

BRIEFLY

Merck exec gets POSTECH honorary Ph.D.

Peter S. Kim, 53, president of Merck Research Laboratories, will become an honorary doctor of science at Pohang University of Science and Technology. POSTECH said Wednesday that it would award an honorary doctoral degree in science to Kim during the graduation ceremony Friday. He will be the third honorary doctorate of science at the university.

The second-generation Korean-American earned his B.A. at Cornell University in 1979 and Ph.D. at Stanford University in 1985. He served as a member of the Whitehead Institute for Biomedical Research from 1992 to 2001. He served as a biology professor at MIT from 1988 to 2001.

He has published more than 25 articles in Nature, Science and other journals, and gained international recognition for his 1997 research on the AIDS virus mechanism.

POSTECH first conferred an honorary science Ph.D. to the 2003 Nobel chemistry prize winner Roderick MacKinnon of The Rockefeller University in 2006 and an honorary engineering Ph.D. to Bell Labs President Kim Jeong-hoon in 2010.



Peter S. Kim

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Yoo 1st Korean-American U.S. general

Daniel D. Yoo, a Korean-American Marine Corps Colonel, has been nominated for appointment to the rank of brigadier general.

According to a U.S. Department of Defense press release Wednesday, Yoo has been nominated as one of the 12 colonels for brigadier general. He is currently serving on the military fellows council on foreign relations in Garden City, New York.

The U.S. rank of brigadier general is ratified by the federal assembly and the U.S. president takes charge of the final appointment.

Yoo graduated from Arizona State University, earned his master's at U.S. Naval War College and served as a former national security affairs fellow at the Hoover Institution on War, Revolution and Peace at Stanford University.

He has also served as a career infantry officer and most recently as a commander of 4th Marine Regiment, 3rd Marine Division at Camp Schwab in Okinawa, Japan. He was deployed in support of Operation Enduring Freedom as commander of the Regional Corps Advisory Command Central 3-7, 201st Corps, Afghan National Army from July 2009 to April 2010, and received a bronze star last July.

Yoo's expertise is in national security, military strategy, special operations, irregular warfare and homeland defense.



Daniel D. Yoo

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(From left) Chang, Jackson, Kim, Oh and Cho

KAIST awards five honorary degrees

Aekyung Chairwoman Chang Young-shin and four others will receive honorary doctoral degrees from the Korea Advanced Institute of Science and Technology on Friday.

The university said Tuesday it would confer honorary Ph.D.s to Chang, President of Rensselaer Polytechnic Institute Shirley Ann Jackson, President of Handong University Kim Young-gil, and philanthropists Oh Yi-won and Cho Chun-shik.

Jackson will receive an honorary degree in science and technology, while the other four will receive theirs in business management.

Chang, who sits on the board of KAIST, served as vice chairwoman of the Federation of Korean Industries and vice chairwoman of the Korea International Trade Association.

Jackson holds a Ph.D. in physics from MIT. In April 2009, she was appointed by U.S. President Barack Obama to serve on the President's Council of Advisors on Science and Technology.

Kim Young-gil worked at NASA before returning to Korea in 1979 to join the KAIST faculty as materials engineering professor. He took office as Handong president in 1995. Oh donated 10 billion won (\$9,000) in cash to KAIST last year. Cho also donated about 10 billion won in property to the university.

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American's lifelong love of Korean music

Alan Heyman donates his collection of musical treasures to National Gugak Center

By Hamish Boland-Rudder
Intern reporter

Most American musicians nominate the guitar, piano or drums as their favorite instrument.

But 79-year-old Alan Heyman much prefers Korean conical oboes and the 12-stringed Korean gayageum, and has dedicated his life to learning all there is to know about traditional Korean music and dance.

After more than 50 years of living in Korea and pursuing his passion for "gugak," traditional Korean music and dance, Heyman decided late last year to donate his collection of old recorded music and rare books to the National Gugak Center in Seoul as a way of preserving the music and encouraging further study.



Alan Heyman still enjoys playing his 12-string gayageum, which is carved out of a single piece of paulownia wood and is nearly 50 years old.

The collection included about 160 hours of recorded music on reel tapes which the National Gugak Center is now transferring to CDs for better storage. Some of the recordings are rare and had not been heard before.

Heyman also donated 20 old books on traditional Asian music dating as far back as the 17th century, which he had bought from secondhand bookstores while living in Insa-dong, Seoul, in the 1960s.

"All these books were written in Chinese letters, my knowledge of which is quite minimal," said Heyman. "So I donated the books to the National Gugak Center so they could explain in Korean what the books contained, what the meaning was, and why it is significant."

Heyman's first taste of traditional Korean music was in 1953 as a medic in the U.S. Army during the Korean War. Stationed with a MASH unit in Gangwon province, near the 38th parallel, Heyman "had a front row seat" in what he describes as "one of the coldest places in Korea."

"We were located next to a mountain, and on the mountain there were Chinese communist army and North Korean guerrillas, and about 2 a.m. or 3 a.m. they used to play loud music

over loudspeakers, using a conical oboe, gongs, drums. And when I heard the conical oboe to me it sounded very refreshing and interesting. I believe it was a Chinese instrument, but similar to Korean.

"The other American soldiers didn't appreciate being kept awake half the night by that loud music. But I always recall especially that conical oboe sound."

Heyman returned home after the war to complete a master's in music and music education at Columbia University in New York, but was disappointed to find not one Asian music course on offer anywhere in the United States.

So after graduating in 1959, Heyman moved to a small

house in Insadong, Seoul, in 1960 to study and teach at the Korean Traditional Musical Arts Conservatory.

"At that time Northwest Airlines ran one flight a week. And I think, as I recall, I was the only passenger on that plane," he said. "I didn't know if I would be successful or not, but I decided to give it a try. My mother and father were adamant, they said 'Don't be ridiculous, you're out of your mind!'"

During his first three months of adjusting to life in Seoul, and trying to learn the intricacies of entirely new instruments and music, even Heyman had his doubts and admits it wasn't easy.

But when he became the first

non-Korean to perform traditional music on stage in Korea in 1962, Heyman's confidence grew along with his name.

"No foreigner had ever performed before, I was the first one. And the audience was flabbergasted. They couldn't believe that they were seeing a foreigner perform Korean music."

Heyman went on to organize the first ever tour of the United States by traditional Korean musicians and dancers in 1964, and has since toured with different troupes in a variety of roles, including to Iran, Europe and the U.S.

In between playing, learning, and teaching Korean music and dance, Heyman has also au-

thored and translated a number of books on gugak, Buddhist rituals and Shaman rituals, and spent time teaching English at universities to support himself.

"Korean music and dance have been my life. That's essentially what I have been living for," said Heyman. "The problem is that it's not very remunerative, I don't make much money."

Although his life of music hasn't led to international pop fame, Heyman's knowledge of "pansori," traditional Korean musical theatre, did help him obtain Korean citizenship in 1995.

After being one of only two students to pass the written examination, Heyman was asked by the examiner in the oral test what he had been doing for the past 30 years in Korea.

"I said I'd been studying Korean music and dance. He said 'Did you study pansori?' and I said that I did. So he said 'Tell me the story of Heungbu and Nollbu' which I happened to know quite well, and I told the story completely and he said 'You pass.' So Korean music paid off quite well!"

In recent years, Heyman has focused on deepening his understanding of Korean music through reading and translating. He hopes a translation of a book on Korean Shamanism he worked on will be released this year, and plans to begin work on a history of the Korean National Folk Arts Festival soon.

"The Korean National Folk Arts Festival celebrated its 50th year last year, and I have been following it by doing video recordings and small audio recordings," he said. "But there has never been a comprehensive, 50-year, historical translation of the festival, so that's my plan if things work out well. But as you know, 50 years of translation is a big job. It'll be my opus magnum."

Heyman still enjoys playing the gayageum occasionally, and likes to play the conical oboe in the mountains in spring and summer, as it is too loud to play indoors.

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Afghan musician keeps tradition alive

By Borzou Daragahi
Los Angeles Times

KABUL, Afghanistan — The master sits in a newly painted house on Kharabat Street, in the oldest quarter of this ancient city in the mountains.

He plies his craft with his fingers, palms and wrists, beating, tapping and scraping the oiled surface of his drums as if he were listening to the secret tune of the universe. Daw-tiki-tak, tiki-tiki, daw-tiki-tak, tiki-tiki, the beat goes.

"Tabla has its own notes," Asif Mahmoud says. "It speaks to us. It speaks from my heart.

When I play tabla, I open my heart to listeners. Music is the language that speaks for the heart, for the soul."

The 63-year-old Mahmoud keeps alive an ancient flame, an authentic Afghan culture that has managed to survive decades of war, grinding poverty and religious extremists who used to threaten to lynch musicians with their instruments.

Now the threats to the country's fragile traditional arts come from a flood of high-tech pop from Tajikistan or the Persian Gulf as well as rising fear that the capital will become engulfed in violence once again.

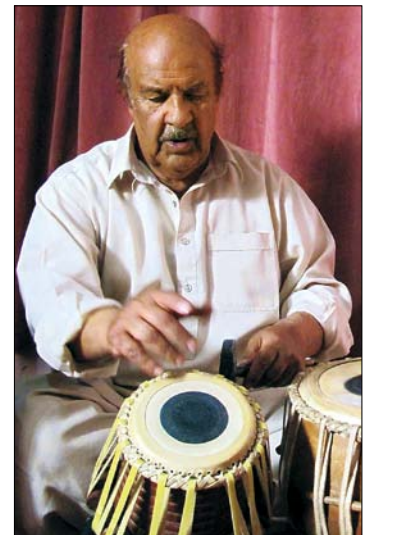
Few pay much attention to Mahmoud or to Kharabat Street. Raw sewage trickles down the narrow roadway and trash fills the foundations of bombed-out buildings.

It was once among the most storied places in Central Asia. More than a century and a half ago, the Afghan monarch Emir Sher Ali Khan established Kharabat Street as Kabul's music quarter, where those who entertained at the castle on the mountain ridge would live. On horseback they made their way up the slope to the castle, and then back down, night after night.

Artists, musicians, composers and instrument makers flocked here, living in mud-brick houses with courtyards. Indian tradesmen lived nearby, giving the area a slightly cosmopolitan, anything-goes atmosphere. "I am a Kharabati and an admirer of wine," went one poem.

Mahmoud began studying music when he was 8 and was quickly recognized as a prodigy. He won a scholarship to study in India, but returned to Kharabat just before Afghanistan's major troubles began in the 1970s.

(McClatchy-Tribune Information Services)



Asif Mahmoud plays the tabla at his Kabul, Afghanistan home and studio.

Los Angeles Times/MCT

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Community Bulletin Board

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