



Journey to the Mountain

PAUL WINTER CONSORT



The Miho Museum

by Yoko Azuma

Many will recall the old tale of Shangri-la. Once upon a time, the story goes, there lived an old man who fished a river flowing out of the mountains. One day the fisherman rowed far upstream, deep into the mountains, and found himself surrounded by flowering peach trees filling the air with their fragrance. Rowing further, he came upon a cavern. Drawn toward a mysterious gleam of light coming from within, he left his boat and entered. When he emerged from the tunnel, a beautiful pastoral landscape opened before him. There he met villagers who said their ancestors, fleeing from war a long, long time before, had come to this place and they had lived there quietly ever since. The villagers all were cheerful and hardworking. Pleased to see the fisherman, they cordially entertained him with food and drink before he returned home. Later, he tried to return to this village but could never find Shangri-la again.

Architect I. M. Pei remembered this tale, when the Shumei community of Japan asked him to design a museum in the mountainous Shigaraki area of Shiga prefecture. The world-renowned American architect of Chinese parentage, known for the East Wing of the National Gallery in Washington, DC and the Louvre Museum glass pyramid, visited the site proposed for the museum in 1991. What he saw, deep in the folds of the mountains and wreathed in drifting mists, reminded him of the natural landscape of his native China and this story of “Peach Blossom Valley” as told by the ancient Chinese poet Tao Yuan-Ming (365-427) that he had heard so many times in his boyhood. Pei was thrilled by the prospect of designing Shangri-la.

Whenever he agreed to design a building, Pei made it a rule to do research on the culture and history of its location. He devoted four months to investigating the history of the Louvre Museum. Only when he realized that the Louvre had been renovated about every 200 years did he allow himself to begin. Pei sought to attune himself to the “voice” of the sites of



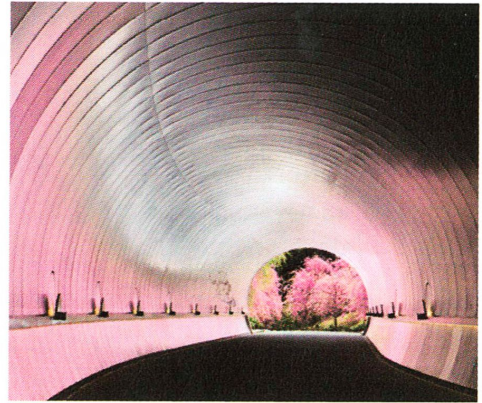
his works, be they in the desert, at the seaside, or in the mountains, and to design architecture in accordance with that voice.

He followed this rule when he designed the Miho Museum. He studied Japanese culture, visited temples and shrines, practiced Zen meditation, and engaged in the tea ceremony. The site of the museum lay on land owned by a certain shrine deep in mountains where few people ventured. The area had been designated a nature preserve by the Shiga prefectural government, and building projects there had to conform to strict regulations.

Pei first considered the approach to the site. Between the existing road and the site lay a narrow ridge and a valley. To build a new road up and down the ridge and through the valley would cause considerable damage to the natural environment, so Pei created an approach with a tunnel passing through the ridge and a bridge built over the valley. That would keep destruction of the landscape to a minimum, and a tunnel and bridge would make the perfect portal into Shangri-la. When he next met with Mihoko Koyama, the leader of the Shumei community, Pei showed her a piece of paper on which he had written “Shangri-la” in the ideograph characters that Japan shares with China. Despite the language barrier between them, she instantly understood. Shangri-la! He had astutely grasped exactly what she sought, and she enthusiastically expressed her agreement.

The building restrictions turned out to be more severe than expected. The prefectural government stipulated that any structure built on the mountains had to be less than 21,000 square-feet in area and no higher than 42 feet, and that the shape of the mountain not be changed. Pei resolved these difficulties by burying most of the Museum underground. First he removed the mountain top, building the 183,000 square-foot Museum and covering 85% of it with a concrete cap that has the same contours as the original ridgeline. A one-meter-deep layer of soil was added and then planted with trees and shrubs. In accordance with the prefectural regulations, the plantings were made only with species that were native to these mountains.

At Mrs. Koyama's request, the approach to the tunnel Pei laid out was lined with weeping cherry trees whose blossoms would brighten the landscape in spring. The road curves like a flowing stream before entering the silver tunnel. Beyond the tunnel the hipped roofs of the Museum appear in the distance, as if growing out of the mountain. Crossing over the elegant suspension bridge, visitors feel as if they are walking on air as they enter into the heart of Shangri-la. Before them rises the transparent structure of glass. Through its windows, the pine trees in the foreground merge seamlessly into the picturesque scene of mountain ranges extending far into the distance.



The glass roofs that are Pei's forte assure a well-lit interior. The large windows, looking out upon the valley and the distant landscape of verdant mountains, provide gentle relief to the gaze of people as they emerge from the exhibition rooms. Here is the characteristic I. M. Pei style of space, featuring honey-colored limestone, silver space frames, and other elements combining contemporary architecture with Asian traditions and consideration for people's needs.

The vision of Shangri-la, shared by Mrs. Koyama and Mr. Pei, and inspired by this ancient Chinese legend of the fisherman, has come to life in the Miho Museum. But what I. M. Pei did not know, until the Museum was completed, was that the valley the Museum looks over is named Momodani: *Peach Valley*.

The Miho and Me

by Paul Winter

One spring morning in 2000 I received a call from my great friend and mentor, the Very Reverend James Parks Morton, Dean of New York's Cathedral of St. John the Divine, where the Consort and I have been artists-in-residence since 1980. He said there were some Japanese drummers visiting the Cathedral and that I should come and meet them. The Dean's instincts for connecting people are both legendary and unerring, so without hesitation I jumped in my car and made the two-hour drive to the city, in time to have lunch with the ten drummers. They were members of the Shumei Taiko Ensemble from the Shigaraki Mountains, near Kyoto. They spoke little English, and I even less Japanese, but we were fellow musicians and that was enough to give us a sense of common ground. This meeting led to a joint performance, two years later, at Lehigh University in Pennsylvania, for an "Earth Celebration" presented by the Rodale Institute, with whom the Shumei organization has had a long-time collaboration in natural agriculture. In 2004, when the Consort was next scheduled to tour Japan, the Taiko Ensemble invited us to play a concert with them in the city of Otsu, on Lake Biwa, not far from their home base in the mountains.

Our Shumei friends asked if we could arrive early enough so they could show us their museum. I groaned inwardly when I learned of this request, as I've never much enjoyed visiting museums. However, I wanted to show respect to our hosts, so I accepted the invitation, but asked if we could allow just an hour for the museum visit.

After driving several hours to the Shiga region, we began winding our way into the Shigaraki Mountains along narrow but beautiful roads which reminded me very much of those near my home in New England. Arriving at the Miho Visitors Center, I was pleased to learn that we would be making the rest of our journey to the Museum on foot. Following a path that curved around toward a forested hill, we were greeted by a uniquely beautiful bird call, which I later learned was the Uguisu (Japanese Bush Warbler). Then we saw ahead of us the mouth of a tunnel. Our hosts told us that the tunnel is sound-proofed, so visitors can quiet their minds before entering the Museum. This well-lit, curving foot tunnel brought us out upon a stunning suspension bridge, spanning a deep gorge. Beyond the far end of the bridge, at the top of a flight

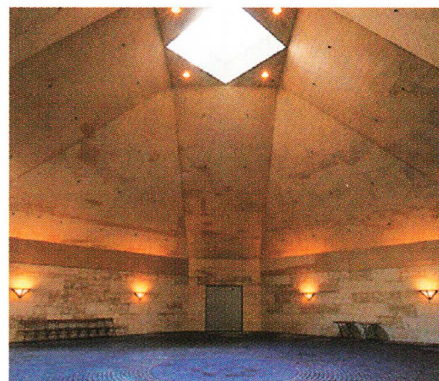
of marble steps, was what looked like a glass and steel replica of a traditional Japanese farmhouse. This was the entrance to the Miho Museum.

I was about to be humbled, purged of my previous prejudice regarding museums. The Miho is like no other museum on the planet. It is an extraordinary marriage of architecture and nature, totally integrated with the landscape. In every corner of it, every cell of the architecture, and every view from its windows out to the surrounding valleys and mountains, there is sublime beauty. I have never before fallen in love with a building. The antiquities of the Museum's collection come from ancient cultures throughout Asia and represent a kind of chronicle of the human journey of the past several thousand years.

My experience of the Miho was one of exaltation, the kind of feeling I've usually known only from places in nature such as the Grand Canyon. The Miho, to me, is beyond a museum, but I have yet to find the right word to describe it. It seems like a living organism, celebrating not only the past, but the present and future as well.

The following year, the Consort returned to Shiga, to play in the stunning 5,000 seat Meishusama Hall at Shumei's Center on an adjacent mountain across the valley from the Museum. During this visit, our cellist Eugene Friesen played an afternoon solo concert in the entrance hall of the Miho. We began to realize then that the Museum held amazing acoustic spaces. One of these we nicknamed the "kiva": an extremely resonant octagonal stone room, with a large open-air hole in the ceiling, similar to the sacred Native American kivas of the US southwest. One facet of the octagon is open to a driveway, so that this room can be used for a car entrance in rainy weather. This "kiva" has a similar reverberation time to that of our musical home in New York, the Cathedral of St. John the Divine. The ten singers of the Dmitri Pokrovsky Ensemble, who had come from Russia to take part in our concert, sang an impromptu recital of their ancient Russian village music in this space, and the sound was absolutely riveting.

I became fascinated with the evolution of the vision for the Miho Museum, and the inspiring ideas of its architect, I. M. Pei, who wrote: "The journey itself [to the Museum]



would have to be part of the experience. There could be no short-cuts, but rather a slowing down, a sense of leaving one world and traveling to enter another.” I was intrigued by the influence of music on his work: “When you look up you might think that this [the glass roof] is a very complex structure. In fact it is not. There is a system to this construction, and the system is based on the triangle. I believe in the triangle because it is the simplest and strongest geometrical construct. Yet one can create great spatial complexity through juxtaposition and combination. It is a lot like the music of Bach. The music of Bach is a variation on a theme and yet what richness he was able to give it! It continues to impress me and influence my architecture.”



It is a great honor to have been invited to create music celebrating the Miho Museum. The challenge has been profound: to create an album that would reflect the multi-faceted dimensions of the Museum, with its interweaving of the ancient and the contemporary, of art and nature, and of East and West. And how to celebrate the antiquities with music? As I perused the Museum’s exhibits again and again, I became aware of a central theme: that of the eastward progress, over the millennia, of the idea of paradise, humankind’s almost universal quest for a heaven on earth. I imagined gathering an array of voices, both instrumental and human, from across Asia, symbolizing the diversity of cultural traditions represented in the Museum, and then exploring ways these voices could interplay with our Western instruments, in a kind of “Miho Consort.” I listened for instruments that have a particular yearning quality, and I sought out “rare bird” musicians whose playing has an organic blend of the wild and the sublime.

I came up with fourteen protagonists for this adventure: from south Asia, the sarangi of Dhruba Ghosh, along with the bansuri of Steve Gorn; from west Asia, the voice and sazabo of Arto Tuncboyaciyan; from central Asia, the frame drums of Glen Velez; from Tibet, the voice of Yangjin Lamu; and from Japan, the koto of Yukiko Matsuyama, and the drums of the Shumei Taiko Ensemble. Our Western horns – Paul McCandless’s double-reeds, including Heckelphone, English horn and oboe; and his single-reed bass clarinet, along with my soprano saxophone – actually evolved from ancient prototypes in Asia, as did our European cello.

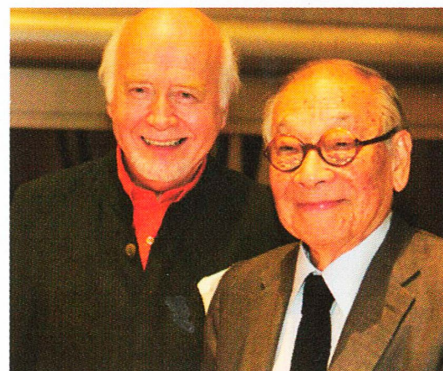
It was essential to me also that voices of the natural world be woven into the fabric of the music. Over the course of our months of recording, we heard voices of Asian birds, including Hoopoe, Honey Buzzard, and Uguisu (Japanese Bush Warbler); Asian and African Elephants; Humpback Whales; Japanese Cicadas and Field Crickets from the Shigaraki landscape; as well as the sounds of wind and waterfall.

I wanted the album to tell a story, on some level, through the soloing and communing of these voices, one that might evoke some sense of this questing saga of humanity that is celebrated in the Museum's exhibits. And I felt it appropriate that the music reflect the contemplative traditions of the mountain-top temples that inspired the siting of the Museum.

The seed-theme for the album was inspired by the number three, which is integral both to the Miho, in I. M. Pei's beloved triangle, seed-cell of his design for the Museum; and to the Shumei community, with their three principal activities of natural agriculture, beauty in the arts, and spiritual healing. The outer notes of our three-note theme form the interval known as the tritone, embracing three whole-steps. The tritone also happens to be prominent in the scale of the Japanese koto.

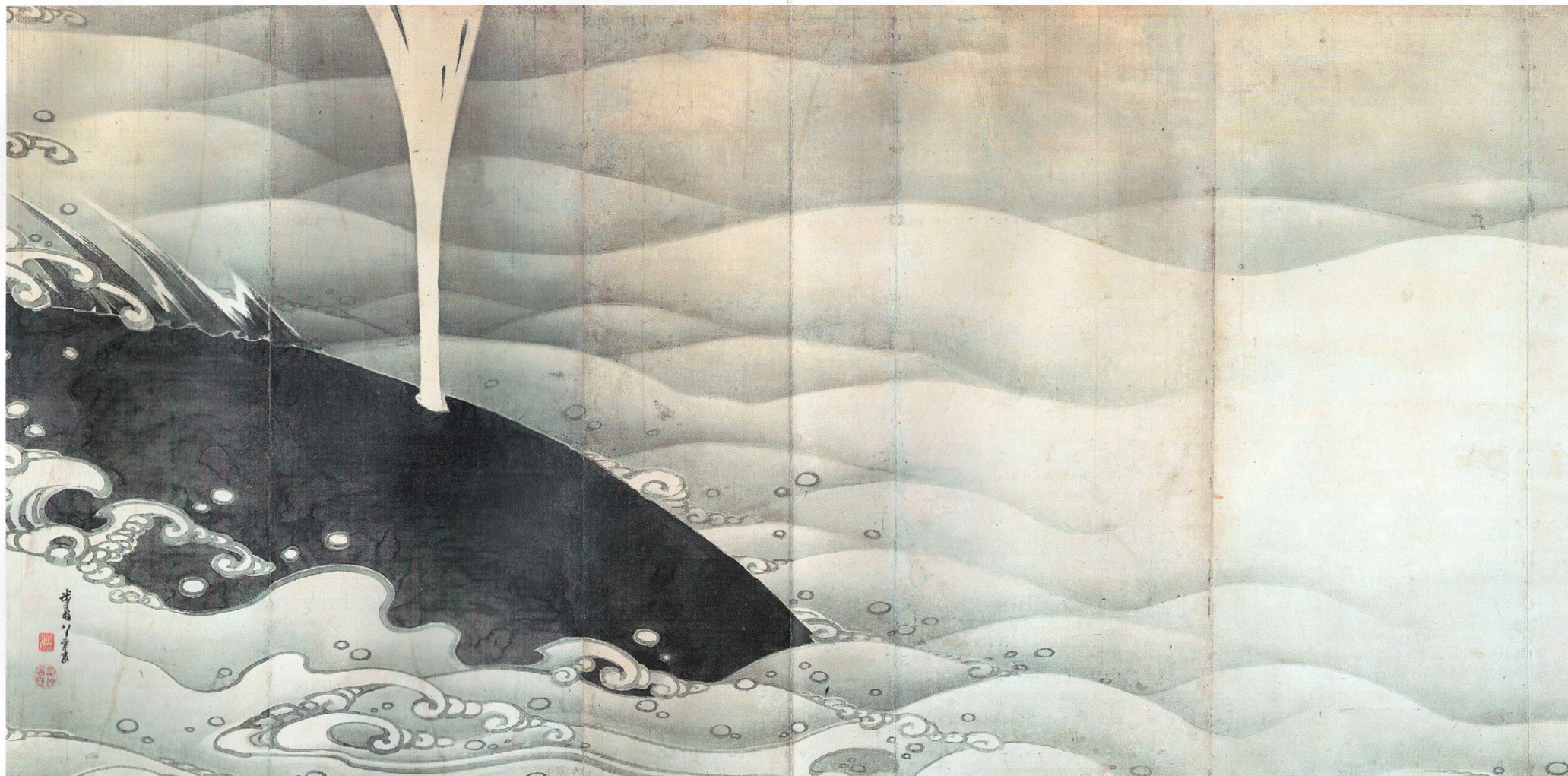
The first half of the album is entitled "Many Paths to Paradise." I hear each of these solo voices as spirit-guides for the listener's imaginary journey across the vast landscapes of Asia. Similar to the way the quiet walking tunnel is intended to prepare the visitor for the Museum, these introspective soliloquies are meant to awaken a mode of deep listening in which the journey can be realized.

The title for the second half is "Shangri-la," the realm of harmony, where voices come together in various ensembles. For musicians, an organic experience of ensemble playing can be a kind of paradise. And this perhaps reflects the truth that paradise – Shangri-la, Xanadu, Shambhala, Heaven, or whatever you might call it – is not so much a place as a state of being. In the tranquility of the final piece, "Morning Sun," with the luminescence of Paul McCandless's oboe, the polyphonic interweave of the voices, and then the final high "gleam of light" tritone from the keyboard, I hear this promise – of a new day, of a world of beauty, and peace: the promise of the Miho.









Raising its trunk high, the elephant calls out over the water. Responding to the elephant's call, a giant whale blows vigorously, revealing itself only by its black back visible amid the waves. What's the intent of the painter who thus contrasts two huge creatures living on land and in the sea, one of them white, the other black? The touch of humor



in these images of nature's hugest mammals is signature Jakuchu. An elephant had been brought to Kyoto to be shown to the emperor when Jakuchu was 14 years old, and he had lived for a time in Wakayama, along the coasts of which whales were often seen. So it is possible that he might have seen both the elephant and the whale.



Notes by Paul Winter

Part I: MANY PATHS TO PARADISE

1. Saxophone (“Song of Miho”)

Paul Winter (Living Earth Music, BMI)

Paul Winter / soprano saxophone

The saxophone was invented in France by Adolphe Sax in 1841. It is made of brass, and played with a single-reed mouthpiece similar to that of the clarinet. Sax wanted to create an instrument that would have the vocal quality of the woodwinds and the projection of a brass instrument. I play soprano saxophone, one of the 11 members of the saxophone family.

Interlude: Hoopoe, an Asian bird that winters in India

2. Sarangi (“Dawn Raga”)

Dhruba Ghosh (Hundred Colours, India, SABAM)

Dhruba Ghosh / sarangi
Don Grusin / keyboard

The sarangi is a short-necked 42-string cello of the Indian subcontinent. It has three thick strings which are played with a heavy horsehair

bow, and 39 metal sympathetic resonating strings, which are sometimes strummed. These strums, in this “Dawn Raga,” sound to me like glints of sunlight.

The word “sarangi” is derived from two Hindi words: *sau* (meaning *hundred*) and *rang* (meaning *colours*). Of all Indian instruments, it is said to most resemble the sound of the human voice.

Dhruba Ghosh was born in Mumbai, India, and was raised in a musically rich atmosphere, receiving training in voice and tabla from his father, a renowned percussionist. His uncle was the famed bansuri master Panallal Ghosh.

3. Arto (“Before It’s Too Late”)

Arto Tuncboyaciyan (svotamusic, BMI)

Arto Tuncboyaciyan / sazabo, voice
Jordan Rudess / keyboard

Arto Tuncboyaciyan is of Armenian heritage, and grew up in the Anatolian region of Turkey. He plays the sazabo, his adaptation of the traditional Anatolian saz, which is depicted in the great Sanguszko Carpet in the Miho Museum.

Arto sings in a vocalese language of his own, which he calls “Artostani.”

4. English Horn (*theme from “On the Steppes of Central Asia”*)

Alexander Borodin; arr. by Paul McCandless,
Don Grusin (Bocal Music, ASCAP;
Don Grusin Music, BMI)

Paul McCandless / English horn
Don Grusin / keyboard

The English horn (*cor anglais*) is the tenor member of the double-reed oboe family. This family evolved from the Middle-Eastern shawm, which was brought to Europe by the returning Crusaders in the 13th century.

Paul McCandless plays his own variations on the English horn theme from Russian composer Alexander Borodin's 19th century symphonic piece “On the Steppes of Central Asia.”

Interlude: Japanese Cicadas

5. Koto

Yukiko Matsuyama (Koto Yuki Publishing,
ASCAP)

Yukiko Matsuyama / koto

The national instrument of Japan, the koto is a stringed instrument dating from the 16th century. Six feet long, it has 13 strings and 13 moveable bridges and is traditionally made from Kiri (*Paulownia tomentosa*) wood.

6. Frame Drums (“Cedar Grove Dance”)

Glen Velez (Framedrum Music, BMI)

Glen Velez / riq, tar, shakers

Honey Buzzard, a Central Asian bird of prey
Don Grusin / keyboard

Glen Velez explains that “Cedar Grove Dance” is inspired by the evocative tambourine players depicted on the Sanguszko Carpet in the Museum.

“To generate the celebratory feeling which I hear when looking at the carpet, I chose the riq, an Egyptian-style tambourine. This instrument, called a daf in Persia, is seen in the Sanguszko Carpet being played by four angelic figures sitting around the sacred cedar tree. My manner of playing and holding the drum mirrors exactly what you see in the carpet. During the 16th through 18th centuries in Persia this drum was very popular and used frequently as a royal court and festival instrument. This illustrious drum has not changed over the centuries, always having five sets of disk jingles and measuring about 8-10” in diameter.

The tar drum, with roots in ancient Mesopotamia, plays here a supportive role by providing an earthy bass tone.

Shakers, an important sound tool in Shamanic healing ceremonies, give a touch of ritualistic sound to the arrangement.”

7. Bansuri & Saxophone

Paul Winter, Steve Gorn (Living Earth Music, BMI; Bamboo Rasa, BMI)

Paul Winter / soprano sax

Steve Gorn / bansuri

The bansuri is an alto flute of India, Pakistan, Bangladesh and Nepal, made of a lone stick of bamboo with six or seven finger holes. An ancient musical instrument associated with cowherds and the pastoral tradition, it is intimately linked to the love story of Krishna and Radha, and is depicted in Buddhist paintings from around 100 A.D.

8. Yangjin (“Words of Wish Fulfillment”)

Yangjin Lamu (Overseas Tibetan Association)

Yangjin Lamu / voice

Eugene Friesen / cello

Tim Brumfield / organ

Café / percussion

Steve Gorn / bansuri

Paul Winter / soprano sax

Yangjin Lamu grew up in the nomadic and farming region in the far north of Tibet. Her compositions are inspired by the spiritual healing traditions of Tibet, and she uses her gift to musically bridge communication between China and Tibet.

9. Bendir & Heckelphone

Glen Velez, Paul McCandless (Framedrum Music, BMI; Bocal Music, ASCAP)

Glen Velez / bendir

Paul McCandless / Heckelphone

The bendir is a Moroccan frame drum with snares. It is always played with the hands and often used by nomadic Bedouins, sometimes in frame drum ensemble settings and sometimes with melodic instruments. It is a type of drum popular all over the Arabic world where it is known by various names. The frame drum arrived in Morocco at the time of the Islamic conquests of North Africa in the 7th and 8th centuries.

The Heckelphone was invented in Germany by Wilhelm Heckel in 1904. A double-reed instrument of the oboe family and similar to the English horn, its original purpose was to fill the gap between oboes and bassoons in symphonic music. Only 130 were ever produced.

10. Saxophone (Reprise)

Paul Winter (Living Earth Music, BMI)

Paul Winter / soprano sax

11. Arto (“Singing to the Mountain”)

Arto Tuncboyacian (svotamusic, BMI)

Arto Tuncboyacian / sazabo, voice

Eugene Friesen / cello

Jordan Rudess / keyboard

PART II: SHANGRI-LA

12. The Welcome

Mitarashi Waterfall

Carillon (“Song of Miho”)

Paul Winter (Living Earth Music, BMI)

Eriko Koide / carillon

The cascade “Mitarashi-Kumo ga Taki” and the carillon of I. M. Pei’s 197-foot “Joy of Angels” bell tower welcome the traveler to this mountain realm.

Interlude: Uguisu (Japanese Bush Warbler),
a harbinger of Spring

13. Koto Spring

Yukiko Matsuyama, Paul McCandless,

Steve Gorn, Arto Tuncboyacian

(Koto Yuki Publishing, ASCAP;

Bocal Music, BMI; Bamboo Rasa,

BMI; svotamusic, BMI)

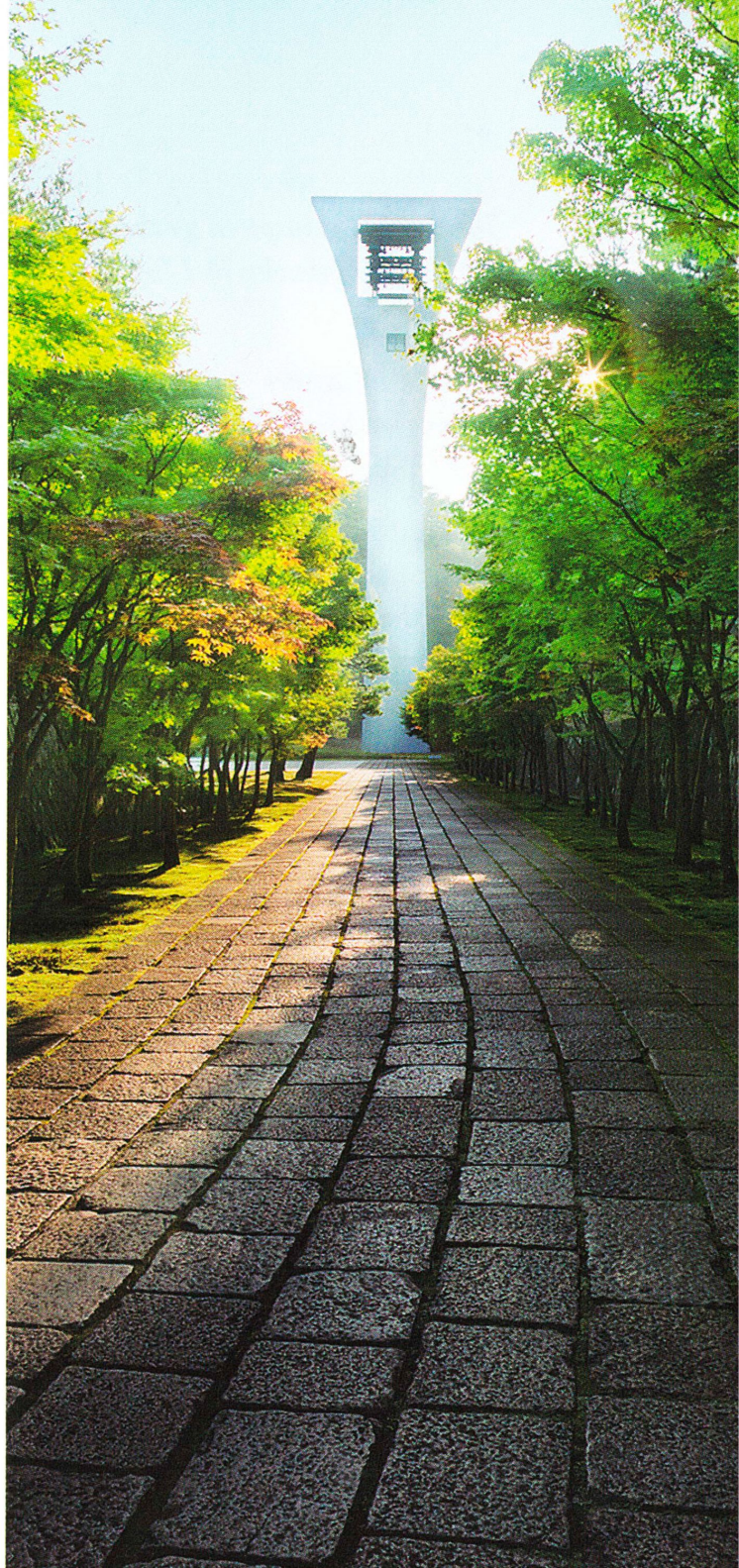
Yukiko Matsuyama / koto

Paul McCandless / English horn

Steve Gorn / bansuri

Arto Tuncboyacian / voice

A Consort improvisation on the 5-tone scale
of the koto, recorded on the first day of Spring.



JAKUCHU SUITE

This suite was inspired by the Museum's "Elephant and Whale Screens," painted by Ito Jakuchu in 1795 after the first elephant was brought to Japan.

14. Elephant Dance

Glen Velez, Paul Winter

(Framedrum Music, BMI; Living Earth Music, BMI)

Asian and African Elephant voices

Glen Velez / percussion

Drums of the Shumei Taiko Ensemble

Paul Winter / soprano sax

Asian and African Elephants alike communicate with their kind using very low rumbles, most of them below the range of human hearing. It is likely that it was an Asian Elephant that first came to Japan, and it is the call of this species that has the last "word" here.

15. Whale Raga

Humpback Whale, Dhruba Ghosh

(Living Earth Music, BMI; Hundred Colours, India, SABAM)

Humpback Whale / blows and voice

Dhruba Ghosh / sarangi

For years I have been fascinated by a particular Humpback Whale song recorded in the 1960s by my friend Dr. Roger Payne with hydrophones from a small sailboat off Bermuda. I call it the "Song of Seven," since the whale repeats seven times the same sequence of four phrases: a high ascending two-note call, followed by a mid-range descending trumpet-groan, then a two-note call in the baritone range, ending with a contra-bass growl-moan.

Dhruba Ghosh found one of his sarangis to be in the same key as this whale song.

16. Love is Not in Your Mind

Arto Tuncboyaciyan (svotamusic, BMI)

Arto Tuncboyaciyan / voice

Don Grusin / keyboard

Paul Winter / soprano sax

17. Twilight

Don Grusin, Paul McCandless

(Don Grusin Music, BMI;
Bocal Music, ASCAP)

Don Grusin / keyboard

Paul McCandless / English horn

Interlude: Western Wind, Saxophone

On the night we arrived at the Museum for our first recording session, we were greeted by alluring music—the song of the wind, coming through the thin vertical space between the sliding doors on the westward side of the entrance hall, whistling that most ancient of melodies, the natural overtone series. It felt as if the wind was playing the Museum.

18. Andante (from “Sonata #2 in A minor for Unaccompanied Violin”)

Johann Sebastian Bach, arr. by Paul Halley
(Back Alley Music, ASCAP)

Paul Winter / soprano sax
Tim Brumfield / piano
Eugene Friesen / cello

*Dedicated to I. M. Pei, architect
of the Miho Museum*

19. Remembering

Paul Winter (Living Earth Music, BMI)

Eugene Friesen / cello
Paul Winter / soprano sax
Jordan Rudess / keyboard

Chorus of Worcester Polytechnic Institute,
conducted by E. Wayne Abercrombie

*Dedicated to Mihoko Koyama (Kaishusama),
for whom the Miho Museum is named*

20. Saturday Night in Peach Blossom Valley

Arto Tuncboyaciyan (svotamusic, BMI)

**The Peach Blossom Valley
Precision Marching Band**

Arto Tuncboyaciyan / voice, percussion
Paul McCandless / bass clarinet
Paul Winter / soprano sax
Steve Gorn / bansuri
Dhruba Ghosh / sarangi

The Shumei Chorus,
conducted by Hiroko Matsui

Interlude: Japanese Field Crickets

21. Song of Miho

Paul Winter (Living Earth Music, BMI)

Eriko Koide / carillon
Don Grusin / keyboard

22. Morning Sun

Don Grusin, Paul McCandless,

Paul Winter, Eugene Friesen, Steve Gorn

(Don Grusin Music, BMI; Bocal Music,
ASCAP; Living Earth Music, BMI;
Onegin Music, BMI; Bamboo Rasa, BMI)

Don Grusin / keyboard
Paul McCandless / oboe
Paul Winter / soprano sax
Eugene Friesen / cello
Steve Gorn / bansuri
Uguisu (Japanese Bush Warbler)



PRODUCTION CREDITS

Executive Producer: Sadao Miyamoto

Produced by Paul Winter and Dixon Van Winkle

Recorded by Akira Kato in the Miho Museum (Shiga, Japan) and by Dixon Van Winkle in the Cathedral of St. John the Divine (New York City) and at Living Music Studios (Litchfield, Connecticut)

Recording assistants: Reiko Ikeda, Tommy Skarupa

Additional recording by Bobby Cochran at Laughing Coyote Studio in Redwood Valley, California

Recording of Chorus of Worcester Polytechnic Institute by Tommy Skarupa, assisted by Erica Stults

Edited, mixed and mastered by Dixon Van Winkle

Booklet notes edited by Chez Liley and Christina Andersen

Design by Kenta Watanabe (NCP Co., Ltd.) and Louise Johnson (KatArt Graphics)

Project coordinator: Ryuichi Tashiro

Production assistants: Nobuki Ide, Yuki Fushioka, Tamayo Kakeno

Instruments used by Glen Velez on this recording
Riq - by Kevork, Lebanese tambourine maker

Tar - Glen Velez Signature Series by Cooperman Drum Co.

Shakers - Glen Velez Signature Series by Anklang Musikwelt

Shumei Taiko Ensemble

Hisatoshi Kawaguchi	Tetsuo Shimizu
Takeru Takao	Daisuke Takenaka
Shigeyuki Wakabayashi	Takuya Yasuda

Shumei Chorus

Conducted by Hiroko Matsui

Takayuki Hashimoto	Maki Kashiwai
Koij Matsuura	Takio Nagai
Shinya Sato	Katsuhisa Seto
Haruyuki Suzuki	Fuyuko Takahashi

Chorus of Worcester Polytechnic Institute

Conducted by E. Wayne Abercrombie

Jonathan Carelli	Lesley Drohan
Cheryl Hayden	Beverly Heath
Katelyn Krajenka	Dan Lettiere
Shelby Miller	José Navedo
Sam Neu	Sean O'Brien
Christopher Petrie	Joel Reed
Kari Rehkgugler	Alex Rock
James Salvati	Brigitte Servatius
Herman Servatius	Andrew St. Jean
Erica Stults	Eleanor Terry-Walsh
Christopher Whipple	Peter Worrest

NATURE RECORDINGS

Hoopoe and Honey Buzzard: Magnus Robb
© The Sound Approach (www.lush.co.uk)

Uguisu and Cicadas: recorded near Miho
Museum by **Chisato Ueno**

Asian Elephant: **Joyce Poole, Petter Granli**,
ElephantVoices (www.elephantvoices.org)

African Elephant: **Katie Payne**, Cornell Lab
of Ornithology (www.birds.cornell.edu)

Whale Blows: **Charles Thompson**, The National
Public Radio - National Geographic Society
Radio Expeditions Sound Collection at the
Cornell Lab of Ornithology

Humpback Whale: **Roger Payne**,
Ocean Alliance (www.oceanalliance.org)

Special thanks to **Greg Budney, Tammy Bishop**,
and **Bill McQuay** of the Macaulay Library of
Natural Sounds, Cornell Lab of Ornithology

VISITING THE MIHO MUSEUM

www.miho.jp information@miho.jp

The Museum is one hour by car from Kyoto;
15 minutes by train from Kyoto station to
Ishiyama station (JR line), and 50 minutes
by bus from Ishiyama station to the Miho.

For additional information about the Miho:
www.miho.jp/english/inform/inform.htm



MIHO MUSEUM

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by Paul Winter

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The staff of the Miho Museum and the Shumei
center, for your wonderful cooperation, support
and hospitality.

STANDING BUDDHA

The Museum's 14-foot Standing Buddha sculpture was produced around 1900 years ago in Gandhara, Central Asia, the region of modern-day Pakistan.

Photo Credits

Norihisa Mizuno

pp. 2-3: Miho Musuem

p. 9: "Kiva"

p. 11: Paul Winter and I. M. Pei

pp. 12-13 - Consort Players, left to right:

Paul McCandless (Heckelphone); Arto Tuncboyaciyan (sazabo); Steve Gorn (bansuri); Glen Velez (frame drum); Dhruba Ghosh (sarangi); Paul Winter (soprano sax)

Kiyohiko Higashide

p. 5 - *Floor Mosaic depicting Dionysos, Roman Empire 3rd-4th century*

Sumio Koike

pp. 7, 10, 25, 14-19, 20-21, 25, 28, 31



Produced by Paul Winter and
Dixon Van Winkle
Executive Producer: Sadao Miyamoto
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