

## KRONOS QUARTET

For more than 45 years, San Francisco's Kronos Quartet – David Harrington (violin), John Sherba (violin), Hank Dutt (viola), and Sunny Yang (cello) – has combined a spirit of fearless exploration with a commitment to continually reimagine the string quartet experience. In the process, Kronos has become one of the world's most celebrated and influential ensembles, performing thousands of concerts, releasing more than 60 recordings, collaborating with countless composers and performers, and commissioning over 1,000 works and arrangements for string quartet. The group has won over 40 awards, including three Grammys, and the prestigious Polar Music, Avery Fisher, and Edison Klassiek Oeuvre Prizes. The nonprofit Kronos Performing Arts Association manages all aspects of Kronos' work, including the commissioning of new works, concert tours and home season performances, education programs, and the annual Kronos Festival. In 2015, Kronos launched *Fifty for the Future: The Kronos Learning Repertoire*, an education and legacy project that is commissioning—and distributing online for free—50 new works for string quartet written by composers from around the world.

## SAM GREEN

Sam Green is a New York-based documentary filmmaker. He received his Master's Degree in Journalism from University of California, Berkeley, where he studied documentary filmmaking with the acclaimed filmmaker Marlon Riggs. Green's most recent projects are the "live documentaries" *The Measure of All Things* (2014), *The Love Song of R. Buckminster Fuller* with Yo La Tengo (2012), and *Utopia in Four Movements* (2010). His performance work has screened at venues such as the Barbican, The Kitchen, TBA Festival, Fusebox Festival, Brighton Festival, and many others. Green's 2004 feature-length film, the Academy Award-nominated documentary *The Weather Underground*, premiered at the Sundance Film Festival, was broadcast on PBS, was included in the 2004 Whitney Biennial, and has screened widely around the world.

## JOE BINI

Joe Bini is a filmmaker, writer and editor who works in both fiction and nonfiction forms. He is best known for his twenty-year collaboration with Werner Herzog, resulting in such notable films as, *Grizzly Man*, *Cave of Forgotten Dreams*, *Into the Abyss*, and *The Bad Lieutenant: Port of Call New Orleans*. He has also edited the groundbreaking films, *We Need To Talk About Kevin* and *You Were Never Really Here*, directed by Lynne Ramsay, and *American Honey*, directed by Andrea Arnold, as well as Nick Broomfield's, *Tales of the Grim Sleeper*. He has lectured on and taught cinema in film schools worldwide.

### Credits for *A Thousand Thoughts*

#### **Directed, written, and edited by**

Sam Green, Joe Bini

#### **Music performed by**

Kronos Quartet:

David Harrington, John Sherba, Hank Dutt, Sunny Yang

#### **Cinematography by**

Kirsten Johnson

#### **Produced by**

Janet Cowperthwaite, Sam Green

#### **Executive Producers**

Josh Penn, Maida Lynn, Kenneth & Elizabeth Whitney

#### **Co-Producers**

Thomas O. Kriegsmann, Brendan Doyle

#### **Lighting Designer, Performance**

Brian H. Scott

#### **Sound Designer, Performance**

Brian Mohr

#### **Produced in**

#### **Association with**

ArKtype, C41 Media, The Department of Motion Pictures, Genuine Article Pictures

#### **Motion Design**

Work-Order

#### **Additional**

#### **Cinematography**

Yoni Brook

Pete Sillen

Raf Fellner

Andrew Black

David Kaplowitz

#### **Associate Producer**

Evan Neff

#### **Assistant Editor**

Jonathan Rapoport

#### **Sound Mix**

Rich Bologna

#### **Colorist**

Ayumi Ashley

#### **Footage Research**

Sierra Pettengill

Rosemary Rotondi

Anna Hudak

#### **Sound**

Claudia Katanaygi

Judy Karp

Stephen Koszler

Doug Dunderdale

Paul Mendez

#### **Production Assistance**

Sam Schnorr

Mike Reid

Chris Niesing

Forrest Pound

Tara Kutz

Evan Neff

Ariel Hahn

Raf Fellner

#### **Legal – Fair Use**

Peter Jazsi

#### **SPECIAL THANKS**

Christine Burgin

Greg Dubinsky

Shari Frilot

Catherine Galasso

Jonn Herschend

Caroline Libresco

Nikolás McConnie-Saad

Nion McEvoy

Rebecca Solnit

William Wegman

#### **THANKS**

Jad Abumrad

Aga Khan Music Initiative

Kira Akerman

Bay Area Video Coalition

Rick Beal

Yves Béhar

Meriko Borogove

Bill Bragin

Camille Brunet

Neil Burger

Stuart Candy

Rachel Chanoff

Robert Chehoski

Michele Clement

Bonni Cohen

Mary Fernando Conrad

Tony Conrad

Victoria Cook

Susan Coyle

Libby Craig

Mary Cybulski

Jay Dehejia

Alejandro Delgado

Dale Djerassi

Katie Doering

Sandi Dubowski

Jessica Edwards

Emily Harvey Foundation

Kristin Feeley

Alison Byrne Fields

Dave Filipi

Kate Fowle

Vallejo Gantner

Jacob Garchik

Sherri Geldin

Jeanne Giordano

Andrew Goldfarb

Michael Gottwald

Barbara Green

Agnes Gund

Bill Haber

Alana Hauser

Hooligan NYC

Jim Hubbard

Gary Hustwit

Tabitha Jackson

Fred Kaplan

Kirstin Kapustik

Liz Keim

Braden King

Edward King

Jim Koester

Jennifer Lange

Paul Lazar

Brian Liem

Bibiana Lozano

Conchita Lozano

Donlyn Lyndon

Marina McDougall

Amy Miller

Bill Morrison

Fairouz Nishanova

Laurie Olinder

Frederic Opsomer

Emil Packer

Trevor Paglen

Marla Painter

Annie-B Parson

Liz Pasquale

Boris Penth

Thomas Pierce

Kerry Leigh Pittenger

Keri Putnam

Rosemary Quigley

Marjorie Randolph

Revolution Studios

Jonathan Rose

Mark Rudd

Georg Schmundt-Thomas

Max Schroder

Tara Sheffer

Jon Shibata

Nadia Sirota

Heike Sommer

Michael Stack

Noah Stahl

Liz Lodge Stepp

Priscilla Stoyanof

Mark Swed

Jules Tippet

David Toop

Lucinda Toy

Zane Vella

Tom Welsh

Ryan Werner /

Cinetic Media

Christine Woodhouse

Chi-hui Yang

John Paul Young

Jeffrey Zeigler

# PHILADELPHIA CHAMBER MUSIC SOCIETY

Saturday • January 15 • 7:30 pm  
Perelman Theater • Kimmel Center



Kimmel Master Artist Series



Donald & Dorothy Kardon  
Chamber Music Series

**Major support for this concert has been provided by  
Wavelength Productions and Anthony B. Creamer III**

## ***A THOUSAND THOUGHTS***

*A Live Documentary with the Kronos Quartet  
Written and Directed by Sam Green & Joe Bini*

### **KRONOS QUARTET**

**David Harrington, violin**

**John Sherba, violin**

**Hank Dutt, viola**

**Sunny Yang, cello**

### **SAM GREEN & JOE BINI, filmmakers**

Brian H. Scott, *lighting design* & Brian Mohr, *sound design*

*A Thousand Thoughts* was commissioned by The Arts Center at NYU Abu Dhabi, Barbican, Center for the Art of Performance at UCLA, Exploratorium, Christos V. Konstantakopoulos, Krannert Center for the Performing Arts at the University of Illinois at Urbana-Champaign, MASS MoCA, Melbourne Festival, Wexner Center for the Arts at The Ohio State University through its Wexner Center Artist Residency Award program.

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This film was supported by Sundance Catalyst.

**Please note:** For everyone's safety, we require that you wear your mask at all times and that it fully covers your mouth and nose. If you should test positive for the coronavirus after attending this event, please notify us at 215-569-8080 immediately. We thank you for your attendance and cooperation!

A bow made of wood and horsehair coated with resin from trees scrapes across a string, which makes vibrations in the hollow of the wooden instrument which travel as a series of sound waves in the subtle matter of the air and, perhaps, penetrate the labyrinth of a human ear, or a hundred or a thousand, and this vibration is interpreted by the brain or the brains as information that might have, to use a word that means such vibrations, resonance as a source of pleasure or pain or sorrow. This is one way to describe a note of music on a violin. It is as ephemeral as the waves of the sea or ripples in water; it arises, it fades, it exists in time, and that ephemerality always speaks of mortality and the desire to transcend it, of motion that exists in time, of life that is itself a kind of motion, since we call the living animate and the un-living inanimate.

Human beings have acknowledged and transcended mortality with culture, with rites and songs and other elaborations that can be passed on and bridge more than one human life, that can spread like ripples on a pond, like a sound, that can be reiterated. A Thousand Thoughts begins with the story of The Lost Chord, a song that was one of the first pieces of music recorded when technology made possible the conversion of live sound into tiny impressions on a wax cylinder (and later on phonograph records [phono for “sound,” graph for “writing”]; these were literally devices for writing down sound], and then on magnetic tape, and then as digital data that shaved off some of the fuzz of the vibrations to make something perhaps a little pared down and cleaner than what sounded in the studio where the recording was made).

A Thousand Thoughts begins with the irony of The Lost Chord, because it was about music heard once and never recovered that offered some joy, some solace, some peace that then vanished, about the sense of loss that was tied to death and perhaps to the impossibility of hanging onto transcendent moments. Perhaps it begins with that story because in it is the desire of all art to transcend time, to shore something up against its depredations, and the particular contradictions of art that unfold in time, like music—that pleasure in the ephemeral, in sounds that can only exist in time itself. A note is heard, it fades, it is gone. There is no music outside of time, and time itself is full of the impossibility of keeping and the inevitability of change, that force that sometimes feels like liberation and sometimes like tragedy.

Kronos founder David Harrington described a quest analogous to The Lost Chord, saying “We have not created the bulletproof piece of music that will prevent harm from happening—you know, [that] a young child can wrap around herself or a grandparent can wrap around his family. We haven’t been able to do that yet, but I think it’s possible, and I spend every minute of my waking life trying to find that.”

A Thousand Thoughts, a thousand questions, mine, yours, ours, theirs, questions that perhaps open up things that definitive answers would only nail shut. Kronos Quartet’s long trajectory offers a series of questions that are solid and answers that are elusive: How do you find a path between predictability and instability? How do you have both a clear identity and an open door that lets in new ideas and collaborators? How do you keep the faith that what you’re doing matters? How do you make an art that grows like a tree, ring by ring, year by year, and stands as a testament? How do you keep it alive through all the changes, and how do you incorporate the change that is, as my photographic collaborator Mark Klett likes to say, the measure of time? Or how do you proceed as Shunryu Suzuki-Roshi

said in some instructions for Zen Buddhist practice, “not too tight, not too loose,” not so tied by custom and convention and the past, not so formless that you lurch and spill into whatever the present offers?

There was an old idea of immortality as transcendence, as beauty, as power that was less about living forever than about lifting someone out of themselves and the gloom and despond of mortality. There is also a particular beauty of mortality, of this light that will never shine the same way twice, of the spring that will be devoured by the summer, the youth that will be consumed by maturity, the freshness of beginnings and the ripeness of arrival.

The live music of the “live film” A Thousand Thoughts raises other questions, about irreproducible and evanescent experience, about the water that runs through your fingers, about the events that cannot be reconstituted. How do you swim upstream against what film and all our digital era has become, an immersion in other times and places than the present: in recordings, images, and reproductions? Once, everything happened and was then irretrievable, though you could sketch it or describe it in words on paper or spoken aloud, and then in the late 1830s came photography, promising exact replication of the visible, and half a century later came recorded sound, promising exact replication of the audible. They had photographs, then phonographs; they thought that they had conquered time; we had even more recording technology, even more data stored, even more ease in capturing every moment.

Did we conquer time or were we conquered by substitutes for presence? Did we give up the moment itself, the things themselves, for their reproductions? Did we fall into substitutes and fakes and lose our grasp on the moment, give up presence for absences and in the process lose ourselves that are also mortal, timebound, eternally changing, eternally invited to witness in the moment? Is there a way that thinking you will never die becomes a way to never live, like the person who tries to document the moment so that in the future the past will be retrievable and only misses the present? The present, that pun in English for gifts and for now.

The foundation for modern cinema was laid when Eadweard Muybridge animated sequential photographs and when Edison captured recorded sound on his wax cylinders. The latter man saw it as an uncanny act, a reaching into the grave, a dance with the dead.

“In the year 1887,” Edison later remembered, “it occurred to me that it was possible to devise an instrument which would do for the eye what the phonograph does for the ear and that, by a combination of the two, all motion and sound could be recorded and reproduced simultaneously. I believe that in coming years by my own work and that of Dickson, Muybridge, Marey and others who will doubtless enter the field, that grand opera can be given at the Metropolitan Opera House at New York... with artists and musicians long since dead.”

He declares that cinema is a ghost dance, as I said somewhere else, that it is a raising of the dead or at least a fraternizing with the dead and the gone. It is not about presence but absence and the ability to be with who and what is absent. Harrington wanted to make a music that would protect a child from harm, but Edison aspired to revive the dead at least enough to make them sing for us. Perhaps in that is the difference between the present and the past recaptured.

Edison’s astonishing declaration raises as well questions Sam Green has tried to answer: What is live cinema? What is it to be fully present? What is it to have the thing itself and not its representation? What is it to

be here and now in an age of being anywhere but here, and every time but this irreproducible moment? What is it to have a film mixed live before you, prone to accidents and serendipities, to be each time something distinct, of its time, and not outside it, to hear music as a vibration of horsehair and wood and the movement of muscles traveling through the air and then into the labyrinth of your ear, with all the nuances that get sanded down and painted over by a digital recording? What is the work of art in the age of digital reproduction, and what is it to be in the presence and the present?

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## MUSICAL SELECTIONS

**Philip Glass:** String Quartet No. 2 (*Company*): Movement II \*

**Terry Riley:** *Requiem for Adam* (excerpt) \*

**George Crumb:** Selections from *Black Angels*

10. *God-music*

1. *Threnody I: Night of the Electric Insects* (excerpt)

**Ryan Brown:** *Pinched* \*

**John Adams:** *Judah to Ocean* from *John’s Book of Alleged Dances* \*

**Tanya Tagaq** (arr. **Jacob Garchik**): *Sivunittinni* (excerpt) \*\*

**Ken Benshoof:** *Traveling Music: I. Gentle, easy* \*

**Fodé Lassana Diabaté** (arr. **Jacob Garchik**): *Sunjata’s Time: 5. Bara kala ta* \*\*

**Terry Riley:** *The Wheel* \*

**David Harrington:** *Drone from Dirty Wars* \*

**Café Tacvba** (arr. **Oswaldo Golijov**): *12/12* (excerpt) \*

**Philip Glass:** String Quartet No. 3 (*Mishima Quartet*): *Blood Oath*

**Aleksandra Vrebalov:** *The Sea Ranch Songs: 7. Chapel, Rainbows* \*

**Laurie Anderson** (arr. **Jacob Garchik**): *Flow* +

**John Zorn:** *Meditation (The Blue of Noon)* from *The Dead Man* \*

**Pérotin** (arr. **Kronos Quartet**): *Viderunt Omnes* (excerpt) +

**Clint Mansell** (arr. **David Lang**): Selections from *Requiem for a Dream* +

Lux Aeterna

Ghosts of a Future Lost

**John Oswald:** *Spectre* (excerpt) \*

**Wu Man:** *Two Chinese Paintings: II. Silk and Bamboo* (inspired by *Huanlege*) \*\*

**Ervin T. Rouse** (arr. **Danny Clay**): *Orange Blossom Special* (excerpt) +

\* Written for Kronos

\*\* Written for Kronos and composed for Fifty for the Future: The Kronos Learning Repertoire

+ Arranged for Kronos

## For the Kronos Quartet / Kronos Performing Arts Association:

Janet Cowperthwaite, *Executive Director*

Mason Dille, *Development Manager*

Dana Dizon, *Business Manager*

Sarah Donahue, *Operations Manager*

Reshena Liao, *Creative Projects Manager*

Nikolás McConnie-Saad, *Artistic Administrator*

Kären Nagy, *Strategic Initiatives Director*

## Kronos Quartet/Kronos Performing Arts Association

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The Kronos Quartet records for Nonesuch Records.