

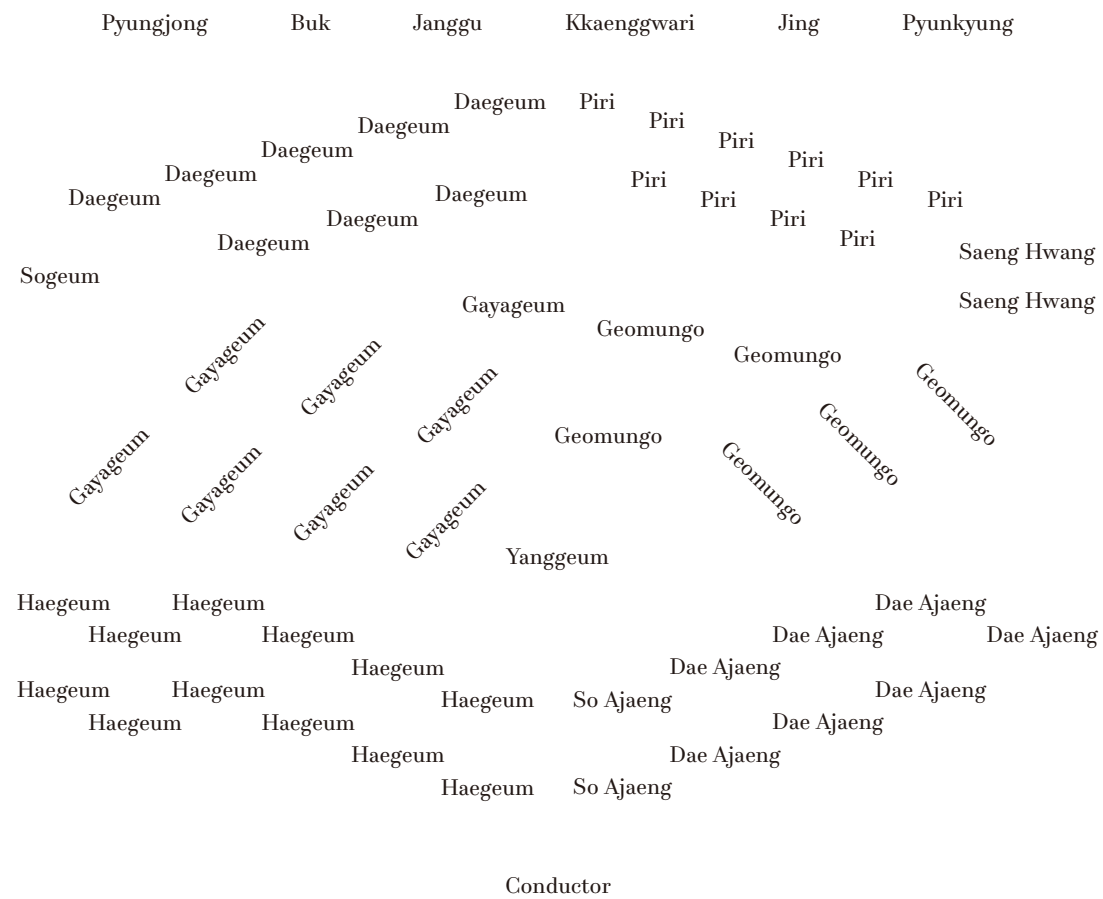
NATIONAL
ORCHESTRA
OF
KOREA

NATIONAL ORCHESTRA OF KOREA

Founded in 1995, the National Orchestra of Korea is an organization dedicated to the National Theater, creating contemporary music with traditional Korean instruments and conveying inspirations with high-quality music to audiences around the world. The National Orchestra of Korea is organized with Korean traditional musical instruments which have been developed and handed down through millennia of Korean history and more than 60 professional musicians. The orchestra has been inviting prominent composers and directors from worldwide to present diverse and distinguished concerts with modern reinterpretations of traditional music. It will continue its endeavor to keep the sound of Korean spirit and identity while creating contemporary repertoires that would touch the music lovers all over the world.



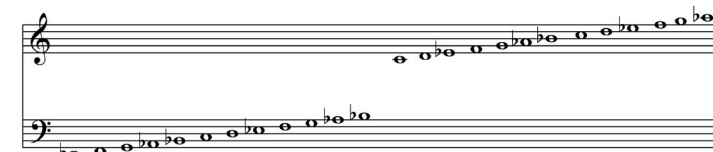
ORCHESTRA SEATING PLAN



TRADITIONAL KOREAN INSTRUMENTS

Korean traditional music instruments which represent the spirit of Korea are loved by many music enthusiasts for its creative and scientific structure, elegant way of playing, and beautiful tones. They are used in many different performances with various occasions while there are research efforts and interests to enhance the instruments by keeping the advantages and improving the weak points.

GAYAGEUM

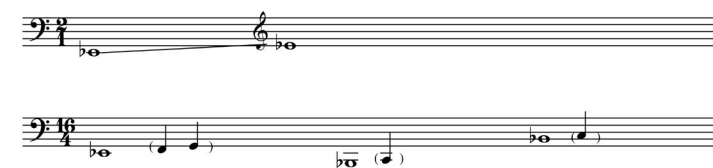


Tonality of Gayageum (25 String)
Can be tuned to the ranges

The gayageum, made in Gaya in the 6th century, is a musical instrument that puts twelve strings made of silk on a soundboard made of paulownia (Gongmyongtong) with movable bridges supporting strings (Anjok). Plucking and flicking with both hands, the tone of Gayageum is bright and elegant, and there are various playing techniques to emanate different emotions. 25 string gayageum is mainly used in the orchestra.



GEOMUNGO

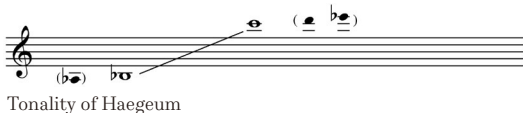


Tonality of Geomungo
Can be tuned to the ranges

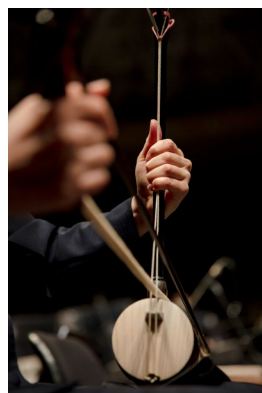
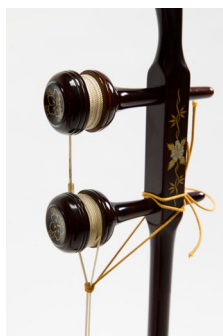
Geomungo was created in the 4th century by Wang San-ak, a government official of Goguryeo. There are sixteen fixed frets (Gwae) and six silk strings on a paulownia soundboard (Gongmyongtong). Playing with a bamboo plectrum (Suldae), Geomungo has the broadest 3-octave range among the traditional Korean instruments with a grand and powerful tone. It has been recognized as the best instrument among all (百樂之丈) representing the honorable spirit of the noblemen.



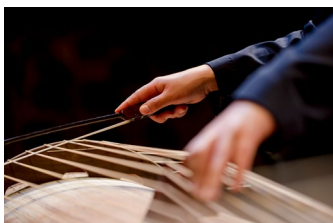
HAEGEUM



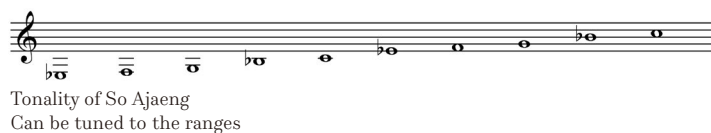
Haegeum was introduced to the 12th century Goryeo through China and is similar to Chinese musical instrument Erhu. It is a bow instrument using a wooden stick with horsehair (Hwaldae) between two strings and the left-hand fingerings to adjust the string length and tightness. It has been used in various genres of music as it has a clear and sophisticated tone that matches well with other musical instruments.



AJAENG



So Ajaeng



Dae Ajaeng



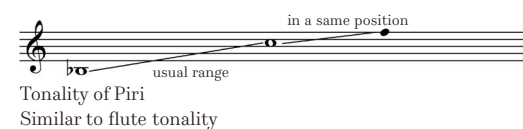
DAEGEUM



Daegeum is a large bamboo transverse flute and one of three bamboos with Junggeum and Sogeum. The tone of the sound changes upon the vibration and play techniques of inner reed and it could present a wide range of sound from deep bass to clear and high-pitch sound. It plays the role of an oboe for western musical instruments and the instrument attuning the sound(B^b) at concerts.



PIRI



Piri is a wind instrument with a reed and a bore. Adjusting the pitch and tone by the intensity of the lip, breath pressures, and blowing pressure, Piri is a small size instrument but with loud sound leading the main melody in the orchestra and setting the tone. It is made of bamboo, with seven holes in front and one behind.



PERCUSSION (JANGGU, KKWAENGGWARI, BUK, JING)



Janggu



Kkwaenggari



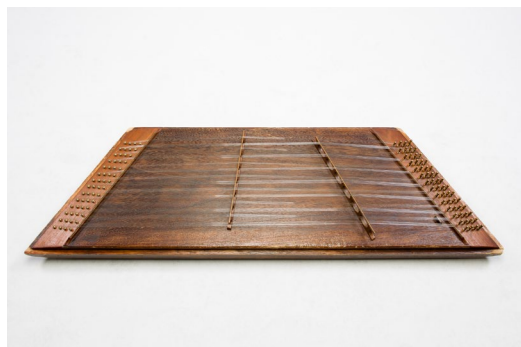
Buk

There are more than 30 percussion instruments of Korean traditional music. In the orchestra, the most frequently used instruments are Janggu and Buk (made of leather on both sides of the barrel and play with hands or a stick) as well as Kkwaenggari and Jing (made of metal and play with a stick). It mainly plays the role of rhythm instrument, and the chamber music played with the combination of these four instruments is called 'Samulnori'.

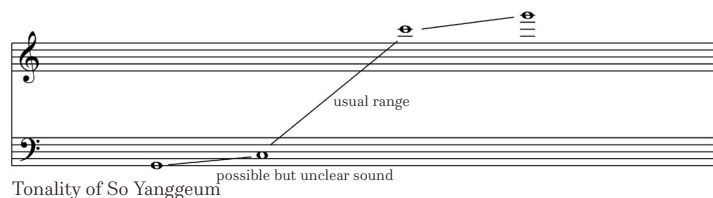


Jing

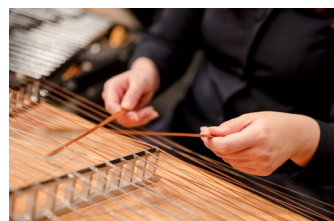
YANGGEUM



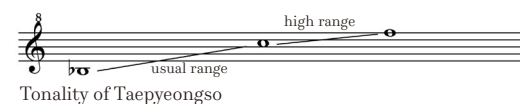
Yanggeum is a metal string instrument that was imported from Europe in the middle of the 18th century. In spite of its short history with traditional Korean music, it was quickly assimilated with other traditional musical instruments. Using strings made of wire, it gives a distinctive and clear sound. There are 14 sets of 4 strings (total 56) on a long trapezoid or a hole in the middle which can be played with bamboo sticks.



Tonality of So Yanggeum



TAEPYEONGSO

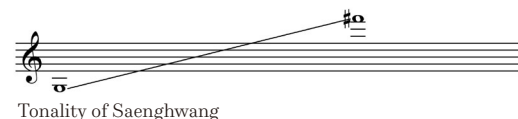


Tonality of Taepyeongso

Taepyeongso has the loudest and piercing sound among the traditional Korean music instruments and is used mainly in military or ritual music. It has seven holes in front of the conical body made of jujube wood and one hole in the back, and a funnel-shaped metal bell at the lower end. It plays with a lead in a metal mouthpiece and produces a robust and high pitch note.

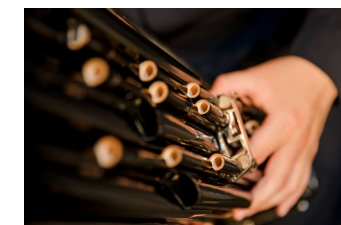
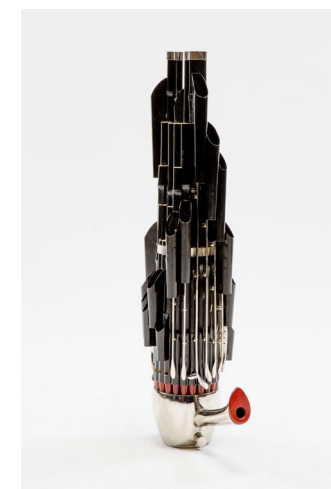


SAENGHWANG



Tonality of Saenghwang

Saenghwang is the only chord instrument that can produce more than two notes at the same time. Like a harmonica, it could make sounds as breathing in and out. There are 17 thin bamboo tubes on the wooden body. It makes a sound by covering holes and ringing a tapered plate by a thin metal reed at the bottom of the pipe.



CREATING THE NEW BY REINTERPRETING THE HERITAGE

The National Orchestra of Korea highly values traditional music and puts a lot of efforts to cherish the great tradition. By reinterpreting the heritage from our history, the orchestra would like to present the music that the modern people could sympathize with as well as conveying the essence of our beautiful tradition.



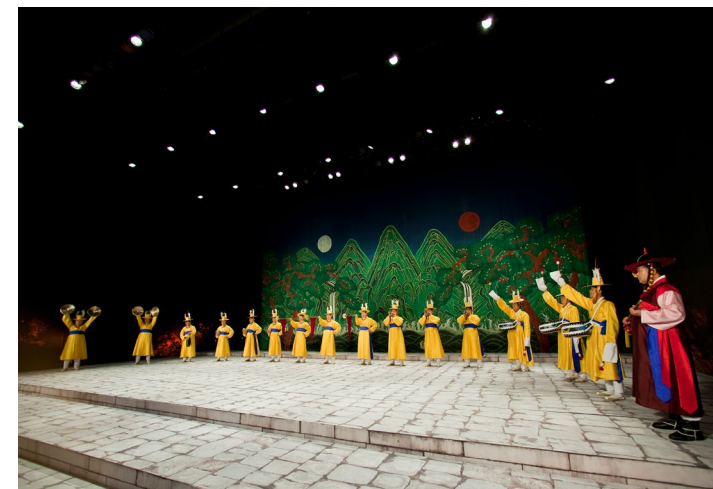
Daechwita 'Inverse' (2013)

#1 *Daechwita 'Inverse'*

RE-COMPOSED BY
WON IL

(COMMISSIONED
BY THE NATIONAL
ORCHESTRA OF KOREA
PREMIERED IN 2013)

Daechwita (大吹打) is martial music used for the king's march in the Joseon Dynasty, mainly consisted of traditional Korean instruments with blowing sound (吹) and striking sound (打). *Daechwita 'Inverse'* is a re-composed version of the traditional piece with the brilliant imagination of a composer Won Il which expands the original instrumental sounds. The first movement opens with subtle tension from dynamic percussion sounds and the second movement shows the entry of musicians one by one presenting the distinctive sound of each instrument. The flow characterizes the lively and exciting uniqueness of this music, presenting the sensation of a powerful fanfare or overture played with traditional Korean instruments. *Daechwita 'Inverse'* was premiered at the 2013 Orchestra Festival.



Original *Daechwita*
© National Gugak Center



COLLABORATIONS WITH WORLD-CLASS COMPOSERS

There are the cases of finding our sound through the eyes of others. The world-class composers who have different cultural backgrounds create music with unique perspectives enjoying new and different challenges.



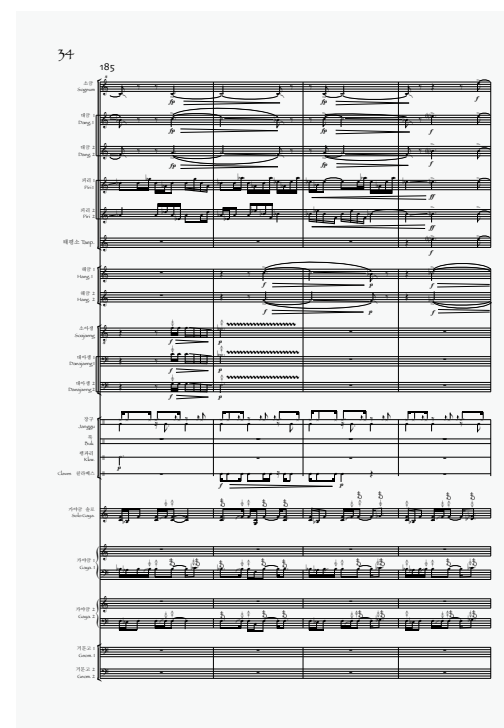
Donald Womack, composer of *Scattered Rhythms* (2016), on stage

#2 *Concerto for Gayageum and Orchestra 'Scattered Rhythms'*

COMPOSED BY
DONALD WOMACK,
PLAYED WITH
YI JI-YOUNG
(GAYAGEUM)

(COMMISSIONED
BY THE NATIONAL
ORCHESTRA OF KOREA
PREMIERED IN 2016)

Donald Womack, who teaches composition and music theory at the University of Hawaii, has built up a long-standing trust and musical relationship with gayageum player Yi Ji-young. He focused on the rhythm of the East and the West, with the theme of 'sky and heaven' that everybody faces every day. The first movement focuses on the rhythm of the West, and the second movement put more weights on the traditional Korean rhythm inspired by Sanjo, traditional Korean instrumental solo form. The title '*Scattered Rhythms*' also came from the Korean word 'Sanjo(散調)', meaning scattered(散) tune(調).

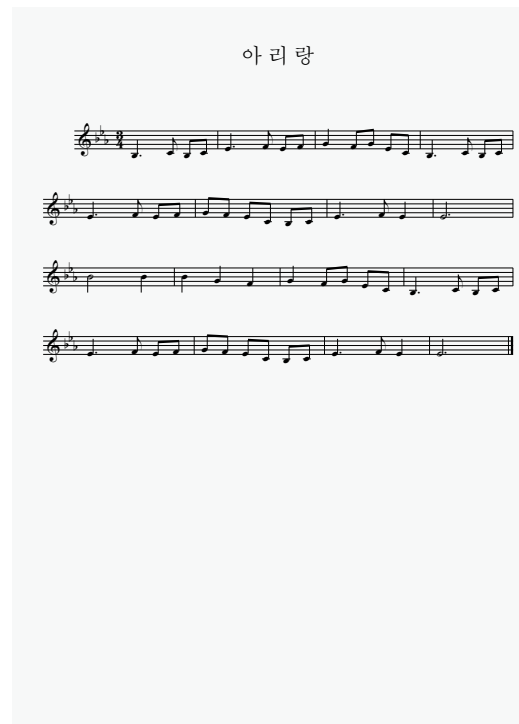


Score of *Scattered Rhythms* (2016)



MUSIC WITH THE WORLD AND THE TIMES

One of our missions is to develop a variety of repertoire that can connect to people around the world and touch their hearts. We would like to continue our efforts on various culture and music exchange programs with music all around the world, such as finding hidden repertoire of North Korea - the country so close yet so far - while identifying the roots we share, as well as the music exchange and collaboration project with Northeast Asian countries like China and Japan.

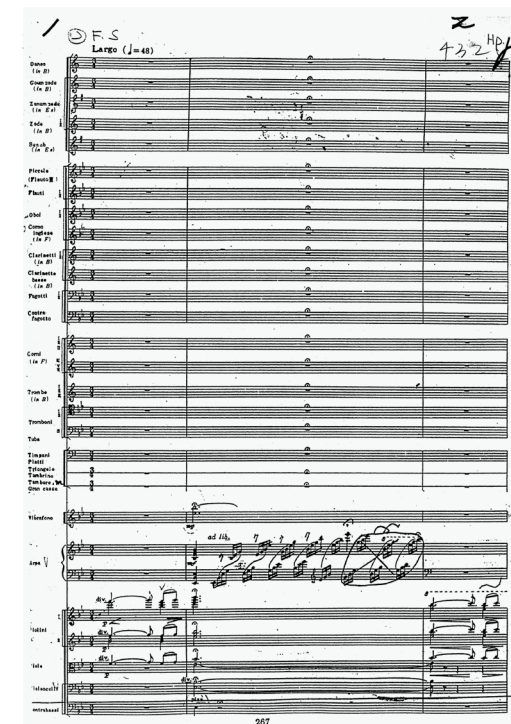
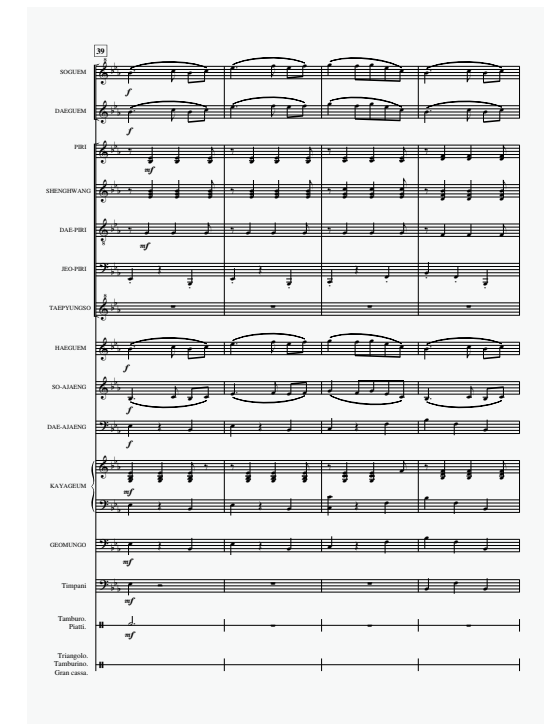
Original Version of *Arirang*

#3 *Arirang Fantasy*

COMPOSED BY
CHOI SUNG-HWAN
ARRANGED BY
LEE IN-WON

(COMMISSIONED
BY THE NATIONAL
ORCHESTRA OF KOREA
PREMIERED IN 2012)

Arirang is known as one of the songs that represent Korea with its rich melodies and unique sentiments. Based on *Arirang*, a popular folk song, *Arirang Fantasy* was originally composed by North Korean composer Choi Sung-hwan in 1976 for Western Orchestra, and premiered in 1978 by Tokyo Symphony Orchestra. In 2008, conductor Kim Hong-jae, and '*Arirang Fantasy*' was performed in Pyongyang with the renowned director Lorin Maazel and the New York Philharmonic Orchestra, praying for peace on the Korean peninsula. It was also reorganized for the National Orchestra of Korea and became one of the popular repertoires. Imagine that the melodic instruments such as Gayageum, Geomungo, Haegeum, Ajaeng, Daegeum, and Piri are the 'brushes' painting each melody of *Arirang* and listen to it, you will have an experience of looking at a beautiful and huge landscape painting before you know.

*Arirang* for Western Orchestra (1976)*Arirang Fantasy* for the National Orchestra of Korea (2012)

COMPOSER- IN-RESIDENCE PROJECT

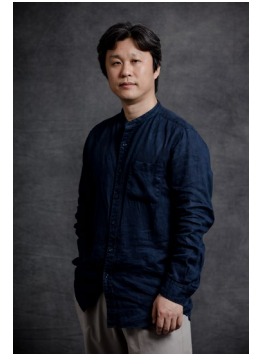
To discover and create original pieces with high quality, the National Orchestra of Korea has been working on a variety of serious experiments. We have a 'Composer-in-Residence' program with prominent composers who represent the times. The program is designed to help them to work closely with performers to study the compositions, sounds, and arrangements together to create original pieces through in-depth collaboration.



Everlasting Kingdom
by Kim Sung-kook
Commissioned in 2016

Kim Sung-kook earned his bachelor's and master's degrees in composition at the School of Korean Music of Chung-Ang University. He also completed a training course at the Central Conservatory of Music in China. Kim is currently professor of Korean Music at Chung-Ang University as well as head of Chung-Ang Traditional Orchestra. Kim has been recognized for a wide range of compositions including Korean traditional

music: *Gongmudohaga*, a Korean traditional orchestral music; *Sagi* (four types of energies), a concerto for *Samulnori*; musicals *Faust* and *Dead Poets Society*; *Caucasian Chalk Circle*, a recent piece by the National Changgeuk Company of Korea. The composer has won a number of awards, including an award for excellence at the 32nd Korean National Composer Prize (2013), an award for music at the 29th Seoul Dance Festival (2008) and the grand prize at the Korean Traditional Music Composition Festival (2006) organized by the Korean Traditional Music Association.



Centre
by Chung Il-ryun
Commissioned in 2016

Germany-based composer Chung Il-ryun has been establishing himself in Europe as a successful composer after graduating from the Berlin University of the Arts. Active as artistic director of the 'AsianArt Ensemble' as well as janggu player, Chung has composed works, including *Guitar Sanjo* for guitar and janggu and *Momentum*, a piece for

daegeum and a string trio with a deep and continued exploration of Korean music. He premiered *Part of Nature*, a Korean traditional orchestral music of 80 minutes in 2011 and *天-Heaven*, a piece re-created from *Suje Cheon* in 2015. Chung's works have received positive reviews from the press and the critics. The *Maeil Business Newspaper* describes him as "a Korean-German who has played a leading role in the globalization of Korean traditional music."



Project 4

*Bujeong-nori – Letting go the bad
and waiting for the good*
by Kang Eun-gu
Commissioned in 2018

Kang Eun-gu studied composition at the College of Music, Seoul National University. He currently serves as adjunct professor of Far East University and as lecturer at the Music Academy of the School of Dance, Korea National University of Arts. Kang has composed a variety of pieces from Korean traditional orchestral

music and creative chamber music to music for theater and dance. Kang composed music for Nongae by National Changgeuk Company of Korea in 2001 and several pieces for National Dance Company of Korea. His recent commissions include works for Seoul Metropolitan Traditional Orchestra, Jeonbuk Provincial Orchestra for Korean Traditional Music, among others. He had the opportunity to work with National Orchestra of Korea for the project 2017 Recompose.



*River for Korean Traditional
Orchestra*
by Choi Ji-hye
Commissioned in 2018

Choi Ji-hye studied Korean music at Chung-Ang University and received her master's degree at the same university. She is called the 'little giant' in the Korean traditional music scene because of her short stature and brilliant career. Choi presented a large-scale arrangement of three strings and six horns for 80 people at the closing performance of the '2007 Korea Traditional Performing Arts Festival.' Numerous pieces

that she composed and arranged have been performed by the National Orchestra of Korea, KBS Traditional Music Orchestra, Ansan Korea Music Orchestra, Seoul Metropolitan Traditional Orchestra, Millennium Symphony Orchestra and Mostly Philharmonic Orchestra. Choi Ji-hye also worked on the musical arrangement of *Homage to Korea*, a piece of music to which Kim Yuna performed her free skate. Choi served as judge for music competitions such as Dong-A Korean Traditional Music Competition and 21C Korean Music Project.



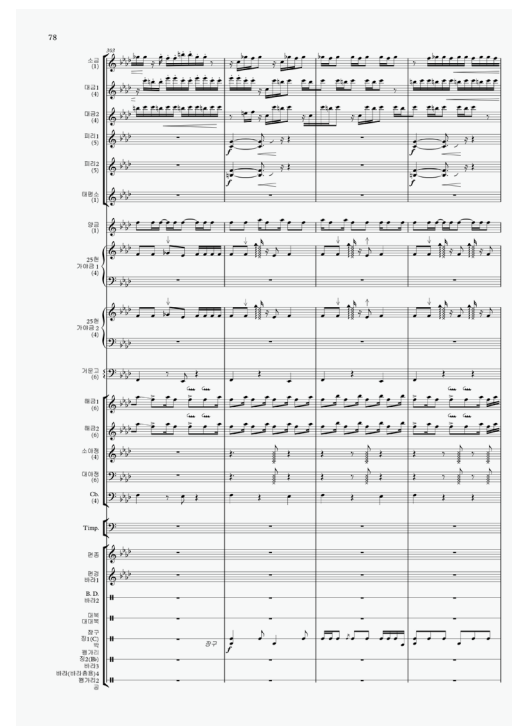
4 'Everlasting Kingdom'

COMPOSED BY
KIM SUNG-KOOK

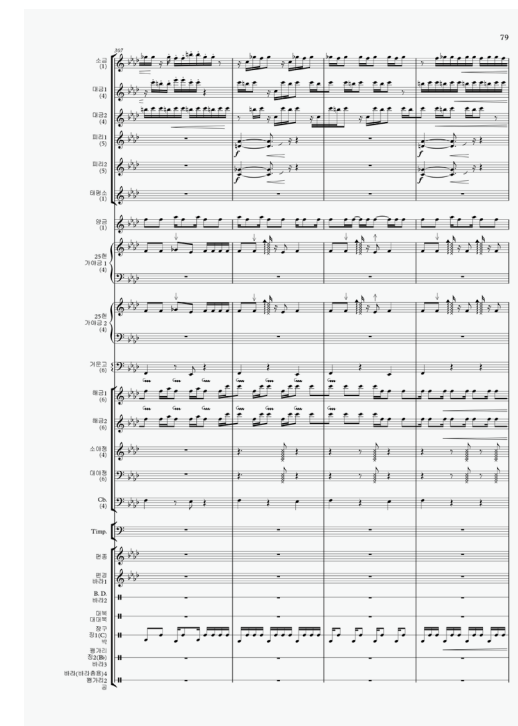
(COMMISSIONED
BY THE NATIONAL
ORCHESTRA OF KOREA
PREMIERED IN 2016)

Project 4

It was inspired by the mural painting called *Sashindo* (four guardian deities) of the *GangseoDaemyo* (one of the ancient tombs from the 7th century) in the Pyongan Province. The four guardian deities from the painting are the Blue Dragon, the White Tiger, the Red Phoenix, and the Black Tortoise and these animals are symbolizing the defense of four cardinal directions. The *Everlasting Kingdom* depicts the story of Goguryeo people, their national spirit and artistic soul, and elegant colors and lines they used in painting. The complex and mysterious vibe from the painting will be described in music with four different theme melodies signifying the four gods.



Score of *Everlasting Kingdom* (2016)



PRESENTING DIVERSE REPERTOIRES AND FORMATION

The National Orchestra of Korea offers various performances including recital, chamber music, and orchestra presenting various collaborations with authentic orchestra music, contemporary works, film music, and collaboration works with artists all over the world as well as popular K-POP artists.



5 *'Arirang Road-Diaspora'*

COMPOSED BY
YANG BANG-EAN

(COMMISSIONED
BY THE NATIONAL
ORCHESTRA OF KOREA
PREMIERED IN 2019)

It is a work by the master of the crossover Yang Bang-eon who has been loved by the music fans all around the world for his magnificent pieces. It was commissioned by the National Orchestra of Korea to fulfill its mission to create a new traditional orchestral music. The work has seven movements with a well-organized narrative arc about the sentiment of 'Arirang', focusing on the story of the Goryeo people (the descendants of Korean immigrants in Russia) who had been forced to leave their homes and moved to Central Asia by the Russian government. The delicate and rich melodies describe the history of the people who lost their homes as if following their footsteps from the beginning to the climax. The work is unique as each movement is perfect on their own while they are intimately connected all together. The symphony, which lasts for about 30 minutes, gives a sense of synesthesia to the audience through a vivid depiction about desolateness of the Siberian continent in the early 20th century.

- 1 MOVEMENT
[DIASPORA]
- 2 MOVEMENT
[A SENTENCE]
- 3 MOVEMENT
[TRANS-SIBERIAN
RAILWAY]
- 4 MOVEMENT
[ARIRANG HARMONY]
- 5 MOVEMENT
[LOST ARIRANG]
- 6 MOVEMENT
[THREAD OF ARIADNE
AND ARIRANG]
- 7 MOVEMENT
[DIASPORA, IN TO THE
LIGHT]



