



**Asia Society
Presents**

New York Korean Music Festival: Sanjo and Pansori



**Co-presented with
The World Music Center Foundation**



Friday, April 11, 2014, 8:00 p.m.

Saturday, April 12, 2014, 8:00 p.m.

Pre-performance lectures at 7:00 p.m.

725 Park Avenue (at 70th Street)
New York, NY 10021

This program is part of the *Citi Series on Asian Arts and Culture*. The program has been made possible in part through the support from the Arts Council Korea

Media Sponsors

The Center for Traditional Music and Dance
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Program

Friday, April 11,

2:00-4:00 pm Korean Music Symposium

2:00-2:30 Sanjo and Contemporary Performance Phenomena
Hilary Finchum-Sung, Seoul National University

2:30-3:00 Pathos, Subtlety and Passion: Pansori and Performance Practice
Ju-Yong Ha, Yeungnam National University

3:00-3:30 Between Global and Local: Twenty-First Century Korean
Music-Making
Hee-Sun Kim, Kookmin University

3:30-4:00 Discussion Session: Question and Answer
Chair, Dr. Anthony T. Rauche

April 11, 7:00 pm

Pre Performance Lecture, Sanjo: Meeting with the Musicians
Hilary Finchum-Sung, Seoul National University

April 11, 8:00 pm

Performance I: *Sanjo*

8:00-8:30 Cheong Dae-Seog School Geomungo Sanjo
Geomungo Cheong Dae Seog
Janggo Lee Tae Baek

8:30-9:00 Seo Gong Cheol School Gayageum Sanjo
Gayageum Yi Ji Young
Janggo Lee Tae Baek

9:00-9:30 Kim Yeong Jae School Haegeum Sanjo
Haegeum Kang Eunil
Janggo Lee Tae Baek

Saturday April 12,

7:00 pm

Pre Performance Lecture, Pansori: Meeting with the Musicians
Ju-Yong Ha, Yeungnam National University

April 12, 8:00 pm

Performance II: Pansori and Heungtaryeong

8:00-9:00 Pansori Simcheongga, the Song of Simcheong
Pansori Lim Hyeun Bin
Gosu (buk) Lee Tae Baek

9:00-9:30 Heungtaryeong, the Song of Joy
Voice & Janggo Lim Hyeun Bin
Ajaeng Lee Tae Baek
Gayageum Yi Ji Young
Haegeum Kang Eunil

Festival Co-Directors: Dr. Ju-Yong Ha & Rachel Cooper

Program Notes

What is *Sanjo*?

Sanjo is a form of solo improvisational instrumental music that has its roots in Korean indigenous shamanism culture. Koreans strongly identify with this music, which grew to be the greatest instrumental genre of the 19th century. This genre adopted elements and stylistic features from the court and from folk music traditions, and has come to reflect a “pan-musical” style that is quintessentially Korean. As solo instrumental music, *sanjo* offers many opportunities for dazzling virtuosic display in the course of its multi-movement form. The soloist interacts with rhythmic accompaniment given by the *janggo*, the traditional hourglass shaped double-headed drum. As an improvisational form, *sanjo* is linked to the American jazz/blues tradition, and modal systems such as Indian *raga* and Turkish *maqam*.

What is *Pansori*?

Pansori, an oral tradition that arose in the 18th century, is a Korean musical drama performed by a single vocalist, accompanied by a drummer. Five *pansori* epics are known and still performed today: The Song of Chunhayng, The Song of Heungbo, The Song of Simcheong, The Song of the Red-Cliff, and The Song of the Underwater Palace. In the traditional presentation of an entire *pansori*, which can last as long as five hours, the singer comes to embody the entire story with its characters and emotions, and presents these through vocal arias (*sori* or *chang*), recitative sections (*toseop*), physical gestures (*ballim*), and spoken text (*aniri*), interacting with the rhythmic accompaniment of the drummer. In 1964, the art of *pansori* was designated as Important Intangible Cultural Asset No. 5 by the Korean government. In 2003, it received the honor of becoming a UNESCO World Cultural Heritage Asset.

Simcheonggga (Story of Simcheong)

Simcheonggga is a story about a girl named Simcheong and her father, Sim Hak-Gyu, whom people call Sim-Bongsa (Sim the Blind). Sim-Bongsa is blind and has to be cared for by his daughter. One day, Sim-Bongsa falls into a ditch but is rescued by a Buddhist monk who tells him that Buddha would restore his sight if he donated three hundred bags of rice to the temple. When Simcheong learns that some sailors are offering any price for a virgin sacrifice, she offers herself for three hundred bags of rice. The sailors want to sacrifice a virgin to the Yongwang (the Dragon King of the Sea) in order to placate him to guarantee the safety of their merchant ships wherever they sail. After being tossed into the sea, she finds herself in the palace of the Dragon King of the Sea who is deeply moved by her filial piety, and sends her back to earth wrapped in a lotus flower, which is carried to an emperor's palace. The emperor falls in love with Simcheong and makes her his empress. The empress later holds a great banquet for all the blind men of the kingdom with the hope that she will be able to find her father again. When Sim-Bongsa appears at the banquet, he is so shocked by hearing his daughter's voice again that he suddenly regains his sight.

Heungtaryeong (Folk Song: The Song of Joy)

Heungtaryeong is one of the most well known folk songs of Jeolla Province (southwestern region), and is often sung by professional *pansori* singers. The title, *Heungtaryeong*, evokes excitement and cheer; however, the song is actually sorrowful and sad, describing the pain and suffering of everyday people, a cultural notion collectively known as *han*. This paradox is famously described as “by singing sorrows, cheerfulness is evoked.”

Abstracts

Sanjo and Contemporary Performance Phenomena

Hilary Finchum-Sung, Seoul National University

The presentation aims to introduce the Korean music category of *sanjo* and to position it within the world of Korean traditional music performance. The presentation takes an initially broad approach through an overview of the history, transmission and musical characteristics of *sanjo*. The second half of the presentation will delve into socio-political and cultural developments that have affected the role *sanjo* has played and continues to play within the Korean traditional music milieu. The presentation looks at issues such as curriculum standards and developments as well as the political and social implications of *sanjo* creativity in contemporary South Korea.

Grand and Majestic: Pansori and Performance Practice

Ju-Yong Ha, Yeungnam National University /Seoul National University

The presentation will focus on the performance practice of *ujo* in *pansori* and considers how *pansori* singers create the ideal *ujo* sound or *seongum*, “lifting up the sound,” reflective of *ujo*’s grand and majestic character. This analysis is based on fieldwork with several *pansori* singers who can immediately assess if an appropriate *seongum* is being used as the music itself is being performed. They base their assessment on the delicate balance of three parameters: 1) vocal timbre, vocal production, and technique; 2) articulation, vocal phrasing and ornamentation (*sigimsae*); and 3) text setting (*buchimsae*) and phrase structure. When all parameters are in balance, the essential character of *ujo seongum*, “lifting up the sound,” is revealed in the music.

Between Global and Local: Twenty-First Century Korean Music-Making

Hee-Sun Kim, Kookmin University

The presentation examines the relationship between trends in world culture and contemporary Korean music. The discourse of globalization concerns not only politics and economics, but social and cultural dimensions, and how cultural globalization is deeply influencing the performing arts all over the world. One such manifestation of this influence is the genre of “World Music,” which was introduced to Korea in 1990s, anticipating the arrival of a new Korean cultural wave. What is the meaning of cultural globalization for local Korean music? In what way does globalization change the local music scene? Does globalization weaken locality? Finally the presentation investigates how the discourse of globalization and “world music-ization” of traditional Korean music are constructed by Korean musicians, based on the performance phenomena in the twenty-first century in Korea.

Artist Bios

Lee, Tae Baek (Ajaeng & Buk (drum))

Currently a professor at Mokwon University, Lee Tae Baek served as the primary conductor of the National Changguk Company of Korea (NCCK) and the Gwangju Municipal Traditional Orchestra. A talented and inspirational performer, he has attained the prestigious title of master performer, *yisuja*, of the Important Intangible Cultural Asset No. 72, *Jindo Ssitgimgut* (shaman ritual for the dead); of the Important Intangible Cultural Asset No. 14, *Pansori Gangsanje*; and of the Important Intangible Cultural Asset No. 5, *Pansori Gobeom* (pansori drumming).

Lim, Hyeun-bin (Pansori)

Lim Hyeun-bin, Korean traditional vocalist, is a visionary young artist, specializing in *pansori* (long dramatic-epic-narrative song) and *Jindo Ssitgimgut* (Shaman rituals in Jindo). He studied *pansori* under distinguished masters, including Woo-hyang Sung, Nan-cho Lee and Suk-sun An. He has won first place in the Dong-A traditional music competition, as well as other competitions. He has performed in both Korea and abroad with distinguished musicians and masters such as Suk-sun An and Tae-baek Lee. Recently he performed as a concertmaster in the Nam-won City Korean Traditional Orchestra.

Yi, Ji-Young (Gayageum)

Yi Ji-young is one of the most renowned *gayageum* players of her time. She began studying traditional Korean music and dance at a young age, and developed a love for these traditional arts. Yi Ji-young went on to study *gayageum* at the College of Music, Seoul National University where she received both her B.A. and M.A. degrees. In 2002 she went on to become the first Korean to receive a Ph.D. in *gayageum* performance. In the year of 2003, she was proclaimed "The Best Young Musician" by the Ministry of Culture and Tourism. She has performed *sanjo* at the Edinburgh festival, and MIDEM, and in the U.S., France, England, Sweden, Japan, New Zealand, Hong Kong, and China. She has served as a professor of the Department of Korean Music in the College of Music at Seoul National University and has attained the rank of "successor" of both Important Intangible National Cultural Asset No. 23, *Gayageum Sanjo*, and *Byeonchang*.

Kang, Eun-il (Haegeum)

Kang Eun-il is one of the most distinguished *haegum* artists in Korea, and is highly praised for her combination of traditional music with various genres. She is a musical pioneer who has established her reputation by her use of the *haegum* to create 'crossover music.' Ms. Kang has performed both domestically and internationally with world renowned artists and groups, such as Bobby McFerrin, Luciano Pavarotti, Quincy Jones, Pat Metheny, New York Philharmonic Orchestra, NHK Orchestra, Turkey National Orchestra, KBS Korean Traditional Music Orchestra, Yoshida Brothers, and Salta Cello. Representing Korea, she also actively takes part in 'The World String Festival' in Japan. She has received several awards for her work including the 2005 Korean Culture and Art Committee Award, and the 2006 Ministry Culture and Tourism Artist Award. Currently Kang is an associate professor at the School of Music at Dankook University.

Cheong, Dae-seog (Geomungo)

Cheong Dae-seog is the performer credited with reintroducing the *geomungo* (which is less known than the *gayageum*) to the public by infusing contemporary sentiments and tastes to the traditional bases. He was the concertmaster and leader of the KBS Korean Traditional Music Orchestra, and is currently professor of Korean music at Seoul National University, a member of the *Seoul-*

akhoe (music association) and head of *Dongbo-akhoe*, the Society for *Geomungo* Research. In 2003 he received the grand prize at the KBS Traditional String Music Awards, and won the 2nd Korean Composition Award.

Scholar Bios

Dr. Ju Yong Ha, composer and ethnomusicologist, has worked in both academia, and in professional performance venues. He has brought Korean and Asian traditional and contemporary music to the U.S., Europe and South America, and has worked closely with the Korean Ministry of Culture, Sports and Tourism (MCST) as a cultural attaché to artistic communities abroad. He has been instrumental in creating the new journal, *Perspectives on Korean Music*, in which his own work on *sanjo* appears, and he edited and translated two English-language texts, *Encounters with Korean Traditional Music 1* and *2*, on *gayageum* and *samulnori*. He is the director of the annual International New York Sanjo Festival and Symposium sponsored by the Korean Ministry of Culture. He has taught at City College, Baruch College, and has been a guest lecturer at festivals and colleges in the U.S. and internationally, including Harvard, University of Pennsylvania, Syracuse, Dartmouth, Brandeis, University of Hartford, Amherst College, Smith College, Union College and Trinity College. Dr. Ha received his doctorate in composition and ethnomusicology at The Graduate Center of the City University of New York, with a groundbreaking dissertation study of *pansori* and *gayageum sanjo*. Dr. Ha is currently appointed as a visiting professor at the Seoul National University and Yeungnam University.

Kim Hee-sun received a BA and MA from Seoul National University's Department of Korean Music and a Ph.D. in Ethnomusicology from the University of Pittsburgh. She formerly served as a research fellow at the Asia Research Institute at the National University of Singapore (Cultural Studies) and as a research fellow at the Asian Music Institute at the Seoul National University. Currently she is a professor at Kookmin University, the Director of the World Music Center Foundation, the Director of the Institute of World Music and Culture and is on the program committee of ICTM MEA. She recently published her book *Contemporary Kayagŏm Music in Korea: Tradition, Modernity and Identity*, as well as chapters in many widely-circulated publications including *Music of Korea*, *Sanjo*, *Gugak Performance Program Guide* and numerous academic papers on Korean and Asian music. She has also published several translated books on Korean traditional music including *Gagok*, *Pansori*, and many more. Her research interests include the modern history of Korean traditional music, music and gender, music and nationalism, world music, popular music, music in cross-border and globalization. Her recent articles appeared in *Worlds of Music*, and *Asian Musicology*, and several Korean journals.

Hilary Vanessa Finchum-Sung (Ph.D. Indiana University) is Associate Professor of Theory and Ethnomusicology in the Department of Korean Music at Seoul National University where she teaches classes on ethnomusicology, world music and Korean music and, as well, presently serves as the Chair of the Interdisciplinary Major in Music Education. She has published in academic journals such as *Ethnomusicology*, *The World of Music* (new series), and *Seoul Journal of Korean Studies*. Her research interests include Korean traditional music (*gugak*) education, musical articulations of multiculturalism, performance visuality, contemporary *gugak* performance practice, and musical tourism. She has presented papers at international conferences in the U.S., Canada, Japan and Korea as well as lectures and workshops on Korean music for organizations such as the National Gugak Center, The National Theatre of Korea, Korea Foundation and UNESCO. She is currently engaged in a field research project on transmission and cultural promotion in Jindo and completing a manuscript on 21st century *gugak* transitions. In avid

pursuit of bi-musicality, she regularly practices and performs on the two-string spike fiddle, *haegeum*.

About Asia Society

Asia Society is the leading global and pan-Asian organization working to strengthen relationships and promote understanding among the people, leaders and institutions of the United States and Asia. The Society seeks to increase knowledge and enhance dialogue, encourage creative expression, and generate new ideas across the fields of policy, business, education, arts and culture. Founded in 1956 by John D. Rockefeller 3rd, Asia Society is a nonprofit educational institution with offices in Hong Kong, Houston, Los Angeles, Manila, Melbourne, Mumbai, New York, San Francisco, Seoul, Shanghai and Washington, D.C. On the web at www.AsiaSociety.org

About the World Music Center Foundation

The Foundation for World Music Center (WMCF) has the mission of creating cultural coexistence and communication through promoting healthy musical culture and heritage necessary for the future of Korean society. The center was established with a clear vision for connecting the musical heritages and cultures of Korea and Asia to those of the world. Toward achieving both mission and vision, the center is dedicated to collecting, cataloging and sharing musical materials from around the globe. Through the extensive support for comprehensive research of the world's musical cultures, the center creates a special and healthy musical environment in Korea. In addition, the Foundation for World Music Center offers a wide range of education programs and research activities—public lectures and conferences—for developing educational curricula and materials to share and appreciate the cultures of the world. www.worldmusiccenter.or.kr