



Saturday, October 28, 2017, 3pm
Zellerbach Hall

National Gugak Center of Korea Creative Traditional Orchestra

Hi Kyung Kim, *artistic director, Pacific Rim Music Festival*
PARK Chi-wan, *artistic director,*
National Gugak Center of Korea Creative Traditional Orchestra
CHUNG Chi-yong, *guest conductor*

Living Tradition

BAEK Dae-ung *Namdo Arirang*
George Lewis *Dreams of the Traveller**
Shih Hui Chen *Ten Thousand Blooms, Falling Petals**
Chinary Ung *Viola Concerto, Singing Inside Aura III**
Susan Ung, *viola*

INTERMISSION

David Evan Jones *Dreams of Falling**
Edmund Campion *Audible Numbers, 들리는 수 **
LEE Geon-yong *Green Frog, 청개구리 **
HEO Jung-Seung, *pansori*

** World Premiere, commissioned by the National Gugak Center
and written for the Pacific Rim Music Festival in 2017.*

*This program is supported, in part, by the
Ministry of Culture, Sports, and Tourism of the Republic of Korea.*

*This performance is made possible, in part, by the UC Berkeley Center for Korean Studies.
Cal Performances' 2017–18 season is sponsored by Wells Fargo.*



Welcome to today's performances with the Creative Traditional Orchestra of the National Gugak Center of Korea. As director general of the center, it brings me great pleasure to be here at Zellerbach

Hall, the world-renowned venue of UC Berkeley and Cal Performances.

The two performances today will present different kinds of musical expression. The afternoon performance showcases six world-premiere compositions influenced by Korean traditions and heritage. The second performance celebrates traditional styles of Korean music. The new works on the afternoon program were created over the past two years for the NGC—in collaboration with the Pacific Rim Music Festival at UC Santa Cruz—by gifted contemporary composers, specifically for this ensemble of traditional instruments. Following today's premieres, the same program will be presented at the Pacific Rim Music Festival in Santa Cruz.

Tonight's concert features traditional Korean music in its purest form, demonstrating its fascinating evolution over the nation's long history. We have selected from various genres, including traditional large-ensemble works, instrumental solos, songs, chamber music, and dance.

Music has the rare power to open hearts. Standing here before an audience representing different languages and customs, I dream of a world where culture and art bring everyone together into one welcoming community.

I would like to thank UC Berkeley and the staff of Cal Performances for inviting us; Professor Hi Kyung Kim at UC Santa Cruz, without whom these concerts would not have been possible; the composers who have worked so hard to create the music; our conductor CHUNG Chi-yong; and of course the members of the orchestra, who have traveled here from the other side of the globe. Thank you, everyone, for supporting these performances. And please be sure to offer the artists your heartfelt applause. Thank you!

—Director General KIM Hae-suk,
National Gugak Center, Republic of Korea



As the artistic director of the Pacific Rim Music Festival, I would like to welcome you to today's concerts with the Creative Traditional Orchestra of the National Gugak Center of Korea.

The afternoon performance features an impressive total of six world premieres, each composed expressly for this collaboration between the Pacific Rim Music Festival and the National Gugak Center. This evening, we will enjoy a program of authentic traditional music. Through these two concerts, the listener will experience the flow and the development from the original forms of traditional Korean music to newly created compositions written for the same group of performers.

The Pacific Rim Music Festival at the University of California, Santa Cruz, began in 1996 with the goal and vision of forming a bridge between different cultures and traditions, and to create a new musical tradition within today's global culture. The festival has pioneered the promotion of international collaborative projects and the introduction of new compositions, and has presented 120 world premieres over the last 21 years. The current 2017 Pacific Rim Music Festival is built around the theme of *From the Root to the Living Tradition*.

In 2014 the Pacific Rim Music Festival invited the National Gugak Center to take part in this special collaboration between composers in the US and the Creative Traditional Orchestra, to feature new works written for Korean traditional orchestra.

The contemporary American composers whose music will be heard this afternoon come from different cultural backgrounds, and originally did not know much about traditional Korean orchestral music. The process of creation took more than two years: composers went to Korea, studied at the National Gugak Center, and continued to study independently in order to write their music. Also part of this afternoon's program is music by a distinguished Korean composer who has a profound understanding of traditional Korean music.

I would like to extend special thanks to Cal Performances for presenting these special concerts; to KIM Hae-suk, the director general of the National Gugak Center; to the members of the orchestra for their heartfelt efforts; and to the participating composers for accepting this challenge. Thanks also to Susan Solt, the dean of the Arts Division of UC Santa Cruz, for her support of this meaningful presentation.

We hope you enjoy these special presentations that celebrate a vibrant and living art form.

—Hi Kyung Kim

Founder/Artistic Director
Pacific Rim Music Festival

The **National Gugak Center** (NGC) is the headquarters of traditional Korean performing arts. The institution began as the Eumseongseo during the Silla dynasty (ca. 7th century), then became the Daeakseo of the Goryeo dynasty (end of 10th century), and later the Jangagwon during the Joseon dynasty (1466). The current NGC was established in 1951, during the Korean War, in an effort to preserve traditions threatened at the time. Founded on the principle of “creating the new based upon the old,” the NGC continues to cultivate Korean music as a contribution to humanity. The center’s four main performing groups are the Court Music Orchestra, Folk Music Group, Dance Theater, and Contemporary Gugak Orchestra. In addition to dedicating itself to informed historical performances, commissions of new works, and extensive research, the NGC offers diverse educational programs that promote Korean arts at home and abroad.

The **National Gugak Center of Korea Creative Traditional Orchestra** was established in 2004. Since its first performance, the ensemble has gone on to make 90 regular and 150 special appearances. The CTO keeps expanding its rich repertoire through active concert seasons. The orchestra’s 50 traditional music virtuosos take pride in their role in preserving and continuing ancient Korean musical styles. The members are also dedicated to creating new traditional music as an offering to future generations.

The orchestra presents valuable collaborative opportunities to Korean and foreign composers

in an effort to fuse modernity with history. The CTO also works to document the development of such collaborations and search for undiscovered ancient pieces. With its superb artistry and comprehensive outreach activities, the orchestra is at the forefront of promoting Korean music to the world.

ABOUT THE PROGRAM

BAEK Dae-ung (1943–2011) was a theorist and educator in the field of traditional Korean music. His compositions make frequent use of folk songs in an effort to encourage wider accessibility to this repertoire. He employed modes and rhythms heard in a broad range of Korean music, and produced a large repertoire of works that combine Korean with other Asian and Western instruments.

Namdo Arirang (1994)

(*Arirang* of the Southern Region,
for the National Gugak Center Orchestra)

Arirang is the most renowned Korean folk song, designated part of the Intangible Cultural Heritage of Humanity by UNESCO in 2012. BAEK Dae-ung collected folk songs across Korea, and composed music based on them. He cherished the life force of songs from the field. This piece is influenced by both *Jindo arirang* from Jeolla province and *Milyang arirang* from Gyeongsang province. Although non-Koreans might find the distinction between the two regions difficult to discern, this composition aesthetically expresses that contrast. Central in the work are the instrumental solos presented over a six-beat rhythmic cycle. Although written for a traditional orchestra, the piece has also been arranged for Western instruments and performed in Shanghai, China.

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George E. Lewis is the Edwin H. Case Professor of American Music at Columbia University. A Fellow of the American Academy of Arts and Sciences and a Corresponding Fellow of the British Academy, Lewis’ other honors include a MacArthur Fellowship (2002), a Guggenheim Fellowship (2015), a United States Artists Walk-

er Fellowship (2011), an Alpert Award in the Arts (1999), and fellowships from the National Endowment for the Arts. In 2015 Lewis received the degree of Doctor of Music (*honoris causa*) from the University of Edinburgh.

A member of the Association for the Advancement of Creative Musicians (AACM) since 1971, Lewis is best known for his work in electronic and computer music, computer-based multimedia installations, and notated and improvisative forms, which is documented on more than 150 recordings and has been presented by the BBC Scottish Symphony Orchestra, Ensemble Dal Niente, London's Philharmonia Orchestra, Radio-Sinfonieorchester Stuttgart, London Sinfonietta, Wet Ink, Talea Ensemble, Ensemble Pamplemousse, American Composers Orchestra, Harvestworks, International Contemporary Ensemble, Ensemble Either/Or, 2010 Vancouver Cultural Olympiad, IRCAM, and others.

Lewis has served as Ernest Bloch Visiting Professor of Music at UC Berkeley; Paul Fromm Composer-in-Residence, American Academy in Rome; and Resident Scholar, Center for Disciplinary Innovation, University of Chicago. He received the 2012 SEAMUS Award from the Society for Electro-Acoustic Music in the United States, and his acclaimed book, *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press, 2008) received the American Book Award and the American Musicological Society's Music in American Culture Award. Lewis is the co-editor of the two-volume *Oxford Handbook of Critical Improvisation Studies* (2016), and his opera *Afterword* (2015), commissioned by the Gray Center for Arts and Inquiry at the University of Chicago, has been performed in the United States, United Kingdom, and Czech Republic (and here at Cal Performances as part of the 2016 Ojai at Berkeley Festival).

Dreams of the Traveller

The compositional process for this work draws from the concept of hypertext, and from my work in interactive computer music, in which my real-time systems create "behavior sets," complexes of elements that seek out dissonance

within the diatonic, exchanging structures and recombining with other sets, and recurring in new forms to evoke reminiscences in listeners. The blend of Western and Korean elements in this work comes from the identification of important techniques of *sigimsae*, which I have been using in embryonic form in a number of works since 2013. (—GL)

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Shih-Hui Chen is originally from Taiwan and has lived in the United States since 1982. Having received her doctorate from Boston University, she has continued to seek a deeper understanding of her native culture and music, spending two years in Taiwan studying indigenous and Nanguan music (2010 Fulbright Senior Scholar and 2013 Taiwan Fellowship, affiliated with the Institute of Ethnology, Academia Sinica). She has played an important role in organizing opportunities for musicians from Taiwan, China, and Southeast Asia to present their work at festivals in the United States.

In addition to winning a Koussevitzky Music Foundation Commission, a Guggenheim Fellowship, and an American Academy in Rome Prize, her compositions have been performed widely throughout the United States and abroad. Chen's work has brought her into contact with groups like the Philadelphia Orchestra, Cleveland Chamber Symphony, Cleveland Orchestra, Boston Modern Orchestra Project, and Utah Symphony. She serves on Asia Society Texas Center's performing arts and culture committee, and is the department chair of composition and a professor at the Shepherd School of Music, Rice University, where she also chairs the Syzygy New Music concert series. Recent compositions include *A Plea to Lady Chang'e* for Chamber Orchestra and Nanguan *pipa*; *Fantasia on the Theme of Guanglingsan for Zheng and Chinese Orchestra*; three new orchestral works; and *Messages From a Paiwan Village*, a 50-minute musical drama. Her music can be heard on Albany, New World, and Bridge Records.

Ten Thousand Blooms, Falling Petals for Korean Traditional Orchestra

Although the title of this piece suggests imagery, it serves as a point of departure for a more ab-

stract study in continuity. While all movements have distinct characters, the materials are interconnected. In this three-movement work, I hope to create a musical space that integrates Western compositional processes of layering and counterpoint with Asian materials and gestures. For this reason, while the first two movements are strictly notated, the third movement incorporates a semi-improvisational style to allow freer and more idiomatic expression with traditional instruments. (—CU)

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Chinary Ung

Cambodian-American Chinary Ung was the first American composer to win the coveted Grawemeyer Award (1989), for his piece *Inner Voices*. He has also received awards and commissions from the Kennedy Center (Friedheim Award), American Academy of Arts and Letters, Asia Foundation, Asian Cultural Council, Martha Baird Rockefeller Fund for Music, Inc., Ford Foundation, Guggenheim Foundation, Joyce Foundation, and National Endowment for the Arts. In 2014 he received the John D. Rockefeller III Award from the Asian Cultural Council. He is currently Distinguished Professor of Music at UC San Diego, and Presidential Fellow: Senior Composer-in-Residence at Chapman University. He was a former president of Khmer Studies Institute (1980–85); the advisory board of the Cambodia-American Heritage Museum & Killing Fields Memorial, Chicago; and founder of Nirmita Composers Institute.

Singing Inside Aura III

Viola Concerto for Amplified Singing Violist and Korean Traditional Orchestra

This work has two previous versions, one with a large chamber orchestra (Boston Modern Orchestra Project), and another for a chamber ensemble from New York City (Da Capo Chamber Players). All three versions have been composed for instrumentalists using their untrained voices. Although I have been taking this approach for over two decades, only during the past four years have I allowed the soloist's line to remain similar in construction, while creating several realizations of the piece to explore distinct sound worlds. The text is a combination

of phonemes, some Sanskrit, Pali, and Khmer words and phrases, as well as whistling and other vocal techniques. The sung line is sometimes directly contrasted or combined with the viola material. Susan Ung has been collaborating with me for many years and is a master of vocalizing while playing the viola. She has performed as a soloist in many US and international venues, and is well known for her work in contemporary music. (—CU)

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David Evan Jones is a composer and theorist writing chamber music, chamber opera, computer music, and computer-assisted compositions. Some of his theoretical and compositional work explores structural relationships between speech and music. His theoretical articles have appeared in *Perspectives of New Music*, *Computer Music Journal*, and elsewhere. His compositions are published by American Composers Editions and Dorn Publications, and are available from Centaur Records, Wergo Records, Contemporary Recording Studios, Capstone Records, Musical Heritage Society, and Composers Recordings Inc. Jones' compositions have been recognized with numerous grants and awards and have been performed throughout the United States and Europe, as well as in Korea, Taiwan, Japan, and Israel. He has served as composer-in-residence at the University of York, England, and taught for several years at Dartmouth College, where he co-founded the Dartmouth Electro-Acoustic Music Master's Program. Jones is currently a professor of music at the University of California, Santa Cruz.

Dreams of Falling

As I wrote this piece (and as I read the world news) I had dreams of falling—sometimes dark, sometimes illuminating. In English we say we “fall” asleep or “fall” in love. But we also “fall” from grace or onto hard times. For good or for ill, “falling” means a loss of control.

There is a large-scale wavelike pattern to the pitch registers of this piece. Some waves are truncated, others complete. As I worked I found myself exerting much more notational detail on the gradual and staged ascents than on the briefer and more relaxed descents. Ignorant of

most of the subtleties of Korean culture, music, and instruments, I experienced the composition of *Dreams of Falling* as a fascinating and challenging journey through the *gugak* orchestra—through a varied terrain of uncertain orchestrations, textures, and forms.

Some of the most rewarding ways of “falling”—of losing control—first arise from challenging and rewarding collaborations. I am deeply grateful to the Pacific Rim Music Festival director Hi Kyung Kim and to director general of NGC, KIM Hae-sook, for the opportunity provided by their shared vision of this extraordinary *gugak* orchestra project.

Dreams of Falling is composed for and dedicated to the members of the National Gugak Center Contemporary Orchestra. (—DEJ)

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Edmund Campion is currently Chair of the Department of Music, Professor of Composition, and Director at the Center for New Music and Audio Technologies at UC Berkeley. He has received the Rome Prize, the Lili Boulanger Prize, the Paul Fromm Award at Tanglewood, the Goddard Lieberon Fellowship given by the American Academy in Rome, and in 2016 a Guggenheim Fellowship. Recent commissions include the 2011 Commande d'état for *Wavelike and Diverse*, written for Les Percussion des Strasbourg and released on the ensemble's 50th anniversary Universal CD collection; *Auditory Fiction* (2011), commissioned by Société Générale for Radio France; *Small Wonder (The Butterfly Effect)* (2012), commissioned by the Serge Koussevitzky Foundation for the San Francisco Contemporary Music Players; and *Auditory Fiction II* (2014), commissioned by the ECO Ensemble for the Venice Music Biennale. In 2012, while composer-in-residence with the Santa Rosa Symphony, Campion was commissioned for the *The Last Internal Combustion Engine*, written for full orchestra, Kronos Quartet, and electronics. Joshua Kosman of the *San Francisco Chronicle* called the piece “a vivid and richly imagined concerto.” In 2015 the famed Ensemble Intercontemporain co-commissioned Campion and audiovisual artist Kurt Hentschläger for the 25-minute *Cluster X*. The multime-

dia work was premiered at the Philharmonie de Paris in October of 2015 and toured the United States. A recent commission from pianist Marilyn Nonken was inspired by Gérard Grisey's *Vortex Temporum*. As a 2016 Guggenheim Fellow, Campion composed for the Korean Traditional Contemporary Orchestra, an ensemble that features over 50 musicians performing on ancient instruments from Korea.

Audible Numbers 들리는 수 *

Seeking a balance between instruments and instrumental techniques better adapted to intimate solo and chamber performances than to large orchestral settings. Coming to understand how the old instruments work and how people have played them through the centuries. Working with the musicians and historians as they patiently helped me to better understand the relationships of music to culture and musician to instrument. Connecting my career-long search for new ways to create music with emerging technology with the simple and logical design of Korean instruments. Using and improving the computer program I helped design to assist with the composition of the music. Thinking of tones and durations as numerical relationships that express themselves through repetition, iteration, and transformation. Combining the simple Pythagorean tone space with the complex, expressive, microtonal, and noisy ornamentation space. Letting the instruments sound and speak just as they have for thousands of years, while at the same time striving for something never before heard. Traveling for the first time to Korea, connecting with people, and finding their minds open and anxious to live in the present. Finding my already high level of respect for Professor Hi Kyung Kim growing exponentially through the course of a year. Feeling grateful to have been given the chance to participate in such a special and challenging project. Thanks to Professor Hi Kyung Kim and to the National Gugak Center in Seoul for providing me with this opportunity. And sincere thanks to the accomplished musicians of the Contemporary Gugak Orchestra who were so generous and willing to share their expertise. (—EC)

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LEE Geon-yong was born in Pyongannam-do, Korea, in 1947, the fourth son of a pastor who possessed great musical ability. Lee started to compose songs at age 12 and played oboe in his middle school band. He completed undergraduate studies with Sung-Jae Lee at Seoul National University and in 1976 went to study composition with Heinz Werner Zimmermann at the Frankfurter Musikhochschule, Germany. He later returned to Korea and taught at Seoul National University and Korea National University of Arts, where he served as president from 2002 to 2006.

Though he mainly studied modern European music, Lee found his own style by integrating traditional Korean and contemporary Western languages. He is one of the pioneers of this amalgamation. The seven-piece chamber series *Song in the Dusk* and *Trio for Kayagum, Violin, and Cello* (commissioned by the Pacific Rim Music Festival in 2010) are examples of this continuing work.

Lee is well-known for his traditional instrumental writing. He has composed numerous solo pieces for *kayageum*, *komungo*, and *haegeum*. His *Variations on Hanobaeknyun*, for *kayageum* and *haegeum garak* (traditional melodic formula), is one of the pieces most beloved by performers. Lee has a long list of traditional orchestral works, from which *Masusan-Droengchik*, *Sangok* (*Song of the Mountain*) and *Doduri for Autumn* are presented most frequently.

Green Frog 청 개 구리

For Pansori Singer and Gugak Orchestra

This piece is a setting of a poem by Ki Man Paik, "Green Frog." The poem tells the story of the green frog, a very familiar legend to Koreans, featuring plain language and rich *pansori* flavor. I love the poem, and can still remember the text after five decades. I sing some of my own melodies when reciting it. The singer in the piece narrates the poem using *pansori*-inspired tunes, many of which are my originals. The orchestra plays a supporting role, at times depicting the sound of the frog and developing it in several ways. (—LGY)

PERFORMERS

CHUNG Chi-Yong, conductor

One of the most sought-after Korean conductors of his generation, CHUNG Chi-Yong is highly regarded for his vivid interpretations, deep musical insights, strong ensemble leadership, and virtuoso baton technique. He is particularly well-known as a specialist in modern Western and Korean music, including the works of Isang Yun.

After studying composition at the prestigious Seoul National University, he attended Michael Gielen's conducting class at the Salzburg Mozarteum in Austria. Chung served as assistant conductor of the Salzburg International Summer Festival, and was awarded the Austrian Ministry Culture Award upon graduation.

Following appearances as guest conductor of the Radio Symphony of Leipzig, Prague Radio Symphony, Munich Symphony, Michigan State Symphony, and Russian Philharmonic, he made his Korean debut with the Seoul Philharmonic in 1992. Chung has conducted numerous Korean orchestras, including the KBS Symphony, Bucheon Philharmonic, Korean Symphony Orchestra, Daegu Philharmonic, Daejeon Philharmonic, and the Changwong Philharmonic, where he served as music director.

Chung's past positions include the chairmanship of the Korean Conductors Association. Among his many distinctions are the Soo-Keun Kim Culture Award, the Korean Culture Ministry Young Artist Prize, the Music Association of Korea Award, and the Korean Music Journalists Association Award. He currently directs the Incheon Philharmonic and the School of Music at the Korean National University of Arts.

HEO Jung-Seung

Heo Jung-Seung, a *pansori* singer of the Jindo National Gugak Center, graduated from the School of Korean Traditional Arts, Korea National University of the Arts. He won a Gold Prize in the National Gugak Center Gugak Competition in the field of vocal music. In 2010 he sang the entire part of *pansori* "Heumboga" (arranged by Kim So-Hi). He has played the leading role in several plays, including 'Gong-

mudohwaga, 'Sitgeum.' HEO Jung-Seung also works as a *gugak* instructor at the Jindo National Gugak Center.

Susan Ung

Susan Ung began studying violin in her teens, and her first serious viola teacher was Nobuko Imai at Northern Illinois University, beginning in the mid 1970s. (Many fine string players from all over the world came to NIU to study with members of the Vermeer String Quartet.) She did her graduate studies in viola performance at Stony Brook University in New York, where there were opportunities to work with many fine artists, and she learned there that she wanted to focus on contemporary solo and chamber music. Later, she helped to manage Ensemble 21, a contemporary music group comprised of performers from the Phoenix Symphony and faculty members at Arizona State University, which made several recordings in Phoenix. After moving to California she worked with Harvey Sollberger as a manager and principal violist of the forward-looking La Jolla Symphony.

Chinary Ung has been composing works for decades that feature performers who are able to vocalize while playing their instruments, and Susan has become quite expert in this skill. He has written several works that feature Susan, including *Spiral IX* (for baritone, viola, and percussion), *Spiral XI*, "Mother and Child," and a singing viola concerto, *Singing Inside Aura*. Susan has performed these works and others at major venues across the US and internationally, including in New York City, Boston, Chicago, San Francisco, and in New Zealand, Australia, South Korea, Cambodia, Vietnam, Thailand, Hong Kong, Taiwan, and China. Her recordings can be heard on New World Records, CRI, Cambria, and Bridge Records.

This program will be repeated at the Pacific Rim Music Festival at UC Santa Cruz on October 29, and at the National Gugak Center in Seoul at 8pm on December 1.



Saturday, October 28, 2017, 8pm
Zellerbach Hall

National Gugak Center of Korea Creative Traditional Orchestra

From the Root

Traditional Court Music, Folk Music, and Dance

Sujecheon 수제천

National Gugak Center of Korea Creative Traditional Orchestra

Jipbak: PARK Chi-wan*

Geomungo Sanjo (Han Gab-deuk style) 한갑득류 거문고 산조

Geomungo: KIM Jun-yeong

Jangu: SEO Su-bok

Gagok, Taepyeongga 가곡, 태평가
Singers: LEE Jeong-kyu and Lee Jun-ah

Daegeum: KIM Jeong-su
Danso: LEE Myung-hun
Piri: AN Eun-kyeong
Gayageum: LIM Eun-jeong
Geomungo: PARK Yeong-seung
Haegeum: KIM Jun-hee
Yanggeum: JEON Myeong-seon
Jangu: AN Hye-ryeong

Samulnori – Samdogarak (“Melody of the Three Provinces”) 사물놀이 ‘삼도가락’

National Gugak Center Samulnori
Kkwaengwari: NAM Ki-moon
Jangu: KIM Su-yong
Buk: LEE Dae-won
Jing: KANG Byung-hyeok

INTERMISSION

Seungmu (LEE Mae-bang style) 이매방류 승무

Dancer: CHOI Byeong-jae
Piri: LEE Seung-heon, HWANG Se-won
Daegeum: RYU Geun-hwa
Haegeum: LEE So-ra
Ajaeng: LEE Hwa-yeon
Jangu: YANG Jae-chun

Sarangga in pansori Chunhyangga 춘향가 中 ‘사랑가’

Pansori Singer: HEO Jeong-seung
Buk: HWANG Yeong-nam

Pyeongjohoesang – Danhoesang 평조희상 – 단희상
National Gugak Center of Korea Creative Traditional Orchestra

Jipbak: PARK Chi-wan

**Jipbak*: conductor

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Sujecheon 수제천

Sujecheon, one of the most representative pieces of Korean court ceremonial music, was originally called *Jeongeup*. The tempo of the music is slow, and its rhythms are very irregular. The melody moves in a unique structure called *Yeoneum*, meaning “continuous melodic form.” When the melody played by the *piri* is absent, other instruments—such as the *daegeum*, *haegeum*, *sogeum*, and *ajaeng*—begin variations on the main melody. In the 19th century, it was performed when the king left his palace, but today it accompanies the *Cheoyongmu* dance; it is also performed on its own as an instrumental work.

Geomungo Sanjo (Han Gab-deuk style)

한갑득류 거문고 산조

The *geomungo* is a six-stringed zither with frets, played with a bamboo stick. *Sanjo* is a folk music genre in which a solo instrument plays a dynamic melody accompanied by an hourglass drum or a barrel drum. *Sanjo* music is most often performed in pieces ranging from 10 minutes in length to one hour. It begins with a very slow tempo and gradually speeds up to faster rhythms. Along with this sectional structure, *sanjo* music has been developed in various modes and scales.

Gagok, Taepyeongga 가곡, 태평가

Taepyeongga is the last song of *gagok*, which is a collection of songs beginning with *Chosudaeyep*. In *gagok*, the male and female singers take turns singing until the last song, when they eventually sing together. It is the grand finale of the entire *gagok*. This song features a contrast between the energetic male voice and the sophisticated and delicate voice of the female singer. This piece shows the structure of full *gagok* cycle, beginning with a slow tempo, followed by various song styles of *nong*, *nak*, and *pyeon*, and then returns to the original style. The lyrics celebrate living in a prosperous age.

Samulnori – Samdogarak (“Melody of the Three Provinces”) 사물놀이 ‘삼도가락’

The percussion quartet *Samulnori* is composed of the *kkwaengwari* (small gong), *jangu*

(hourglass drum), *buk* (barrel drum), and *jing* (large gong). The genre of *pungmulnori*, historically a folk art form practiced by farmers, was brought indoors as a simplified percussion quartet in 1978. Since then it has received worldwide recognition, becoming an important symbol of Korean music.

Seungmu (Lee Mae-bang style)

이매방류 승무

Seungmu, an artistic dance performed by a professional dancer, was designated as Important Intangible Cultural Property No. 27 in UNESCO’s Intangible Cultural Heritage in 2003. A dancer, wearing white, long-sleeved monk’s clothes and a cone-shaped hat, performs peacefully and sometimes dynamically, as if she or he has been cleansed of misdeeds and has accomplished nirvana. A six-piece wind ensemble accompanies the dance.

Sarangga in pansori Chunhyangga

춘향가 중 ‘사랑가’

Pansori, the most representative Korean folk vocal music, has been developed since in the 18th century. The traditional repertoire includes the *Songs of Chunhyang*, *Simcheong*, *Heungbo*, and the *Songs of the Undersea Palace and Red Cliff*. However, songs with new stories are being created to this day. *Pansori* was designated as Important Intangible Cultural Property No. 5 by UNESCO.

Sarangga is the most important and well-known piece of the *pansori* genre. *Sarangga* was performed by many professional singers; thus, diverse styles have been transmitted to the present. Generally, the song proceeds from the slow *Gin Sarangga* to the fast *Jajin Sarangga* and depicts diverse aspects of love.

Pyeongjohoesang – Danhoesang

평조회상 – 단회상

Pyeongjohoesang is one of the versions of *Yeongsanhoesang*, performed by louder instruments. In *Pyeongjohoesang*, the melody is transposed down a fourth from the first version of *Yeongsanhoesang*. *Pyeongjohoesang* thus produces a more profound and peaceful effect. The work is performed by strings and winds. The forces

PROGRAM NOTES

are greater than in the original suite, and the impression louder and more vigorous. *Pyeong-johoesang* is also performed as accompaniment for the court dance *Chunaengjeon* (“Dance of Chunaeng”). Another name for the work is *Yuchosinjigok*, meaning “music of a fresh willow in early spring.”

This program was presented at the Pacific Rim Music Festival at UC Santa Cruz on Wednesday, October 25.

PROJECT SPONSORS AND SUPPORTERS

Pacific Rim Music Festival, University of California, Santa Cruz; Arts Division, University of California, Santa Cruz; Arts Research Institute, University of California, Santa Cruz

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ORCHESTRA ROSTER

National Gugak Center of Korea

Creative Traditional Orchestra

PARK Chi-wan, *artistic director*

CHUNG Chi-yong, *guest conductor*

Park Young-seung, *concertmaster*

Jun Kyu-hak and Lim Kyu-soo, *orchestra managers*

Piri

Lee Seung-heon, *principal*

Ahn Eun-kyung, *associate principal*

Lim Kyu-soo, Hwang Se-won, Jin Yun-kyong,

Kim Bo-mi, Park Gye-jeon

Daegeum

Kim Jung-su, *principal*

Lee Myung-hoon, *associate principal*

Joo Min-kyung, Ryu Keun-hwa, Lee Pil-ki,

Kim Yong-su

Haegum

Ahn Kyung-hee, *principal*

Lee So-ra, *associate principal*

Kim Jun-hee, Kim Jin, Ahn Hye-jin,

Cho Hye-ryung, Go Yoo-houn

Gayageum

Lim Eun-jung, *principal*

Lee Ji-hye, *associate principal*

Seo Eun-yeong, Choi Bo-ra, Lee Ju-in, Lee Ji-eun

Geomungo

Kim Joon-young, *principal*

Park Young-seung, Lee Sun-hee, Seo Jeong-gon,

Joo Eun-hye

Ajaeng

Lee Hwa-yeon, *principal*

Yoon Na-geum, Bae Mun-kyung, Choi Hye-rim

Percussion

Choi Yun-jung, *principal*

An Hye-ryung, Seo Su-bok, Yang Jae-chun,

Hwang Young-nam, Kim Tae-joung

Sogeu: Im Joon-hyung

Yanggeum: Chun Myung-sun

Kim Gi-bum, *music librarian*

Court Music Orchestra

Jeongga: Lee Jung-kyu; Lee Jun-ah, *concertmaster*

Jindo National Gugak Center

Pansori: Heo Jung-seung

Folk Music Group

Samulnori: Nam Ki-moon, Lee Dae-won,

Kim Su-yong, Kang Byung-hyok

Dance Theater

Seungmu: Choi Byeong-jae, *choreographer*