



## CONCERT IN THE BARN

*Paul Winter Consort*



## CONCERT IN THE BARN

The early morning is a magical time for listening.

And a great time for making music, as well.

On this particular June morning, my colleagues and I had an additional purpose: to greet the dawn of the longest day of the year, and welcome the summer.

For 26 years the Consort has celebrated the summer solstice at New York's Cathedral of St. John the Divine, where we have been artists-in-residence for four decades. However, in June of 2021, with the cathedral closed because of COVID, the pandemic forced us to find an alternative venue.

It is fortuitous that I have a barn, here where I live in the hills of northwest Connecticut. And the barn happens to have a cathedral-esque hayloft, which for many years has been our recording studio. So we decided to bring the event home.

A great part of the allure of playing in the Cathedral has always been the way music sounds in its extraordinary acoustics. From the very beginning, the summer solstice sunrise concert has been intended as a deep-listening adventure, for players and listeners

alike. I have always been curious to explore how that titanic space, in the early morning time, might draw forth special music from us.

We now had an interesting challenge: to find how playing in the barn loft would compare with playing in the world's largest cathedral.

An additional reality of the pandemic was that travel was discouraged, and most of our regular Consort players weren't inclined to come from their respective towns around the country to converge as usual for this event, so we needed to find players who lived in New England.

The essential instrumental core of the Consort, since its founding over 50 years ago, has been a "front-line" of three "horns": sax, double-reed and cello (which I've always regarded as a horn). Fortunately, our long-time cellist Eugene Friesen, lives here in New England. But our perennial oboist and English-horn player, Paul McCandless, lives in California. So my first quest was to find another double-reed player.

The universe was smiling on us: a young bassoonist, Jeff Boratko, who lives in the next town, happened to get in touch with me around that time. Henrique Eisenmann, an extraordinary



young Brazilian pianist who had played on my recent album, *Light of the Sun*, was willing to come up from New York City. And it is a great stroke of luck that Theresa Thomason, the beloved vocalist of our Winter Solstice Celebrations for many years, lives down the valley from us.

So along with my soprano sax, this became our unique "summer consort," one of the more unusual ensembles in the Consort's long saga. We still had our three horns, plus Theresa's voice, but we had only piano in the rhythmic realm - no bass or drums. However, Henrique's expansive piano playing is a great boon: when he gets rolling, he's a one-man rhythm section.

For our repertoire, we drew from the gamut of genres and traditions that have defined the Consort and our solstice celebrations, but the great majority of the pieces are new musical offerings by the Consort.

Our Summer Solstice Celebrations have always begun at 4:30 in the morning. This is when the birds begin to sing, and when I hear their voices, I imagine they are calling us — to awaken to the miracle of this life.

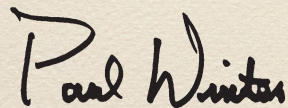
We designed our program as a continuous journey, that begins in total darkness, and follows the long slow crescendo of the light till its climax with the sunrise. (We wouldn't have had applause to

contend with in any case, since our entire audience in the barn consisted of two horses, Nikki and Lucky, who were listening from the stable below.)

The muse was with us on this morning. It was as if this deep-listening realm, beyond time, in the organic space of this barn loft, awakened all our faculties. Amazingly, every piece seemed to have what we call "first-take magic." Usually we feel lucky if we get one or two, in a concert. To have that on all 14 of our pieces is the equivalent, in baseball terms, of batting a thousand.

I came to think of this ensemble more as a little community, than as a "band" — as an example of what a few friends can do when they get together. I love the intergenerational aspect of the ensemble. Jeff and Henrique weren't even born when Eugene and I started playing together, 40-some years ago. And I've long believed that Theresa is eternal.

Gratitude to all, and to our wooden "cathedral" in the hills.

A handwritten signature in black ink that reads "Paul Winter". The script is fluid and cursive, with the first letters of "Paul" and "Winter" being capitalized and prominent.



# NOTES ON THE MUSIC

PAUL WINTER

## 1. SUN SINGER (THEME)

Paul Winter, Paul Halley  
(*Living Earth Music, BMI*;  
*Back Alley Music, ASCAP*)

Paul Winter / soprano sax

This is my anthem to the sun. It has been the opening theme for all of our Summer Solstice Celebrations over the years. The song was inspired by a great statue in Stockholm Harbor, called "The Sun Singer," a 16-foot bronze of an ancient warrior, standing with arms upstretched, singing to the sun. His weapons are at his feet; he has embraced peace.

## 2. LAMENTO DE AIOCÁ

Henrique Eisenmann  
(*Henrique Eisenmann Music, BMI*)

Paul Winter / soprano sax  
Henrique Eisenmann / piano

**Henrique:** "Aiocá is another name for lemanjá, the Goddess of the Water, in the Yoruba religion. lemanjá plays an important role in the lives and celebrations of many Brazilians, and is often syncretized with Christian religious beliefs. This piece evokes the movement of waves and tides, with a lyrical yet powerful groove. On top, one can hear the lament of lemanjá represented by the saxophone, as a distant chant floating over the waters."

## 3. THE SILENCE OF A CANDLE

Ralph Towner  
(*Distant Hills Music, ASCAP*;  
*VMG Copyrights, GEMA*)

Theresa Thomason / voice  
Henrique Eisenmann / piano  
Eugene Friesen / cello

Consort guitarist Ralph Towner wrote this song for our 1971 album *Icarus*. Now, with Theresa, 50 years later, we've recorded it for the second time.

### The Silence of a Candle

*There falls the words of fools  
about my ears  
To hasten by the years the journey  
that I make through myself  
The travelers that pass by me as  
I wend my way  
All reaching out to say their path  
can show the way to the truth  
Answers everywhere, promising  
solutions to my fears,  
Leading through halls with no  
doors in the walls,  
And leave me in the darkness.  
But to close my ears to all will bar  
the way for those who've  
traveled through*



*The silence of a candle burning  
in my room,  
Speaks softly of a peaceful balance  
to be found just beyond.  
The road within without a right  
or wrong  
With lanes for only one where  
solely one must see and will know  
Stillness that resounds, singing  
sounds of hope to light my way,  
Drawing me near to a path that  
is clear  
To free me from the darkness.  
And the voice within the candle  
whispers of a timeless peace  
that lies beyond.*



#### 4. THE WELL-TEMPERED WOOD THRUSH

Wood Thrush, J. S. Bach,  
Paul Winter  
(*Living Earth Music, BMI*)

Wood Thrush / vocal  
Paul Winter / soprano sax  
Henrique Eisenmann / fortepiano  
Eugene Friesen / cello  
Cello line by J. S. Bach and  
Dave Haughey

One morning in June, some years ago, near our home in the hills of northwest Connecticut, I heard a beautiful Wood Thrush song, one I'd not heard before. He was singing a sequence of four melodic phrases, each having three notes, and, as is common among male Wood Thrushes during the mating season, he repeated this song again and again.

I loved that we had a new musician in the neighborhood, and I would eagerly listen for him each day.

One morning, hearing him through the open window, I went to the piano to play the notes of his song, and found he was singing in C major. From then on I referred to him as my "C major Wood Thrush."

I began leaving my tape-recorder running near his tree, in the hope that he might sometime perch close to the mic and give me a superb recording.

He was with us most of the summer, but then, when the song season ended in late August, we heard him no more. I missed him. But his "job" was done, for this breeding season, and it was time for him to head south.

I was thrilled, the next June, to hear one morning that he had returned — from Costa Rica, or wherever he spent his winters. And once again he was singing his signature song in C major.

During those years, I imagined creating a piece that would

showcase his voice, and celebrate the spirit of unbridled optimism that propelled him to migrate several thousand miles round-trip every year, from Central America to Connecticut and back, in order to fulfill his life purpose: to propagate his kind.

Playing his notes on my sax, I had a stunning revelation. Each three-note phrase outlined a different chord; and the progression of these four chords, when I played them on the piano, sounded very familiar. And it dawned on me: these were the chords of the first four bars of the opening prelude of Bach's "Well-Tempered Clavier," which happens to be in the key of — you guessed it — C major! And as if that weren't enough, they are also the chords of the first prelude of Bach's equally famous Cello Suites.

There's no word for a coincidence this extraordinary. It's simply a musical miracle.

I was delighted by these correlations, and it was great fun to bring these elements into our Consort crucible to weave this piece. It became a polyphonic romp, in which I imagined Ol' J. S. and the Wood Thrush stumbling into a little Brazilian party, where a happy time is had by all.

#### The Fortepiano

I wanted to have a keyboard sound which would have been heard in Bach's day. The fortepiano, developed by Gottfried Silberman in Germany in the 1730s, was one of the earliest pianos using hammers to strike the strings. We know that it was played by Bach in the later years of his life.

The sound and touch of the fortepiano have been meticulously reproduced in the Roland C-30 synthesizer, and we are grateful to Gary Chapman for the loan of this instrument.





## 5. CHORA CORAÇÃO (CRY, MY HEART)

Antonio Carlos Jobim/  
Vinicius de Moraes  
(*VM Enterprises INC, BMI;*  
*Corcovado Music Corp, BMI;*  
*Universal Music Publishing S A,*  
*ASCAP*)

Henrique Eisenmann / piano  
Jeff Boratko / bassoon  
Eugene Friesen / cello

## 6. SARABANDE

Henrique Eisenmann  
(*Henrique Eisenmann Music, BMI*)

Henrique Eisenmann / piano

### Henrique:

"The sarabande is an old 16th century dance in triple meter with Spanish origins. During the Baroque era, many composers included sarabandes as a musical movement in their suites. This piece is a modern take on the Baroque sarabande, using contemporary harmonies."



## 7. LENDAS BRASILEIRAS (BRAZILIAN TALES)

Music by Guinga; lyrics by  
Aldir Blanc.  
(*Universal Music Publishing,*  
*LTDA, ASCAP*)

Paul Winter / soprano sax  
Henrique Eisenmann / piano

Guinga is a Brazilian composer and guitarist who is beloved in his country. Henrique explains that "the lyrics to this song are comprised of made-up words and names describing fictitious events and impossible realities. It's a delicious and imagetic dream that feels yet so real and close. Maybe this is the power of music, to bring the impossible to reality."

## 8. DNA

Jeff Boratko, Silvain Castellano  
(*JeJoBo Music Publishing, ASCAP;*  
*Silvain Castellano Music, ASCAP*)

Jeff Boratko / voice, piano  
Theresa Thomason / voice  
Eugene Friesen / cello  
Paul Winter / soprano sax

### A Singular Musician

A few years ago, I received a request from a college student, Jeff Boratko, who was studying bassoon and composition, asking if I would listen to a tape of one of his chamber music pieces. I listened, found it interesting, and sent him a note of encouragement.

Some years later, I was looking for an intern who was knowledgeable about orchestral music, to assist me in organizing our archive of Consort-with-orchestra arrangements, for an upcoming gig with a symphony. I thought



of Jeff, and got in touch, and he was enthusiastic. Over the next few months he organized a whole range of archival materials for me.

Fast forward a couple more years. One day Jeff called and said he heard we were going to be doing a live-stream concert in the barn, and wondered if we needed any help. I said, "Sure. Thank you, but please bring your bassoon."

As we were clearing out the barn loft, I asked Jeff how things were going in his career. He said, "Fine. I'm working all the time." I asked him where and he said, "In clubs, with my rock band."

"Rock band?" I asked, "Playing bassoon?"

"No, singing and playing piano."

I inquired about the repertoire, and he said: "It's mostly songs I've written."

I said I'd be curious to hear one of them, so he went to the piano and sang a song entitled "DNA." I was floored. He sang beautifully, the music was superb, and the message was absolutely resonant with the embracing spirit of the solstice celebration.

I insisted he sing it during the concert.

Jeff is the only bassoon-playing singer-songwriter I've ever known. How glad we are to welcome him into our Consort family.



## DNA

*These shackled hands and feet won't hold me back.  
These blinded eyes will always see the truth.  
So I will spread my wings and let my spirit soar.  
You'll come begging me for more.*

*When we walk, we walk together.  
When we love, our hearts beat as one.  
Let your life be filled with laughter.  
Let us dance 'til day is done.*

*These broken bones will find their strength again.  
These tired muscles have more left in them.  
I'll stand my ground as long as blood runs through my veins.  
No matter what, I will remain.*

*When we walk, we walk together.  
When we love, our hearts beat as one.  
Let your life be filled with laughter.  
Let us dance 'til day is done.*

*Though this world can be so wicked,  
Though this life is cruel and mean,  
I will always sing my heart out.  
I will always dare to dream.*

*May this be my manifesto -  
It's written in my DNA:  
"Love is all that really matters.  
Let its light destroy the darkness in the way."*



## 9. AIR

Johann Sebastian Bach,  
arr. Oscar Castro-Neves  
(Kennis Enterprises, Inc., ASCAP)

Eugene Friesen / cello, voice  
Henrique Eisenmann / piano

Bach's "Air on the G-string" may be his most famous melody. Eugene and Henrique play it here as a kind of morning meditation, in a free-form interpretation inspired by the beguiling bossa nova harmonization gifted us by our great friend, guitarist Oscar Castro-Neves.



## 10. HOW CAN I KEEP FROM SINGING

Original music by Rev. R. Lowry.  
Original words by Anne Warner  
c 1850. Third verse by  
Doris Plenn. Arr. by Pete Seeger  
(Sanga Music Inc., BMI)

Theresa Thomason / voice  
Henrique Eisenmann / piano

We first learned this song from Pete Seeger. Pete told us: "Doris Plenn, raised in North Carolina, learned this song from her grandmother, who told her:

'Honey, this is my favorite song, and I want you to always remember it. It was made up years ago when people like us were being thrown in jail for their beliefs.' Doris made up the third verse back in those days of McCarthyism."

Theresa chose to change the pronoun in the final line, making the song a mandate for all of us.

## How Can I Keep From Singing

*My life flows on in endless song,  
Above earth's lamentations  
I hear the real tho' far off hymn,  
That hails a new creation*

*Through all the tumult and the strife,  
I hear that music ringing,  
It sounds an echo in my soul,  
How can I keep from singing?*

*What though the tempest  
round me roars,  
I know the truth it liveth,  
What tho' the darkness round me close  
Songs in the night it giveth,  
While to that rock I'm clinging  
Since love is lord of heaven and earth  
How can I keep from singing?*

*When tyrants tremble sick with fear  
And hear their death knells ringing -  
When friends rejoice both far and near  
How can I keep from singing?*

*In prison cell and dungeon vile,  
Our thoughts to them are winging,  
When friends by shame are undefiled  
How can we keep from singing?*







## 11. LAVADEIRAS

Henrique Eisenmann  
(*Henrique Eisenmann Music, BMI*)

Paul Winter / soprano sax  
Henrique Eisenmann / piano

### Henrique:

"Jequitinhonha is a city in the northern portion of the state of Minas Gerais (Brazil), close to the border with Bahia. This is known to be an extremely arid region, where most of the population live in poverty. Yet, it is a place with an incredibly rich culture. The Lavadeiras are a group of washerwomen who walk to the Jequitinhonha river every day to wash clothes of clients from the neighboring towns. They sing wonderful worksongs, which are closely related to the songs of their ancestors who worked under the condition of slavery. This piece evokes some of these worksongs, sometimes dissonant due to the different voices singing together. The chants lead to an explosive Forró, a lively dance genre from the Brazilian Northeast."

## 12. SWING LOW, SWEET CHARIOT

Wallace Willis,  
Arr. Theresa Thomason,  
Henrique Eisenmann  
(*Public Domain; Henrique Eisenmann Music, BMI*)

Theresa Thomason / voice  
Henrique Eisenmann / piano  
Paul Winter / soprano sax



The day of our concert, June 19th, happened to also be that of Juneteenth, the holiday commemorating the end of slavery in the U.S. After 150 years, Juneteenth was finally declared a federal holiday in 2021. We wanted to celebrate this milestone, as well as its convergence with this summer solstice.

"Swing Low, Sweet Chariot" has been one of the perennial theme-songs of Juneteenth. It was said to have been a favorite spiritual of Harriet Tubman (1820-1911), who escaped from slavery in 1849, and risked her life to conduct hundreds of other slaves to freedom through the Underground Railroad.

The fact of this being our first-ever performance of the song enabled it to have the magic of spontaneity.



## Swing Low, Sweet Chariot

*Swing low, sweet chariot  
Coming for to carry me home  
Swing low, sweet chariot  
Coming for to carry me home*

*Well I looked over Jordan  
And what did I see  
Coming for to carry me home*

*It was a band of angels  
Coming after me  
They were coming to carry  
me home*

*I say swing low, sweet chariot  
Coming to carry me home  
Hallelujah swing low low low  
sweet chariot*

*Coming for to carry me home  
Sometimes I'm up, sometimes  
I'm down*

*Coming for to carry me home*

*But still I know I'm heaven bound  
And I know you're coming to carry  
me home*

*So swing low, my sweet chariot  
Come on and carry me home*

*Swing low, sweet chariot  
Come on Lord, I'm ready to  
go home*

*If you get there before I do  
Oh, coming to carry me home*

*Don't you know you wanna tell  
all my friends  
I'm coming there too  
One day they'll be carrying  
me home*

*So swing low, sweet chariot  
Coming for to carry me home*

*Swing low, sweet chariot  
Coming one day to carry  
me home*

*You're coming yes you are  
You're coming for to carry me  
Coming for to carry me  
Coming for to carry me home*

## 13. MORO NA ROÇA / LAPINHA

*Moro na Roça (Public Domain;  
Henrique Eisenmann Music,  
BMI)*

*Lapinha  
Music by Baden Powell/Words by  
Paulo César Pinheiro  
(Warner -Tamerlane Publishing  
Corp, BMI)*

*Henrique Eisenmann / piano  
Paul Winter / soprano sax,  
percussion  
Eugene Friesen / cello, percussion  
Jeff Boratko / bassoon, percussion  
Theresa Thomason / percussion  
Conor Ryan / surdo  
(bass samba drum)*

*I think every concert should end  
with a burst of joy, especially  
one intended to usher in the  
summertime. I've long loved  
the Carnival music of Brazil,  
having had the unforgettable  
experiences of being part of  
these extraordinary celebrations  
in Rio de Janeiro and São Paulo.*

*We chose two of these samba  
songs for our finale. Henrique  
tells us:*

*"These are two of the most  
traditional Sambas in Brazil.  
"Moro na Roça" is a "Partido  
Alto," a variation of samba in  
which the lyrics are improvised,  
eventually returning to a  
repeated chorus. The words  
originally described life in the  
countryside of Brazil." Lapinha"  
is a famous samba written in  
1968 by Baden Powell and  
Paulo César Pinheiro, honoring  
the long tradition of samba and  
the duality of life and death."  
During the piano solo in  
"Lapinha," we bring in the  
traditional percussion  
instruments of the Carnival  
"escola de samba" (samba  
school). In the Carnival parade  
in Rio de Janeiro, each "escola  
de samba" may have 500  
percussionists."*





#### 14. ICARUS

Ralph Towner  
(*Distant Hills Music, ASCAP*)

Paul Winter / soprano sax  
Jeff Boratko / bassoon  
Eugene Friesen / cello  
Theresa Thomason / voice  
Henrique Eisenmann / piano

"Icarus" was composed for the Consort by our guitarist, Ralph Towner, in 1970. It has been our theme song now for over 50 years.

#### ENCORE

We do have an encore, but one that works best as a video. It features the two four-legged members of our audience, and expresses the enthusiasm with which they greet the summer.

Go to the link here:

<https://bit.ly/nikkiandlucky>





## CREDITS

Executive producers: Kay Winter, Abbie Golec

Produced by Paul Winter, Tommy Skarupa and Conor Ryan

Recorded by Tommy Skarupa

Recorded in the Living Music Barn, Litchfield, CT on June 19, 2021  
(4:30 AM to 5:30 AM)

Lighting and sound by Pete Wildermuth

Mixed by Tommy Skarupa, Conor Ryan, Abbie Golec, and Paul Winter

Mastered by Conor Ryan

Graphics: Louise Johnson/KatArt, and Abbie Golec

## ACKNOWLEDGEMENTS:

Gratitude to Tina Andersen, Jim Butler, and Chez Liley.

Special thanks to Noah Butler for his footage of Nikki and Lucky in the encore video.

## DEDICATION:

We dedicate *Concert in the Barn* to two beloved Consort brothers who have passed on:

David Darling (1941-2021) was the Consort's cellist throughout the 1970's. He was featured in our original recording of "Icarus" in 1970.

Eliot Wadopian (1958-2021) was our bassist for nearly 30 years. He toured the world with us and played on 11 of our albums.



Photo by Kay Winter