

University of Maryland School of Music Presents
KOREAN PERCUSSION AT MARYLAND!
UMD Korean Percussion Ensemble
with Washington Samulnori
and New York Korean Traditional Marching Band



Monday, November 25, 2019 • 7:30PM
DEKELBOUM CONCERT HALL
at The Clarice



SCHOOL OF
MUSIC

University of Maryland School of Music Presents

KOREAN PERCUSSION AT MARYLAND!

UMD Korean Percussion Ensemble

Sebastian Wang

Director

INTRODUCTION

Moon Goot

Washington Samulnori

MAIN PROGRAM

Utdari Samulnori

UMD Korean Percussion Ensemble

SPECIAL GUEST PERFORMANCES

Samdo Sul Changgo

Washington Samulnori & New York Korean Traditional Marching Band
Sebastian Wang, Sanghyuk Park, Robin Ghertner, Chunseung Lee

Samdo Nongak Garak

Washington Samulnori & New York Korean Traditional Marching Band
Sebastian Wang, Sanghyuk Park, Robin Ghertner, Chunseung Lee

Modeum Buk

New York Korean Traditional Marching Band
Steve Yoon, Joshua Yoon

Pan Goot

Washington Samulnori

Moon Goot

Moon Goot can be loosely translated as “Gate Ritual.” In the old days, traveling troupes of farmers’ bands would bless a village before entering the village gates. They would do so by chanting a short blessing wishing for good fortune and blessings for the village and its people. Then the performers would enter the gates in a parade and bring joy to all with their music and talents.

Utdari Samulnori

Utdari Samulnori features the styles and rhythms unique to the Kyeonggi and Chungcheon provinces. The rhythms originate from the different farmers’ band music from these two areas. This piece features very colorful and dynamic use of the lead brass instrument, the kweangwarri. In the middle of the piece, two kweangwarri are played at the same time, interacting with each other as well as the rest of the group.

Samdo Sul Changgo

This piece highlights the hourglass-shaped drum, the changgo. All players are playing this instrument and are playing rhythms from all three major provincial areas in Korea. Each style is unique and is featured in different movements in the piece. The piece starts with the slow rhythm, gutgeori, and ends with the fast and exciting rhythm, hwimori!

Samdo Nongak Garak

One of the most popular staple repertoire pieces of the samulnori genre, this piece’s title can be translated as “Farmers’ Band Rhythms of the Three Provincial Areas.” It showcases the various styles and movements unique to the different types of farmers’ band music from the three major provincial areas in Korea. These various rhythms are performed on all four traditional instruments. The final section features two kweangwarri players performing together while interacting with the other instruments.

Modeum Buk

This piece features the modeum buk, or barrel drums of various sizes. They are performed with each player using multiple drums simultaneously. The rhythms include Korean traditional rhythms as well as western rhythms. The performance is very dynamic and is played standing up with energy and excitement.

Pan Goot

This piece draws from samulnori’s origins: farmers’ band music, also known as *nongak*. All performers wear a special spinning hat called a *sangmo* and play standing up with some instruments strapped to their bodies. Performers dance, play and spin the *sangmo* simultaneously. Many different formations are performed together as an ensemble, and the piece concludes by featuring individual solos by some performers.

The **UMD KOREAN PERCUSSION ENSEMBLE** was formed in 2009 under the leadership of Dr. Robert Provine, a specialist in Korean music who is now professor emeritus in ethnomusicology at UMD. The newest of the School of Music's three world music ensembles, this group has received a great amount of support from the public as well as the UMD community. As part of the ensemble classes, students learn to play the Korean samulnori instruments: the changgo, buk, kweanggwari and jing. This ensemble is the first of its kind in Maryland and one of few in the United States.

UNDERGRADUATE STUDENTS

Joseph Koenig
William Robert Love
Jessica Rhoades
Niklas Schnake

UNDERGRADUATE STUDENTS

Mariangel Villalobos Benavides



Director **SEBASTIAN WANG** was born in Washington, D.C., and has lived in Maryland most of his life. He encountered samulnori when he was six years old and started taking private lessons when he was nine. He started to perform with a group when he was 14, performing at various local universities as well as the Kennedy Center. After graduating from high school, he continued his study at The Korea National University of Arts in Seoul, Korea, under renowned samulnori founder and master, Kim Duk Soo. After graduating from the university, Sebastian returned to the States and began teaching and performing in the local Washington, D.C. area. He is also the executive director of Washington Samulnori, a local professional samulnori group based in the Washington, D.C. area.

The **SAMULNORI GENRE** evolved from the rural folk genre *pungmul* (“wind things”), previously known as *nongak* (“farmers’ music”), which is played for village entertainment and ritually marking the passing of seasons in an agricultural cycle. It is loud, spirited music and dance, often played outdoors. The four core instruments are (1) the *changgo*, an hourglass-shaped drum, (2) the *buk*, a lower-pitched barrel-shaped drum, (3) the *kweanggwari*, a small, hand-help gong, and (4) the *jing*, a lower-pitched hanging gong. A group's leader usually plays the *kweanggwari*, providing a rhythmic foundation along with the *jing*. The *buk* provides the bass sounds and helps to emphasize strong beats, and the *changgo*, whose two sides produce different pitches, elaborates on the other parts.

An ensemble named SamulNori (“four things playing”) was formed in 1978 under the directorship of Kim Duk Soo to play a virtuosic stage version of *pungmul*, and their music became so popular that the genre *samulnori* was named after the group. *Samulnori* is now taught and played in universities and performing arts schools in Korea and around the world and has been featured in events such as opening ceremonies for the Olympics and World Cup.





An interview with Director Sebastian Wang:

When & where did you first hear samulnori?

I first heard samulnori at a Korean film festival at American University. My mother was helping with the festival and brought me along. A samulnori team performed for the festival and I was mesmerized by the concert. I was 6.

Why did you want to learn this musical tradition?

After being introduced to samulnori, I was very interested in the changgo (the hour-glass drum). I thought it was so fascinating and every time I heard it, I was overly energized by the sound and the rhythms.

How is samulnori taught?

Samulnori is taught by speaking and moving to the rhythms. Students learn by saying the rhythms and moving their bodies at the same time. There are musical notations that can be sometimes used, but mainly through memorization and repetition.

What is performing samulnori like?

It is very fun and rejuvenating to perform samulnori. It requires the body to move in harmony with the rhythms and to work together to create some great music. The motions help keep the group together. There are sometimes signal rhythms or sounds that are used to communicate during a performance. Sometimes, there are also some improvised parts that are done during the piece. Generally, samulnori requires a good amount of energy that is transferred to the audience through the instruments, rhythms, and body motions. Overall, performing samulnori is a very exhilarating experience for performer and audience.

What is your favorite thing about performing? teaching?

I love seeing people's reaction to my performances...especially, when people are energized and happy though my music. I love it when students who knew nothing about it, start to understand and really create something from these instruments, especially when the students start to really enjoy playing and working together to create something exciting together.



SANGHYUK PARK is a traditional Korean percussionist from Laurel, Maryland. Sanghyuk Park originally studied traditional Korean drumming and dancing from Jungwoo Lee and Ho-in Choi from Pilbong Nong-ak in 2005 as a hobby. In 2011, Park began his professional study in Korean traditional percussions with Sebastian Wang from Washington Samulnori (WS) and Chunseung Lee from New York Korean Traditional Marching Band (NYKTMB). Park is a current member of WS and NYKTMB and has performed at numerous events in the Washington metropolitan area. He has been recognized by the community for his performances and also teaches locally.



ROBIN GHERTNER has been performing and studying percussion traditions from around the world for over 20 years, including traditions from across the US, Korea, Cuba and Peru. He has his degree in music performance and ethnomusicology from Wesleyan University. Ghertner has been playing samulnori and pungmul for the past 12 years, working with the primary pungmul ensemble in New York City between 2004 and 2008. Apart from playing Korean music, he studied composition and percussion under numerous masters, including Anthony Braxton Pheeroan akLaff, Alfredo Valiente and Poncho Quinto.



HYUNSEOP LEE started playing traditional Korean percussion instruments when he was 16. He was a member of the youth Pungmul team of the city of Gwacheon, South Korea, for two years and learned Utdari Pungmul from director Yongtae Park. Hyunseop has been a volunteer at a program that taught students in local communities to play these instruments. He has also played with the Hansori, a samulnori group in California, Irvine. He became a member of the Washington Samulnori in 2015.



Born in Seoul, Korea, **CHUNSEUNG LEE** is a professional musician with an expertise in traditional Korean percussion instruments. Lee earned a B.A. degree in Korean Traditional Music at Chung-Ang University with highest honors. While living in Korea, Lee appeared on major performing events including the 2002 FIFA World Cup Opening Ceremony in Seoul, numerous TV shows and served as a senior percussionist with the Ansan City Traditional Orchestra. In 2006, Lee founded the New York Korean Traditional Marching Band (NYKTMB). The ensemble won first place at the 2011 World Korean Traditional Performing Art Competition in New York, presented by the Traditional Art Society of Korea. Lee educates many young Korean-Americans about Korean culture and traditional music. Like in Korea, Lee is highly active and participates in many events in the US to teach Korean culture to Americans.

UPCOMING WORLD MUSIC PERFORMANCES

GAMELAN AND KOTO

UMD GAMELAN SARASWATI ENSEMBLE AND
UMD JAPANESE KOTO ENSEMBLE

FRI, DEC 6 • 8PM

FREE, NO TICKETS REQUIRED

The UMD Gamelan Saraswati Ensemble presents traditional Balinese gamelan music played in the angklung style. This percussion music from the Indonesian island of Bali showcases complex interlocking rhythms often performed in tandem with the delicate motions and multifaceted expressions of Balinese dance. The UMD Japanese Koto Ensemble features music played on the koto, a traditional Japanese 13-string instrument. Koto music reflects the quiet beauty, simplicity and harmonizing effect of Japanese nature.

UMD KOREAN PERCUSSION ENSEMBLE

SAT, APR 18 • 7:30PM

FREE, NO TICKETS REQUIRED

Experience the vibrant beat of samulnori. This modern incarnation of traditional Korean folk music celebrates harvest time and provides a lively soundtrack to dancing. The ensemble is comprised of four types of percussion instruments—an hourglass drum, a barrel drum, a small gong and a large gong—each representing a natural element: rain, clouds, lightning and wind, respectively.

BALINESE GAMELAN

UMD GAMELAN SARASWATI ENSEMBLE
AND PERFORMERS FROM THE INDONESIAN
EMBASSY

FRI, APR 24 • 8PM

FREE, NO TICKETS REQUIRED

Joined by musicians and dancers from the Indonesian Embassy, the UMD Gamelan Saraswati Ensemble presents traditional and contemporary Balinese music and dance. This shimmering percussion music from the Indonesian island of Bali showcases complex interlocking rhythms.

JAPANESE KOTO

UMD JAPANESE KOTO ENSEMBLE AND
WASHINGTON TOHO KOTO SOCIETY

SUN, APR 26 • 2PM

FREE, NO TICKETS REQUIRED

Directed by Kyoko Okamoto, the UMD Japanese Koto Ensemble features elegant music played on the koto, a traditional Japanese 13-string instrument. Koto music reflects the quiet beauty, simplicity and harmonizing effect of Japanese nature. This concert is a joint venture with the Washington Toho Koto Society, also directed and founded by Kyoko Okamoto. This is a local nonprofit group of koto players and friends, primarily from the DC metro area.

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