

# The University Musical Society



## of The University of Michigan

*Presents*

### P'ANSORI

KIM SO-HEE AND COMPANY

KIM SO-HEE  
SUNG KEUM-YUN

CHI YOUNG-HEE  
KIM YOON-DUK

FRIDAY EVENING, FEBRUARY 25, 1972 AT 8:30  
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

#### Young San Hoe Sang (Court Chamber Music Suite)

Seh Young San  
Ta Ryoung  
Koon Ahk  
Yang Chung

The "Young San Hoe Sang" suite is an elegant chamber music work that was enjoyed generally by the aristocracy, the literati, and their companion courtesans during the Yi Dynasty period. It represents a refinement in music that appealed to the Confucian-oriented sensibilities of the intellectuals just as the works of Haydn and Mozart were appreciated during their time by the European elite. Though the work in its entirety consists of as many as 14 pieces, generally only some of them are played in a single performance.

<i>Tanso</i> (vertical flute) . . . . .	CHI YOUNG-HEE
<i>Kayageum</i> (12-stringed zither-like instrument) . . . . .	SUNG KEUM-YUN
<i>Kuhmoongo</i> (6-stringed zither-like instrument) . . . . .	KIM YOON-DUK
<i>Yanggeum</i> (dulcimer) . . . . .	KIM-SO-HEE

#### Pyungjo Hoe Sang (Suite)

Sang Young San (First Movement)

The *p'iri* is an oboe-type instrument, consisting of a large double-reed and a slender tube of bamboo with seven holes and an additional one in the back near the base of the reed. Probably of Central Asian origin, it is used in all types of Korean music, court, folk, and religious. It is considered indispensable to the orchestral ensemble that accompanies the dance.

<i>P'iri</i> (oboe) . . . . .	CHI YOUNG-HEE
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## P'ansori—"Shim-Ch'ung-Ga"

P'ansori is a dramatic, narrative, vocal epic. It is the task of one performer alone to sing the entire p'ansori—which may be many hours in length—or a smaller part of it, if less time is available, singing all the dramatic roles and narrative portions, as well as the recitatives. The extraordinary difficulty of this art may be duly appreciated when one realizes that the p'ansori singer must equip herself, entirely by means of her voice alone, without the many accouterments that the opera singer in the West has at her disposal—scenery, lights, costume, make-up, and accompanying orchestra—the sole accompaniment provided the p'ansori singer is the barrel-drum, known as the *pook*. "Shim-Ch'ung-Ga" is taken from the story of Shim-Chung, a girl who sacrifices herself so that her father's sight may be restored. In this scene, Shim-Chung boards the boat that takes her out to Imdang Soo, the wildest part of the sea, where the Dragon King has been churning the waters in anger, impatiently awaiting the sacrifice of a maiden.

*Voice* . . . . . KIM SO-HEE  
*Pook* (barrel-drum) . . . . . KIM YOON-DUK

## Kayageum Sanjo (Solo Instrumental Improvisational Music)

Korean traditional instruments such as the kayageum (12-stringed zither-like instrument) and kuhmoongo (6-stringed zither-like instrument) were used only in court and ceremonial music that was generally rather austere in nature until around the latter part of the Yi Dynasty (19th Century) when folk and shaman ritual musicians from the southern part of the peninsula, principally in Chulla Province, began to improvise melodies on these instruments taken from shaman ritual songs and folk tunes. This improvisatory form eventually came to be known as sanjo, which literally means "scattered" or "mixed" melody.

Like the Indian raga, the sanjo begins slowly and very gradually accelerates its tempo until a presto is attained at the finale. Originally, sanjo players never knew specifically what they were going to play before sitting down at a performance. In this sense, they were highly influenced by the mood and atmosphere of the moment, and by their own particular talent as well. As such, it may well be likened to American jazz. Of all Korean traditional instruments, there is none more favored or well-known than the kayageum. It consists of twelve strings made of tightly-wound silk and twelve moveable bridges that are shaped in the form of a bird's foot—reputedly that of the crane, which is the aesthetic symbol of all Korean classical arts. Because the bridges are moveable, the instrument is afforded a wide range of tonal flexibility. The wood used for the kayageum, like the wood of all high-quality string instruments and drums, is paulownia wood, which is considered to have excellent resonance and is also light in weight. The kayageum was made about 1300 years ago in the tiny kingdom of kaya (from whence it derives its name) during the Three Kingdoms period. Until the latter part of the Yi Dynasty (19th Century) when the Sanjo was created, it was used only in court and ceremonial music.

*Kayageum* (12-stringed zither-like instrument) . . . . . SUNG KEUM-YUN  
*Changgo* (hour-glass shaped drum) . . . . . CHI YOUNG-HEE

## Haegeum and Kayageum Duo—Folk Songs from Kyunggi Province, Central Korea

Folksongs from Kyunggi Province are characterized by their light and lyrical melodies that are usually cheerful in nature.

*Haegeum* (2-stringed fiddle) . . . . . CHI YOUNG-HEE  
*Kayageum* (12-stringed zither-like instrument) . . . . . SUNG KEUM-YUN  
*Changgo* (hour-glass shaped drum) . . . . . KIM YOON-DUK

## Sinawi and Sae Taryung (Bird Song) Instrumental and Folkmusic of the South

Sinawi is instrumental music of a heterophonic texture that is used to accompany the shaman rituals of the South. In the "Bird Song" various types of birds are described, the cuckoo being the most prominent.

*Voice* . . . . . KIM SO-HEE  
*Ahjaeng* (bowed 7-stringed instrument) . . . . . SUNG KEUM-YUN  
*Kayageum* (12-stringed zither-like instrument) . . . . . KIM YOON-DUK  
*Changgo* (hour-glass shaped drum) . . . . . CHI YOUNG-HEE

## P'ansori—"Heung Boo"

This is the story of two brothers, an old wicked one and a young virtuous one. After their father dies, the older brother ousts his younger brother and family from their home. The younger brother is destitute. One day he saves the life of a sparrow and mends its broken leg. In gratitude, the sparrow brings him two gourd seeds. When the gourds have ripened, the younger brother and his wife open them up to find them full of gold and silks. The part of the P'ansori that Miss Kim sings is "Pahk Taryoung," describing the young couple finding the treasure.

*Voice* . . . . . KIM SO-HEE  
*Pook* (barrel-drum) . . . . . KIM YOON-DUK

## Kuhmoongo Sanjo (Instrumental Improvisational Music)

The kuhmoongo somewhat resembles the kayageum in appearance, but has only six strings. The kuhmoongo's tone has a softer and a more subtle texture than the kayageum, and its bass tones attain a more profound depth. It is also a little larger in both length and breadth. In these several respects, it is not therefore surprising that some have alluded to it as the male and to the kayageum as the female. The kuhmoongo player strikes and plucks the strings with a small plectrum, made usually of horn or bamboo and held in the right hand, to sound the fundamental tone, and utilizes left hand to push the strings forward and backward in executing vibrato. The kuhmoongo is believed to have been made during the Koguryo period some 1400 years ago by a man who was also a minister to the king, Wang San-ahk. Legend has it that he was playing the instrument one summer's eve when two black cranes flew in through the open windows and performed a dance. Since then it has also been called the "Black Crane Harp."

*Kuhmoongo* (6-stringed zither-like instrument) . . . . . KIM YOON-DUK  
*Changgo* (hour-glass shaped drum) . . . . . KIM SO-HEE

## Kayageum Pyungchang (Song with self-accompaniment on the Kayageum)

Tanga (A short narrative lyric poem)

In the kayageum pyungchang, the singer accompanies herself in song on the kayageum, the song usually being a selection taken from either the p'ansori, or folksong material, or as the case is here, from a tanga, a short narrative lyric poem written in the Chinese style.

*Voice* . . . . . SUNG KEUM-YUN  
*Changgo* (hour-glass shaped drum) . . . . . CHI YOUNG-HEE

## Folk Songs

Ariran  
Yang San Doh (Gathering Grass)  
Pae Pyung Ga (Song of Peace)  
Chun An Sam Kuh Ri (The Willow Tree)  
Flower Song

*Voice* . . . . . KIM SO-HEE  
*Changgo* (hour-glass shaped drum) . . . . . KIM YOON-DUK  
*Kayageum* (12-stringed zither-like instrument) . . . . . SUNG KEUM-YUN  
*Hayageum* (2-stringed fiddle) . . . . . CHI YOUNG-HEE

The next program in the East Asian Series is Shantung Traditional Music from China, April 7.

## INTERNATIONAL PRESENTATIONS—1971-72

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- PRAGUE SYMPHONY ORCHESTRA . . . . . Sunday, February 27  
JINDRICH ROHAN, *Conductor*  
Smetana: Czech Song (with Festival Chorus of the University Choral Union, Donald Bryant, Director); Peter Eben: Vox Clamantis; Dvorak: Symphony No. 5 in F major.
- JULIAN BREAM, *Guitarist and Lutenist* (Sold Out) . . . Wednesday, March 1
- BOSTON SYMPHONY CHAMBER PLAYERS . . . . . Tuesday, March 14  
Danzi: Quartet for Bassoon and Strings; Schoenberg: String Trio, Op. 45; Mozart: Quartet in F for Oboe and Strings, K.370; Beethoven: String Trio in C minor, Op. 9, No. 3.  
(Please note change in Boston dates from earlier announcements).
- BOSTON SYMPHONY ORCHESTRA,  
WILLIAM STEINBERG, *Conductor* . . . . . Wednesday, March 15  
Wagner: Prelude to "Die Meistersinger"; Hindemith: Mathis der Maler; Brahms: Symphony No. 4.
- VIENNA SYMPHONY ORCHESTRA . . . . . Sunday, March 19  
JOSEF KRIPS, *Conductor*  
Haydn: Symphony No. 95 in C minor; von Einem: Concerto for Orchestra, Op. 4; Schubert: Symphony No. 9 in C major.
- SHANTUNG TRADITIONAL MUSIC from China . . . . . Friday, April 7
- MINNESOTA ORCHESTRA . . . . . Sunday, April 9  
STANISLAW SKROWACZEWSKI, *Conductor*
- NEW YORK PRO MUSICA (Sold Out) . . . . . Sunday, April 16

ANN ARBOR MAY FESTIVAL . . . . . May 4, 5, 6, 7  
The Philadelphia Orchestra, Eugene Ormandy and Thor Johnson, conductors;  
five concerts in Hill Auditorium.

Soloists: Dietrich Fischer-Dieskau, *baritone*; Marilyn Horne, *soprano*; Malcolm Frager, *pianist*; Mayumi Fujikawa, *violinist*; Susan Starr, *pianist*; Noelle Rogers, *soprano*; Elizabeth Mannion, *contralto*; Waldie Anderson, *tenor*; Leslie Guinn, *baritone*; Willis Patterson, *bass*.

(Brochures with complete programs and ticket information available at  
Musical Society offices.)

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UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan (Phone 665-3717)