prognosis that the meek will inherit the earth, and that music might have any role to play in that drama, might seem today like a maddeningly quaint notion. At the time of writing, in April 2020, a pandemic rages, and ecological collapse threatens, both precipitated by the incompetence and willful ignorance of a United States government whose every action, in thrall to the ideology of corporate neoliberalism, demonstrates its apparent scorn and utter disregard both for science and the safety of the vast majority of its citizenry. Earth's inheritance, or what's left of it, seems destined for the pestilent scions of finance, or for roaches, and really, what's the difference. Pete Seeger refused that pessimistic equation of apparent inexorability and sought to empower the little things with little songs to buoy themselves

against the all-consuming gyre of capital. That is the Manichaeen battlefield that his music occupies and ennobles. There is a time for political ecumenism, and there is a time for revolution: "To everything (turn, turn, turn)/There is a season." Though it may sound genteel to contemporary ears, make no mistake: Seeger's is revolutionary music, and this is its season.

Kronos Quartet's *Long Time Passing*, then, represents an inherently revolutionary act, an album intended to "create energy to solve problems," as Harrington puts it. "I would love this album to help unseat Trump and his henchmen," he says, revealing boldly, and baldly, seditious aspirations. If that sounds naive, well, it only is if you find hope naive. But it is an appropriately—a necessarily—Seegerian sentiment. The convincing performance of Seeger's music requires an unabashed investment of earnestness, a bold commitment to communication, and an undying, unironic belief in the power of music to light the fuse for cultural transformation. In other words, you better believe it.

It's no accident that the first song on *Long Time Passing* is a union song, written by Florence Reece in 1931 in Harlan County, Kentucky, for the United Mine Workers, that demands to know "Which Side Are You On?"

## FIDDLES AND BANJOS

There's a dumb joke (one of many) among old-time musicians: What's the difference between a violin and a fiddle? The punchline involves a physical gag. You play a violin up here (miming stately, slow bowing beneath your chin), and you play a fiddle down here (sawing away frantically against your chest, in the crook of your elbow, or on your lap, as low as ergonomically possible for comic effect). In other words, the instrument itself is identical—the difference resides in what you do with it, what you play on it, your attitude and posture. In Kronos's rendering, "Which Side Are You On?" begins with sawing fiddles, introducing violins (and a viola and cello) with attitude.

Before the widespread availability, affordability, and subsequent ascendancy of the guitar as a folk music mainstay and signifier—back when it was primarily the province of the polite parlor—the fiddle was the natural accompaniment and complement to the banjo, its twin sister in the traditional string band and old-time music of the Piedmont and Appalachian South that so inspired Pete Seeger. (At 16 he saw banjo-player/lawyer Bascom Lamar Lunsford perform at the Mountain Dance and Folk Festival in Asheville, North Carolina, and never looked back.) The banjo began as a West African instrument, an historical fact not lost on Seeger. His choice to wield his customized,

extra-fretted five-string with The Weavers on chart-topping early 1950s hits like Lead Belly's "Goodnight, Irene" was implicitly politically pointed, barbed with proletarian and populist symbolism. ("This Machine Surrounds Hate and Forces It to Surrender," Seeger's famous inscription on the banjo head, served as a gentler rejoinder to the inscription on Woody Guthrie's guitar: "This Machine Kills Fascists.") So arranging these songs, many of which have long been associated with Seeger and his banjo, for string quartet is no perverse muso lark but rather a natural transliteration, closely aligned with the history of the roots music Seeger championed, as well as his own personal background and artistic roots.

Pete Seeger was always poised between folk and classical music worlds. Born in 1919 to composer and academic Charles Seeger, who helped define and develop the discipline of ethnomusicology, and accomplished concert violinist Constance de Clyver Edson, young Pete enjoyed the privilege and elite education of New England gentry, but not the cultural rigidity and convention that often accompanied it. In 1921 his parents toured the American South with a wooden trailer, playing classical music—Handel was a family favorite—to largely unimpressed rural audiences, with Pete toddling at their knees. When he was seven, his father remarried, to the pioneering modernist composer Ruth Crawford (whose seminal 1931

string quartet *Kronos* played early in their career). As a young man, Pete attended parties with his parents where he rubbed shoulders with avant-gardists like Henry Cowell and Carl Ruggles.

With such a staunch classical pedigree, Pete was, like many enthusiasts, originally an outsider to folk music. But his evangelical zeal for the musicians and songs he loved brought newfound popularity, legitimacy, and bourgeois respectability to vast territories of traditional music—no small feat. As Robert Cantwell observes in *When We Were Good*, his landmark 1996 study of the folk revival, Seeger's performance style, whether of murder ballads, blues, or Spanish Civil War songs, always retained its crisp New England enunciation ("its dignified, rotund vowels") and a faintly scholarly or actorly air (with "the emphasis and drama of the elocutionist, as if out of a Latin primer"). If his renditions could sometimes sound sanitized or bloodless compared to their often working-class, southern sources, it is to his credit that he didn't pander (like many fellow folk revivalists) by feigning regional accents or obscuring the lyrics. Instead he respected the songs and texts to stand on their own, and he respected his remarkable ability to communicate their essence in his own clarion "split tenor" voice, without any drawing affectation. He brought to his performances a sense of classicism and control learned from his parents. (Jacob

Garchik, who arranged all but two pieces on *Long Time Passing*, informed me that Seeger occasionally played Beethoven and Stravinsky on his banjo in concert.)

Those who remember Seeger as a patrician and professorial personage, a purist condescendingly uninterested in contemporary music—or violently opposed to it, as in the apocryphal tale of Seeger as an avenging folkie Moses, attempting to axe the power cables during Bob Dylan's pioneering electric set at the Newport Folk Festival in 1965—are only half right. Perhaps he was those things at times. But his considerable establishment acceptance and recognition—a clutch of Grammys, a Presidential Medal of the Arts, induction into the Rock and Roll Hall of Fame, etc.—belie and threaten to overshadow his thoroughgoing radicalism, which abided into his elder years. Central to Seeger's dyed-in-the-wool radicalism was the subversive, big-tent, punk-rock notion that we are all the “folk,” that folk music is not the quaint province of the other—the rural, the poor, the disenfranchised, those of different races, faiths, languages, etc.—but that we are all of us, in fact, the folk in some respect.

On “Storyteller,” a Garchik composition that incorporates Seeger samples and string-quartet adaptations of his music, and on which the rest of *Long Time Passing* conceptually hinges, we hear Seeger eloquently explain

this ethnographic ethic: “Musically speaking, the population of the United States could be divided into two classes: those who do not *know* that they are a folk, and those that do not *think* that they are a folk. But we all are, whether we like it or not!” The statement echoes folklorist Dan Ben-Amos's foundational 1971 definition of folklore as “artistic communication in small groups.” By that highly distilled and diffuse rubric, today's classical musicians, and those engaged in contemporary and “new music” practices in particular (e.g., Kronos Quartet), arguably more legitimately qualify as folk musicians than many artists labeled as such on Spotify, or in record store bins, or competing in the titular Grammys category.

Seeger would have approved, I think, of *Long Time Passing*.

## BERG, BAEZ, AND BEYOND

In his own way, David Harrington, like his Kronos colleagues and Pete Seeger, has also always been poised between nominally folk and classical music worlds. In 1968, on an early date with his future wife, each nervous young lover toted a favorite LP to trade with the other. Harrington brought Alban Berg's *Lyric Suite* (1925–26); Regan brought Joan Baez's *Farewell, Angelina* (1965). *Long Time Passing* represents a culmination of the

group's long career arc toward deploying the historically specific, formalist string quartet format to engage with wildly divergent musical forms and traditions. Kronos has long explored the porous terrain between genres through fruitful dialogue with sympathetic collaborators from different traditions. It has never shied away from protest or popular culture. Harrington founded Kronos in Seattle in 1973 in response to hearing George Crumb's *Black Angels* (1970), an "electric string quartet" threnody about the Vietnam War. Before the group's first rehearsal, as its very first commission, Ken Benshoof began composing "Traveling Music" for Kronos, a piece which includes the refrain from Pete Seeger's "Kisses Sweeter Than Wine." And what other string quartet would serenade *Sesame Street*'s Big Bird with Jimi Hendrix, as they did on a 1987 broadcast? More recently, *Long Time Passing* builds upon, and refocuses, the quartet's 2017 record *Folk Songs*, which featured guest singers Olivia Chaney, Rhiannon Giddens, Natalie Merchant, and Sam Amidon—the last of whom reappears here on several songs—performing traditional Appalachian and British material.

"Pete Seeger has been part of my life for as long as I can remember," Harrington recalled to me, citing Seeger's TV appearances and his album *We Shall Overcome* (a live recording of his 1963 Carnegie Hall concert) as especially impactful to him as an impressionable teenager. Although

Yang, who was born a generation after her bandmates, came to Seeger with fresh ears, Sherba and Dutt both similarly experienced Seeger's music as a formative influence. "When I was a teenager," Sherba recalled, "Pete Seeger's protest songs really resonated with me and made me realize that music can be part of social action. I was very inspired by that." "Even though most of these songs come from a different time," reflected Dutt, "there's still a lot we can learn from them today, and I hope this album can help with that. I don't want it to be a source of division; I want it to be a reason for people to come together." Appropriately, Kronos's Seeger experiment began and ended with the song "We Shall Overcome," forged, like the song itself—which was ubiquitous during the Civil Rights struggles of the 1960s—through a chain of performances by, and contributions from, various voices. (An African American gospel song with a complicated history, the version we know is an adaptation of "We Will Overcome" as sung at a 1945 cigar workers' strike in Charleston, South Carolina, which was based in turn on a hymn first published in 1900, possibly with older antecedents. Seeger's primary contribution was to change "will" to the more singable "shall," and with his Highlander Folk School colleague Guy Carawan, to help promulgate it as a Civil Rights anthem.) After hearing the story of Martin Luther King's semi-improvised 1963 "I Have a Dream" speech, as

recounted on TV by MLK's lawyer, speechwriter, and friend Clarence B. Jones, Harrington invited Jones to record his account for "Peace Be Till," a 2018 composition written for Kronos by Zachary James Watkins. As an encore after its premiere at the Kronos Festival in April 2018—and again in July at the Celebrate Brooklyn! Festival—Kronos played, according to Harrington, "the only thing we could think of doing: 'We Shall Overcome,'" as arranged by Garchik, prompting an audience singalong. Visiting the third-grade classroom of Harrington's daughter Bonnie Quinn just a few days later, Kronos accompanied the children on the selfsame song. Quinn's fellow teacher Mark Rosenberg mentioned that Seeger's 99th birthday was imminent, cementing the series of serendipitous connections and finally convincing the group that a Seeger album was inevitable and necessary.

In January 2019, Jones invited Kronos to attend "the last gathering of original, surviving Civil Rights" leaders in Palm Springs. Joan Baez—whom Harrington had never met or heard perform live, despite that formative LP swap with his wife—performed "The President Sang Amazing Grace," Zoe Mulford's elegiac song about Barack Obama's emotional rendition of the spiritual in the wake of the 2015 massacre at the Emanuel AME Church in Charleston. Ethiopian American musician and fellow San Franciscan Meklit was the obvious choice to sing it. When the

quartet's friend Hal Willner heard the final mix, he pointed out that Seeger could not have known the song, since it was written after he died. "Yeah, but it wouldn't exist without him," Harrington replied.

"We Shall Overcome" and "The President Sang Amazing Grace" both illustrate an obvious challenge of this material. While Seeger was a gifted and prolific songwriter—the indelible original songs credited to him include "Where Have All the Flowers Gone?," "Waist Deep in the Big Muddy," "If I Had a Hammer," and "Turn, Turn, Turn," all featured here in rousing renderings—he wrote or co-wrote only half of the songs on the present collection. As a folk musician, Seeger saw himself as a conduit and interpreter of songs either written by specific others or shaped over generations by communities and anonymous individuals. Even those songs for which he claimed authorship are often indebted to traditional texts, directly (as in "Step by Step," based on a traditional Irish song) or indirectly ("Turn, Turn, Turn," which borrows lyrics from the ultimate folk text, the Bible, specifically Ecclesiastes 3:1-8). So in those songs only associated with him—or like "The President," entirely unknown to him—Garchik and Kronos's challenge was to conjure the style and spirit of Seeger's performances, which he strove to keep faithful to the source material of tradition bearers, avoiding embellishment and emphasizing interpretive

transparency. Garchik, whom Kronos credits with facilitating the expansion of its repertoire into music from oral traditions, works magic in this regard, translating the famous Seeger banjo style (a mix of two-finger plucking and frailing) into arrangements for string quartet. If you haven't heard a string quartet approximate the burrowing chuck of clawhammer banjo licks, well, neither had I—it's something to behold. Despite his lifelong appreciation for Seeger, "we didn't have the chops to do this album until now," Harrington insisted to me. For "chops," read "collaborators."

On *Long Time Passing*, the various guest vocalists—Sam Amidon, Maria Arnal, Brian Carpenter, Meklit, Lee Knight, and Aoife O'Donovan all appear on multiple songs—brilliantly channel the characteristic restraint and careful clarity of Seeger's vocal style. While each artist undoubtedly brings his or her own considerable individual artistry and interpretive nuance to the proceedings, the performances preserve Seeger's reverence for the integrity of tradition over novelty, for communicating the text and melody as lucidly and directly as possible in one's natural voice. It is a difficult balancing act, suspended between the poles of tradition and innovation, between preservationist and expressionist impulses, that each singer navigates with grace and respect for the spirit of Seeger's repertoire and recordings. Their approach

typifies what critic Dave Hickey posits as the "Chet Baker premise" of performance, which equally applies to Seeger: "that the song plays the music, and the music plays the player, and that, consequently, the song, as played, is not a showcase for the player's originality, but a momentary acoustic community in which the players breathe and think together in real time, adding to the song's history, without detracting from its integrity, leaving it intact to be played again" (Hickey 1997). Or as Lou Reed (husband of Kronos collaborator Laurie Anderson) put it more bluntly, "The thing you learn quickly is that popular music is easy. The song will play itself. So all you need to do is make it sing a little, make it human, and not fuck it up" (Hickey 1997).

That maxim arguably applies to all music, vernacular or otherwise: be open to absorbing and sharing new sounds, and then stay out of their way. "Seeger was very influential on me in the way he moved through the world," said Harrington. "When he visited a new country, he would find a song, learn it, and bring it back. I agree with that sentiment. We're always trying to enlarge the scope of experience of our listeners." Sherba elaborated: "I've always been amazed by Seeger's joy for life. When I think about his curiosity and his ability to connect with people through music, even during his blacklisted years, it encourages me to meet my own challenges in a similar way." Kronos, like Seeger, are collectors as well as artists;



traveling and making connections between people and traditions is central to their practice. Included herein are three songs from traditions beyond the North American and British Isles traditions Seeger so often mined. “Raghupati Raghav Raja Ram,” which Seeger played convincingly—approximating the drone of Indian music with his banjo’s corresponding drone string—is a Hindu devotional song popularized by Gandhi, famously sung on the Salt March. The two live recordings with Maria Arnal date from Barcelona’s Festival Grec in June 2019. “Anda Jaleo” restores to The Almanac Singers’ “El Quinto Regimiento” the original lyrics by poet Federico García Lorca (probably assassinated by Spanish Nationalist militia in 1936, his remains never recovered). Arnal sings the related Spanish Civil War song “Jarama Valley” partially in Catalan (“a major Seeger statement right there,” according to Harrington).

## HAND IN HAND

Kronos developed the content and sequence of *Long Time Passing* in a series of live performances of their *Music for Change: Pete Seeger at 100* program over the course of 2019. MASS MoCA’s FreshGrass Festival in North Adams, Massachusetts, provided both impetus and financial support for the quartet and its many collaborators to

realize the project. FreshGrass initially approached Janet Cowperthwaite, the group’s manager and the Executive Director of the nonprofit Kronos Performing Arts Association (KPAA), to commission a single new piece of music, but the project quickly grew into an entire concert based on Pete Seeger’s art and life. Garchik composed “Storyteller” as a helical portrait of Seeger, featuring his music and recordings of his remarks and performances collaged across decades. The commission premiered at the Kronos Festival in June 2019 before the performance of the complete *Music for Change* program three months later at FreshGrass.

In its recorded iteration, “Storyteller” serves as the album’s nexus point, metabolizing the parallax perspective of Seeger’s life, work, and ethic over time. Harrington explains the group’s process in a way that echoes Seeger’s notion of “a million little things”—moments, gestures, voices—accumulating into power: “All Kronos albums begin in one place, and then we start adding layers to the pearl, or rings to the tree. The way we work is circular and additive.” That’s certainly true of “Storyteller,” and it’s also true of *Long Time Passing* as a whole. Each member of Kronos Quartet—along with the KPAA staff, commissioners, and other collaborators—contributed something to this multifaceted project, resulting in the most fully cooperative album they have undertaken to

date, truly a collective creation through the accretion of a million little things.

Harrington's assertion that *Long Time Passing* is a kids' album—that Kronos's entire discography in fact is intended for children—is borne out by "We Shall Overcome," that final track. "We don't want to play down to kids," Harrington insisted to me. "We want this album to be good enough for the next generation." Garchik noted to me that "Kronos and Seeger both understand how children can listen to music with such open, omnivorous ears and cut through adult layers of classifications and other hangups." Sherba, who remembers, at the age of four, singing along with his family to Seeger's 1955 children's record *Birds, Beasts, Bugs and Fishes (Little and Big)*, described how the animals he sang about—the Grey Goose, the Old Hen, Mister Rabbit—"fired my imagination and inhabited my dreams." Since her personal discovery of Seeger through this project, his music has become an intimate part of Yang's family life—"his tunes are in my head constantly," she revealed—and she and her husband often sing them to their five-month-old child. One of the explicit goals of *Long Time Passing* is to introduce younger listeners to Seeger, to pay forward that inheritance of ingenuous dreaming, of open-eared wonder and righteous protest. The final track features nearly 100 third-graders from San Francisco's Francis Scott Key Elementary and Monroe Elementary,

all those little voices layered in the mix, responding to call-and-response prompts from poet Nikki Finney and accompanying Amidon, Carpenter, Knight, Meklit, and O'Donovan in a gloriously untidy, full-hearted chorus. The effect is oceanic. In his final years, feeling his voice was no longer sufficiently strong—though, as heard on the moving sample of him singing "Where Have All the Flowers Gone?" in German in 2001 on "Storyteller," it remained highly expressive, with a fine, mottled, melancholic grain—Seeger often preferred, generously, to prompt the audience to sing with him, and for him. You can hear it on "Kisses Sweeter Than Wine," again on "Storyteller," hiccupping gorgeously into the outro. Everyone knows the words. "I want listeners to feel that they can also sing along," Garchik told me.

## EVERY PURPOSE, UNDER HEAVEN

"Songs won't save the planet, but then neither will books or speeches.... Songs are sneaky things. They can slip across borders. Proliferate in prisons. Penetrate hard shells.... If rulers really knew how important songs can be, they would probably have done something to Woody Guthrie and me and other people long ago," Seeger reflected (Dunaway 2008). It wasn't for lack of trying, nor was it anything new. Historically, "the dissemination of political

ideas and the printing of folk songs are not two separate things. They overlap and intertwine and have done so for centuries,” he wrote (Seeger 1972).

The idea that our songs, our music, our art are, or ever have been, separate from, or merely adjacent to, our power; or the idea that the folk are somewhere, or someone, else, and not all of us, the 99 percent, hand in hand in the hard wind—those are the truly quaint notions, not the prayerful notion that music, or a million little things, can catalyze change. Our songs can be our engines of radical empathy, our engines of power. Let them be. They are not a substitute for direct action, but they have no substitute as fuel for direct action. Pete Seeger knew that, Howard Zinn knew that, and Kronos Quartet knows it.

Will this album strike fear into the hearts of the powerful? Will it surround hate and force it to surrender? That’s up to you, dear listener. Take your little voice outside, into the world, and pour it into a million others.

## BRENDAN GREAVES

April 2020, Chapel Hill, North Carolina

*Brendan Greaves is the founder and owner of the record label Paradise of Bachelors, based in Chapel Hill, North Carolina, and a Grammy-nominated writer, folklorist, and curator. He is currently working on an authorized biography of the visual artist and songwriter Terry Allen for Hachette Books.*

## SOURCES CITED

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# 1. WHICH SIDE ARE YOU ON?

*with Lee Knight, vocals*

The words of this song were written by Florence Reece in 1931, the night she and her family were terrorized by police in Harlan County, Kentucky. Led by Sheriff J. H. Blair, the deputies entered her home looking for her husband, an organizer of a miners' union that had gone on strike. The "gun thugs," as she called them, stormed her house, poking bags of laundry and rifling through closets, terrifying Reece and her seven children. After they left, Reece tore a sheet off the wall calendar and wrote this song.

The melody draws from the Baptist hymn "Lay the Lily Low," and like many of our most vital songs, takes on new meaning as it rings down the decades. Pete Seeger first sang it with The Almanac Singers in the early 1940s, and Lee Knight sings it here in a rendition that all but demands to open this album. An unwavering supporter of the outdoors and community arts, and a dear friend of ours since 1996, Lee has even shared some performances with Seeger—a connection that seems almost inevitable when you hear the way they both bring warmth and generosity to the most incisive of songs. To have Lee's presence on this album is to feel constellations emerge.

Chorus:  
Which side are you on, boys?  
Which side are you on?  
(repeat both lines)

Come all you good workers,  
Good news to you I'll tell  
Of how the good old union  
Has come in here to dwell.

Chorus

They say in Harlan County  
There are no neutrals there.  
You'll either be a union man  
Or a thug for J. H. Blair.

Chorus

My daddy was a miner,  
And I'm a miner's son,  
He'll be with you fellow workers  
Until this battle's won.

Chorus

Oh workers, can you stand it?  
Oh tell me how you can?  
Will you be a lousy scab,  
Or will you be a man?

Chorus

## 2. THE PRESIDENT SANG AMAZING GRACE

*with Meklit, vocals*

And with this song, Zoe Mulford was cemented as one of the great songwriters of our time. Here, she plumbs a time of American trauma by entering into a singular, defining act: President Obama, standing in Mother Emanuel African Methodist Episcopal Church in Charleston, South Carolina, moved to lay bare his singing voice for the whole world to hear.

“The President Sang Amazing Grace” could not exist but for the life’s work of Pete Seeger. If he were here today, he would be singing this song, voicing something we all hoped to express if only we knew how. Kronos drew a magnet through the memories of all the voices we had ever heard in order to find our singer, and were forcefully pulled to the voice of Meklit. When a musician becomes the work, as Meklit does here, she achieves what musicians all over the world attempt with every breath, with every bowed note.

A young man came to a house of prayer  
They did not ask what brought him there  
He was not friend, he was not kin  
But they opened the doors and they let him in

And for an hour the stranger stayed  
He sat with them and he seemed to pray  
But then the young man drew a gun  
And he killed nine people, old and young

In Charleston in the month of June  
The mourners gathered in a room  
The President came to speak some words  
And the cameras rolled and the nation heard

But no words could say what must be said  
For all the living and the dead  
So on that day and in that place  
The President sang Amazing Grace (2x)

We argued where to lay the blame  
On one man’s hate or our nation’s shame  
Some sickness of the mind or soul  
And how the wounds might be made whole

But no words could say what must be said  
For all the living and the dead  
So on that day and in that place  
The President sang Amazing Grace  
My President sang Amazing Grace

### 3. RAGHUPATI RAGHAV RAJA RAM

We turn to “Raghupati Raghav Raja Ram” for a moment of repose and reflection. This Hindu devotional song came into prominence as an emblem of nonviolent, civil disobedience after it was sung by Mahatma Gandhi and those who joined him on the Salt March in 1930.

After learning the Hindu *bhajan* on a trip to India, Pete Seeger began embedding this song into his concerts, continuing in the age-old practice of collecting and sharing traditions from around the world. Over the decades that followed, Kronos often found itself on a parallel track, traveling to new countries and learning new styles of music as a way to better understand and engage with those cultures. It felt natural, then, for Kronos to draw from our years of playing music by and with Asha Bhosle, R. D. Burman, Zakir Hussain, Pandit Pran Nath, Ram Narayan, Dr. N. Rajam, and Kala Ramnath to find our musical color for this song.

#### HINDI TEXT

रघुपतिराघव  
राजाराम,  
पतति पावन् सीताराम  
सीताराम सीताराम,  
भज प्यारे तू सीताराम  
ईश्वर अल्लाह तेरो  
नाम,  
सब को सन्मतिदे  
भगवान  
राम रहीम करीम समान  
हम सब है उनकी  
संतान  
सब मलिा मांगे यह  
वरदान  
हमारा रहे मानव का  
ज्वाान

#### ENGLISH TRANSLATION:

O Lord Rama, descendant of  
Raghu, uplifter of the fallen.

You and your beloved consort  
Sita are to be worshipped.

All names of God refer to the same  
supreme being, including Ishvara  
and the Muslim Allah.

O Lord, please give peace and  
brotherhood to everyone, as we  
are all your children.

We all request that this eternal  
wisdom of humankind prevail.



## 4. WAIST DEEP IN THE BIG MUDDY

with Brian Carpenter, vocals

Early in 1967, Pete Seeger saw a newspaper photo of troops in the Mekong Delta, and the last line of this song came to him all at once. It took a couple more weeks for him to finish the rest. He performed it everywhere he could, most famously on the TV series *The Smothers Brothers Comedy Hour*, where its strong anti-war message prompted CBS to cut the song from the show before it hit the air. After heavy opposition from the show's hosts, CBS relented and allowed Seeger to return to Hollywood to re-tape the song for another episode. That time, it went out all across the country—except in Detroit, where the local station cut it out.

Early in 2019, Kronos joined Brian Carpenter on his project to record the music of Moondog (who, like Seeger, stands out as an American original within our musical ancestry). We were introduced to Brian as a producer, but the minute we heard his voice on a mock-up Moondog recording, it was clear he had to be part of our Seeger album. His distinctive, dusky voice and theatrical delivery are the perfect combination to breathe new life into this song.

It was back in 1942,  
I was a member of a good platoon.  
We were on maneuvers in Louisiana,  
One night by the light of the moon.  
The Captain told us to ford a river,  
That's how it all begun.  
We were knee deep in the Big Muddy,  
But the big fool said to push on.

The Sergeant said, "Sir, are you sure,  
This is the best way back to the base?"  
"Sergeant, go on! I forded this river  
'Bout a mile above this place.  
It'll be a little slobby but just keep slogging.  
We'll soon be on dry ground."  
We were waist deep in the Big Muddy  
And the big fool said to push on.

The Sergeant said, "Sir, with all this equipment  
No man will be able to swim."  
"Sergeant, don't be a Nervous Nellie,"  
The Captain said to him.  
"All we need is a little determination;  
Men, follow me, I'll lead on."  
We were neck deep in the Big Muddy  
And the big fool said to push on.



All at once, the moon clouded over,  
We heard a gurgling cry.  
A few seconds later, the Captain's helmet  
was all that floated by.  
The Sergeant said, "Turn around, men!  
I'm in charge from now on."  
And we just made it out of the Big Muddy  
With the Captain dead and gone.

We stripped and dived and found his body  
Stuck in the old quicksand.  
I guess he didn't know that the water was deeper  
Than the place he'd once before been.  
Another stream had joined the Big Muddy  
'Bout a half mile from where we'd gone.  
We were lucky to escape from the Big Muddy  
When the big fool said to push on.

Well, I'm not going to point any moral,  
I'll leave that for yourself.  
Maybe you're still walking, you're still talking  
You'd like to keep your health.  
But every time I read the papers  
That old feeling comes on;  
We're waist deep in the Big Muddy  
And the big fool says to push on.

Waist deep in the Big Muddy  
And the big fool says to push on.

Waist deep in the Big Muddy  
And the big fool says to push on.  
We're waist deep! Neck deep! Soon even a  
Tall man will be over his head, we're  
Waist deep in the Big Muddy!  
And the big fool says to push on!

## 5. JARAMA VALLEY (LIVE IN BARCELONA)

*with Maria Arnal, vocals*

The earliest version of "Jarama Valley" is traced back to Alex McDade, who set the lyrics to the tune of the popular North American folk song "Red River Valley." As a Scottish member of the International Brigades, a force of pro-Republican foreign volunteers who joined the fight against Franco's Nationalists in the Spanish Civil War (1936-39), McDade wrote the song as a criticism of Brigade leaders during his time in the British Battalion. Several variations of the song followed; one of them, by Woody Guthrie, Pete Seeger, and Lee Hays, is sung here by Maria Arnal in both English and her native Catalan.

Kronos was first introduced to Maria by the Festival Grec of Barcelona, which we opened in June 2019. The festival team suggested Maria join a Kronos set, and what seemed like it would be a simple collaboration grew into a beautiful opportunity for cultural pollination. With Maria, we were able to trace the heritage of this song through various countries and languages, and reunite it with a Spanish audience in a kaleidoscopic way.



Photo by Alfred Mauve

There's a valley in Spain called Jarama  
It's a place that we all know so well  
It was there that we fought  
against fascists  
And a peaceful valley turned to hell.

Trobarem a faltar el teu somriure  
Diu que ens deixes, t'en vas lluny d'aquí  
Però el record de la vall on vas viure  
no l'esborra la pols del camí

El teu front duu la llum de l'albada  
ja no et solquen dolors ni treballs  
i el vestit amarat de rossada  
és vermell com el riu de la vall

Quan arribis a dalt la carena  
mira el riu i la vall que has deixat  
i aquest cor que ara guarda la pena  
tan amarga del teu comiat

(Repeat first English verse)

#### ENGLISH TRANSLATION OF CATALAN VERSES:

##### Verse 2

We will miss your smile  
Now that you are going so far away  
But the Valley where you lived  
Will never be erased by the dust.

##### Verse 3

Your forehead bears the light of dawn  
It is no longer furrowed by pain  
And your dew-soaked dress  
Is red as the river of the Valley.

##### Verse 4

When you reach the top of the ridge  
Look at the river and the Valley you have  
left behind  
Look at this heart that keeps your grief  
And the bitterness of this farewell.

## 6. GARBAGE

*with Lee Knight and third-grade students from Francis Scott Key and Monroe Elementary Schools, vocals*

It was a year before our first Earth Day celebration when Bill Steele wrote this tune. The late 1960s found Steele living in San Francisco, troubled by the Bay Area's trend of dumping garbage into the bay, not as trash but as landfill to build more waterfront condos. His response was to write this song. It wasn't long before "Garbage" moved and morphed its way through various singers and festivals, eventually landing in Pete Seeger's regular rotation and quickly becoming the environmental anthem it is today. Sadly, as Steele was known to point out, "Most topical songs quickly become outdated; it's unfortunate that this one hasn't."

Seeger recorded several versions of "Garbage." One version in particular, found on his *Sesame Street* album with Brother Kirk, became essential nightly listening for David Harrington's children in the late '70s and early '80s. Harkening back to those memories, Kronos invited dozens of third-graders from the San Francisco Unified School District to join Lee Knight on this track and help pass it on to as many kids as possible.

Mister Thompson calls the waiter, orders steak and baked potato  
But he leaves the bone and gristle and he never eats the skins  
The busboy comes and takes it, with a cough contaminates it  
He puts it in a can with coffee grounds and sardine tins  
And the truck comes by on Friday and carts it all away  
A thousand trucks just like it are converging on the Bay

Oh, Garbage (garbage, garbage, garbage)  
Garbage (garbage, garbage, garbage)  
We're filling up the seas with garbage  
What will we do when there's no place left to put all the  
Garbage (garbage, garbage, garbage)? (2x)

Mr. Thompson starts his Cadillac and winds it down the freeway track  
Leaving friends and neighbors in a hydrocarbon haze  
He's joined by lots of smaller cars all sending gases to the stars  
There they form a seething cloud that hangs for thirty days  
And the sun licks down into it with an ultraviolet tongue  
Turns it into smog and then it settles in our lungs

Oh, Garbage (garbage, garbage, garbage)  
Garbage (garbage, garbage, garbage)  
We're filling up the sky with garbage  
What will we do when there's nothing left to breathe but  
Garbage (garbage, garbage, garbage)? (2x)

Getting home and taking off his shoes he settles with the evening news  
While the kids do homework with the TV in one ear  
While Superman for thousandth time sells talking dolls and conquers crime  
Dutifully they learn the date of the birth of Paul Revere  
In the papers there's a piece about the mayor's middle name  
He gets it read in time to watch the all-star bingo game

Oh, Garbage (garbage, garbage, garbage)  
Garbage (garbage, garbage, garbage)  
We're filling up our minds with garbage  
What will we do when there's nothing left to read  
When there's nothing left to need  
Nothing left to watch  
Nothing left to touch  
Nothing left to walk upon  
And nothing left to talk upon  
And nothing left to see  
There's nothing left to be but garbage?

## 7. STORYTELLER

Jacob Garchik has been a member of the Kronos family since 2006, when he began arranging music for us from many corners of the world. Over the years, his work has expanded Kronos's palette in immeasurable ways: whether he's acting as our cultural translator to create a body of work with Alim Qasimov, interweaving versions of "Strange Fruit" in a tribute to Billie Holiday, or inventing a new notational language to channel Inuit throat singer Tanya Tagaq, Jacob has led us across countless musical borders through more than 100 arrangements, including 12 on this album alone.

At the same time, Jacob has developed his own singular compositional voice, palpable here on "Storyteller," for which he also serves as cultural historian. With help from Todd Harvey, reference archivist at the American Folklife Center, Library of Congress, Jacob was able to comb through hours of interviews, radio shows, and concerts to find the sonic nuggets that would help tell the story of Pete Seeger's long life and lasting impact on our musical, political, and environmental histories. The result is an overlaying of time and place, of voices and viewpoints: one minute we hear Seeger performing as a fresh, young adult, the next he's an 80-year-old singing a tender rendition of "Where Have All the Flowers Gone?" in the language of his

ancestors. In this way, Jacob creates an expansive mosaic for Kronos to celebrate one of America's great storytellers and his immense contribution to American culture.



## 8. MBUBE (WIMOWEH/THE LION SLEEPS TONIGHT)

*with Sam Amidon, Brian Carpenter,  
Lee Knight, and Aoife O'Donovan, vocals*

The story of this song is another reminder that our world is woven with many a tenuous thread. It was a time of open borders within the folk community: in the late 1940s, folklorist and ethnographer Alan Lomax handed his friend Pete Seeger a pile of records from Africa that would otherwise have fallen by the wayside. One song in particular, composed and performed by South African singer/songwriter Solomon Linda and The Evening Birds, struck a chord. Seeger heard Linda's "Mbube" as "Wimoweh," leading to The Weavers's hit by that misnomer. A decade and several covers later, The Tokens released "The Lion Sleeps Tonight," the version with added lyrics that eventually catapulted the song into the cultural behemoth it is today.

Kronos hopes to celebrate Linda's "Mbube" while also tipping its hat to the versions that, despite a long and messy trajectory, still grew to define a multi-generational landscape. Here's music that migrates from place to place and lands unexpectedly as it gets shared by hungry ears, knowing no boundaries as it nourishes us and pulls us along.





## 9. IF I HAD A HAMMER

with Sam Amidon, vocals, banjo

Lee Hays and Pete Seeger used to tell different stories about how they wrote this song, but some things we can still agree on: “If I Had a Hammer” was the first song The Weavers put to tape, recorded about a year after the group was formed; the original lyrics, “love between all of my brothers,” was later changed, at the insistence of fellow activist Libby Frank, to the more inclusive “love between my brothers and my sisters”; and it wasn’t until Peter, Paul and Mary released their adapted version in 1962 that the song became a chart-topping hit. In his performances that followed, Seeger would sing a composite of various versions, often remarking that they all harmonized with each other in spite of their differences.

Kronos’s version with Sam Amidon is no exception. It’s a new take on a classic tune, not unlike our previous collaborations together for Kronos’s 2017 *Folk Songs* album—and not unlike Sam himself. There’s something in his voice, his spirit, his banjo playing that exposes him for who he is: a son of folk-musician parents, raised as a multi-instrumentalist in the family band, and who from toddlerhood has been steeped in American music in a very distinctive way. With Sam, we are given a singular point of entry into this song; all we have to do is follow.

If I had a hammer  
I’d hammer in the morning  
I’d hammer in the evening  
All over this land  
I’d hammer out danger  
I’d hammer out a warning  
I’d hammer out love between  
My brothers and my sisters  
All over this land

If I had a bell  
I’d ring it in the morning  
I’d ring it in the evening  
All over this land  
I’d ring out danger  
I’d ring out a warning  
I’d ring out love between  
My brothers and my sisters  
All over this land

If I had a song  
I’d sing it in the morning  
I’d sing it in the evening  
All over this land  
I’d sing out danger  
I’d sing out a warning  
I’d sing about love between  
My brothers and my sisters  
All over this land

Now I’ve got a hammer  
And I’ve got a bell  
And I’ve got a song to sing  
All over this land  
It’s the hammer of justice  
It’s the bell of freedom  
It’s the song about love between  
My brothers and my sisters  
All over this land

## 10. WHERE HAVE ALL THE FLOWERS GONE?

*with Sam Amidon, Brian Carpenter, Lee Knight, and Aoife O'Donovan, vocals*

Pete Seeger wrote this song in about 20 minutes while traveling to a concert at Oberlin College. Leafing through his notebook, he came across three lines he had jotted down years earlier, originally from the Cossack folk song “Koloda Duda”:

Where are the flowers? The girls have plucked them  
Where are the girls? They've taken husbands  
Where are the men? They're all in the army

He fashioned these into verses, added his own touches (“Long time passing” and “When will they ever learn?”), and found them a home in the melody of an Irish-Adirondack lumber camp song.

Folk singer Joe Hickerson, who would go on to become a longtime archivist at the American Folklife Center, Library of Congress, eventually took “Flowers” and added the later verses about soldiers and graveyards. Covered by The Kingston Trio and Peter, Paul and Mary, the song quickly spread across the world charts—it even hit the top in Germany after Marlene Dietrich recorded her version in 1958. (As Seeger illustrates near the end of Jacob



Photo by Jason Elon Goodman

Garchik's "Storyteller" [track 7], the German translation "sings better than the English.") It also spread from soldier to soldier during the American war in Vietnam.

Where have all the flowers gone?

Long time passing

Where have all the flowers gone?

Long time ago

Where have all the flowers gone?

Girls have picked them every one

When will they ever learn? (2x)

Where have all the young girls gone?

Long time passing

Where have all the young girls gone?

Long time ago

Where have all the young girls gone?

Taken husbands every one

When will they ever learn? (2x)

Where have all the young men gone?

Long time passing

Where have all the young men gone?

Long time ago

Where have all the young men gone?

Gone for soldiers every one

When will they ever learn? (2x)

Where have all the soldiers gone?

Long time passing

Where have all the soldiers gone?

Long, long time ago

Where have all the soldiers gone?

Gone to graveyards every one

When will they ever learn? (2x)

Where have all the graveyards gone?

Long time passing

Where have all the graveyards gone?

Long time ago

Where have all the graveyards gone?

Covered with flowers every one

When will we ever learn? (2x)

## 11. STEP BY STEP

with Lee Knight, vocals, banjo

Waldemar Hille and Pete Seeger put this song together after Hille found the words in the 1863 constitution of the American Mineworkers' Association. They tried fitting the verse into an old tune from the 1840s Irish potato famine, "The Praties They Grow Small," and it stuck.

Lee Knight takes the reins here, helping Kronos incorporate some of Pete Seeger's anecdotes into the album. In a routine that would come to define his concerts, Seeger would frequently philosophize over his own playing, communicating with the audience in a way that felt like a conversation rather than a lecture. We wanted to harness some of our favorite Seeger quotes—one from his autobiography, *Where Have All the Flowers Gone* (1993), and one from a 2004 interview on *Democracy Now!*—to pay tribute to this practice and bring home the conviction of this song.



Photo by Evan Neff

Step by step, the longest march  
Can be won, can be won  
Many stones can form an arch  
Singly none, singly none  
And by union what we will  
Can be accomplished still  
Drops of water turn a mill  
Singly none, singly none

"I honestly believe that the future is going to be millions of little things saving us. Back in the 1950s, there was a tiny peace demonstration in Times Square. A young Quaker was carrying a sign. A passerby scoffed, 'Do you think you're going to change the world by standing here at midnight with that sign?' 'I suppose not,' said the young man, 'but I'm gonna make sure the world doesn't change me.'

"I imagine a big see-saw, and one end of the see-saw is on the ground with a basket half full of big rocks in it. The other end is up in the air—it's got a basket one-quarter full of sand. And some of us have got teaspoons and we're trying to fill it up with sand. One of these years, you'll see that whole see-saw go *ZOOOP* in the other direction, and people will say, 'Gee, how did it happen so suddenly?'"

Step by step, the longest march  
Can be won, can be won  
Many stones can form an arch  
Singly none, singly none  
And by union what we will  
Can be accomplished still  
Drops of water turn a mill  
Singly none, singly none

## 12. ANDA JALEO (LIVE IN BARCELONA)

with Maria Arnal, vocals

We look to this song as an example of how folk music lives and breathes. Our version of “Anda Jaleo” with Maria Arnal descends from an amalgam of texts and folk songs brought to life during the Spanish Civil War, and finishes off with new lines written in 2019 by Maria herself. Some might know this tune the way Pete Seeger brought it to us: as “El Quinto Regimiento,” a fusion of repurposed folk songs that tells the story of the Fifth Regiment and its soldiers’ fight against Franco and fascism. Others may know it as “Anda Jaleo,” the version penned by poet and playwright Federico García Lorca that, though not overtly political, became one of the most popular songs of the Spanish Resistance—and was later banned under the Francoist dictatorship. A creative artist likely flagged by the rising right for his outspoken views, Lorca was believed to have been assassinated by the Nationalist militia at the beginning of the Civil War. His corpse, abandoned in a mass grave, has never been found.

With this track, we tip our hat to all those for whom this song, in its many forms, became a rallying cry for freedom in the face of totalitarianism; and we tip our hat to Lorca, whose legacy and visionary words, like Seeger’s, continue to ignite beauty and fire. While preparing for this performance in June 2019, Maria Arnal found herself reflecting on all the missing fighters whose nameless graves laid the groundwork for a reinstatement of Spanish democracy. In a show of personal solidarity and investment that speaks to the heart of Seeger’s life work, Maria shaped her musings into lyrics, uniting them with Lorca’s in the final verse:

Lorca: *Yo quiero aprender el llanto/  
que me limpie de esta tierra*

(I seek to learn the cry/  
That will wipe me off this earth)

Arnal: *Que se levanten los campos/  
que se lloren los silencios*

(That will cause the fields to rise/  
That will weep for all the silence)

**SPANISH:**

En la calle de los Muros  
Mataron a una paloma.  
Yo cortaré con mis manos  
Las flores de tu corona.

Coro:

Anda jaleo, jaleo  
Ya se acabó el alboroto  
Y vamos al tiroteo (2x)

Yo me arrime a un pino verde  
Por ver si la divisaba,  
Y sólo divisé el polvo  
Del coche que la llevaba.

Coro

No huyas, paloma, al campo,  
Mira que soy cazador,  
Y si te tiro y te mato  
Para mí será el dolor,

Coro

Yo quiero aprender el llanto  
Que me limpie de esta tierra  
Que levanten ya los campos  
Que se lloren los silencios

Coro

**ENGLISH TRANSLATION:**

On the walled street  
They killed a dove  
I will cut with both my hands  
The flowers from your crown.

Chorus:

Come on, arise, arise  
The protest is over  
And we're off to war (2x)

I climbed a green pine  
To see if I could spot her,  
But I only saw the dust  
Of the car that carried her.

Chorus

Don't flee, dove, to the field,  
Look, I'm a hunter  
And if I shoot you and kill you  
I'll be overcome with grief.

Chorus

I seek to learn the cry  
That will wipe me off this earth  
That will cause the fields to rise  
That will weep for all the silences.

Chorus

## 13. KISSES SWEETER THAN WINE

*with Aoife O'Donovan, vocals*

In the 1930s, Huddie Ledbetter—better known by his stage name, “Lead Belly”—heard singer Sam Kennedy sing the Irish song “Drumion Dubh (The Irishman’s Lamentation for the Loss of His Black Cow)” at a party in New York’s Greenwich Village. Taken by the melody, Lead Belly added his 12-string guitar and reworked it into “If It Wasn’t for Dicky,” which The Weavers then took and reworked into “Kisses Sweeter Than Wine.” Pete Seeger rewrote the chorus and bandmate Lee Hays built new verses around it, resulting in one of The Weavers’s early hits.

The bedrock of Kronos’s own foundation also reveals vestiges of this tune, the refrain of which is tucked into Ken Benshoof’s “Traveling Music for String Quartet,” our first-ever commission from 1973. (Benshoof, David Harrington’s teacher at the time, wrote the piece for the newly formed quartet in exchange for a bag of doughnuts.) On this track, we return to our roots in the good company of Aoife O’Donovan. Introduced to her by the 2019 FreshGrass Festival, where she was that year’s artist-in-residence, we met on a Thursday, performed the song on Friday, and recorded it on Sunday. At every step, she radiated the electricity of a new friend and all the warmth of an old one, enabling us to press fresh juice out of vintage grapes.

When I was a young man never been kissed  
I got to thinkin’ over what I had missed  
I got me a girl and I kissed her and then  
Oh, lord, I kissed her again  
Oh kisses sweeter than wine (2x)

I asked if she’d marry and be my sweet wife  
We’d be happy all of our life  
I begged and I pleaded like a natural man  
And then, oh lord, she gave me her hand  
Oh kisses sweeter than wine (2x)

I worked mighty hard and so did my wife  
Workin’ hand in hand to make a good life  
With corn in the field and wheat in the bins  
I was, oh lord, the father of twins  
Oh kisses sweeter than wine (2x)

My children numbered just about four  
They all had sweethearts knockin’ at the door  
They all got married and they didn’t hesitate  
I was, oh lord, grandfather of eight  
Oh kisses sweeter than wine (2x)

Now we’re old and ready to go  
We get to thinkin’ what happened time ago  
We had a lot of kids and trouble and pain  
But, oh lord, we’d do it again  
Oh kisses sweeter than wine (2x)



## 14. TURN, TURN, TURN

*with Sam Amidon, Brian Carpenter, Lee Knight,  
and Aoife O'Donovan, vocals*

Pete Seeger's publisher wanted another hit, not another protest song, so Seeger sent in a protest song that was sure to be a hit. With lyrics pulled almost directly from the Book of Ecclesiastes, "Turn, Turn, Turn" would have been a straight Bible tune if not for Seeger's one major addition: "a time of peace, I swear it's not too late." To a world freshly scarred from World War II and, at the time of his writing, fully embroiled in Cold War tensions, this would have resonated far and wide as a call for change. "A beautiful melody will leap language barriers or religious barriers or political barriers," as Seeger would later put it in a 2006 interview. "And sometimes extraordinary words will."

In that same interview, he would go on to warn us against squabbling in disagreement, encouraging us to "lower our voice and try to say what needs to be said without making them so angry they will walk out." We are joined here by several of our friends, under the music direction of Jacob Garchik, to say what needs to be said, and to carry on Seeger's conviction that "this world has to stick together and music is one of the best ways to learn this."

Chorus:

To everything (turn, turn, turn)  
There is a season (turn, turn, turn)  
And a time to every purpose, under heaven

A time to be born, a time to die  
A time to plant, a time to reap  
A time to kill, a time to heal  
A time to laugh, a time to weep

Chorus

A time to build up, a time to break down  
A time to dance, a time to mourn  
A time to cast away stones, a time to gather stones together

Chorus

A time of love, a time of hate  
A time of war, a time of peace  
A time you may embrace, a time to refrain from embracing

Chorus

A time to gain, a time to lose  
A time to rend, a time to sew  
A time for love, a time for hate  
A time for peace, I swear it's not too late

Chorus (2x)

## 15. WE SHALL OVERCOME

*with Sam Amidon, Brian Carpenter, Lee Knight, Meklit, Aoife O'Donovan, and third-grade students from Francis Scott Key and Monroe Elementary Schools, vocals, with vocal prompts by Nikky Finney*

Time and again we hear stories of how “many stones can form an arch, singly none, singly none.” The trajectory of “We Shall Overcome” is one of those stories. Originally an old spiritual, the song first moved into the protest vernacular in the mid-1940s during a labor strike against American Tobacco in South Carolina. Lucille Simmons, one of the strike’s many black women workers fighting for higher wages, led her fellow picketers in the spiritual, in which she had changed “I” to “We Will Overcome.”

From there, it was picked up by Zilphia Horton of the Highlander Folk School, a leadership and cultural training center in Tennessee, who added some verses of her own and taught it to Pete Seeger in 1947. Seeger then took it up north, supplying his own verses to make it less union-specific (e.g., “We’ll walk hand in hand”). Though no one is sure who changed the “will” to “shall,” this second modification of the title has historically been pinned to Seeger due to his tendency to speak a more formal English.

We have folk singer Guy Carawan to thank for much of the spread. Having learned from his tenure as Highlander music director that sometimes, all people need is a little backup, Carawan and his guitar brought the song to rallies, strikes, marches, demonstrations, and sit-ins all across the American South, quickly establishing the song as the anthem of the Civil Rights movement.

And now it’s our turn to place a stone in the arch. As we see it, “We Shall Overcome” should be a new national song—the words are memorable, the melody unforgettable, and everyone can sing along. Responsibility demands that we continue to pass this song down through the generations, not just as the Civil Rights anthem of the 1960s, but as an enduring anthem for our nation; not as a quaint reply to oppressions past, but as a tool to interrogate how oppressions hide, shift, and persist. It is a simple tool, but one we hope accompanies every child in the arc of our moral universe. And it is one the inimitable poet Nikky Finney wields here, the same way she has been wielding her words for decades: with tender reciprocity, grounded in grace and necessity. She joins us on this final track to prompt nearly 100 third-graders into the arc, insisting solidarity into their voices as their roots take hold.

We shall overcome (2x)  
We shall overcome some day  
Oh, deep in my heart I do believe  
We shall overcome some day

We'll walk hand in hand (2x)  
We'll walk hand in hand some day  
Oh, deep in my heart I do believe  
We shall overcome some day

We shall live in peace (2x)  
We shall live in peace some day  
Oh, deep in my heart I do believe  
We shall overcome some day

The whole wide world around (2x)  
The whole wide world around some day  
Oh, deep in my heart I do believe  
We shall overcome some day

We are not afraid (2x)  
We are not afraid today  
Oh, deep in my heart I do believe  
We shall overcome some day

We shall overcome (2x)  
We shall overcome some day  
Oh, deep in my heart I do believe  
We shall overcome some day



## CREDITS

Produced by Kronos Quartet and Reshena Liao

Executive Producer:  
Janet Cowperthwaite

Dedicated to the memory of Hal Willner.

"Which Side Are You On?": Recorded by Scott Fraser at Studio 9 at The Porches Inn at MASS MoCA, North Adams, MA.

Assistant Engineers: Chris Lynch, Dave Dennison. Mixed by Zach Miley and David Harrington.

"The President Sang Amazing Grace": Recorded by Zach Miley at 25th Street Recording in Oakland, CA. Assistant Engineer: Gabriel Shepard. Mixed by Zach Miley and David Harrington. Additional mixing by John Kilgore.

"Raghupati Raghav Raja Ram": Recorded by Zach Miley at 25th Street Recording in Oakland, CA. Assistant Engineer: Gabriel Shepard. "Swarmandal" performed and recorded by Charlie Rosen. Mixed by John Kilgore and David Harrington at John Kilgore Sound, New York, NY. Additional mixing by Zach Miley.

"Waist Deep in the Big Muddy": Recorded by Scott Fraser at Studio 9 at The Porches Inn at MASS MoCA, North Adams, MA.

Assistant Engineers: Chris Lynch, Dave Dennison. Mixed by Zach Miley and David Harrington. Additional mixing by John Kilgore.

"Jarama Valley" (Live in Barcelona): Recorded by Brian Mohr, June 24–27, 2019, at the Festival Grec of Barcelona, Spain. Mixed by John Kilgore and David Harrington at John Kilgore Sound, New York, NY.

"Garbage": Recorded by Scott Fraser at Studio 9 at The Porches Inn at MASS MoCA, North Adams, MA. Assistant Engineers: Chris Lynch, Dave Dennison. Additional recording of third-grade students by Zach Miley at Francis Scott Key Elementary School, San Francisco, CA. Mixed by Zach Miley and David Harrington.

"Storyteller": Recorded by Scott Fraser at Studio 9 at The Porches Inn at MASS MoCA, North Adams, MA. Assistant Engineers: Chris Lynch, Dave Dennison. Mixed by Zach Miley and David Harrington. Additional mixing by John Kilgore.

"Mbube (Wimoweh/The Lion Sleeps Tonight)": Recorded by Scott Fraser at Studio 9 at The Porches Inn at MASS MoCA, North Adams, MA. Assistant Engineers: Chris Lynch, Dave Dennison. Mixed by Zach Miley and David Harrington.

"If I Had a Hammer": Recorded by Scott Fraser at Studio 9 at The Porches Inn at MASS MoCA, North Adams, MA. Assistant Engineers: Chris Lynch, Dave Dennison. Mixed by Zach Miley and David Harrington.

"Where Have All the Flowers Gone?": Recorded by Scott Fraser at Studio 9 at The Porches Inn at MASS MoCA, North Adams, MA. Assistant Engineers: Chris Lynch, Dave Dennison. Mixed by Zach Miley and David Harrington.

"Step by Step": Recorded by Scott Fraser at Studio 9 at The Porches Inn at MASS MoCA, North Adams, MA. Assistant Engineers: Chris Lynch, Dave Dennison. Mixed by Zach Miley and David Harrington. Additional mixing by John Kilgore.

"Anda Jaleo" (Live in Barcelona): Recorded by Brian Mohr, June 24–27, 2019, at the Festival Grec of Barcelona, Spain. Mixed by John Kilgore and David Harrington at John Kilgore Sound, New York, NY.

"Kisses Sweeter Than Wine": Recorded by Scott Fraser at Studio 9 at The Porches Inn at MASS MoCA, North Adams, MA. Assistant Engineers: Chris Lynch, Dave Dennison. Mixed by Zach Miley and David Harrington. Additional mixing by John Kilgore.

"Turn, Turn, Turn": Recorded by Scott Fraser at Studio 9 at The Porches Inn at MASS MoCA, North Adams, MA. Assistant Engineers: Chris Lynch, Dave Dennison. Mixed by Zach Miley and David Harrington. Additional mixing by John Kilgore.

"We Shall Overcome": Recorded by Scott Fraser at Studio 9 at The Porches Inn at MASS MoCA, North Adams, MA. Assistant Engineers: Chris Lynch, Dave Dennison. Additional recording of Meklit and Kronos Quartet by Zach Miley at 25th Street Recording in Oakland, CA. Additional recording of Nikky Finney by Pedro Reyes at Sunset Youth Services in San Francisco, CA. Additional recording of third-grade students by Zach Miley at Francis Scott Key Elementary School, San Francisco, CA. Mixed by Zach Miley and David Harrington.

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For the Kronos Quartet/Kronos Performing Arts Association:

Janet Cowperthwaite, Executive Director, KPAA / Manager, Kronos Quartet; with Mason Dille, Dana Dizon, Sarah Donahue, Scott Fraser, Sasha Hnatkovich, Sara Langlands, Reshena Liao, Nikolás

McConnie-Saad, Brian Mohr, Kären Nagy, and Brian Scott.

Project Supervisor for Kronos:  
Reshena Liao

The music for *Kronos Quartet & Friends Celebrate Pete Seeger* was commissioned by the FreshGrass Foundation / Freshgrass.org.

Jacob Garchik's arrangements of "Which Side Are You On?," "The President Sang Amazing Grace," "Waist Deep in the Big Muddy," "Jarama Valley," "Garbage," "Mbube (Wimoweh/The Lion Sleeps Tonight)," "If I Had a Hammer," "Where Have All the Flowers Gone?," "Anda Jaleo," "Kisses Sweeter Than Wine," and "Turn, Turn, Turn" were commissioned for the Kronos Quartet by the FreshGrass Foundation for the 2019 FreshGrass Festival at MASS MoCA.

Jacob Garchik's "Storyteller" was commissioned for the Kronos Quartet by the FreshGrass Foundation, the David Harrington Research & Development Fund, and the Stoyanof Commission Fund for the 2019 FreshGrass Festival at MASS MoCA.

Jacob Garchik's arrangement of "We Shall Overcome" was commissioned for the Kronos Quartet by the David Harrington Research & Development Fund.

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Audio excerpt from *Alan Chartock interview with Pete Seeger collection* (AFC 2003/014), Archive of Folk Culture, American Folklife Center, Library of Congress, Washington, D.C., is courtesy of WAMC/Northeast Public Radio.

Audio excerpt from *Pete Seeger on being Black Listed in America, 1965* - CBC ARCHIVES used with permission from CBC Licensing.

English translation of "Raghupati Ragnav Raja Ram" sourced from a WLU Press Press publication: Guy L. Beck, *Sacred Sound: Experiencing Music in World Religions* (Wilfrid Laurier University Press, 2006).

Sam Amidon appears courtesy of Nonesuch Records.

Aoife O'Donovan appears courtesy of Yep Roc Records.

Essay by Brendan Greaves.

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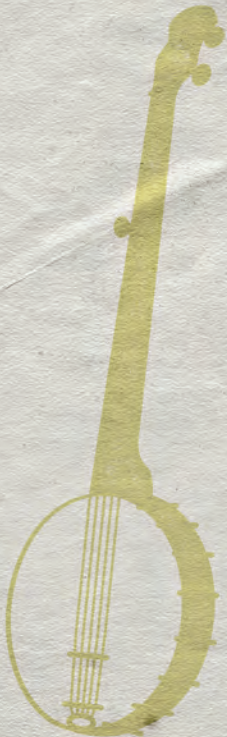
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**KRONOS QUARTET  
& FRIENDS CELEBRATE PETE SEEGER**

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**LONG TIME  
PASSING**

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# LONG TIME PASSING: KRONOS QUARTET & FRIENDS CELEBRATE PETE SEEGER

ON *LONG TIME PASSING*, THE TRAILBLAZING KRONOS QUARTET CELEBRATES THE MUSIC OF PETE SEEGER AND REJOICES IN THE SPIRIT, INSPIRATION, AND FEARLESSNESS INHERENT IN HIS LIFE'S WORK. ALONG WITH GUESTS SAM AMIDON, MARIA ARNAL, BRIAN CARPENTER, MEKLIT, LEE KNIGHT, AND AOIFE O'DONOVAN, THE GROUP EXAMINES SEEGER'S CELEBRATION OF BEAUTY AND THE PLEASURE OF SINGING TOGETHER. THROUGH THE POWER OF THESE ETERNALLY RELEVANT CRIES FOR UNITY AND MORAL INTEGRITY, THE ALBUM ARTICULATES THE RESPONSIBILITY WE HAVE AS CITIZENS AND MEMBERS OF A GREATER COMMUNITY TO QUESTION WAR AND INJUSTICE, AND TO DEVELOP THE COURAGE TO RAISE OUR VOICES TOGETHER BOTH IN WORD AND SONG.

1. WHICH SIDE ARE YOU ON? 2:22
2. THE PRESIDENT SANG AMAZING GRACE 3:56
3. RAGHUPATI RAGHAV RAJA RAM 3:40
4. WAIST DEEP IN THE BIG MUDDY 3:23
5. JARAMA VALLEY (LIVE IN BARCELONA) 3:18
6. GARBAGE 3:06
7. STORYTELLER 16:29
8. MBUBE (WIMOWEH/THE LION SLEEPS TONIGHT) 2:44
9. IF I HAD A HAMMER 2:07
10. WHERE HAVE ALL THE FLOWERS GONE? 4:03
11. STEP BY STEP 3:02
12. ANDA JALEO (LIVE IN BARCELONA) 2:37
13. KISSES SWEETER THAN WINE 3:10
14. TURN, TURN, TURN 3:57
15. WE SHALL OVERCOME 5:09

Produced by Kronos Quartet  
and Reshena Liao



The music for *Long Time Passing:*  
*Kronos Quartet & Friends Celebrate*  
*Pete Seeger* was commissioned by the  
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IF THERE'S A WORLD HERE IN A HUNDRED YEARS, IT'S GOING TO BE SAVED BY TENS OF MILLIONS OF LITTLE THINGS. THE POWERS THAT BE CAN BREAK UP ANY BIG THING THEY WANT. THEY CAN CORRUPT IT OR CO-OPT IT FROM THE INSIDE, OR THEY CAN ATTACK IT FROM THE OUTSIDE. BUT WHAT ARE THEY GOING TO DO ABOUT TEN MILLION LITTLE THINGS? THEY BREAK UP TWO OF THEM, AND THREE MORE LIKE THEM SPRING UP!

- PETE SEEGER



**KRONOS QUARTET  
& FRIENDS CELEBRATE PETE SEEGER**

**LONG TIME  
PASSING**