The Historical, Geographical, and Statistical Study of Historically Informed Performance in Korea*

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I. Symbolic Momentum: from year 2012 to 2013

2012 was a meaningful year for the field of historically informed performance in Korea. It was the 10th anniversary of the foundation of the Early Music Society of Korea as well as the Musica Glorifica, which have been viewed as the leading performing groups in Korea. Furthermore, the early music research had been launched at the Music Research Center in Hanyang University in 2003. Throughout the decade, there have been both qualitative and quantitative developments in the HIP activities in Korea. Korea’s HIP are rapidly increasing through the interests and passion of classical music lovers and scholars due to intellectual curiosity and historical fidelity.

2012 was also the 130th year that the Chosun Dynasty(1392-1910) signed trade contracts with Western Colonial countries: USA(The 1882 Treaty of Peace, Amity, Commerce and Navigation between the Kingdom of Chosun and the

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1 Historically Informed Performance is “also referred to as period performance, authentic performance, or HIP” and will be referred hereafter as HIP.

Since then, Korea has been challenged to accept and respond to dramatic changes that have occurred in the name of modernization. Recent studies reveal peculiar characteristics, which are stemmed from undergoing conflicts from “colonial modernity”. Music performers and leaders of Korea in the first half of the 20th century lacked proper subjective perspectives on cultural identity. In addition, they did not even consider preserving and developing traditional music along with western music. The present conditions seem much more diverse and somewhat mutual. At the center of the diverse changes, meaningful roles of HIP exist. There are three important aspects to consider in regards to the changes: 1. Korean performers who studied HIP from Europe and North America actively take roles as members of internationally established groups. 2. Korean HIP groups have been invited to the international HIP festivals abroad. 3. Korean scholars and performers cooperate and support each other. All these changes and developments of HIP help Korean musicians find and establish their identities and specialties. Therefore, from the year 2012 to 2013 is a historically crucial point of time that motivates the inquirers to examine multiple aspects of musical activities in Korea, and especially focusing on HIP activities.

The purpose of this study is to identify and examine HIP in Korea, socially, historically, geographically and statistically by investigating its musical performances and its academic activities. By clarifying the cultural and musical causes and consequences of this surprisingly rapid growth of HIP in Korea, I will disclose how and what the HIP activities contribute to the entire Korean music culture and I will address how and what should be prepared for next decades.

This research includes collecting reference data such as statistics of the ratio of HIP concerts nationwide and Seoul, providing a map locating the concert venues and colleges. It will overview HIP in Korea as a highly professional and important field in Korea’s music culture. Finally, significant

activities and characteristics of HIP will be summarized based on the reviewed data. Statistics may not be ideal for studying an intangible cultural activities like HIP. However, collecting and analyzing statistical data of HIP activities are basic studies in order to understand and examine HIP altogether. Statistics and geographical research will provide some of the best resources of urban musicology to understand the reality of HIP behind the diversity of Korean music culture.

II. Diversity of Korean Music Culture and Seoul as a Mega City

As one of the “four little dragons,” Korea, alongside Singapore, Taiwan, and Hong Kong, has become a “globally leading country” of music producers and consumers despite its political instability and economic challenges from the financial crises of 1997 and 2008. Dubbed “Han-river’s Miracle”, Korean musicians have begun to play more important roles internationally. Han-Wave or Hallyu, Korean wave or Korean fever, are terms coined when K-drama’s influence to Korea’s traditional music, transcended its popular spread worldwide.

Through government support and efforts of devoted Korean traditional music leaders, the qualitative and quantitative growth of Korean traditional music has been tremendous. On the other hand, originality, authenticity, and restoration which are the main concepts of HIP, have been less regarded in the field of the Korean traditional music during the last decades. Roughly speaking, fusion style performances are becoming a new trend for traditional music. Furthermore, neo-traditional music that includes instruments alterations and the use of technical devices such as microphones/amplifiers, have been justified. Thus, it can be said that Korean music providers and consumers expose adverse phenomena; reconstruction of the old performance practice by Korean HIP movement from the field of Western classical music and the adaptation of new idioms and practices by neo-traditional music from Korean traditional music.

Graph 1. Percentages of Attendance for Total, Classic Music, Korean Traditional Performing Arts, and Pop Music Concerts

Table 1. Percentages of Attendance for Total, Classical Music, Korean Traditional Performing Arts, and Pop Music Concerts

<table>
<thead>
<tr>
<th></th>
<th>2003</th>
<th>2006</th>
<th>2008</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>62.4%</td>
<td>65.8%</td>
<td>67.3%</td>
<td>67.2%</td>
</tr>
<tr>
<td>Class. Music</td>
<td>6.3%</td>
<td>3.6%</td>
<td>4.9%</td>
<td>4.8%</td>
</tr>
<tr>
<td>Korean Trad. Perf. Arts</td>
<td>5.2%</td>
<td>4.4%</td>
<td>4.4%</td>
<td>5.7%</td>
</tr>
<tr>
<td>Pop. Music</td>
<td>10.3%</td>
<td>10.0%</td>
<td>8.2%</td>
<td>7.6%</td>
</tr>
</tbody>
</table>

According to a survey, Koreans “attend pop music concerts twice as often as they attend classical music concerts”\(^6\)(Graph 1 and Table 1). During the last decade, more than 60% of Koreans attended entertainment shows or events\(^7\)(the top), approximately 10% of Koreans attended pop concerts(the second highest). With the approximate percentage of 6%, the attendance of classical concerts(the second lowest) and traditional performances(the lowest) are shown to be similar.

\(^5\) The highest ratio line indicates the total attendance of entertainment settings such as movie theatres, plays, literature activities, fine arts exhibitions, and dances. Classical Concerts has the second lowest attendance, traditional performing arts has the lowest attendance, and Pop Music Concerts has the second highest attendance. Although I used, quoted, and analyzed data from different sources, the graphs, pictures, and tables in this article were made by the researcher, because the comparable data for 2011-2012 are not available, yet. Comparisons have been done up-to the year 2010 in this article, but the data of HIP will be used in the context.

\(^6\) 조현성, 『2010년 문화향수 실태조사』 (서울: 개문사, 2010), ii.

\(^7\) See the footnote 5.
Although the percentages of classical concerts are not as high as any other entertainment events, the percentages are significant to the serious classical musicians and music lovers. Commercialism is the main cause of the chasm in the numbers. Additionally, Korean classical musicians who play western music are becoming more recognized globally and are even competing in international competitions. Nevertheless, it is necessary for classical and traditional music performance agencies and individual groups to promote their music in order to gain the interest of broader audiences and increase the number of enthusiasts who attend the shows.

Seoul has become one of the most active cities for music performers during the last decade. With a population of over 10.5 million, almost a quarter of all Koreans live in Seoul. Also, Seoul comes in “third place for the number of performances presented yearly following New York and Paris”, and more than “53% of the performing venues of Korea are located in Seoul”. Most importantly, Seoul is where majority of HIP concerts have been held during the last decade. The National Capital Area(NCA), which encompasses Seoul and surrounding regions, is the world’s second largest metropolitan area with over 25 million inhabitants. More than 99% of HIP have been held in NCA, which means that the growth is geographically unbalanced, which creates a cultural gap between the NCA and the other regions; it is crucial that this dilemma should be reconsidered.

III. Spectrum of HIP in Korea: Passionate yet Extended

The growth of HIP was possible by not just scholars and professional musicians but also amateurs and enthusiasts. It has become a trend for proteurs, amateurs who are almost professionals, to actively influence the public through the internet. Online music devotee groups on HIP that
share concert information and reviews encourage and stimulate the performers. These online activities seem to be characterized as a neo-culture that holds strong bonds and relationships between the members, fans and players. Consequently, HIP musicians often become sensitive sacrificial lambs by the reviews of manias due to hegemonic battles.

Because of this unusual growth of HIP, scholars attempted to explain the phenomenal passion on the HIP of Korea. Progression and the responses to HIP can be understood as a part of modernization that succeeded Westernization. Most of all, the influence of Christianity should be recognized for its assistance for the growth of HIP in Korea. In fact, Christianity had influenced and changed the entire Korean music culture since the early 20th century and played a key role in its modernization. A majority of vocal music of HIP consists of Christian music. With Christian faith and knowledge, it would be easier and deeper to appreciate the contexts of vocal works of early music. In addition, the growth of HIP in Korea urges Korean musicians to stand equally with the Western music culture, by not just relying on foreign expertise, copying skills and repertories, but by collaborating with them and personally cultivating the field of HIP. This will provide quite a new dimension for the classical musicians of Korea in recreating and rewriting the history of music.

Picture 1 shows the geographical conditions of Korea’s HIP, indicating locations of colleges (pentagons) and performing venues (circles and triangles) for HIP in the NCA. Because HIP venues hardly exist outside of NCA it is possible to claim that picture 1 represents the entire social, musical geography of HIP in Korea. The Korean HIP are led by a couple

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14 The map of Seoul has been used and quoted by Korea Tourism Organization. http://english.visitkorea.or.kr/mapInfo.kto?func_name=depth2&md=enu&lang_se=ENG&korea_code=1 Accessed on 2012 July 12. The gray shaded part is Seoul territory.
15 I will use P for pentagon hereafter, C for circle, and T for Triangle. P1 means pentagon number 1 and etc.
16 There are cities out of NCA like Busan, Daegu, Daejeon, and Chuncheon, have presented HIP performances.
of colleges, especially a few pioneer performers and scholars of these colleges. Therefore, potential possibilities for quantitative increases and artistic growths for HIP are extensive. Notable four colleges, Hanyang University(P1), Yonsei University(P2), Korean National University of Arts(KNUA, P3), and Kyeonghee University(P4) are the main resources for providing all kinds of HIP activities including performances, research and education. Colleges that present HIP related programs and scholastic activities in Korea are located solely in Seoul. Mapping performing venues of HIP is similar. Performing venues are classified as the religious churches(triangles) and non-religious halls(circles) in the picture. In the surrounding territory of NCA, there are four performing venues(a; Goyang Aram Nuri & Oulim Arts Center, b; Bucheon Culture & Arts Hall, c; Pyungchon Art Hall in Anyang, d; Seongnam Art Center) that have presented HIP concerts. These four venues(a~d) have not presented their own projects for HIP. Instead, they have taken beneficial tour concerts from internationally established groups that have played in major concert halls in Seoul and given extra tips.

As mentioned previously, churches play one of the most important roles for HIP. Historically old, with a serene atmosphere, and the resonant acoustic conditions of churches provide excellent spaces for performing early music. The representative churches are Roman Catholic churches: Myeongdong Cathedral(T2), Yakhyun(T4), and Seongbookdong(T6). It is important to note that the Seongbookdong RC(T6) church had started an early music concert series in 2011. The music director of Seongbookdong RC is prof. Kwon, Songtaik who is a director of Music Research Center of Hanyang University(P1 in picture 1) and the International Bach Festival. Other churches that have adapted early music programs include Seoul Cathedral Anglican Church of Korea(T1), Chapel Hall of Yonsei University(T5), Holic Center of Halleluya Community Church(T9), Kwanglim Church(T8), and Ceramic Hall of Mil-al Presbyterian church(T10).
The Seoul Cathedral Anglican Church (T1) of Korea has offered regular noon concerts for office workers since 2008, and it presents more than 30

17 Pentagons indicate the colleges that provide HIP programs or classes. Circles and triangles indicate important performing venues for HIP; circles are non-religious venues and triangles indicate the religious venues. The details of picture 1 are explained on p. 6.
concerts yearly. The Seoul Cathedral Anglican church is the busiest and most welcoming performing venue among the religious and non-religious ones due to its geographical, historical, and acoustic-friendly conditions. Besides, it is noteworthy to know that Lee, Geon-Yong, the former president of the KNUA(P3) and a big supporter for the Early Music Society of Korea, is one of the main figures of the Seoul Cathedral Anglican Church’s noon concert program.

The Holic Center of Halleluya Community Church(T9) is the venue where most organ players perform, and the Ceramic Hall(T10) is a string player’s favorite place to perform because of its rich resonant acoustics. Youngsan Art Hall(T7) is a place for small ensemble performances and pipe organ recitals.

Among non-religious halls, the most popular venues are Sejong Center(C1) and Seoul Arts Center(C2). Because of their status as some of the best performing venues in Korea, most orchestra or chorus performances have been held at C1 or C2. But, the huge size of those halls caused unsuccessful results for certain performances, especially for gut-stringed small ensemble groups. HIP reiterates a simple but crucial aspect of resonant conditions of spaces for music performances. Most importantly, the Kumho Art Hall and Seoul Baroque Chamber Hall are representative non-religious venues. The Kumho Art hall(C3 in picture 1) has been offering a regular HIP concert series since 2006, and the Seoul Baroque Chamber Hall(C4) has just started its long term HIP concert series since 2012. Additionally, Chungmu Art Hall(C5), LG Art Hall(C8), and KNUA Hall(C6), are significant venues for the large-scale performances as well.

However, statistics show only a small portion of performances that were played(table 2, graph 2 and 3). Table 2 indicates the total number of classical music performances that have been held in Korea(N of PK) and Seoul(N of PS), including total number of HIP(N of HIP), as well as percentages of HIP

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18 Especially Performance of Sigiswald Kuijken with La Petite Bande in May 21, 2008.
19 This aspect calls us to reconsider the uses of microphones for traditional music performances. Thanks to the use of the microphone, it is now possible for small volume instruments to play in the big halls but they sacrifice their delicacy.
in the nation(PN) and percentages of HIP in Seoul(PS) from 2002 to 2011. The decline from 2007 to 2009 is caused by the economic crisis and the new influenza warnings. Many concerts had to be cancelled during that time.

**Table 2. Numbers and Ratios of HIP in Classical Music Genre from 2002-2011**

<table>
<thead>
<tr>
<th></th>
<th>02</th>
<th>03</th>
<th>04</th>
<th>05</th>
<th>06</th>
<th>07</th>
<th>08</th>
<th>09</th>
<th>10</th>
<th>11</th>
</tr>
</thead>
<tbody>
<tr>
<td>N of PK</td>
<td>4855</td>
<td>4834</td>
<td>4079</td>
<td>4444</td>
<td>5640</td>
<td>5716</td>
<td>5811</td>
<td>7209</td>
<td>7219</td>
<td>8274</td>
</tr>
<tr>
<td>N of PS</td>
<td>1901</td>
<td>1800</td>
<td>2023</td>
<td>2196</td>
<td>2678</td>
<td>2400</td>
<td>2902</td>
<td>2948</td>
<td>3083</td>
<td>3549</td>
</tr>
<tr>
<td>N of HIP</td>
<td>44</td>
<td>50</td>
<td>43</td>
<td>51</td>
<td>81</td>
<td>54</td>
<td>54</td>
<td>64</td>
<td>92</td>
<td>137</td>
</tr>
<tr>
<td>PN</td>
<td>0.9</td>
<td>1.0</td>
<td>1.0</td>
<td>1.1</td>
<td>1.4</td>
<td>0.9</td>
<td>0.9</td>
<td>0.9</td>
<td>1.2</td>
<td>1.7</td>
</tr>
<tr>
<td>PS</td>
<td>2.3</td>
<td>2.8</td>
<td>2.1</td>
<td>2.3</td>
<td>3.0</td>
<td>2.2</td>
<td>1.8</td>
<td>2.2</td>
<td>2.9</td>
<td>3.9</td>
</tr>
</tbody>
</table>

The almost invisible vertical lines in graph 2 represent the reality of HIP. Graph 3 indicates that the percentages of HIP in the nation(PN) and in Seoul(PS) have increased dramatically since 2009. Notably, in 2011 special project concerts by the Seoul Baroque Chamber Hall(C10) have outset Early Music Series. The concerts from the 4th International Bach Festival Seoul and individual recitals have been presented.

**Graph 2. Comparison of the Total Number of Performances in Korea, Seoul and HIP**

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20 Graph 2 and 3 have been reformatted from table 2 to be shown effectively. The former one is for the comparison each year, and the later one is for patterns of progressions in those years.
The result of the comparison between HIP and traditional music is not different (table 3, graph 4). The total number of classical music in Korea (CMK) and in Seoul (CMS) is approximately twice as high as the total number of traditional music in Korea (TMK) and Seoul (TMS). When compared with the classical music performances in Seoul (CMS), the percentages of HIP performances reach only an approximate 2%. Therefore, when compared with other categories, the HIP's percentages will be much smaller. During the 2007-9 economic and social crisis, the deductions of TMK and TMS were more severe. Patterns of increasing numbers of CMK and CMS are steady and predictable, as shown in table 3. Therefore, we can conclude that traditional music and HIP are more influenced by social conditions, which also reflects the financial status of HIP.

Table 3. Comparison of the Number of Performances:
Traditional, Classical and HIP in Nation and in Seoul

<table>
<thead>
<tr>
<th></th>
<th>02</th>
<th>03</th>
<th>04</th>
<th>05</th>
<th>06</th>
<th>07</th>
<th>08</th>
<th>09</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>TMK</td>
<td>2301</td>
<td>2535</td>
<td>2718</td>
<td>2685</td>
<td>2469</td>
<td>2793</td>
<td>1621</td>
<td>2684</td>
<td>3456</td>
</tr>
<tr>
<td>TMS</td>
<td>NA</td>
<td>NA</td>
<td>1040</td>
<td>900</td>
<td>1144</td>
<td>925</td>
<td>693</td>
<td>1541</td>
<td>2135</td>
</tr>
<tr>
<td>CMK</td>
<td>4855</td>
<td>4834</td>
<td>4079</td>
<td>4444</td>
<td>5640</td>
<td>5716</td>
<td>5811</td>
<td>7209</td>
<td>7219</td>
</tr>
<tr>
<td>CMS</td>
<td>1901</td>
<td>1800</td>
<td>2023</td>
<td>2196</td>
<td>2678</td>
<td>2400</td>
<td>2902</td>
<td>2948</td>
<td>3083</td>
</tr>
<tr>
<td>HIP</td>
<td>44</td>
<td>50</td>
<td>42</td>
<td>51</td>
<td>81</td>
<td>54</td>
<td>54</td>
<td>64</td>
<td>92</td>
</tr>
</tbody>
</table>
Most of all, these performances are extremely geographically unbalanced due to not only the concentration of the Korean population and performing venues in the NCA, but also the musical culture divides between the NCA and outside of the NCA. This disparity should be gradually altered by the performers’ pioneering and their volunteering spirits. In addition, more performance venues and colleges that provide space for HIP should be held outside of the NCA. HIP performances have been introduced in the other metropolitan cities like Busan, Daegu, Daejeon but they have not been continued or grown. Chuncheon is a unique city for HIP, because it is where held the International Early Music Festival was held.21

Graph 4. Comparison of Number of Performances; Traditional, Classical, and HIP

IV. Mutual Activities: Scholars and Performers: Local and Global

HIP is now more easily accessible to players and students through scholastic support. Four colleges mentioned on p. 5 provide HIP related classes: periodic instrument performance, history of musical style, and performance practice as minors for students who major in instrumental music. Yonsei University provides a one year course called Early Music Profession Courses in their continuing education institutions. Hanyang University holds the three most practical, ideal, and important requisite conditions, and has professors who are experts of HIP and present new directions for this field. The Research center offers scholastic activities

21 I will discuss later on p. 11.
including opportunities of publications and planning international festivals. Hanyang University conducts a periodic instruments orchestra, called the Bach Collegium Seoul. Playing in the Bach Collegium Seoul offers significant opportunities for students to learn new approaches, sounds, skills, and emotions. Therefore, the educational status of HIP is showing promise in its beginning steps and shows the potential to grow enormously.

International seminars and symposiums as parts of festivals are highly important scholastic activities for HIP in Korea. Besides translating important treatises, the scope of research on HIP by Korean scholars has been broadened. Although many fruitful studies focus on certain figures: J. S. Bach, G. Handel and W. A. Mozart, scholars also indulge in works of other composers: Claudio Monteverdi, Jean Phillip Rameau, and Francesco Geminiani. For studying performance practice, historically important methods such as Leopold Mozart’s *Gründliche Violinschule* and Johan Joachim Quantz’s *Versuch einer Anweisung die Flöte traversiere zu spielen* have been translated.

There are three international festivals that focus on HIP:

1. The International Bach Festival in Seoul (began in 2005) organized by Hanyang University’s Music Research Center. This festival is a biennial celebration for the works of Johann Sebastian Bach held in autumn. Notable musicians and scholars have been invited: German organist and conductor Helmuth Rilling, Cembalist Pierre Hantaï, René Jacobs, and scholars Christoph Wolff, which present a diverse slate of concerts and symposiums. Most of all, Bach Collegium Seoul participates in the festival and shares musical achievements with international figures.

2. The Seoul International Early Music Festival (SIEMF, began in 2005) organized by Early Music Society of Korea is as large in scale as the International Bach Festival. The representatives are organist, professor Oh, Jakyeong of KNUA, Kim, Jin who is the leader of Musica Glorifica, and Jang, Woo-Hyung who is a leader of Capella Concentus. There are not many distinct differences with the International Bach Festival, but rather more

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22 It was originally called Collegium Musicum Hanyang, founded in 2004, and changed its name in 2011.
Korean musicians participated in the SIEMF.

3. The Chuncheon International Early Music Festival is the oldest festival that had started on a nationwide scale in 1998. This festival had focused on recorder playing and on its repertories, led by recorder player and maker Cho, Jinhee. It later developed internationally and has been sponsored by regional governments, the Chuncheon municipal and the National Chuncheon Museum since 2010. Besides the three festivals above, the Daegu Summer Festival(2010) has presented HIP related concerts under the attractive title “Could you be a friend of Bach?” Unfortunately, the project has not been continued since then.

The ratios between domestic and foreign players participating in the HIP international festivals in Korea are almost 4:6 during last four years. If more Korean players participate in the international festivals in Korea, it is likely that more Korean players will be invited to the international festivals held abroad.

V. Characteristics of Korean Groups and Representative Instruments

The number of instrumental groups is greater than the number of vocal groups among the Korean HIP groups(table 4). As the names of the groups represent their artistic goals and social statuses, three interesting facts reveal that: 1. Their group names consist of specific composers such as Bach, Corelli, and Telemann who are the most important composers during Baroque period. 2. Six out of 15 of the groups include the word “Seoul” in their names. This occurrence proves that HIP activities are closely related to Seoul’s social and geographical importances. 3. Their names are mostly in Latin and some of them are related to Christianity.
Table 4. Representative Korean Groups of HIP

<table>
<thead>
<tr>
<th>Instrumental Groups</th>
<th>Vocal Groups</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alte Musique Seoul</td>
<td>Bach Solisten</td>
</tr>
<tr>
<td>Bach Collegium Seoul</td>
<td>Capella Concentus</td>
</tr>
<tr>
<td>Baroque Chamber Rose Ensemble</td>
<td>Collegium Vocale Seoul</td>
</tr>
<tr>
<td>Camerata Antiqua Seoul</td>
<td>Seoul Motet</td>
</tr>
<tr>
<td>Corelli Recorder Ensemble</td>
<td>Seoul Oratorio</td>
</tr>
<tr>
<td>Ensemble la Fontaine</td>
<td></td>
</tr>
<tr>
<td>KNUA Recorder Ensemble</td>
<td></td>
</tr>
<tr>
<td>Musica Glorifica</td>
<td></td>
</tr>
<tr>
<td>Tafel Musik</td>
<td></td>
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<tr>
<td>Telemann Quartet</td>
<td></td>
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</tbody>
</table>

The primary instruments, played by organists and cembalists, are noted for their use in the most individual performances. Influenced by personal preferences, it is noticeable that an excessive number of piano playing graduates shift their professional instruments to the organ or to the cembalo. This phenomenon is also related to the Korean church's significant changes. Many churches have set up the organs. This explains why most organ recitals have been held in churches and in the Youngsan Art Hall, which is managed by the Yoido Full Gospel Church.

The second group is consists of bowed string instruments; viola da gamba/Baroque cello and baroque violin, and the third group consists of the recorder and the Baroque flute. Therefore, more wind instrument players are needed to play ensemble and large-scale performances in order to diversify the musical pieces that are performed, for the audience to appreciate.

VI. For the Next Decades: Education and Beyond

Thanks to the devoted HIP leaders, classical music performances have been broadened, enriched, and specialized. Most of all, many music students have reconsidered their identities and specialities, and they have challenged themselves to perform certain pieces with new approaches of HIP. In order to educate the students, Korean musical instrument makers

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23 These are arranged in alphabetical orders.
should cooperate with HIP programs. Then, these programs will become more accessible and effective. School programs also should adjust according to current changes and demands. Together with the four colleges I mentioned on picture 1, more colleges, institutions, and especially more churches should participate in HIP activities. As the statistics show, it is necessary for HIP agencies and individual groups to actively inform the public. Although acclaimed by critics and audiences, HIP activity should be broadened geographically. Most importantly, HIP musicians should put more effort into playing outside of the NCA, which will help increase the educational opportunities and the number of audiences nationwide.

The phenomenon of the growth and the development of HIP can be understood as a mirror of post-modern society. However, there are political and social issues that should be reconsidered in order to ensure stable growth and artistic maturity. “Devout Elitism” provokes conflicts and detaches HIP from broad audiences. Also, hegemonic battles between players and unnecessary debates over who or what is more authentic should be overcome. On the other hand, to establish the international festivals, financial supports from the government and different industries should be secured.

Beyond learning from Western musicians, Korean HIP musicians should mutually cooperate more with eminent groups and strive to lead globally. Furthermore, beyond Western music, Korean scholars and performers should reassemble the traditional Korean music through originality, restoration, and reconstruction, which are the key-components of HIP. Along with new attempts to “survive in the new social order” the original form of traditional music should be restored and maintained. It is one of the most ironically significant and meaningful roles of the Korean HIP to contribute to refine Korean music culture. Historical fidelity of HIP has to flourish broadly and harmoniously in order to enrich the diversity of Korean music culture. By not just looking at the visible aspects or by being satisfied with the rapid

24 정경영, “오래된 음악에 대한 새로운 논쟁- 역사주의적 연주와 음악사 쓰기,” 『음악학』 16 (2008), 49.
growth, acclaims, and commercialism, Korean musicians of HIP should prepare proper answers to this question; Is the reality of Korean HIP musically diverse, artistically matured, socially healthy, and financially stable?
박초연. "한국의 문화 지형과 가야금 창작곡의 연주."『음악과 문화』18 (2008), 49-80.
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박 초 연

국문초록:

한국 역사주의 연주의 역사적, 지리적, 통계적 연구

박 초 연

역사주의 연주는 지난 십여 년 동안 한국음악계에 급성장을 보인 분야이며 2012년은 한국의 역사주의 연주의 중심축인 한국고음악협회와 무자카 글로리 피카가 창단한지 10주년이 되는 역사주의 연주계에 의미 있는 해였고 2013년은 한양대학교 음악연구소가 고음악 연구를 본격적으로 시작한 해였다. 이 연구는 지난 10여년의 역사주의 연주 관련 공연을 사회적, 역사적, 지리적, 통계적으로 접근, 분석하여 그 실재를 보다 효율적으로 파악하고 한국음악문화의 한 중심으로서 역사주의 연주의 제반 활동의 구체화를 시도하였다. 130년 전 조선왕조가 서구와의 통상을 공식적으로 문서화한 이후 한국에서 본격화된 서구화와 근대화는 독특한 한국의 음악문화를 낳게 하였고 이는 역사주의 연주의 성장과정에서도 심화되어 나타남을 찾아볼 수 있다.

놀랍게 성장한 역사주의 연주의 문화적, 사회적 요인들을 찾아봄으로써 앞으로 어떻게 그리고 무엇을 역사주의 연주활동이 한국음악문화 전반에 기여했고 할 수 있을 것인지 그리고 다음 세대를 위해 준비하고 교육해야 할 것은 무엇인지 숙고할 수 있는 자료가 될 수 있을 것이다.
Abstract:

The Historical, Geographical, and Statistical Study of Historically Informed Performance in Korea

Cho-Yeon Bak

Throughout the decade, there have been both qualitative and quantitative developments in the historically informed performance activities in Korea. The purpose of this study is to identify and examine Korea’s historically informed performance socially, historically, geographically and statistically by investigating its musical performances and its academic activities. By clarifying the cultural and musical causes and consequences of this surprisingly rapid growth of historically informed performance in Korea, I will disclose what and how the historically informed performance activities contribute to the entire Korean music culture and address what and how we should prepare to educate the next generations.