

1965

Eighty-seventh Season

1966

UNIVERSITY MUSICAL SOCIETY
THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Chamber Dance Festival

ALBA/REYES SPANISH
DANCE COMPANY

THE PAUL TAYLOR
DANCE COMPANY

“THE LITTLE ANGELS”

(Children's Folk Dance Group of Korea)

OCTOBER 22, 23, 24, 1965

RACKHAM AUDITORIUM
ANN ARBOR, MICHIGAN

Third Program
Complete Series 3486

A R S L O N G A V I T A B R E V I S

"THE LITTLE ANGELS"

Presented in association with

THE KOREAN CULTURAL AND FREEDOM FOUNDATION, INC.

and

Under the Personal Patronage of

His Excellency, HYUN CHUL KIM,

Korean Ambassador to the United States of America

SUNDAY, OCTOBER 24, 1965, 2:30 P.M.

P R O G R A M

Fan Dance

The fan, a symbol of oriental delicacy and exquisiteness, plays a prominent part in the traditional way of life of the Korean people. The fan dance, therefore, is one of the most popular dances in Korean folk literature. Opening and closing the fan expresses joy and excitement, and the dancers convey this through their deceptively simple and beautifully symmetrical movements.

KIL-SOON PARK and company of twelve

The Penitent Monk

This fascinating dance is performed with 28 drums. It depicts the inner conflicts of a monk who has allowed himself to stray from the lofty principles and strict commandments of Buddha, deftly characterizing, in its attitudes and movements, the eternal struggle between the worlds of the flesh and of the spirit. This dance is performed by four dancers, each with a set of seven drums.

KYUNG-HI HONG, DONG-SOOK KIM, NO-YUN LEE, and SOOK-HYUN KIM

Hourglass Drum Dance

This age-old Korean dance is performed with a long, slim drum, that looks like an hour-glass, slung across one shoulder. Few other native dances call for such elaborate and acrobatic techniques. It is Korea's most exciting exposition of the art of combining sound with synchronous movement.

SUNG-SOOK CHO and NO-KYUN LEE and company of twelve

Warrior's Game

During their childhood, Korean children are told of a legendary warrior of the Silla Dynasty known as "Wha Rang." The spirit of Wha Rang lives today in every Korean's heart, and little children never tire of playing the warrior's game which perpetuates his legend.

DONG-SOOK KIM and company of five

“The Little Angels” Orchestra

A demonstration by the “Aak,” or Court Music Orchestra, which accompanies “The Little Angels” in all their public performances. The origins of such exotic musical instruments as the *a-thaing* (a 7-string zither “bowed” with a stick of polished forsythia wood), the *chang-ko* (an hour-glass-shaped drum), and the *saing* (a 17-pipe mouth-organ) probably pre-date written history, but the instruments used today are, for the most part, exact replicas of their ancient forebears. All the musicians are from the faculty of the Korean National Court Music Academy in Seoul.

To The United States Marines

Performed in commemoration of the Inchon Landing operations of 1951 carried out by United States Marines under the inspired leadership of the late General Douglas MacArthur. The “Little Angels,” in this dance, interpret the admiration of all Korean children for the men of the United States Marine Corps. The charming movements of their dance are performed to the recorded accompaniment of the U. S. Marine Corps Band.

DAE-SHIL LEE and company of six

The Farm Dance

In Autumn the Korean sky is vast and blue and the crops are rich and golden. As the long-awaited harvest season nears its end, a holiday spirit prevails throughout the country.

Animated and masculine in character, the Farm Dance is an expression of the farmer’s joy and thanksgiving. There are four separate movements or acts to this dance, followed by a finale in which all twenty-six “Little Angels” will perform. The four movements in sequence of performance are: Song of the Fruitful Harvest, Festival Time, Spinning the Hats, and “Longer than the Rainbow” (performed by Actor THOMAS PARK).

INTERMISSION

Festival of The Weavers

Nearly twenty-six centuries ago, during the Silla Dynasty, there was a queen named Sunduk who made it a rule to hold a weaving contest each year, encouraging Korean women to make their tiresome task of spinning and weaving into a joyful occasion. This dance, with its gay melody representing the exciting mood of festival time, depicts a weaving contest taking place in the courtyard of the queen’s palace, under an August moon.

IN-SOON SHIN and company of ten

Travel by Night

It is a common sight in Korea to see a little girl traveling at night on the back of her grandfather, usually with a lamp in her hand. Be sure to look carefully at how many people you can see on the stage. Are there two? There seem to be . . . But, sometimes, appearances are deceiving!

NO-YUN LEE

The Sword Dance

This dance originated some 2,000 years ago in Korea and is based upon the ancient traditions of hand-to-hand combat. The “Little Angels” are charmingly fierce in their impersonations of ancient warriors. The dancers are divided into two groups: Spearsmen and Swordsmen.

CHONG-YUL LEE and a company of three, and HYE-YOUNG HAN and a company of eleven

Wedding Day

In ancient times, Korean boys and girls were sometimes married when they were little more than children. Moreover, there was frequently a wide difference in the ages of the happy (?) couple, so that a groom of, say, 12 might well be called upon to take a wife of more than twice his years. Needless to say, the lady in such a case was, of necessity, far more harried mother than blushing bride! Let us see now what might happen on the occasion of such a ludicrous wedding. The dancers portraying the Bride and Bridegroom are:

WOON-MEE KIM and IN-SOON PARK.

Pagoda

The Pagoda in the Orient is the source of many legends and much mystery. It is also a symbol of the ages-old Buddhist civilization. King and princes, generals and royal subjects, young maidens in love—and their swains as well—all come to the Pagoda to ask that their wishes be granted.

Taejong, the reigning monarch in Korea during the Yi Dynasty, wishes for his father's long life and the prosperity of his kingdom. This dance illustrates the joy of the young king, and his love for his father, as the beautiful court ladies dance around him, in the Pagoda.

MEE-LYUNG KIM and company of fifteen

The Dance of the Sorceress

This is a folk-version of the sorceress' dance as performed in the Shaman rituals of ancient Korea. The vigorous jumping movements are intended to aid the medium in invoking the spirits of the departed. The large fan once had a symbolic meaning, it is believed, but now it is used to collect money from the spectators. (It is said that the presence of a few coins on the fan can do much to bring about a quick appearance of the sought-after spirit!)

SOON-SHIM SHIN

Grand Finale—"America the Beautiful"

PERSONNEL

Mr. Sung OK Park, *Choreographer and Music Director*; Miss Young Sook Cho, *Stage Manager*
Miss Soon Shim Shin, *Instructor and Principal Solo Dancer*
Artistic Manager, Miss Hye Sook Chang

Narrators

Lt. Col. Bo Hi Pak, A.R.O.K., Ret. and Miss Yun Su Lim

Dancers

Kil Soon Park, In Soon Shin, Sung Sook Cho, Hye Young Han, Sun Hi Moon, Kyung Hi Yoon, Mee Young Han, Mi Lyung Kim, No Kyun Lee, Nam Sook Park, Young Ae Song, Choong Yul Chang, Sook Hyung Kim, Myung Soon Lee, Dong Sook Kim, Soon Young Kim, Chong Yul Lee, Hye Ran Oh, Kyung Hi Hong, No Yun Lee, Dae Shil Lee, Young Hi Kang, Woon Me Kim, Kil Soon Park, Young Sook Lee, Ki Pok Kim.

Actor, THOMAS PARK

Court Music Orchestra ("Aak"), Sung Ok Park, *Director*

Sang Mook Han, Berm Soo Han, Uen San Kim, Young Sook Wee