

KOREA FANTASY

2018 Daejeon Prov. Yeonjeong Orch.
of Korean Traditional Music

20.April—03.May 2018

April 22 (SUN), 19:00

Vatroslav Lisinski Concert Hall, Zagreb, Croatia

April 24 (TUE), 19:30

MOM Kulturális Központ, Hungary

April 26 (THU), 12:00

United Nations, Austria

April 29 (SUN), 19:00

Municipal House, Smetana Hall, Czech Republic

May 1 (TUE), 19:30

Musikverein, Golden Hall, Austria



Daejeon Yeonjeong Korea Traditional Music Center, 181, Dunsan-daero, Seo-gu, Daejeon, Korea
Tel. (042) 270-8500 Website. <http://www.koreamusic.go.kr>





- It's Daejeon** Daejeon is a city that is full of attractions.
- Science** Daejeon is a key R&D center of Korea, armed with the foundational technologies and highly trained manpower of the cutting-edge Daedeok Innopolis.
- Administration** Home to Government Complex Daejeon, the ROK Army Training & Doctrine Command, and the ROK Army Logistics Command, Daejeon is a key administrative city situated near the Third ROK Army's headquarters.
- Transportation** A hub city at the heart of Korea's transportation network, Daejeon is ideally located near all major means of transportation (railways, expressways, national highways, etc.), offering easy access to the country's largest cities within two hours or less.
- Culture** Daejeon is a city of diversity and inclusivity where people from various places have come together to live in peace and create a beautiful community-based culture of sharing and compassion.

Symbols of Daejeon

- It's** City of **I**nteresting and Abundant Life
- City of **T**radition and Diverse Culture
- City of **S**cience, City of the Future

The catchphrase "It's Daejeon" represents the fact that Daejeon is one of the best Korean cities in which to live. The concept "Variety of Daejeon," which represents Daejeon's diverse geographical, human, economic, social, and cultural assets, is a dynamic expression that conveys Daejeon's image as an eco-friendly, richly cultural, and futuristic city.

Mascot(s)	Tree	Flower	Bird	City Government Motto
				
Hanggumi and Kkumdoli	Pine tree	White magnolia	Korean magpie	Vibrant Daejeon, Happy people

We invite you to the world of traditional Korean music.

Hello.

I am so happy to have this opportunity to present the Daejeon Provincial Yeonjeong Orchestra of Korean Traditional Music to the citizens of Zagreb, Budapest, and Vienna.

I would like to thank all those who worked so hard to make this performance possible as well as everyone in the audience here today. Although Daejeon Metropolitan City, a major city in Korea, is already widely known as a center of the sciences, it is also a very romantic city where history, culture, and the arts live and breathe every day.

The Daejeon Provincial Yeonjeong Orchestra of Korean Traditional Music is Daejeon's most renowned orchestra specializing in traditional Korean music. Since its establishment in 1981, it has strived non-stop to popularize and globalize traditional Korean music and brought great joy to countless people around the world with its diverse and sophisticated repertoire.

Through this European tour, the Daejeon Provincial Yeonjeong Orchestra of Korean Traditional Music will be introducing audiences to the majestic beauty and essence of Korean music.

Today, I guarantee that you will greatly enjoy your experience of the diversity and wonderful beauty of traditional Korean music, and I encourage you to stay until the very end to applaud the incredible talent of the performers.

Thank you.

Lee Jae-gwan
Acting Mayor, Daejeon Metropolitan City



Greetings

It is my great pleasure and honor to host this performance by the Daejeon Yeonjeong Korean Traditional Music Center, one of Korea's foremost traditional music troupes. Since its foundation in 1981, the Daejeon Provincial Yeonjeong Orchestra of Korean Traditional Music has grown to become one of the most renowned performing groups in the central region of Korea through its constant efforts to popularize Korean music.

Over the years, the center has strengthened its status as a key promoter of the excellence of traditional Korean music, a bridge connecting the past (traditional music) and future of Korea, and a venue where listeners of all ages can interact with the music they love in sophisticated ways.

Our 2018 European concert tour aims to showcase the incredible musical talent and skills of the Daejeon Provincial Yeonjeong Orchestra of Korean Traditional Music as well as the strengths of Korean music in Europe, the birthplace of concert music. This concert tour is even more special because it will be the first time that traditional Korean music has been performed at many of the renowned venues we will be visiting.

It is my personal hope that this tour plays a key role in revitalizing cultural exchange between Korea and the European countries where we will be performing. Thank you.

So Jae-Moon
President, Daejeon Yeonjeong Korean Traditional Music Center





About the Daejeon Yeonjeong Traditional Korean Music Center

Founded in 1981, the Daejeon Yeonjeong Traditional Korean Music Center (DYTKMC) has grown to become a preeminent center of traditional Korean music that features performances of the highest quality that encompass both the traditional and the modern. The 82-member group, comprised of musicians who express the Korean psyche through sounds that reflect the natural world (palace music, folk music, etc.), singers with clear voices and who can perform various genres of music (including pansori, minyo, byeongchang, and jeongga), dancers whose movements are beautiful and elegant, and a highly competent stage crew, travel the world to stage high-quality performances for all those who wish to experience what they have to offer.

In its pursuit of the creative and historically faithful continuation of traditional Korean music, the DYTKMC produces not only authentic ("classical") pieces but also modern orchestral pieces that are deeply rooted in tradition. In this way, it is making a significant contribution to the modernization, popularization, and globalization of traditional Korean music. Moreover, the DYTKMC is composed of sections similar to those of a Western orchestra (string (gayageum, geomungo, haegeum, and ajaeng), wind (daegeum, piri, and sogeum), and percussion (kkwaenggwari, jing, janggu, and buk) instruments), all of which combine to produce a beautiful and attractive sound. By accepting invitations to and performing in countries such as the United States, Japan, France, Australia, and China, the orchestra is constantly reaffirming the fact that the globalization of traditional music is best achieved through adherence to tradition.

The DYTKMC is gaining a reputation as a performing group that allows listeners to experience the Korean psyche through its musical renditions, and it will continue influencing the world through its profound understanding and modern interpretations of traditional Korean music.



Kong Woo-young, Artistic Director and Conductor

A man with great charisma who dominates the stage with his flexible conducting, delicate touch, and profound understanding of traditional and modern music!

Kong Woo-young received a BA in traditional Korean music from Hanyang University and completed his Ph.D. coursework in composition at the same institution. He first started working as a conductor in 2000, when he joined the Gyeonggi-do Provincial Traditional Music Orchestra as deputy conductor. Thanks to his experience with both Western and Korean music and strong leadership skills, Kong has served as a conductor for numerous orchestras and is regarded today as one of the best in the industry.

Based on his accomplishments in 2011 as conductor of the National Gugak Center's Contemporary Gugak Orchestra, Kong became the orchestra's artistic director in 2012, conducting over 60 special, regular/permanent, and overseas concerts. By holding joint concerts with Western music (with professors Kim Young-dong, Jeong Chi-yong, and Kim Gyeong-hee as guest conductors), Kong is making significant contributions to the popularization of traditional music through diverse performances that transcend the genre's long-maintained boundaries.

In addition to his conducting duties, Kong also composes and arranges music. Having composed over 40 pieces for orchestras, chamber orchestras, and solo instruments (including Traditional Orchestral Score on Winnower Sound Theme), he has been steadily broadening the scope of his musical activities. His most prominent accomplishment in the realm of traditional Korean music is the planning for and successful registration of the song Arirang as a UNESCO Intangible Cultural Heritage. Of the many pieces he has composed on commission, seven have been included on the records released by the commissioning companies.

Kong has received multiple awards, including in the soloist component of the Korea Composition Awards in 2003 and the grand prize in 2005. He also received a ministerial citation from the Ministry of Culture, Sports and Tourism in 2007.

Since being named as the artistic director and conductor of the Daejeon Yeonjeong Traditional Korean Music Center in 2015, Kong has directed various performances that aim to make traditional Korean music more accessible to the residents of Daejeon. With every one of his performances selling out completely, indicating his popularity with audiences, Kong continues to work tirelessly for the advancement of the center, which has preserved the proud heritage of traditional Korean music for over 30 years.

PROGRAM

April 22 SUN 19:00

Vatroslav Lisinski Concert Hall, Zagreb, Croatia

April 24 TUE 19:30

MOM Kulturális Központ, Budapest, Hungary



Chwita and Gilgunak (Strings and Wind Ensemble)

Chwita was the marching music performed for official royal or military events in the late Joseon period after the 17th century. Another piece of marching music, Gilgunak, or „Road Military Music“, was performed with „three string instruments and six horns (samhyeonjukgak)“ on the occasion of royal visits during the late Joseon period. These musical pieces are marked by the unique harmony created between the delightful rhythm patterns of the percussion instruments and gentle tunes of the stringed instruments.



Pansori <Sarangga Love Song> from “The Songs of Chunhyang”

Designated as an Important Intangible Cultural Property in 1964 and inscribed in the Representative List of the Intangible Cultural Heritage of Humanity in 2003, pansori is a unique form of traditional Korean performing art that is based on old stories and performed by a single performer accompanied by a single drum. The particular performance presented in this event was taken from „Chunhyangga (The Songs of Chunhyang)“, one of the five surviving pansori works based on the love story of the teenage couple of Yi Mong-nyong, an aristocratic boy, and Chunhyang, the daughter of a low-class single mother.



Pogurak (Ball Game Dance)

Performed for various royal or aristocratic celebratory events, this dance-like performance consists of the movements of two competing teams throwing a ball (chaegu) through a hole (pungnyuan) in the upper part of the „ball gate (pogumun)“. The performance also involves the act of punishing the members of the losing team by putting ink on their faces and giving a prize of flowers to the winners.



Suryonggeum (Recitation of a Water Dragon)

Saenghwang and danso are together called saengso, and byeongju is a performance with two instruments that have similar tones, such as the saenghwang and danso, yanggeum and danso; or geum and seul. Suryonggeum is a type of music that was developed from Korea's traditional poetic songs (gagok) in the category of melancholy tunes (gyemyeonjo).

Intermission



Buchaechum (Fan Dance)

Buchaechum is a traditional form of Korean dance, also called a fan dance, usually performed by groups of Korean female dancers. Koreans use this dance during many celebrations. Dancers display a show of dance with large fans painted with pink peony blossoms. While the dance is performed, the dancers represent shaped images of birds, flowers, butterflies and waves using the fans. They wear brightly colored hanboks, the Korean traditional dress. Buchaechum appears to have developed under influence of both Korean shamanic dance and traditional Joseon Dynasty court performance.



Sinawi (Folk Music)

Also called simbanggok (shaman's tunes), sinawi refers to a type of traditional Korean folk music that was developed from the musical heritage of Korean shamanism. The music is characterized by polyphony and the use of improvisational “disconcerting tunes (heoteungarak)” and “fluctuating melodies (yudongeum)” created by “vibrations (yoseong)” and “restrained sounds (toeseong)”, which create sorrowful tunes suitable for expressing remorse and resentment. The improvised passages of sinawi are often compared to the cadenza in Western music, where performers are allowed to exploit “free” rhythmic style to highlight the aesthetic strengths of each instrument and show off their virtuosity through the selection of melodies and rhythms best suited to expressing the powerful emotional state rising up during the performance.



Seoljanggu (Drum Ensemble)

Samdoseoljanggu, or “drum ensemble of the three regions (Honam, Yeongnam, Gyeonggi-do and Chungcheong-do)”, refers to a performance by multiple drum players playing distinctive rhythm patterns developed in the three southern Korean provinces. Characterized by the elaborate ensemble between the instruments, this performance creates a colorful combination of sounds in the rhythm cycle of daseureum, hwimori, gutgeori, and deongdeokkungi, based on the textural contrast created by the use of two different types of drumsticks: yeolchae (narrow stick) and gunggeulchae (round-headed stick). The music starts with a slow rhythm but gradually increases in tempo until reaching the climax and returning to relaxing sounds that relieve all the tension.

PROGRAM

April 26 THU 12:00

United Nations, Vienna, Austria



Sinawi (Folk Music)

Also called simbanggok (shaman's tunes), sinawi refers to a type of traditional Korean folk music that was developed from the musical heritage of Korean shamanism. The music is characterized by polyphony and the use of improvisational “disconcerting tunes (heoteungarak)” and “fluctuating melodies (yudongeum)” created by “vibrations (yoseong)” and “restrained sounds (toeseong)”, which create sorrowful tunes suitable for expressing remorse and resentment. The improvised passages of sinawi are often compared to the cadenza in Western music, where performers are allowed to exploit “free” rhythmic style to highlight the aesthetic strengths of each instrument and show off their virtuosity through the selection of melodies and rhythms best suited to expressing the powerful emotional state rising up during the performance.



Cheongseonggok (Daegeum Solo)

Performer Lee Dong-Soo

Literally meaning “music of high, clear sounds”, “Cheongseonggok” is one of the most widely loved solo pieces for the daegeum, a large bamboo transverse flute that makes clear, elegant musical sounds. This performance is characterized by the use of long, dragging sounds combined sequentially with graceful notes and a free rhythmic style that gives the performer plenty of opportunities to display his or her virtuosity.



Pangut

Pangut, or “courtyard performance”, is a kind of variety show featuring a combination of music, dance, and acrobatic performances presented by two of Korea's traditional itinerant troupes, geollippae and namsadangpae. The performance starts with a variety of military formation performances (jinppeopnori), which is followed by several dances and concluded with individual performances, such as the “troupe leader's performance (sangsoenori)” and “long drum performance (seoljanggunori)”. The highlights of this show include the “twelve-fathom hat ribbon dance (yeoldubalsangnonori)” and “hand drum dance (sogochum)”.

PROGRAM

April 29 SUN 19:00

Municipal House, Smetana Hall, Prague, Czech Republic

Part. 1



Suryongeum (Recitation of a Water Dragon)

Saenghwang and danso are together called saengso, and byeongju is a performance with two instruments that have similar tones, such as the saenghwang and danso. yanggeum and danso; or geum and seul. Suryongeum is a type of music that was developed from Korea's traditional poetic songs (gagok) in the category of melancholy tunes (gyemyeonjo).



Pansori (Sarangga Love Song) from "The Songs of Chunhyang"

Designated as an Important Intangible Cultural Property in 1964 and inscribed in the Representative List of the Intangible Cultural Heritage of Humanity in 2003, pansori is a unique form of traditional Korean performing art that is based on old stories and performed by a single performer accompanied by a single drum. The particular performance presented in this event was taken from „Chunhyangga(The Songs of Chunhyang)”, one of the five surviving pansori works based on the love story of the teenage couple of Yi Mong-nyong, an aristocratic boy, and Chunhyang, the daughter of a low-class single mother.



Sinawi (Folk Music)

Also called simbanggok (shaman's tunes), sinawi refers to a type of traditional Korean folk music that was developed from the musical heritage of Korean shamanism. The music is characterized by polyphony and the use of improvisational "disconcerting tunes (heoteungarak)" and "fluctuating melodies (yudonggeum)" created by "vibrations (yoseong)" and "restrained sounds (toeseong)", which create sorrowful tunes suitable for expressing remorse and resentment. The improvised passages of sinawi are often compared to the cadenza in Western music, where performers are allowed to exploit "free" rhythmic style to highlight the aesthetic strengths of each instrument and show off their virtuosity through the selection of melodies and rhythms best suited to expressing the powerful emotional state rising up during the performance.



Part. 2

Namdo Arirang

Composed by Baek Dae-woong

This traditional Korean folk music performance is based on two Arirang songs, "Jindo Arirang" and "Miryang Arirang", which are widely sung in Korea's two southernmost provinces, hence the use of "namdo (southern provinces)" in the title. The music is marked by the combination of the yukjabaegi tunes and menari rhythm pattern representing the two Arirang songs, with a vibrant percussion performance inserted between the first and second part.

Daegeum Sanjo with Orchestra

Arrangement by Kim Hee Jo and Daegeum solo by Kim Jeong-seung

Daegeumsanjo refers to a solo performance done with the daegeum "large bamboo flute" of traditional Korean music that was developed under the influence of pansori and sinawi, the shamanic musical heritage of Korea's southern provinces. The characteristic feature of this musical piece is the use of strong vibrations and dramatic fluctuations of sounds to express surging emotions. This solo performance is accompanied by traditional orchestral music.

Pannoreum (Field Play)

Composition by Lee Jun Ho

Korea has a long tradition of celebrating the arrival of spring and autumn with exciting folk performances and games combined with rituals where people pray or give thanks for abundant harvests. Originating with this tradition, pannoreum, literally meaning "field play", is a type of music based on the joyful jajinmori rhythm pattern selected from NeunggeGarak. With its origin tracing back to the age-old folk performances held in farmers' fields, this performance presents a delightful harmony of musical sounds made by percussion and wind instruments, especially the taepyeongso.

Wind and Sea (25-stringed Gayageum Solo with Orchestra)

Composition by Kim Sung Guk and 25-stringed Gayageum solo by Moon Yang Sook

Composed on the basis of melodies and rhythm patterns traditionally used in the DonghaeanByeolsingut, a shamanic performance developed in Korea's eastern coastal area, this musical piece presents a combination of dynamic percussion sounds made by the hourglass drum (janggu), small gong (kkwaenggwari), and large gong (jing). The rhythm patterns are remarkably diverse, complex, powerful and nicely combined with the unique tunes of the Korean shamanic music that is performed during festivals held to honor local village deities and pray for unity, prosperity, and peace. This performance is expected to offer the audience a rare opportunity to fill their spirits with the primordial energy contained in traditional Korean music. I hope this work would be a new energy for people who live in a complex current age, and a festival for those who appreciate music.

Arirang Fantasia

Composition by Choe Seong-hwan and arrangement by Lee Inwon

This orchestral music is based on "Arirang", the most widely loved Korean folk song. It was composed for performance by a Western orchestra in 1976 by the North Korean composer Choe Seong-hwan based on the tunes he collected from songs sung all across Korea. The work earned worldwide acclaim in 2008 when it was performed in Pyongyang by the New York Philharmonic Orchestra conducted by Lorin Maazel, one of the greatest maestros of our time. This particular piece was arranged for performance by gugak (traditional Korean music) orchestras.

Namdo Arirang

Composed by Baek Dae-woong

This traditional Korean folk music performance is based on two Arirang songs, "Jindo Arirang" and "Miryang Arirang", which are widely sung in Korea's two southernmost provinces, hence the use of "namdo(southern provinces)" in the title. The music is marked by the combination of the yukjabaegi tunes and menari rhythm pattern representing the two Arirang songs, with vibrant percussion performance inserted between the first and second part.

Tori Story

Arrangement by LEE jung hoon

Traditional Korean music, especially folk songs, has developed unique local styles, in terms of singing techniques and the way instruments are played, which can be quite different between regions. Called tori, this characteristic feature of Korean musical heritage is best represented by gyeongtori and yukjabaegitori, characterizing the folk songs of the Gyeonggi and Namdo regions, respectively. This performance is expected to be an excellent opportunity to appreciate these uniquely different musical styles through two of Korea's most-loved traditional folk songs.

Daegum Sanjo with Orchestra

Arrangement by Kim Hee Jo and Daegum solo by Kim Jeong-seung

Daegum sanjo refers to a solo performance done with the daegum "large bamboo flute" of traditional Korean music that was developed under the influence of pansori and sinawi, the shamanic musical heritage of Korea's southern provinces. The characteristic feature of this musical piece is the use of strong vibrations and dramatic fluctuations of sounds to express surging emotions. This solo performance is accompanied by traditional orchestral music.

◦ Intermission ◦

Pannoreum (Field Play)

Composition by Lee Jun Ho

Korea has a long tradition of celebrating the arrival of spring and autumn with exciting folk performances and games combined with rituals where people pray or give thanks for abundant harvests. Originating with this tradition, pannoreum, literally meaning "field play", is a type of music based on the joyful jajinmori rhythm pattern selected from NeunggeGarak. With its origin tracing back to the age-old folk performances held in farmers' fields, this performance presents a delightful harmony of musical sounds made by percussion and wind instruments, especially the taepyeongso.

Wind and Sea (25-stringed Gayageum Solo with Orchestra)

Composition by Kim Sung Guk and 25-stringed Gayageum solo by Moon Yang Sook

Composed on the basis of melodies and rhythm patterns traditionally used in the DonghaeanByeolsingut, a shamanic performance developed in Korea's eastern coastal area, this musical piece presents a combination of dynamic percussion sounds made by the hourglass drum (janggu), small gong (kkwaenggwari), and large gong (jing). The rhythm patterns are remarkably diverse, complex, powerful and nicely combined with the unique tunes of the Korean shamanic music that is performed during festivals held to honor local village deities and pray for unity, prosperity, and peace. This performance is expected to offer the audience a rare opportunity to fill their spirits with the primordial energy contained in traditional Korean music. I hope this work would be a new energy for people who live in a complex current age, and a festival for those who appreciate music.

Arirang Fantasia

Composition by Choe Seong-hwan and arrangement by Lee Inwon

This orchestral music is based on "Arirang", the most widely loved Korean folk song. It was composed for performance by a Western orchestra in 1976 by the North Korean composer Choe Seong-hwan based on the tunes he collected from songs sung all across Korea. The work earned worldwide acclaim in 2008 when it was performed in Pyongyang by the New York Philharmonic Orchestra conducted by Lorin Maazel, one of the greatest maestros of our time. This particular piece was arranged for performance by gugak (traditional Korean music) orchestras.

**Kim Jeong-seung (Daegum)**

- Professor, Korea National University of Arts
- Artistic director, Seoul Donhwamun Traditional Theater
- Member, Jeongnongakhoe (farmers' music association)
- Member, CMEK (modern music ensemble)
- Gwanak "Wind Instrument" Award, 2009 KBS Korean Traditional Music Award
- Young Artist of the Year Award (Ministry of Culture, Sports and Tourism, 2011)

**Moon Yang-suk (25-string Gayageum)**

- Former lecturer, Chung Ang University/Mokwon University/Seoul National University
- Former associate professor, Mokwon University/Yeungnam University
- NCO for multiple traditional music orchestras in Korea and Taiwan
- Soloist for the Grand National Orchestra of Mongolia and Orchestra Asia (Japan)
- First gayageum, National Orchestra of Korea
- Lecturer, Korea National University of Arts

