

Ik-soo Heo,  
*geomungo*

with

Byong Won Lee, *janggu*

Seola Kim, *ajaeng*

Hae In Lee, *gayageum*

Sangah Lee, *singer*

Wednesday, September 10, 2014  
Mae Zenke Orvis Auditorium, 7:30 p.m.

University of Hawai'i at Mānoa  
College of Arts and Humanities  
Music Department presents

## Ik-soo Heo, *geomungo*

with Byong Won Lee, *janggu*, Seola Kim, *ajaeng*,  
Hae In Lee, *gayageum*, and Sangah Lee, *singer*

Dodri (*mit dodri - doljang - hahyun dodri*)

Hae In Lee, *gayageum*

Isolation ..... Namkuk Kim

Geomungo Sanjo

Byong Won Lee, *janggu*

A Wish to Stop the Setting Sun *\*premiere\** ..... Thomas Osborne (b. 1978)

Sinawi

Byong Won Lee, *janggu*  
Seola Kim, *ajaeng*  
Sangah Lee, *voice and jing*

## PROGRAM NOTES

### Isolation: Namkuk Kim

In "Isolation", Kim tries to express and depict the psychology of alienation and estrangement of the family members of Gregor Samsa during his transformation into a large monstrous insect in Kafka's *The Metamorphosis*.

The psychology of anger and transcendence is transmitted by the contrast of timbres between the Bartok pizzicato technique on the *DaeHyun* (third string of the geomungo) and the harmonics on the open string GwehaChung (fifth string).

### Sanjo in Han Gap Deuk Style

*Sanjo* is a style of instrumental solo music, performed in the *sinawi* style to original Korean rhythms called *jangdan*. It consists of several continuous movements that start at an very slow tempo and progress to an extremely fast one over a period of an hour, without pause. The creator of the *geomungo sanjo*, Baek Nak Jun, was only 20 years old in 1896 when he performed the *geomungo sanjo* for the first time.

When Baek Nak Jun composed *geomungo sanjo*, Korea was a still a hierarchical society. At the time, *geomungo* was the musical instrument of choice for the aristocracy, or *yangban*. Being from a lower class, Baek Nak Jun was most familiar with *pansori*, the genre of the "common people." He brought *pansori* and *geomungo* together, angering members of the *yangban* class to the point they attempted to have him killed.

### A Wish to Stop the Setting Sun

The piece was inspired by the verses of Park Illo (1561-1643), a Korean Confucian poet:

만균을 늘려내야 길게 길게 노을 꼬아  
구만리 장천에 가는 해를 잡아매야  
북당의 학발양친을 더디 늙게 하리라

I'll stretch thirty thousand pounds of iron  
And braid an ever-longer rope.  
And in the ninety thousand leagues of heaven,  
I'll tie the moving sun down:  
May my gray-haired parents  
Age slowly.  
(trans. Peter H. Lee)

The piece opens with metal-like hammering and scraping sounds, an evocation of long bands of iron being wound together. This is followed by a series of episodes in which melodic lines gradually rise higher and higher, as if striving to reach into the heavens. Eventually the piece reaches a wild climax before tumbling back down once again.

*A Wish to Stop the Setting Sun* is dedicated to friend and collaborator Ik-soo Heo, who has taken on new works for the *geomungo* with tremendous energy and dedication.

### Sinawi

*Sinawi* is a musical genre performed by an instrumental ensemble, one which requires extensive improvisation among Korean musical genres.

The term *sinawi* is derived from *sano* or *sanae* of the Shilla Kingdom (57BCE-935CE). The ancient term, also recorded as *hyang-ga* ("native song") or *hyang-ak* ("native music") in the *Samguk Saki* (History of the Three Kingdoms) and *Samkyk Yusa* (Romance of the Three Kingdoms), denotes local songs or religious folk music.

*Sinawi* was also called *simbanggok* or *sinbanggok* in the earlier days. The term *simbanggok* is a compound word of *simbang* meaning "shaman" and *gok* meaning "song" or "music" Therefore. *simbanggok* refers to a shaman's song

The performance of *sinawi* depends upon the highly developed spontaneous creativity of the musicians. The prescribed rhythmic patterns and abstract modal configuration are only points of reference for extemporization in the entire duration of the performance which may last for hours. The melodic multipart juxtaposition in *sinawi* is highly unpredictable: the music will be different each time it is played, even if it is performed by the same musicians.

In a shaman ritual or a concert situation, each player has a varied number of stock melodic motifs or phrases which rarely match the full length of the rhythmic cycle. Each motif usually consists of no more than three tones composed of intervals of perfect fourth or lower. Although *sinawi* musicians are unaware of the number of viable and variable stock melodies, they often create new motifs spontaneously. These motifs and phrases are freely intertwined, interwoven, and juxtaposed against each other.

(LEE B.W. 1977:36 "Style and Esthetics in Korean Traditional Music, Seoul: National Center for Korean Traditional Performing Arts.)

## PERFORMER BIOGRAPHIES



### **Ik-soo Heo**

Ik-soo Heo is quickly gaining a reputation as a versatile musician and cultural ambassador, both in Korea and abroad. Dr. Heo, a performer of the geomungo (a six-stringed Korean traditional zither), is a rising talent in Korea, one who is preserving the traditions of Korean music while also looking ahead by premiering new works for the instrument. In his collaborations with contemporary composers from across the globe, Dr. Heo has championed works which have fused aspects of Korean traditional and Western music. In doing so, he is discovering new possibilities for the geomungo as he works with composers in Korea and internationally.

A recipient of many awards and honors, Dr. Heo has won first prize in the general category at the Dong-a Music Competition (2009), the grand prize in the category of the masters at Okbogo-Geomungo Competition (2006), and, most recently, he won the presidential prize at Nangye-Korean Music Competition (2013). He was educated at the Gugak National High school before entering the College of Music of Seoul National University, where he received his master's and doctoral degrees.

He has performed as a member of the Gyeonggi Province Traditional Music Orchestra since 2002, where he is now a senior player. Dr. Heo also works as an educator, working with promising musicians at the music schools of Seoul National University and The University of Suwon.



## **Byong Won Lee**

Byong Won Lee received his PhD in Ethnomusicology from the University of Washington in 1974 and his MA in Ethnomusicology from the same school in 1971. Prior to coming to the US in 1967, he attended the Graduate School of Seoul National University, majoring in Korean Music Theory, and received a B.A. in Korean Music Theory from Seoul National University in 1964. His publications include: the entire entry for Korea in *The New Grove Dictionary of Music and Musicians*, 6th edition; *Buddhist Music of Korea* (1987); *Styles and Esthetics in Korean Traditional Music* (1977); and numerous articles and edited works on Korean music.

In 2001, Dr. Lee authored, coordinated, and served as the main lecturer for the month-long “Workshop on Korean Music for Overseas Musicologists,” co-sponsored by the Korea Foundation and the National Gugak Center. He has twice been a Fulbright scholar in Korea (1972–73 and 1980–81), and was also a visiting professor at the Academy of Korean Studies (1996–98). He served as the first President of the Association for Korean Music Research (AKMR) in 1995–96 and as the Secretary-General for the 26th International Council for Traditional Music (ICTM) in 1980–81 and for the First International Conference on Korean Studies in 1994. In 1990 he was also invited to UNESCO’s “Integral Study of the Silk Road Maritime Route Expeditions” as a senior scholar.

## **Seola Kim**

Born in Seoul, South Korea in 1980, Seola Kim graduated from Seoul National University in 2004 with a major in Korean Traditional Music and an instrument concentration in Ajaeng, the Korean bowed zither. Upon graduation, she joined the National Gugak Center as one of the youngest principal performer. She is also the director of The Korea Ajaeng Association, leader of the Ajaeng Chamber Ensemble “POEM,” and member of the Korean Traditional Chamber Orchestra “Seulgidoong,” Ajaeng Ensemble “ARCO,” and the Korea Young Art Frontier from the Ministry of Culture’s Arts Council Korea. She was the first traditional musician to give a solo performance with the ajaeng at the Korea National Art Center in 2006, which featured her first original composi-

tion. Since 2003, she has had five solo recitals and has toured internationally in various nationally acclaimed venues in the United States, North Korea, Russia, Japan, and Africa. Kim has taught ajaeng at the Community College of the National Center for Korean Traditional Performing Arts, Korean traditional Music National Middle and High School, and was awarded Seoul Arts Talented Student Academy Professor by the city of Seoul. She is currently teaching the Korean Ensemble and pursuing her PhD degree in Composition at the University of Hawai‘i at Mānoa.

## **Hae In Lee**

Hae In Lee is a master’s student in the ethnomusicology program at the University of Hawai‘i-Mānoa. An experienced gayageum performer, she holds bachelor’s and master’s degrees in Korean traditional performance. She has presented performances both within Korea and internationally, including concerts at the University of Western Australia and Yunnan Province, China. Since 2002 she has presented volunteer concerts for tourists in Jeonju’s *han-ok* village (a traditional village). In August 2012 she presented her solo recital at the Sori Arts Center in Jeollabuk-do. An active performer in Hawaii, she has performed at the East-West Center, the Center for Korean studies and the Honolulu Museum of Art.

## **Sangah Lee**

Korean traditional singer Sangah Lee holds her bachelor’s degree in Korean Music from Ewha Womans University, and is currently pursuing a master’s degree in ethnomusicology at the University of Hawai‘i-Mānoa. As a musician trained in the Korean art of *pansori*, she won first prize in the 15th National Korean Music Competition. Ms. Lee is currently affiliated with Seoul Pansori Musical Company and Badaksori (a group presenting *pansori* musicals). She has presented a variety of performances in Korea and abroad, including solo recitals, several *pansori* musicals in Korea, a lecture concert in WVWC, several concerts in Chicago and “The God of Earth Comes Up Imperfectly” at Festival Tokyo.

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## UPCOMING EVENTS

### OCTOBER 2014

#### Fri 3 Emel Mathlouthi

Emel Mathlouthi is a songwriter, composer, guitarist, and singer who is bringing a powerful brand new sound to Tunisian music. Endowed with an outstanding voice, she evokes Joan Baez, Sister Marie Keyrouz and the Lebanese diva Fairouz. Her captivating style is lyrical, with powerful rock, oriental and trip hop influences (she's collaborated with Adrian Thaws AKA Tricky). Presented by Outreach College.  
For more information call 956-8246  
7:30 p.m., Orvis Auditorium

#### Wed 8 Hawaii Gagaku Kenkyukai

Rev. Masatoshi Shamoto, *director*  
Gagaku, the court music of Japan, traces its history to the 9th century, and is considered one of the oldest continuously performed music traditions in the world. Gagaku includes instrumental music, vocal music, and dance. This semester's concert will include visiting musicians and dancers from Japan.  
7:30 p.m., Orvis Auditorium

#### Mon 20 India Ink Theater Company-Guru of Chai

India Ink Theatre Company is one of New Zealand's most successful theatre companies. This October they bring their production of *Guru of Chai* to the University of Hawai'i at Mānoa.

The contradictions of modern India with its iPhones and ancient gods come alive in this outrageously funny and heartbreakingly beautiful romantic thriller. A poor chaiwallah (tea seller) has his life changed forever when a young girl is abandoned at a busy railway station and brings the place to a standstill with the beauty of her singing. Presented by Outreach College.  
For more information call 956-8246  
7:30 p.m., Orvis Auditorium

### Music at Mānoa

The Music Department at the University of Hawai'i at Mānoa offers the Bachelor of Arts, Bachelor of Music, Bachelor of Education, Master of Arts, Master of Music, and Doctorate in Music. To support these degree programs, twenty-two full-time music faculty and approximately thirty lecturers offer instruction that provides a broad liberal background for the general music student, prepares the prospective elementary and secondary school teacher, and trains the student for careers in professional performance, composition, private teaching, research, and college teaching.

Ticket revenues are only a small portion of the support needed for the success of our musical performances. We depend on the generosity of music lovers like you.

If you would like to make a donation to the Music Department, please visit our web site, [www.hawaii.edu/uhmmusic](http://www.hawaii.edu/uhmmusic), and click on "Giving"

While you are there, you can also get information about our academic programs and upcoming performances.

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