

The University Musical Society

of
The University of Michigan

Presents

THE LITTLE ANGELS

National Folk Ballet of Korea

MISS SOON SHIM SHIN, *Director*

SUNDAY AFTERNOON, NOVEMBER 11, 1973, AT 3:00

POWER CENTER FOR THE PERFORMING ARTS

ANN ARBOR, MICHIGAN

Personnel

The Misses KYUNG SOOK LEE, SUN HEE AHN, HYE LIM KIM, UN MEE SHIN, JOO WON NO, SOO HEE KIM, JONG NAM LEE, MI NA KIM, SABINA CHU, KI WON YANG, MI JI CHUNG, HI YOUNG LEE, SI JUNG KANG, UN A KWAK, OK JOO KIM, MI YOUNG CHUNG, KYU SUN HWANG, KYUNG SOOK LEE, SUN HONG KYE, UN JUNG OK, YOUNG MEE LEE, HI SOOK KIM, MI KYUNG KIM, UN JUNG PARK, HYUN SUN YOO, YOUNG HEE PARK, MIN JUNG KIM, JUNG YUN SON, SEUNG SOOK HAHN, HYUNG MEE KIL, YOON SUN CHO.

Masters SANG HYUN KIM, KI MOON NAM, KI SOO NAM, SANG CHUL KIM

Court Music Orchestra (AAK)

MR. DUK HWA CHANG

MR. KYUNG MAN CHOI

MR. YOUNG JAE KIM

MR. YOUNG HO PARK

MISS MI RYUNG PARK

COL. BO HI PAK, President

MR. KWANG SOOH KIM

MISS HYE JA CHANG

Production Manager

Choreographer

MISS MI SUN LEE

MR. DONG HOON LEE

Assistant Choreographer

Choral Music Director

MR. HUNG CHUL HONG

MISS AN IM AHN

Lighting and Stage Director

Costume Manager

P R O G R A M

Jango Chum (Hourglass Drum Dance)

This age-old Korean dance is performed with a long, slim drum that looks like an hourglass, slung across one shoulder. Few other native dances call for such elaborate and acrobatic techniques. It is Korea's most exciting exposition of the art of combining sound with synchronous movement.

SUN HEE AHN and Ensemble of seventeen

Chonyo, Chongkak (Spring Time)

Traditionally, when Spring comes to Korea, one can find the girls spending their days in the fields, picking wild flowers; the boys going to the hillside to gather firewood. Frequently, they have been known to meet in the countryside, which, blanketed by warm sunshine with gentle winds about, would find them dancing and laughing together—caught up in the spirit of gay Spring in-the-making.

OK JOO KIM, UN JUNG OK and Ensemble of ten

Buchae Chum (Fan Dance)

The Fan, a symbol of Oriental delicacy and exquisiteness, plays a prominent part in the traditional way of life of the Korean people. The Fan Dance, therefore, is one of the most popular dances in Korean folk literature. Opening and closing the fan expresses joy and excitement and the dancers convey this through their deceptively simple and beautifully symmetrical movements.

KYUNG SOOK LEE and Ensemble of seventeen

Sijip Kanun Nal (Wedding Day)

In ancient times, Korean boys and girls were sometimes married when they were little more than children. Moreover, there was frequently a wide difference in the ages of the happy (?) couple, so that a groom of say fourteen years might well be called to take a wife of more than twice his years. Needless to say, the lady in such a case was, of necessity, a far more harried mother than a blushing bride! Let us see now what might happen on the occasion of such a ludicrous wedding.

SUN HONG KYE, *Bride*; HI SOOK KIM, *Bridegroom* and Ensemble of ten

Chunsa Chum (Dance of the Angels)

Korean legends tell that heavenly angels sometimes descend to beautiful lakesides to take a bath. One day, a Korean shepherd who was collecting firewood at a lakeside found an angel's wing. Soon the stranded angel returned and asked for the wing. She was so beautiful. He refused her request, hid the wing and fell in love with the angel. They had a dream life together; a love so deep that the shepherd returned the wing without a thread of doubt that she, too, remained in love. Soon, an Angel procession came down from Heaven looking for the Lost Angel. They found her in the lake with the boy; they isolated the boy from the lost angel and carried her away, leaving the boy in utmost despair. The legend concludes with "Heaven is Heaven, earth is earth; these two things can never mix."

AE LEE HAHN and MI NA KIM and Ensemble of sixteen

Hwa Rang Mu (Warrior's Dance)

This dance originated some 2,000 years ago in Korea with its basis drawn from the ancient traditions of Warrior's Hwa Rang of the Silla Dynasty. The spirit which pervaded in the kingdom of Silla taught the noble commandments of loyalty, piety, valor, justice and generosity to the enemy who surrendered. The teachings of Hwa Rang were revered by all Koreans throughout history and these very same teachings steadfastly live today in the hearts of the Korean people. The Little Angels now dance this perpetuated legend in their charming yet fierce interpretation of ancient Warrior Hwa Rang.

MI KYUNG KIM and Ensemble of ten

AAK (Korean Little Angels' Orchestra)

A demonstration by the "Aak" or Court Music Orchestra which accompanied the Little Angels in all their public performances. The origins of such exotic musical instruments as the a-thaing (a 7-string zither "bowed" with a stick of polished forsythia wood), the chang-ko (an hour-glass shaped drum), and the saing (a 17-pipe mouth organ) probably pre-date written history, but the instruments used today, for the most part, exact replicas of their ancient forebears. All the musicians are from the faculty of the Korean National Court Music Academy in Seoul.

Six Musicians of the Little Angels Court Music Orchestra "AAK"

Buk Chum (Penitent Monk)

A fascinating dance, performed with twenty-six drums. It depicts the inner conflicts of a monk who has allowed himself to stray from the lofty principles and strict commandments of Buddha, deftly characterising by its attitudes and movements, the eternal struggle between the world of flesh and the world of the spirit. This dance is performed by eight dancers, each with a set of six drums.

KI WON YANG and Ensemble of seven

INTERMISSION

Gilsam Nori (Festival of the Weavers)

Nearly twenty-six centuries ago, during the Silla Dynasty, there was a queen named Sunduk who made it a rule to hold a weaving contest each year, thus encouraging Korean women to make their tiresome task of spinning and weaving a joyful occasion. This dance, with its gay melody representing the exciting mood of festival time, depicts a weaving contest taking place in the courtyard of the queen's palace, under an August moon.

AE LEE HAHN and Ensemble of twenty-nine

Gokdoo Kaksi (Doll Dance)

Following the ancient custom in Korea, the New Year (by lunar calendar) is the time of highest joy and festivity. One of the traditional games during this period is the Doll Dance. Each participant makes up a beautiful Korean doll and manipulates this doll, puppet fashion, in various movements of the dance. Here, the Little Angels become the dolls and give their interpretation of this ancient Doll Dance of the New Year.

HYUN SUN YOO, YOUNG HEE PARK and Ensemble of ten

Kang Kang Suwolae (Moon Festival)

Traditionally, when August 15 by lunar calendar comes to Korea, everywhere in the village there is celebration by Moon Festival. This is the time when the moon is round and full. Korean people call this day "Choosuk"—the day when new crops can be harvested. All dress in their prettiest festival dress, and all around the country the scene is happy with rejoicing over the bumper crops. Since this festival is centered around the moon, this great event, of course, takes place at night. The Korean women set a huge bonfire, dancing around the fire under the light of the full moon. This dance and this melody reflects Korea's deepest historical traditions, and always typifies Korea's holiday spirit.

UN A KWAK and Ensemble of seventeen

Tal Chum (Mask Dance)

There are many provincial dances which developed throughout the centuries as a reflection of the special tradition and legends which exist in each particular region of Korea. One of the most popular regional dances of the southern section of Korea is the Mask Dance. Invariably, when a native festival is celebrated in that region, the spectacular Mask Dance is included. This dance typifies the humor of life, and usually evokes outbursts of laughter. The Mask Dance is animated and fast in tempo and there is little restraint in character, costume, and movement. Masks of all kinds are distinctly made according to the ancient tradition of Korea.

MIN JUNG KIM, JUNG YUN SON and Ensemble of ten

Kayakum Byungehang (Folk singing with Kayakum)

The musical instrument Kayakum was originally invented by the Korean King Kashil of the small and ancient Kingdom of Kaya, some 1,700 years ago. Named for the kingdom, the instrument was further developed by a musician of that era called Wu Ruk. To the present date, in this same form, this is the instrument the children play. This ancient instrument is similar to the American violin in court music. It has twelve strings, however, and is plucked with the fingers. The children now sing a traditional folk song, accompanying themselves on the Kayakum.

MI YOUNG CHUNG, KYU SUN HWANG and Ensemble of fourteen

Bam Gil (Travel by Night)

It is a common sight in Korea to see a little girl travelling at night on the back of her grandfather, usually with a lamp in her hand. Be sure to look carefully at how many people you can see on the stage. Are there two? There seem to be. . . . But sometimes, appearances are deceiving!

KYUNG SOOK LEE

Nong Oak (Farm Dance) Grande Finale

In autumn, the Korean sky is vast and blue and the crops are rich and golden. As the long-awaited harvest season nears its end, a holiday spirit prevails throughout the country. Animated and masculine in character, the Farm Dance is an expression of the farmer's joy and thanksgiving. There are four separate movements or acts in this dance, followed by a finale in which all thirty-three Little Angels perform. The four movements in sequence of performance are:

Song of the Fruitful Harvest
Festival Time
Spinning the Hats
Longer than the Rainbow

DUK SOO KIM, SEUNG YUL YANG, BYUNG SAM CHOI and Ensemble of thirty

COMING EVENTS

- TEL AVIV STRING QUARTET Wednesday, 8:30, November 14
with YONA ETTLINGER, *Clarinetist*
Bartók: Quartet No. 3; Mozart: Clarinet Quintet; Schubert: Quartet in G major, Op. 161
- MODERN JAZZ QUARTET Thursday, 8:00, November 15
(piano, vibraharp, bass, drums)
- MARTINA ARROYO, *Soprano* Monday, 8:30, November 19
Songs by Stradella, Gluck, Handel, Fauré, de Falla
- NARCISO YEPES, *Guitarist* Wednesday, 8:30, November 28
- HANDEL'S "MESSIAH" Friday, 8:30, November 30;
Saturday, 8:30, December 1; Sunday, 2:30, December 2
For over ninety years, the University Choral Union has presented the "Messiah" in celebration of the Christmas season. Donald Bryant conducts the 350-voice chorus, members of the Interlochen Arts Academy Orchestra, and soloists RUTH FALCON, *soprano*, MURIEL GREENSPON, *contralto*, JOHN SANDOR, *tenor*, and SAVERIO BARBIERI, *bass*.
- KRASNAYARSK SIBERIAN DANCERS Saturday, 3:00 and 8:00, December 1
- ALL-BRUBECK CONCERT Thursday, 8:30, January 17
"Two Generations of Brubeck": Dave Brubeck and sons, the Detroit Symphony Orchestra, Festival Chorus, New Heavenly Blue rock group, Erich Kunzel and Don Th. Jaeger, conductors, featuring the cantata "Truth."
- LASALLE STRING QUARTET Sunday, 2:30, January 20
Schönberg: Quartet No. 4; Mozart: Quartet in D minor, K. 421; Verdi: Quartet in E minor.
- WARSAW PHILHARMONIC ORCHESTRA Sunday, 2:30, January 27
WITOLD ROWICKI, *Conductor*; STEFANIA WOYTOWICZ, *Soprano*
Szymanowski: Concert Overture, Op. 12; Britten: Illuminations, Op. 14; Boguslawski: Capriccioso notturno; Stravinsky: "Petrouchka"
- CARLOS BARBOSA-LIMA, *Guitarist* Saturday, 8:30, February 2
- AWAJI PUPPET THEATRE, JAPAN Tuesday, 8:30, February 19
- ROUMANIAN TRIO Friday, 8:30, February 22
(Piano, Violin, Cello)
All-Beethoven: Trios, Op. 1, No. 3 in C minor; Op. 70, No. 1 in D major; Op. 97 ("The Archduke") in B-flat major
- GOLDOVSKY OPERA THEATER (double bill) Saturday, 8:00 February 23
and Sunday, 3:00, February 24
Mozart: "The Impresario"
Menotti: "The Old Maid and The Thief"
- LUCIANO PAVAROTTI, *Tenor* Wednesday, 8:30, February 27
- NETHERLANDS WIND ENSEMBLE Thursday, 8:30, February 28
Gounod: Petite symphonie; Mozart: Serenade, K. 388; D'Indy: Chanson et dances, Op. 50; Dvorák: Serenade, Op. 44

UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan

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The University Musical Society relies on public support in order to maintain the scope and artistic quality of these programs. Tax-deductible contributions to our Gift Program are welcome.