

SAMULNORI

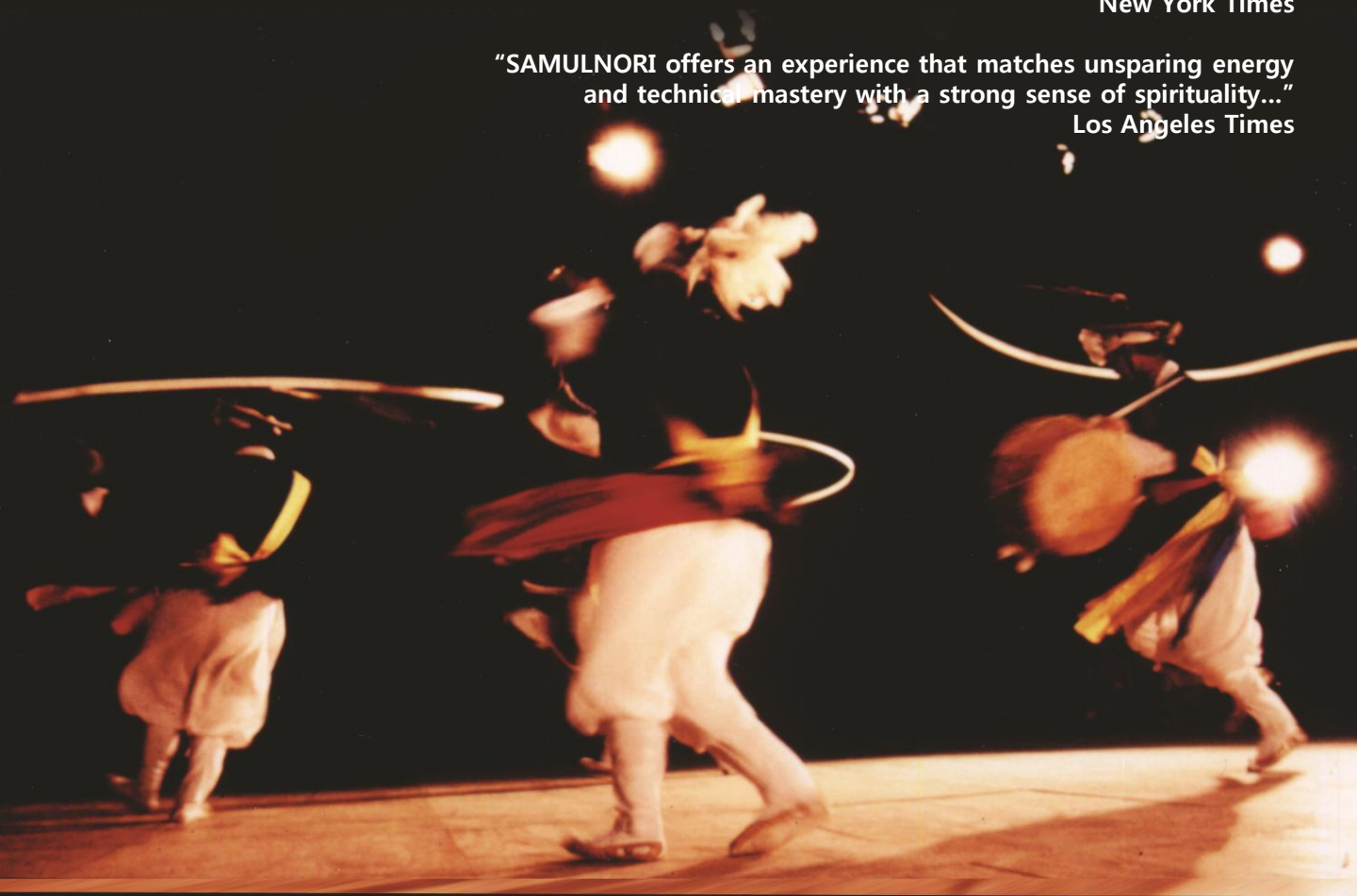
Master Drummers and Dancers from Korea

Traditional Performing Arts

Kim, Duk-Soo & SamulNori Hanullim

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... SAMULNORI is a complete theatrical experience as well"
New York Times

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SamulNori : A Contemporary Tradition

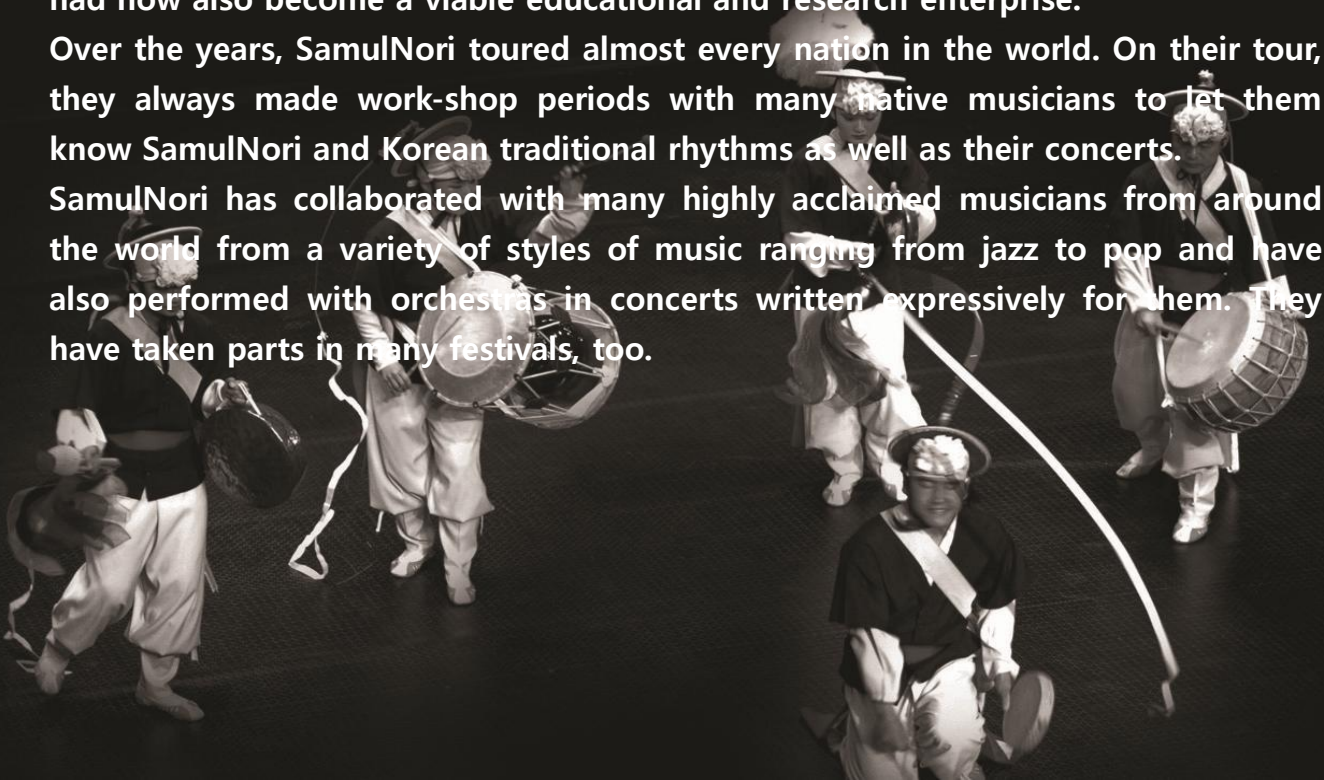
SamulNori is the name of a group of four dynamic musicians dedicated to performing and preserving traditional Korean music and dance. The name also refers to the style of music they created. Since these superb percussionists formed the group in 1978, SamulNori has sparked a renaissance in Korea's music scene and garnered worldwide acclaim more than 30 years.

The Korean words 'samul' means 'four things' and 'nori' means 'to play.' In the case of SamulNori, it refers to the four musicians playing and dancing with four percussion instruments. Founded by Kim, Duk-Soo, the group's leader and master of the Jang-go(hourglass shape drum), SamulNori has become the leading traditional Korean Performance group. The ensemble performs in many configurations but usually tours as a quartet with Master Kim at the helm. The origins of their music can be traced to what is usually referred to as farmers' band music(Poongmul) and ceremonial music(Gut). It also incorporates the influences of folk and religious music and their intricate rhythms have become quite uniquely their own.

In 1993, SamulNori became SamulNori Hanullim Performing Arts Troupe. ('Hanullim' means 'big bang.') This growth from a four-man performance ensemble into a company of thirty artists and students meant that SamulNori's dedication to traditional Korean arts, music, and dance over the last two decades had now also become a viable educational and research enterprise.

Over the years, SamulNori toured almost every nation in the world. On their tour, they always made work-shop periods with many native musicians to let them know SamulNori and Korean traditional rhythms as well as their concerts.

SamulNori has collaborated with many highly acclaimed musicians from around the world from a variety of styles of music ranging from jazz to pop and have also performed with orchestras in concerts written expressively for them. They have taken parts in many festivals, too.



The Instruments : Lighting, Wind, Rain, and Clouds

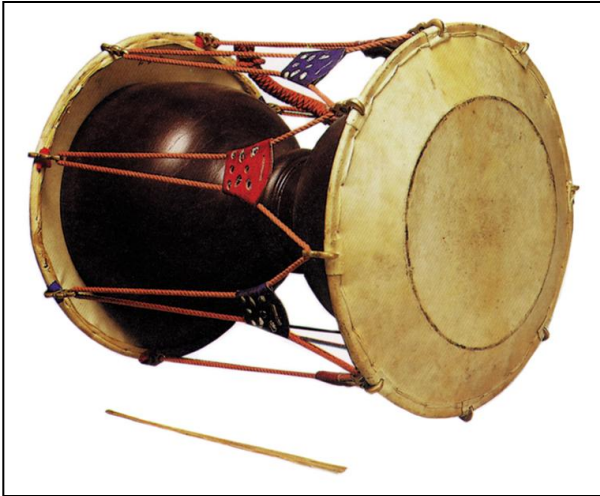
SamulNori's music is based on the rhythms of traditional Korean folk percussion music. The four things refer to the four percussive instruments:



K'kwaenggwari(small gong) is made mainly of brass with trace of gold or silver. It is hand held and played with a bamboo mallet. One hand holds the mallet while the other hand is responsible for dampening the sound produced. The player of this instrument often plays the role of leader, signaling transitions in the music. As each instrument is associated with an element in nature, the k'kwaenggwari is related to lightning.



Jing is a large gong that is struck with a padded stick. This instrument can be played in a number of ways: hung on a frame, hand-held by handle, or played with two hands. A Jing should make an osculating sound, imitating the shape of the valleys of Korea. This instrument is associated with the wind.



Jang-go is often called the hourglass drum, referring to its shape, which is similar to an hourglass. The drum has two sides, each with different types of leather skin. One side produces high pitched sound when the other produces low one so this instrument can make various sounds. This instrument is associated with rain.



Buk is a barrel drum, made of a piece of hollow out wood and two leather skins tied to the wood. It is played by a single stick and provides the bass sounds of the group. The buk is related to the clouds.

SAMULNORI

THE ORIGINAL PROGRAM





BINARI (Prayer Song)

A sweeping prayer song that used to signal the beginning of a stay at a village, Binari can now be heard at events such as the opening of a new business or building, or at a performance. The shaman sings the extensive prayer, which touches on many aspects important to Korean beliefs. It recounts the tale of creation and it calls upon the various spirits that reside in the village and homes, eventually asking for a blessing upon the people, the players and the ground they inhabit.

Placed on the altar is an abundance of food offerings to the gods and to ancestors, and a pig's head. Audience members are invited to approach the altar, bringing with them their prayers. They may also light an incense stick, pour rice wine and bow. It is customary to place an offering of money on the altar. The head of the pig signifies wealth, health and abundance; and, if an offering of money is placed in the mouth of the pig, it is believed that the prayers brought to the altar will be answered generously.

SAMDO SUL JANG-GO GARAK (Jang-go Rhythms from Three Provinces)

All performers are seated with Jang-go (hourglass drum) and play an arrangement consisting of the most representative Jang-go garak (rhythm patterns) of three Korean provinces. Originally, one player would fasten the Jang-go to his body and perform a showy solo piece, flaunting his unique style of dance and technique. SamulNori created this new arrangement to be played while seated, shifting the focus from showmanship to musicality.

SAMDO NONGAK GARAK (Poongmul Rhythms from Three Provinces)

Samdo Nongak Garak also is an arrangement of different rhythms from the three provinces. Some of the garak that appeared in Samdo Sul Jang-go Garak also appear here, now interpreted by the four different instruments. During festivals, performers would traditionally have played these instruments while dancing, but SamulNori has broadened the scope of the many garaks that appear by playing seated and developing the musical possibilities of this arrangement.



PAN KUT (Play)

The dance features the “sangmo” (a ribboned hat) and the “bupo” (a feathered hat) which the performers will make move and spin with the energy of their dancing bodies. This particular Pan Kut is a modern rendition of the large group dances of the farming festivals made suitable for a few men on a stage. Because farmers were traditionally recruited as soldiers when a war broke out, there was a great exchange of ideas between the military musical tradition and village dances. Most of the choreography is based on military exercises, and the hats the performers wear resemble ancient helmets.

With feet treading the earth, ribbons flying upward, and rhythms sounding through the air, the players attempt to consummate the union of heaven, earth and humankind. The banner, the spiritual member of the troupe, with its stake driven into the ground, and its feathers reaching for the sky, embodies the desire for cosmic harmony.

Artistic director

KIM, DUK SOO



PROFILE

The word "genius" should not be used to describe an individual with extraordinary talents, but rather an individual who uses those talents to inspire the best from those around him in this sense, "genius" is a fit appellation for the leader of SamulNori, Kim, Duk-Soo, born in 1952. His father chose him out of eight other siblings to follow in his footsteps as a professional musician in the tradition of wandering artists, or "Namsadang" (the troupe of Korean Traditional Performing Arts).

At the age of five he was awarded the President's citation for his performance ability, thus beginning an amazing personal career that has taken him to virtually every corner of the world. He graduated from the Korean Traditional Music and Performing Arts School in Seoul.

With the formation of SamulNori in 1978, his life took on new and complicated dimensions. there were five specific purposes in forming the group: to research more expensively the traditional music of Korea, to study the music and instruments(especially percussion instruments) of other traditions throughout the world, to create new music and to provide educational opportunities for students and others to learn Korean percussion.

Kim Duk Soo, the founder of SamulNori, has been recognized as one of the fifty most influential figures in Korea through the last five decades. In addition to a busy touring schedule, Mr. Kim teaches at the Korean National University of Arts and serves as artistic director of SamulNori Hanullim.

AWARD

1959 National Nongak Competition – President's Citation recipient

1961 National Nongak Competition – Individual Award

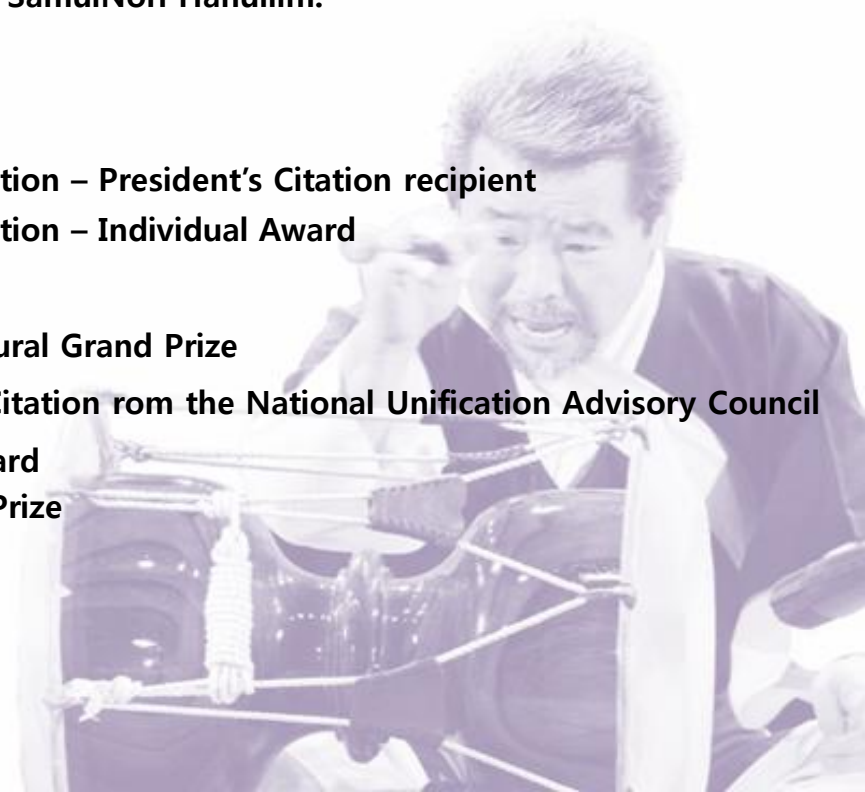
1995 National Magnolia Medal

2001 Awarded the il Maek Cultural Grand Prize

2004 Awarded the president's Citation from the National Unification Advisory Council

2007 National Silver Crown Award

FUKUOKA ASIAN Culture Prize



Major Works

CD

01. DRUMS AND VOICES OF KOREA(1983)
02. SAMULNORI(1986)
03. SXL Live In Tokyo(1987)
04. SXL into the outlands(1987)
05. MEGADRUMS(1988)
06. Samulnori : Record Of Changes(1988)
07. Samulnori : After 10 Years(1988)
08. PAN-NORI(1988)
09. RED SUN/SAMULNORI(1989)
10. THE COMES THE WHIT TIGER(1994)
11. NANJANFG-NEW HORIZON(1995)
12. KIM DUK SOO SAMULNORI(1995)
13. FROM THE EARTH, TO THE SKY(1996)
14. MR. JANGGO – KIM DUK SOO WITH HIS FRIENDS(1997)
15. CHEONG BAE – SPRIT OF NATURE(2001)
16. KIM DUK SOO'S 50TH ANNIVERSARY COMMEMORATION PERFORMANCE
"JOURNEY"(2008)

VIDEO

01. SANTORI HALL PERFORMANCE LIVE(1987)
02. KIM DUK SOO'S SAMULNORI CLASSROOM 1~9(1997)
03. SMULNORI TEACHING GUIDE 1, 2(2001)
04. SAMULNORI CHEER(2002)



SELECTED REVIEWS

"The four musicians in the Korean ensemble known as Samulnori are all virtuoso percussionists ... their drumming - modulated into sounds of any nuance - could lead to total astonishment ... highly praised by musicians after its 1983 debut, Samulnori is a complete theatrical experience as well."

- Anna Kisselgoff, The New York Times

"No particular ethnological savvy was needed to appreciate what these four indefatigable young men from Korea had to offer - the impact of their drumming and dancing was so direct and appealing, distance that might have existed (before the first mighty thwack of the Jang-go, that is) was surely evaporated in the heady spirit of the proceedings... the conservation of ancient tradition is seldom so much fun as this."

- Richard Buell, The Boston Globe

"... folk music of primal power yet imposing technical sophistication... clearly, Samulnori controls its feet as brilliantly as its hands... it offers an experience that matches unsparing energy and technical mastery with a strong sense of spirituality, it is going to be stupendously popular."

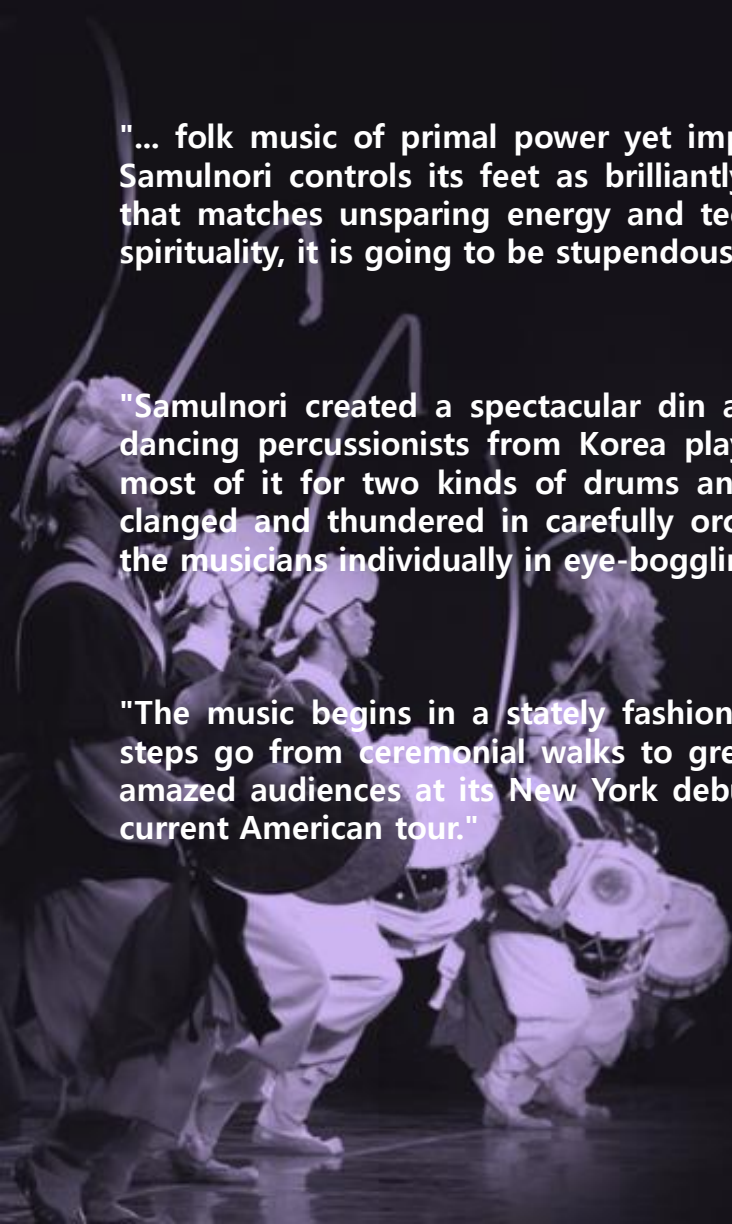
- Lewis Segal, Los Angeles Times

"Samulnori created a spectacular din at the Asia Society on Friday. The four dancing percussionists from Korea played music of invocation and exorcism, most of it for two kinds of drums and small and large gongs - pieces that clanged and thundered in carefully orchestrated crescendos... As they played, the musicians individually in eye-boggling spins and leaps

- Jon Pareles, The New York Times

"The music begins in a stately fashion, then clangs ahead while the dancers' steps go from ceremonial walks to great leaps and dizzying spins. SamulNori amazed audiences at its New York debut in 1983 and is doing so again on its current American tour."

- Jack Anderson, The New York Times



IMPORTANT PERFORMANCES OVER THE YEARS

- 1978 SamulNori foundation performance (Space Theater, Seoul)
- 1981 The 1st Korean Traditional Music Festival (German Cultural Center, Seoul)
- 1982 World Showcase Festival (Disney World, Orlando, Florida)
PASIC(Percussive Arts Society International Convention) '82 (Dallas, Texas)
- 1983 "Ethno Rhythm Land" (Tokyo City Center Hall)
- 1984 "SUPERCUSSION" Festival (Roy Thomson Hall, Toronto)
- 1985 SamulNori Performance & Workshops (Darlington Art Museum, UK)
- 1986 World Drum Festival ('86 World Expo, Vancouver)
- 1988 Moers International New Jazz Festival (Germany)
- 1989 SamulNori World Tour (Australia, Hong Kong, Thailand, Israel, USA, etc..)
- 1991 SamulNori with WOMAD (World of Music Arts & Dance) (Morecambe, UK)
- 1992 Czech SamulNori Performance (Prague National Theater)
- 1993 The Asia Society (Lincoln Center, New York City)
- 1994 The Adelaide Festival (Australia)
'The World Percussion Panorama (Castro Alves Theater, Brazil)
- 1995 SamulNori Europe Tour (Switzerland, Germany, Sweden, UK)
- 1996 SamulNori US Tour(Washington, California, Kansas, Michigan, and etc.)
Basel Festival (Basel, Switzerland)
'96 Nanjang Festival (Berlin)
- 1997 EU-Japan Festival (Thessaloniki, Greece)
Istanbul Percussion Festival (Istanbul Open-Air Theater)
SamulNori's 20th Anniversary "Korea Fantasy"
(The Korean Culture & Arts Foundation)
- 1998 SamulNori US Tour(South Carolina, Arizona, Colorado, Hawaii, New Hampshire)
"In the Year of the Tiger" Festival (Berlin, Haus der Kultren)
'98 Portugal Lisbon Expo "Korean Week" (Portugal, Lisbon)
Avignon Festival (Avignon, France)
Gala Benefit Concert for the Children of North Korea (Lincoln Center)
- 1999 India IETF'99 (India)
Seoul Drum Festival '99 (Seoul)
Walt Disney World EPCOT Center Millennium Celebration (Orlando, Florida)



2000	Premiered "Puri & Nori," at Theatre du Soleil (Paris) SamulNori Europe Tour (Russia, Germany, Belgium, Sweden)
2001	SamulNori US Tour (Alaska, California) 'Popli Festival' (Firenze, Italy)
2002	'Dynamic Korea' for the World Cup D company nations (US, Portugal, Poland) Korea-Russia Friendship Express (Vladivostok, Moscow, St. Petersburg, etc.) ASEM 4 – Asian Comments (Copenhagen, Denmark) Paris Autumn Festival (Paris, France)
2003	"Images of Asia" Festival (7 cities in Denmark) "Edinburgh International Festival" (Edinburgh, United Kingdom)
2005	"Korea-Japan Music Festival" (4 cities in Korea, 4 cities in Japan) 600 years anniversary of Mongolia (Ulan Bator, Mongolia)
2007	Debut 50 years of Master Kim Duk Soo, Japan Tour (8 cities in Japan) Berlin Nanjang 2007 (Berlin, Germany)
2008	30 th Anniversary of SamulNori, Korea & Japan tour (Korea, Japan) 100days of Korean Traditional Performing Arts Festival (Seoul, Korea)
2009	The Korea Traditional Performing Arts <Pan> "Music Alp Camp in France"
2010	"Digilog Samulnori" The Korea Traditional Performing Arts <Pan>

*** More than 4,000 performances world-wide**

