

# The University Musical Society

of

## The University of Michigan

*Presents*

### AH AHK

#### *The Performing Arts of Korea*

SUNG KYUNG RIN, *Director*  
KIM JOONG SUB, *Taegeum*  
KIM SUNG JIN, *Taegeum*  
KIM TAE SOP, *Piri*

KIM YONG, *Taegeum*  
CHUN JAE KOOK, *Piri*  
SHON BONG SAM, *Haegum*  
KIM CHEON HEUNG, *Ajaeng*

#### DANCERS

KIM YOUNG SOOK, KWAK SUN HI, CHEUN UN HEE, PARK YOUNG JIN,  
KWAK KYUNG RAN, AN JUNG HI, HONG KYUNG RAN, PAIK YU OCK

SUNDAY AFTERNOON, OCTOBER 22, 1972, AT 2:30  
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

The next concert in this series is the Chinese Skin Shadow Puppets, Monday, November 6.

## PROGRAM

### *Kwanak, Sujech'on*, Wind Ensemble

This is one of the best-known compositions of the court music repertoire. *Kwanak*, the wind ensemble, also includes two bowed, stringed instruments, the *ajaeng* and the *haegum*, which produce a long and sustained tone. The composition, *Sujech'on*, a title which means "long life is as everlasting as the sky," is characterized by long, slow, and flowing qualities with highly expressive ornamentation in the flute parts.

### *Mugo*, The Court Drum Dance

This is a Korean court dance in which a group of women dressed in robes of the Yi Dynasty court dance around a large circular drum.

### *Kwan Hyon Ak, Chong sang ji gok*, Chamber Music Ensemble

The chamber music ensemble consists of a combination of wind instruments and bowed and plucked stringed instruments. This is the standard ensemble for the performance of Korean court chamber music. The composition, *Chong sang ji gok*, is made up of several short pieces and is, in fact, a group of light pieces in rather fast tempo when compared to the usual sedate style of Korean court music.

### *Kommu*, Sword Dance

For this piece the dancers are dressed in costumes which resemble those worn by warriors of the mid-seventh century. The dance is said to commemorate a young soldier named Kwan Che-ang, who died in a battle between the warring kingdoms of Silla and Paekche.

### *Para and Seungmu*, Buddhist Monks' Dance

This dance is presumed to have originated with the introduction of Buddhism into Korea, but the latter-day version is not a religious one performed by monks but a folk dance adapted from the original Buddhist ritual dance. The beating of the drum for *Seungmu* is generally interpreted as "attainment of salvation" (nirvana) in Buddhist philosophy.

### *T'ae ch'wita, Muryung gok*, The Military Band

*T'ae ch'wita* is royal processional music that was used during the Yi Dynasty to announce the arrival of important people. The musicians were attached to the guard of the city gate and they marched out to accompany high-ranking nobles into the city. The bright yellow robes are the traditional costume of the royal processional musicians. This same ensemble of horns, drums and gongs is also used in special Buddhist rituals.

### *Ch'oyongmu*, Masked Dance

The five masked dancers wear different colored robes and represent the different points of the compass, a very important aspect of ancient Chinese ritual dancing. The dancer in a blue robe represents the east, the red robe south, the white robe signifies west, the black robe north, and the yellow robe the center.

### Royal Ancestor Music, *Po T'ae P'yung*

In ancient times the spirits of the deceased kings were honored with ritual services at which Chinese ceremonial music was performed. During the Yi Dynasty it was decided that since the kings were really Korean, their spirits would be more pleased to hear Korean court melodies played at their shrines rather than Chinese music. In this way a new form of music for the Royal Ancestors evolved. The ensemble consists of a combination of old Chinese ceremonial instruments and instruments used in Korean court music.

## INTERMISSION

### *P'ogurak*, Court Ball Game Dance

*P'ogurak* is another of the court dances which originated in ancient China. In this dance two teams compete in attempting to throw a ball through the hole in a stand that is placed in the center of the stage. As each dancer either succeeds or fails at getting the ball through the hole she is either rewarded with a flower or penalized by having a black stripe painted on her cheek.

### Kayageum solo, *Sanjo*

Sanjo is a form of improvisational music from the Cholla-do region of southwestern Korea. The soloist begins with a long, slow introduction and progresses to increasingly rapid tempos, improvising complex rhythmic and melodic variations on a basic melodic type.

### Kayageum *P'yungchang*, *Sae taryung*, Song of the Birds

When the Kayageum accompanies the voice, it is called *kayageum p'yungchang*. The Song of the Birds is a southern province folk song in the Korean Pansori style in which various bird sounds are imitated. The singers accompany themselves on the changgo, the hourglass drum.

### The Nightingale Dance

Considered the epitome of refinement, this is the only surviving solo dance in the court repertoire. The dancer wears the elaborate costume of a Yi Dynasty courtesan, with long flowing, multi-colored sleeves. The dancer's movements are limited to the small area of a flower-patterned mat placed in the center of the stage.

### Masked Dance, *Tal chum*

This dance, featuring grotesque masks, was a satire on the aristocracy and the decadent Buddhist monks. An old monk descends from his mountain monastery, sees a young sorceress, is infatuated, and offers his rosary as a gift. She casts it aside, but when he offers her more worldly gifts she allows him to dance with her. His joy is short-lived, however, for a red-faced rake and drunkard drives him off and wins her.

### Taegeum solo, *Yu ch'o shin*

The *taegeum*, the long transverse flute of the court music ensembles, is one of the most beautiful and expressive of Korean instruments. Flute parts from the ensemble repertoire are often played on it as solo pieces. *Yu ch'o sin* is an excerpt from a longer composition, *Kwanak yong san noe sang*.

### Farmers' Dance, *N'ong ak*

The farmers' dance is one of the most primitive and exciting of all Korean dances. On the occasion of the harvest, seed planting, and other festivities, farmers gather in the village square under a flag on which is inscribed the words "Agriculture is the foundation of the universe." Accompanied by the rousing sounds of various drums and brass instruments, the farmers, clad in brightly striped costumes, whirl about madly, each beating a small drum grasped in his hands.

## DESCRIPTION OF INSTRUMENTS

*Tanso*: A small bamboo flute with five finger-holes, usually used for chamber music.

*Tangjok*: A small transverse flute usually used to play high flute parts in the wind ensemble, *Kwanak*.

*Taegŭm*: A very large Korean transverse flute used for all types of court music.

*Changgo*: A double-headed, laced hourglass drum used to accompany most types of court music. A small rattan stick is used in the right hand to produce the high accents and the bare left hand produces the deep tones.

*P'iri*: A small double-reed cylindrical oboe-like instrument used in most forms of court music. A shorter and narrower version is used in chamber music.

*Haegŭm*: A small two-stringed instrument used for many types of court music. Although it produces a relatively small sound, its tone quality blends in with that of the *P'iri*.

*Ajaeng*: A large seven-string zither played with a bow. The bow itself is not horse hair but a long, rosined willow stick. The seven strings of the instrument each have an individual bridge, and while bowing the player can produce a vibrato by light pressure behind the bridge.

*Kŏmungo*: The most elegant and respected instrument of the court ensemble, this instrument is a six-string zither. Three strings have individual bridges, while the three center strings have a number of fixed frets which run under them over most of the length of the instrument. The instrument is plucked with a short stick held in the right hand. The *Kŏmungo* is an important instrument in the court chamber ensemble, but has also attained popularity as a solo instrument.

*Kayageum*: A long zither-type instrument with twelve strings stretched over movable bridges. Vibrators, slurs and microtones are produced by downward pressure at the left of the bridge.

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## INTERNATIONAL PRESENTATIONS—1972-1973

- GUARNERI STRING QUARTET . . . . . Sunday, October 29\*  
(2:30, Rackham Auditorium)
- BATSHEVA DANCE COMPANY from Israel . . . . . Friday, November 3\*  
(8:00, Power Center)
- ROYAL PHILHARMONIC ORCHESTRA . . . . . Saturday, November 4  
(8:30, Hill Auditorium)
- CHINESE SKIN SHADOW PUPPETS . . . . . Monday, November 6  
(8:30, Rackham Auditorium)
- YUVAL TRIO from Israel . . . . . Wednesday, November 8  
(8:30, Rackham Auditorium)
- DUKE ELLINGTON AND HIS ORCHESTRA . . . . . Saturday, November 11  
(8:30, Hill Auditorium)

A special Benefit Concert for the Musical Society, with admission prices including contributions to help insure the long-standing tradition of excellent concerts in Ann Arbor. Tickets now on sale at Burton Tower offices.

- CHRISTOPHER PARKENING, *Guitarist* . . . . . Tuesday, November 14  
(8:30, Rackham Auditorium)
- PANIAGUA QUARTET . . . . . Saturday, November 18  
(8:30, Rackham Auditorium)
- ITZHAK PERLMAN, *Violinist* . . . . . Tuesday, November 21  
(8:30, Hill Auditorium)

### HANDEL'S *Messiah*

For over ninety years, the University Choral Union has presented the *Messiah* in celebration of the Christmas Season. Donald Bryant conducts the chorus, members of the Interlochen Academy Arts Orchestra, and soloists Louise Russell, soprano, Sofia Steffan, contralto, Waldie Anderson, tenor, and Benjamin Matthews, bass, in three performances in Hill Auditorium. Tickets now on sale.

- (8:30) Friday, December 1  
(8:30) Saturday, December 2  
(2:30) Sunday, December 3
- AUSTRAL STRING QUARTET from Sydney . . . . . Tuesday, December 5  
(8:30, Rackham Auditorium)

\* sold out

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