

증빙 번호 **5a**



# 음악 꿈나무들 기량 출중

## 제1회 세종음악경연대회 입상자 콘서트

15일, 시카고의 역사적인 건물인 파인아트 빌딩 커티스 홀에서는 음악 꿈나무들의 콘서트 있었다. 본보와 세종문화회관이 공동 주최한 제1회 세종음악경연대회 입상자들이 마련한 이번 콘서트는 한국 문화의 가능성을 2세들과 주류 사회에 알리고 꿈나무 음악가들을 발굴하는데 기여를 했다는 평을 받았다. 처음으로 시도된 형식으로 한국적인 음악이 가미된 곡을 지정곡으로 연주하게 했고 참가자들도 한국 음악을 다소 생소하기도 했지만 뛰어난 테크닉으로 훌륭히 소화해냈으며 관객들도 이들의 실력에 박수를 아끼지 않았다. 입상자 콘서트에 참가해 실력을 뽐낸 꿈나무들의 모습을 담았다.

〈글·사진=홍성용기자〉



### 조의지(소피아조)양

조의지양은 바이올린 주니어부 1위를 차지, 콘서트에서도 열정적인 연주를 선보였다. 파크리지 린튼 미들 스쿨 7학년으로 3세부터 바이올린을 배운 그녀는 2004년 중국 순순 음악 경연대회에서 1등을 차지하는 등 벌써부터 여러 대회에서 입상, 장래가 촉망되고 있다. "엄마가 음악을 좋아해서 시작했다"고 전하는 조양은 "예상 못했는데 1등을 차지해 기쁘다"고 소감을 전했다. 현재 시카고 뮤직 인스티튜트의 아메리칸 스트림스 멤버인 조양은 바이올린뿐만 아니라 책읽기, 배구, 차어리딩 등 취미도 즐기고 있다.

윤지훈은 피아노 주니어부에서 1등을 차지한 장래가 촉망되는 피아니스트다. 콘서트에서도 열정적인 연주를 보이며 관객들의 많은 박수를 받은 윤군은 5세 때 피아노를 시작 현재 시카고 뮤직 인스티튜트에서 에밀리오 델 로사리오씨에게 연주를 배우고 있다. 시카고 지역 음악 교수 협회 소나타 소나타 축제, 노스쇼어 음악 교사협회 경연대회 등 여러 대회에서 수상경력이 있다. 윤군은 "친구랑 함께 대회에 나왔는데 친구가 항상 나보다는 잘한다고 생각해 친구가 1등이 될 줄 알았다"며 "1등을 차지해 너무 기쁘고 장래에 피아니스트나 발명가가 되고 싶다"고 말했다.

### 윤지훈(앤드류윤)군



### 장수진(수진)정양

이번 대회 바이올린 주니어부 1등을 차지한 장수진양은 미드웨스트 유소년 음악가 경연대회, 서버번 유스 심포니 오케스트라 경연대회 등 많은 경연대회에서 수상한 화려한 경력을 자랑한다. 또한 많은 음악 축제에도 참가, 자신의 기량을 선보이고 있다. 이번 콘서트에서도 2곡을 연주하며 뛰어난 연주를 선보인 그녀는 현재 시카고 뮤직 인스티튜트에서 공부를 하고 있다. 정양은 "한국적인 선율이 힘들기는 하지만 매우 재미있었고 1등을 차지해 너무 기쁘다"고 1등 소감을 전했다.



### 전민우(폴)전군

전민우군은 피아노 주니어부에서 2등을 차지했다. 버넌힐의 호터른 주니어 하이스쿨 7학년인 전군은 13세로 미드웨스트 유소년 윌그린 경연대회에서 1등(First Prize) 등 여러 경연대회에서 수상한 실력가이며 소프라노, 도식과 연주에 참여하는 등 여러 공연에서 연주를 경험하고 있다. 장래가 촉망되는 피아니스트로 불리고 있다.

현재 전군은 시카고 뮤직 인스티튜트와 에밀리오 로사리오씨의 지도를 받고 있다.

피아노 시니어부에서 1등을 차지한 전아름양은 장래 피아니스트를 꿈꾸는 음악 꿈나무다. 글렌브룩 사우스 하이스쿨 주니어인 전양은 12년동안 피아노를 연주했으며 아메리칸 뮤직 경연대회, 소나타 소나타 페스티벌, 등 많은 경연대회에서 입상한 실력가로 1996년부터 2000년 가장 촉망받는 피아노 연주가(Most Promising Pianist)로 인정받았다. "1등이 되려고 하지는 않았지만 1등을 차지해 너무 기쁘다"고 소감을 전하는 그녀는 "앞으로 좋은 피아니스트가 되는 것이 꿈"이라고 말했다.







### 최단비(엘리스 최) 양

엘리스 최양은 우드 오크 주니어 하이 스쿨 8학년으로 피아노 주니어부분에서 3위를 차지했다. 그는 시카고 뮤직 인스티튜트에서 엘탈리오 델 로사리오씨에게 피아노를 드실트 러스트라트씨에게 바이올린을 배우고 있다. 피아노와 바이올린을 연주한지 8년이 되는 그는 미국 음악가 협회에서 마련한 여러 대회에서 수상 경력이 있다. 최양은 챔버 뮤직 연주를 좋아하며 현재 뮤직 인스티튜트의 피아노 트리오에서 활약하고 있으며 여러 음악 축제에도 참가 아스펜 음악축제와 유타 음악 축제에서 연주를 했었다.



### 정재연양

몇몇 주니어 하이 스쿨 8학년인 정양은 이번 대회에서 바이올린 주니어 부분에서 3위를 차지했다. 13세의 나이로 재능을 인정받고 있는 그는 노스웨스턴 대학교의 게레로 리베로교수에게 지도를 받으며 음악가의 꿈을 키우고 있다. 또 미국 음악가 협회 등 여러 음악대회에서 수상 경력으로 실력을 인정받고 있다. 음악뿐만 아니라 여러 분야에서도 재능이 있는 정양은 태권도 1단이며 승마를 즐기고 애니메이션 아트에도 소질을 보이고 있다.



### 토마스 헌팅턴군

한인 사회에서 마련한 대회에 참여한 토마스 헌팅턴군은 대회에서 바이올린 주니어부 3위를 차지했다. 인디애나에서는 헌팅턴군은 싸이러스 포로호씨의 제자로 6년동안 바이올린을 연주했으며 여러 오케스트라와 함께 협연한 경력이 있다. 또 인디애나 폴리스 유소년 음악가 경연대회에서 수상을 하는 등 실력을 인정받고 있다. 앞으로도 연주 계획이 잡혀있는 그는 라포르테 심포니 오케스트라와 협연할 예정이다. 헌팅턴군은 11세로 현재 인디애나 사우스 밴드의 나살 아카데미 7학년이다.

### 심주은양

1등이 2명 나온 피아노 시니어부에서 1등을 차지한 심주은양은 글렌브룩 사우스 하이스쿨에 재학중으로 시카고 뮤직 인스티튜트에서 피아노를 공부하고 있다. 여러 리사이틀과 2002년 시카고 심포니 홀 피엔버그 유소년 경연대회 파이널리스트에 올랐으며 이외에도 여러 대회에서 입상, 실력을 인정받고 있다. "세종음악경연대회를 위해 한달정도 준비했고 1등이 될 줄은 몰랐다"고 전하는 그는 "앞으로도 계속 피아노를 연주해 피아니스트가 되고 싶다"고 소감과 희망을 함께 전했다.



### 동은혜양

이번 대회를 위해 오하이오주에서 달려온 동은혜양은 오하이오 오벌린 컬리지 프렐스쿨에 재학중으로 이경선 선생님께서 지도를 받고 있다. 또 한국에서는 양혜영 서울대 명예교수로부터 수학했다.

이번 대회에서 바이올린 시니어부분에서 2위를 차지한 동양은 1999년 한국 음악 협회에서 개최한 경연대회에서 수상을 했으며 재학중인 학교에서 전액 장학금으로 공부하고 있다. 연주 이외의 취미로는 사진 찍기와 음악듣기가 있다.



### 조나단 신군

이번 대회에서 피아노 시니어부 3위를 차지한 조나단 신군은 13년동안 피아노를 연주했다. 피아노와 함께 그는 열진 유소년 심포니 오케스트라에서 바이올린을 연주하고 있다. 이와 같이 음악에서 발군의 실력을 보이는 그는 다른 분야에서도 맹활약, 수학경연대회에서 주우승을 차지한 학교 팀의 멤버이며 유소년 과학기술자팀 멤버이기도 하다. 또 USY 생물 올림피아드 세미파이널리스트에 오르기도 했다. 그는 앞으로 노스웨스턴대에 진학하길 바라며 바이올레타와 음악을 전공하고 싶다고 전했다.



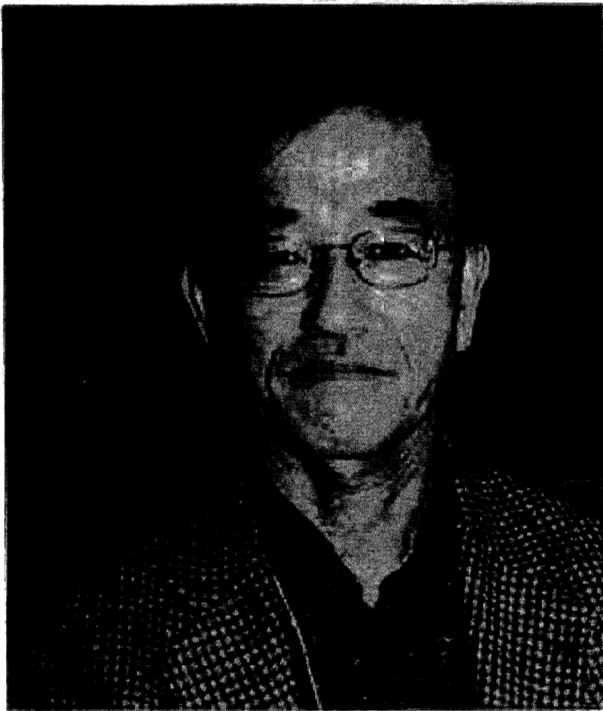


Thursday, November 18, 2004

타운&피플

# “한국문화 알리는 계기”

## 음악경연 주최 세종문화회 전현일 회장



“실력을 평가하는 기회도 되지만 2세대와 다른 민족들이 한국의 문화를 좀 더 쉽게 접할 수 있는 기회를 만들기 위해 음악경연대회를 마련했습니다.”

지난 14일 UIC에서 열린 제1회 세종음악경연대회를 본보와 공동으로 주최한 세종문화회의 전현일 회장은 대회의 취지를 설명했다.

중국 커뮤니티 등 타 민족 커뮤니티에서는 나름대로 음악경연대회가 자리잡아가고 있는 반면 한인사회에는 우리가 주최가 되는 내놓을만한 음악경연대회가 없었던 것이 사실이었다. 하지만 ‘시작이 반’ 늦은 감이 있지만 처음으로 시도된 이번 대회에는 한인 2세는 물론 타민족 연주자들까지 참여, 성공적으로 대회를 마쳤다. 특히 지정곡으로 한국 음악을 선

정해 자연스럽게 한국의 음율을 전하는 계기를 마련, 참가자들과 심사위원에게도 한국 문화의 강한 인상을 전해 대회 취지에도 맞았다는 평이다.

전 회장도 대회에 만족하는 표정으로 “첫 대회였지만 참여한 학생들도 많았고 대회 진행도 만족스러웠다”며 “한국 고전의 전통 문화를 소개하는 것도 좋지만 2세나 타민족에게 너무 동떨어질 수 있어 한국의 현대 음악을 통해 문화를 전하려고 노력했다”고 말했다. 또 그는 “우수한 심사위원과 철저한 준비, 참가자들의 우수한 실력 등 앞으로 발전 가능성에 대한 희망을 갖게 됐다”며 “앞으로도 대회를 마련할 계획”이라고 의지를 전하기도 했다.

〈홍성용 기자〉

## ■ 제1회 세종음악경연대회 심사위원

### 최인아씨 “즐거웠습니다”

피아노부분 심사위원 최인아씨는 인디애나 대학교에서 음악을 전공하고 워싱턴 챔버 심포니솔리스트 등 화려한 경력을 갖고 있으며 현재 시카고 뮤직 인스티튜트의 교수로 재직하고 있다. 첫대회의 심사위원으로 선정된 그녀는 “오늘 첫 번째 대회임에도 불구하고 학생들의 실력이 뛰어났고 대회는 정말로 즐겁다”며 “한인들이 주축으로 마련한 첫 음악경연대회에 참석할 수 있어 뜻 깊었고 즐거웠다”고 소감을 전했다.



### 에브리엄 스타만씨 “경연대회 발전했으면”

피아노 부분 심사를 맡은 에브리엄 스타만씨는 이스라엘 아비브에서 출생 62년동안 피아노를 연주했다. 뉴욕 줄리아드 음대에서 음악을 전공한 그는 현재 시카고 뮤직 인스티튜트 교수로 재직하고 있다. 현재 한국에서 방문한 작곡가 2명과 함께 일을 하고 있다며 한인들에게 대한 반가움을 전한 그는 “학생들이 경연대회에 참가하는 것은 매우 중요하며 앞으로도 세종문화 경연대회가 계속 발전하길 바란다”고 말했다.



### 제임스 자일스씨 “참가자들 수준 높아요”

피아노 부분 심사를 맡은 제임스 자일스씨는 동세대에 가장 다재 다능한 피아니스트로 꼽을 만한 실력자로 2002-3년 보스턴, 시카고, 휴스턴, 인디애나 폴리스, 워싱턴, 런던, 헬싱키에서 독창 연주회를 마련해 호평을 얻었다. 현재 노스웨스턴대 교수로 재직중인 그는 “첫번째 세종문화음악경연대회는 매우 프로페셔널했다”며 “참가자들의 실력이 매우 높아 인상적이었으며 앞으로 대회가 발전할 것”이라고 평했다.



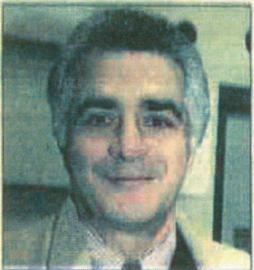
### 알렌 히터링턴씨 “한국 음율 인상적”

바이올린 부분 심사를 맡았던 알렌 히터링턴씨는 현 알스비바 심포니 오케스트라 지휘자로 5살 때 피아노로 음악에 입문 바이올린을 전공하게 됐다. 노스웨스턴대에서 마스터를 마쳤으며 시카고 트리뷴은 그를 시카고 지역의 가장 뛰어난 지휘자의 하나로 평가하고 있다. 히터링턴씨는 이날 지정곡의 한국 음율에 대한 관심을 전하고 “참가자들의 실력이 매우 뛰어났고 좋은 경연대회였다”고 말했다.



### 라미 솔로노브씨 “심사위원 선정돼 기뻐요”

바이올린 부분 심사를 한 라미 솔로노브씨는 이스라엘 텔아비브의 라빈 뮤직 아카데미를 졸업 73년 도미, 시카고 필립 오페라에서 바이올린 연주자로 활동했으며 81년부터 드폴대학교 교수로 재직하고 있다. 솔로노브씨는 “한인사회에서 처음으로 열린 세종문화 경연대회 심사위원으로 선정된 것이 기쁘다”며 “한인 학생들의 뛰어난 기량을 경험할 수 있는 기회였다”고 평했다.



### 일리아 칼러 “의미있는 행사죠”

바이올린 심사를 맡았던 일리아 칼러씨는 세계적으로 유명한 3개의 경연대회에서 모두 금메달을 차지한 유일한 바이올린 연주자다. 모스크바에서 출생한 그는 미국으로 건너온 그는 세계적으로 활발한 활동을 하고 있으며 현재 드폴대학교 교수로 재직중이다. 그는 “이번 경연대회는 시카고에서 매우 의미있는 행사”라며 “젊은 학생들에게 클래식 음악을 전수하고 시카고시의 문화 발전에 큰 기여를 할 것”이라고 소감을 밝혔다.



증빙 번호 **7a**



# “음악을 통해 한국 알려요”

## 세종문화회·본보주최 작곡경연 금상 안진씨

지난 20일 세종문화회를 통해 발표된 작곡경연대회 결과에서 수상자 명단 제일 윗줄에 자신의 이름을 올린 작곡가 안진씨는 “먼저 하나님에게 감사하다”는 수상소감을 전했다. 서울대학교 작곡과에서 학사와 석사를 거친 뒤 현재 UC 버클리 작곡과 박사과정 5년 차인 그는 현재 남편 김성찬씨와 함께 캘리포니아에서 거주하고 있다.

안씨는 지난 주 세종문화회로 부터 받은 이 메일을 통해 금상에 뽑혔다는 사실을 알았다며 앞으로 그가 출품한 ‘닐리리’

라는 곡을 어린아이들이 연주할 생각을 하면 너무나 뿌듯하다고 말했다.

2001년 미국으로 건너온 안진씨는 한국에 비해 중국과 일본의 문화들이 많이 알려져 있는 것을



볼 때마다 안타까움을 느꼈다고 때문에 그는 한국 전통민요를 기본으로 하는 곡들을 많이 쓰고 있다.

이번에 출품한 ‘닐리리’라는 곡도 전통민요 중 하나인 ‘닐리리야’에서 영감을 얻은 것이다. 그는 “제가 지금까지 공부한 음악을 통해 한국을 세계에 알리고 싶습니다”라고 전했다.

어머니가 피아노를 전공한 탓인지 어릴 때부터 음악과 가까이 지냈다는 안씨는 음악회나 미술관 등에서 작곡 아이디어를 얻는다고 한다.

또한 안진씨는 상금

으로 받게 될 천 달러 전액도 보람 있는 일에 쓰고 싶다고 생활고에 시달리는 중국인들을 위한 의료단체인 SAM에 기부할 것이라고 밝혔다.

〈황진환기자〉



## “음악은 내 삶의 전부”

### 본보-세종문화회 작곡경연 금상 박정규씨

현재 한국예술종합학교 음악원 작곡과의 대학원에 재학중인 박정규씨는 “바다 건너 날아온 수상 소식에 너무 기쁩니다”라고 수상소감을 밝혔다.

현재 서울에서 작곡 공부에 열중하고 있는 그는 여느 때처럼 강의실 앞을 지나다가 세종문화회에서 작곡경연대회를 개최하고 있다는 공문을 보게 됐다. 자신이 작곡한 곡을 어린 아이들이 고사리 같은 손으로 연습해서 콩쿨에 나간다는 것은 상상만으로도 뿌듯했다.

이런 연유로 응모한 ‘토드’란 곡이 이번 대회에서 금상을 차지했다.

6살 때부터 피아노를 시작해 9살이 되던 해에는 직접 손으로 음계를 그려내며 동요작곡을 했다. 그 후 중학교 시절 본격적으로 음악을 전공하기로 결정한 박씨는 한국예술종합학교에 진학하면서 해금, 가야금, 오르간 등 다양한 악기들을



배우면서 작곡에 대한 꿈을 키워왔다. 현재 그는 음악 없이는 단 하루도 살지 못한다고 한다.

하나의 곡을 완성시키는 것은 굉장한 노력과 고생이 뒤따르는 힘든 작업이지만 완성된 곡의 연주를 마치고 난 뒤의 뿌듯함이 그가 음악을 하게 만드는 힘이라고, 이러한 열정으로 박씨는 2003년 43회 동아음악콩쿨 작곡부문에 1등 입상, 2004년 서울시립합창단, 대전시립합창단의 작품공모에 당선, 통영국제음악제, 월드비전세계어린이합창제, 대한민국창작합창축

제, Nong Project를 통해 작품을 발표하는 등 다양한 입상 경력을 가지고 있다.

앞으로도 많은 사람들에게 감동을 줄 수 있는 곡을 많이 쓰고 싶다는 박정규씨는 “음악은 단 하루라도 저에겐 없어서는 안 되는 것입니다. 제 삶의 전부”라고 전했다. <황진환 기자>



증빙 번호 **9a**



# “후손들에게 자긍심을...”

## 세종문화회, 줄리아나 주씨



지난 15일 루즈벨트 대학에서 열린 세종음악 경연대회 입상자 콘서트에 참석한 줄리아나 주(한국명·주영혜)씨는 “이런 대회가 한국문화를 다음 세대와 외국인들에게 알리는 좋은 발판”이라고 말

했다. 세종 문화회의 임원으로 활동하고 있는 그는 지금까지 다양한 방법으로 한국문화를 알리는 일에 기여해왔다. 작년에는 세종 문화회에서 개최한 세종문화회 기금모금 콘서트를 북서 서버브 베링턴에 위치한 자신의 집에서 개최해 1백여명이 참석하기도 했다. 뿐만 아니라 작곡 경연대회 때는 좀 더 수준 높은 대회를 위해 자신의 사재를 털어 거액의 상금을 기부하기도 했다.

이번 입상자 콘서트 내용을 녹음하기도 한 주씨의 남편 데이빗 위트니씨도 젊은 한인들을 위한 일에 항상 적극적으로 나선다고 위트니씨는 이번 수상자 연주회를 CD로 만들어 보관하고 싶다고 직접 녹음 장비를 공수 해오는 열의를 보이기도 했다. 주씨는 “그동안 바빠 경제적인 도움밖에 주지 못했다”며 “올해부터는 경제적인 도움과 함께 직접 발로 뛰는 봉사를 하며 한국문화 알리기에 힘쓰겠다”고 말했다.

자신을 1.5세라고 밝힌 주씨는 “1.5세 젊은이들을 좀 더 모아서 우리 후손들 위해 일하며 스스로 한인이라는 긍지를 느끼면서 미국 안에서 살도록 하는 것이 목표”이라고 말했다. <황진환 기자>



## 본보 주최 세종음악 경연대회 영광의 입상자들...



다운타운 소재 루즈벨트 대학 그란츠홀에서 15일 열린 제 2회 한국일보·세종음악 경연대회 콘서트가 끝난 후 대회 관계자들과 입상자, 학부모들이 한자리에 모였다.



### 폴전 군 (14·호손 중학교)

버논힐스 소재의 호손 중학교 8학년에 재학중인 폴전 군은 4살 때 피아노를 처음 시작 했다.

현재는 사카고 음악원에서 에밀로 델 로사리오와 피아노를 배우고 블레이크 브래슈에게 첼로를 배우고 있다.

1998년 중서부 영 아티스트 콘체르토 대회의 피아노 부문에서 우승했으며 2004년에는 월그린 콘체르토 대회에서 종합 우승을 차지했다.

### 선 페트릭 무어 군 (18·엘진 고등학교)

엘진 고등학교 시니어에 재학중인 선 페트릭 무어군은 코퍼스 크리스티, 킹스빌, 스투버그 국제 바이올린 대회 등 다양한 대회에서 최우수상을 받은 경력을 가지고 있다.

루게리요 리쾨, 핀카스 주커만, 로버트 린셋 등의 마스터 클래스를 수료한 그는 현재 멘델손 바이올린 콘체르토에서 키쉬워키 심포니와 함께 연주하고 있다.





## 세종음악경연대회 수상자들



### 로라 박

(11·레이크취리히중학교)

레이크취리히중학교 6학년  
에 재학중인 로라 박양은 최인  
주 선생과 6년 간 바이올린을  
연주해왔다. 로라는 2004년  
중국인 예술 협회에서 주최한  
MFHC 대회와 2003년과 2004  
년에 열린 미 뮤지션 협회 대  
회에서 1등을 차지한 바 있다.

이외에도 2005 월그린 콘체  
르토 대회의 주니어 현악기  
부분에서 입상한 박양은 현재  
중서부 영 아티스트 콘서트  
오케스트라의 멤버로 활동 중  
이다. <황진환 기자>

### 스텔라 명숙 류

(11·우드 옥스 주니어 학교)

노스브룩에 위치한 우드 옥스  
주니어 학교 6학년인 그는 2002  
년부터 2004년까지 3년 연속으  
로 노스 쇼어 피아노 대회를 비  
롯해 그랜 퀴스트 음악 대회,  
ISAMA 등에서 우승을 차지했  
다.

그는 피아노 연주 뿐 아니라  
학교 오케스트라에서는 첼리스  
트로 활동하고 태권도 검은띠를  
소유하기도 한 '만능 재주꾼' 이  
다. 취미는 독서, 노래 부르기,  
테니스.





Saturday, January 21, 2006

타운&피플

# 세종음악경연대회 입상자



김종걸

(이글왕스 고교)

피아노를 시작한지 4년 만에 '음악 교육신문' (Music Education Times)에서 주최한 피아노 대회에서 1위를 차지한 김종걸 군은 2년 전 미국으로 건너와 시카고 음악원의 이수영 교수로부터 피아노를 배우고 있다.

재즈 피아노에 관심이 있다는 그는 지난 2년 동안 본보 주최 피아노 대회에서 1위와 2위 올랐으며 노스 쇼어 음악 교사협회에서 주최하는 피아노 대회에서도 입상한 경력을 가지고 있다. <황진환 기자>

제이미 사체이

(시카고 음악원)

14세인 사체이양은 3살 때부터 바이올린을 연주했다. 그는 NIU 커뮤니티 예술학교에서 2년 간 장학생으로 선발됐으며 현재는 시카고 음악원에서 바이올린을 공부하고 있다.

사체이양은 3년 전부터 시카고 청소년 심포니 오케스트라에서 멤버로 활동 중이며 락포드에서 열린 멘델손 퍼포밍 아트센터 장학생 선발대회에서 1위를 차지한바 있다.





# 세종음악경연대회 입상자



## 헤라 김

(13, 시카고 음악원)

시카고 음악원에서 바이올린 공부를 하고 있는 헤라 김 양은 2005년에만 미국음악인 협회, 세종 음악대회, 국제 현악기 음악대회 등 많은 대회에서 1위를 차지했다.

레이첼 바톤과 시카고 음악원 70주년 기념 음악회에서 연주를 하는 영광을 안기도 한 그녀는 2004년에는 시카고 음악원으로부터 장학금을 받는 등 유망주로 인정받고 있다.

〈황진환 기자〉

## 앨리스 황

(12, 위스칸신 메디슨)

5살 때부터 피아노를 시작한 앨리스 황양은 뮤직 댁키 소나티네 축제와 위스칸신 음악 교사 연합 주최 피아노 대회에서 1위를 차지했다. 이외에도 그는 쇼팽 피아노 대회에서 3등에 입상했다.

최근에는 메디슨 심포니 오케스트라 청소년 음악경연 대회에서 우승하는 등 다양한 수상경력을 가지고 있다.

앨리스는 또한 3년 전부터 바이올린도 배우고 있으며 위스칸신 청소년 심포니 오케스트라의 멤버로 활동하고 있다.





2006년 1월 17일

# 한국일보

17, 2006

THE KOREA TIMES

773-463-1050



바이올린 시니어 부문 1위를 차지한 선 무어군이 '피크닉'을 연주하고 있다.

## 한국음악·서양악기의 앙상블

### 제2회 한국일보·세종음악경연대회 콘서트

시카고 다운타운에 소재 루즈벨트대학 그라츠 홀에서는 한국 전통음악과 서구악기의 만남이 수준 높은 연주와 함께 완벽한 조화를 이뤄냈다.

15일 본보와 세종문화회 주최로 열린 제2회 한국일보·세종 음악경연대회 시상식 및 입상자 콘서트에는 입상자와 학부모를 비롯한 약 100여명의 관객들이 자리해 음악꿈나무들의 연주에 탄성을 자아냈다.

다양한 타 인종들의 참여로 명실상부 국제적 대회로 발돋움한 이번 음악 경연대회는 피아노 시니어 부문 2위를 차지한 김종걸군의 경쾌한 '장구놀이' 연주로

시작됐다. 김 군의 연주에 이어 위스컨신에서 온 12세의 앨리스 황양은 빠른 템포의 '널리리'를 피아노로 연주하고 제이미 사체이 양은 한국의 한을 담은 듯한 구슬픈 느낌의 '해가 산마루에 저물어도'를 연주해 관객들로부터 박수갈채를 받기도 했다. 이어 바이올린 주니어 부문 2위를 차지한 11세의 로라 박양은 어린 나이임에도 파워 넘치는 연주실력을 보여으며 명숙 스텔라 추양은 피아노로 '파랑새'를 연주했다.

이날 콘서트에서 피아노 주니어 부문 1위를 차지한 폴 전군은 한국의 애국가를 재해석한 곡을 연주해 관심을 끌기도 했다. 또한 콘

서트에 함께 자리한 반주자 브라이언 쉬랜더씨와 함께 협연한 헤라 김양은 손가락으로 바이올린을 뿜기는 특이한 연주방식을 선보이며 관객들의 탄성을 자아냈으며 바이올린 시니어 부문 1위를 차지한 선 무어군의 화려한 연주가 콘서트의 대미를 장식했다. 콘서트 후에는 수상식이 열려 참가자들에게 상장을 수여되기도 했다.

이날 자리에 참석한 관객들은 '이번 콘서트는 한국 전통 음악을 재해석한 곡을 서구악기를 이용해 한인2세들과 외국인들이 참가해 연주했다는 것에 매우 큰 의미가 있었다'고 입을 모았다.

〈황진환 기자〉



## 세종음악경연대회 입상자들

♣바이올린 초·중등부 1등 김혜리양



"예상 못했는데 최고 성적을 받게 된 것이 흥분되고 즐겁다. 더 잘할 수도 있을 것이라는 생각을 해서 아쉬움도 있었는데 심사위원분들이 좋게 평가해주신 것 같아 감사하게 생각한다. 자신감을 잃지 않으려고 노력했다. 앞으로의 장래희망은, 음악 학교에 들어간 뒤에 공부도 열심히 해서 메달컬 스칼라에 들어가고 싶은 꿈이 있다."

♣바이올린 고등부 1등 선 무어군



"이렇게 1등을 할 줄은 몰랐는데 뜻밖의 좋은 결과가 나와서 너무 행복하다. 오늘 연주할 때는 어느 정도 긴장도 있었지만 잘 해낼 것이라는 자신감을 가지려고 스스로에게 주문을 걸었다. 익숙하지 않은 동양음의 지정곡을 연습하는 것이 쉽지 않은 않았지만 좋은 경험이었다고 생각한다. 앞으로 더욱 열심히 연습해서 훌륭한 바이올리니스트가 되고 싶다."

♣피아노 초·중등부 1등 풀 전군



"1등했다는 사실을 알게 됐을 때 매우 기쁘고 행복했다. 전혀 예상치 못한 일이라서 많이 놀라기도 했다. 이번 대회에 출전하면서 지정곡을 익히는데 생각보다 오랜 시간이 걸려 힘들었지만 부모님이 좋아하시고 나 역시 듣기에 좋다고 생각한 한국 음악으로 된 지정곡을 골랐었다. 앞으로 커서는 능력만 충분하다면 음악가가 되고 싶으나 컴퓨터 프로그래머가 되고 싶은 꿈도 있다."

♣피아노 고등부 2등 김종걸군 (1등 없음)



"대회에 출전한다는 마음가짐보다는 한국의 전통 멜로디로 돼있는 지정곡 '장구놀이'를 피아노로 연주하는 것이 너무 좋았다. 한국 음악에 관심이 많아서 그런 지정곡이 익숙하고 잘 맞았던 것 같다. 연습은 3주밖에 못했는데 오늘 연주가 잘 돼서 좋은 결과가 나온 것 같아 기쁘다. 미국에 온 지는 1년 됐는데 대학에 가서는 실용음악이나 한국음악을 좀더 공부하고 싶다." (이경현 기자)



## 세종음악경연대회 심사평

### ▲ 피아노 부문 심사평



#### 실비아 왕 (노스웨스턴대학 교수)

“모든 참가자들이 열심히 준비했다는 것이 느껴졌고 일부 학생들은 매우 높은 수준의 기량을 보여줬다. 이번 대회의 참가자들은 지정곡을 통해 자신의 음악 영역을 넓혀나갈 수 있는 기회를 얻었을 것이라고 본다. 이 대회를 통해 악기를 다룰 수 있는 일정 수준 이상의 기술과 음악성을 비롯해 훌륭한 공연 매너를 가진 학생이었다. 이미 다 갖춰진 학생보다는 잠재력이 무궁무진한 학생들을 찾고자 했다.”

#### 마이클 김 (로렌스대학 교수)

“참가자들에게서 많은 음악적 재능과 잠재력을 발견했다. 어떤 학생들은 아주 훌륭하다는 느낌을 받았다. 이들에게 충분한 연습과 교육이 뒷받침 되고 이런 대회를 통해 기량을 키워 볼 수 있는 기회가 제공된다면 훌륭한 음악가로 성장해 나갈 수 있다고 생각한다. 이제까지 많은 심사를 해왔지만 이번 대회의 심사를 통해서도 많은 것을 느꼈고 좋은 경험을 할 수 있었던 것 같다.”



#### 존 팔머 (베네딕트대학 교수)

“이번 제2회 한국일보·세종 음악경연대회의 참가자들은 피아노를 매우 잘 다루고 연주할 수 있는 우수한 청소년들이었다. 자신이 이해하는 음악 세계를 악기를 통해 잘 반영할 수 있는 것이 중요하다고 생각한다. 연주하려는 곡을 충분히 이해하고 열심히 연습해서 잘 소화해 내려고 노력한 학생들에게 좋은 점수를 줬다. 전반적으로 기량이 뛰어났던 것 같다.”

### ▲ 바이올린 부문 심사평

#### 러셀 허쇼우 (시카고 심포니 오케스트라 바이올리니스트)

“어린 학생들이었지만 뛰어난 기량으로 바이올린을 연주했고 일부 참가자들의 연주는 매우 인상적이었다. 학년별로 다양한 음악가 지망 학생들의 연주를 즐겨온 마음으로 심사했다. 물론 학생들마다 기술적인 능력에는 차이가 있었다. 훌륭한 음악가가 되기 위해서는 끊임없이 연습하고 기성 음악가의 연주와 자신의 연주를 비교해서 들어보고 이런 대회를 통해 실력을 점검하는 노력이 필요하다.”



#### 유안평 유 (시카고 심포니 오케스트라 어시스턴트 콘서트마스터)

“모두 음악적 재능이 다분했다는 데는 이견이 없다. 참가 학생들이 자신의 연립대에 따라 각기 다른 기술적 역량을 보유하고 있었다. 전반적으로는 바이올린을 다루는 기량이 성숙했다고 평가하고 싶다. 물론 심사위원들은 나름의 기준을 갖고 참가자들을 평가하게 된다. 그래서 일부 학생들은 실력이 더 낫다는 판단을 분명히 내릴 수 있었다.”

#### 앨리슨 델튼 (시카고 심포니 오케스트라 바이올리니스트)

“이번 대회의 참가자들은 음악성이 우수해서 본인 스스로도 그들이 연주하는 곡을 감상한다는 마음으로 주의깊게 들었던 것 같다. 음악적 재능과 더불어 바이올린을 연주하는 기술적인 능력이 출중한 학생들에게 높은 점수를 주었다. 일부 학생들의 잠재력은 매우 괄목할 만큼 뛰어났다고 생각한다. 시카고에는 앞으로 훌륭한 음악가로 성장할 재목들이 많다고 생각하고 이 대회가 더욱 발전하기를 바란다.”

〈이경현 기자〉





## 제2회 한국일보·세종 음악경연대회

# 국제대회 발돋움 가능성

## 타인종 대거 출전, 음악 꿈나무들 기량 출중



제2회 한국일보·세종 음악경연대회에 출전한 로라 박 양이 심사예 앞에서 열심히 연습하고 있다.

음악가를 꿈꾸는 청소년들이 한자리에 모여 그 동안 갖고 닦은 실력을 마음껏 겨뤄보는 클래식 향연이 펼쳐졌다. 본보가 지난해에 이어 13일 UIC 퍼포밍 아트센터에서 세종문화회와 공동으로 개최한 '한국일보·세종 음악 경연대회'가 뛰어난 음악 인재들을 발굴하며 막을 내렸다.

서울대학교 동창회와 UIC, 루즈벨트대학의 특별 후원으로 치러졌던 이번 대회에서는 예술적 재능이 넘쳐나는 한인 2세

들과 다양한 인종의 청소년들이 참가해 열띤 경쟁을 펼쳤다. 두 번째로 열렸던 이번 대회에는 21명의 참가자들 중 한인이 아닌 참가자가 8명이나 땀으로 써 이 대회가 그 권위와 수준을 지속적으로 높여 나간다면 미래에는 현지 사회의 유명 음악 대회와도 어깨를 겨룰 수 대회로 성장할 수 있다는 가능성이 입증됐다.

피아노와 바이올린 등 두 부문에 걸쳐 실시됐던 이번 대회는 고등부(9학년~12학년)와

초·중등부(1~8학년)로 나뉘어 치러졌다. 참가 학생들은 장구놀이, 새타령, 널리리, 도라지 같은 한국의 전통 음악을 담은 지정곡과 자유곡을 연주할 수 있는 기회가 주어졌다. 세종문화회의 전현일 회장은 "한국일보·세종 음악경연대회는 한국의 전통 음악이 서양의 클래식 음악과 훌륭히 접목될 수 있다는 사실을 보여준다는 의미에서도 많은 의미를 갖고 있다"고 대회 취지를 설명했다. 초·중등부 1등에게는 200달러, 2등 150달러, 3등 100달러가, 고등부 1등에게는 400달러, 2등 300달러, 3등 200달러의 장학금이 수여되는 이번 대회에서 셴 무어(바이올린 고등부), 김혜라(바이올린 초중등부), 육지은(피아노 초중등부), 김종걸(피아노 고등부) 등을 비롯한 총 10명이 입상의 영예를 안았다. 시상식은 내년 1월 15일 루즈벨트대 그란즈홀(430 S. Michigan Ave., 7th FL, Chicago)에서 거행될 예정이다. 입상자 명단은 다음과 같다.

(이경현 기자)

### ▲바이올린 초·중등부

1등 김혜라

2등 로라 박

3등 Jaime Sachay

### ▲바이올린 고등부

1등 Shawn Moore

2등 허연순

3등 육지은

### ▲피아노 초·중등부

1등 폴 전

2등 Alice Huang

3등 Myung-Sock Stella Tu

▲피아노 고등부 (1등 없음)

2등 김종걸

증빙 번호 **10a**

## 시니어부문 1등



Clara Yoon /

West Bloomfield, MI International Academy (10th gr)

## Influence of Korean-American culture on US culture

## All The More Gilmore, All The More Korean

Are Koreans really like that?"

My friends turn to me and gaze at me with questioning eyes. I feel as though I should either laugh or cry, because my friends are asking me about something that has such a part of my life. It is funny that they are so intrigued, yet it saddens me some that they really do not comprehend.

The Korean wave or "hallyu" seems to be a rather recent trend, and I have seen the beginnings of an interest in Korean culture. One way that Korean culture has entered American culture, however, has been around since 2000 and is incredibly popular among people of all races. Oddly enough, the Korean culture is not even represented by Koreans.

I tune into this showcase of Korean culture whenever I can. It is one of my favorite television shows, called "Gilmore Girls."

Admittedly, the show revolves around a Caucasian mother and daughter, but the Korean characters of Lane and her mother (played by Keiko Agena and Emily Kuroda, respectively) play substantial roles throughout the series. The glimpses into Korean culture in the show are fascinating in that I can recognize aspects of my own life. Even though neither Keiko Agena nor Emily Kuroda is Korean and many things are exaggerated out of proportion, I feel that "Gilmore Girls" puts the Korean culture out there for Americans to become interested in.

A recent episode of "Gilmore Girls" focused on the wedding of Lane. Lane's grandmother had come to visit. Hilarity ensues when it is revealed that Lane's grandmother is a strict Buddhist and insists upon a traditional Korean wedding. Lane and her husband-to-be don traditional Korean wedding clothing and the Korean ceremony commences. I was delighted at any snippet of Korean that I heard spoken and made mental notes about what they said so I could tell my friends later.

An earlier episode involved Lane's band mates coming to Lane's home for a dinner with several Korean guests. The guests perform a song with traditional Korean instruments (including instruments as the gayageum, the jang-go). I have always admired Korean traditional music and seeing such music being performed in such a

mainstream show made me swell with pride. I had attempted to learn how to play the jang-go in Korean school and instruments such as the gayageum looked incredibly difficult to master, and so my admiration increased. Later on in the episode, when one of Lane's band mates gets up from the dinner table, a little Korean boy yells for him to sit down. This was supposed to be a reflection on how Koreans are, but I had never experienced such a strict enforcement of manners. As I understood it, this was an exaggeration with the intent to be humorous.

Seeing such displays of Korean culture make me proud and make other Korean-Americans proud. However, how does this influence American culture?

Because "Gilmore Girls" is such a popular television show (it is the WB's highest-rated show), it reaches an immense audience of many different kinds of people. The Korean culture is something altogether new for many of them. It is completely different from the culture that they are used to and with this peek into a life completely foreign to them, they become intrigued. When people become curious, they are motivated to learn more about this unknown thing. This causes Americans to have more of an open mind and be more encouraged to learn more about other cultures around them. America is a diverse country, after all, and we live in a global community. Americans begin to realize that other cultures have different ways and they become more accepting.

My own friends have asked me about the Korean culture after watching "Gilmore Girls." They ask me if I understand what was said in Korean, and they ask me if I act the way that the Koreans on the show act. I patiently answer their incessant questioning. I might pretend that I am annoyed by their pestering, but on the contrary, I am proud. I do not mind flaunting my Korean background and if the attitudes of Americans become more open to other cultures, Korean culture can become rooted into American culture.

Ocean waves follow other ocean waves. The "Gilmore Girls" wave precedes the hallyu wave, and I predict that the hallyu wave will bring me even more questions and even more pride.

## 주니어부문 1등



Jiyoung Kim /

Hoffman Estate, IL Plum Grove Junior High (8th gr)

## Describe an event in your life and discuss what it taught you about being a Korean American in America

The resounding rhythms of drums, accompanied by the loud reverberating tones of another timeless instrument, echoed through the room bustling with a motley group of people who were gathered together for a cultural festival. The bright colors decorating the room harmonized as audiences gathered to watch the performances of people from all around the globe, applauding at their distinct cultures and traditions.

In the midst of all this commotion, the significance of one performing group was almost overlooked. The group is called samulnori, a form of music originating in Korea. The people performing included members of all different ages, including me. Garbed in the traditional clothes of the olden entertainers, which would be loose white pants and shirts under a black silk shirt with sleeves in the national colors, red, blue, and yellow, we entered the stage. We seated ourselves, ready for another recital that we had practiced so long for. The venue was the Navy Pier cultural fair, a place we went for performances almost bi-yearly. Although the consistently rapid drumming tired out our arms quickly, the exciting underlying pulse, the heat of the air, and the passion to play the music fueled us on. I didn't realize it then, but the truth is that in that moment, my mind was soaring from the pride I felt from being a Korean American in America; I learned so much about how important my culture was from that moment in downtown Chicago.

The mere idea of performing in front of such a large crowd hadn't really crossed my mind before that moment. When I realized that this was actually it, I felt a strange sensation in my chest as I walked out with my drum. I later recognized it to be a sort of vivid pride that grew as I continued to perform. Every second of enthusiastic pulsations sent another shock of dignity through my system and I couldn't help but to start smiling at my fellow performers. The light was on us, the cameras were rolling, and I could feel myself enjoying the idea of truly spreading our culture throughout America. I knew that as a Korean American, I had a lot of potential to show America just how devoted Koreans were to the things they did.

My Korean pride never subsided and just managed to grow every time I went to the drums for a performance. I couldn't shake the honor I felt and I knew that the virus had spread from me to my fellow performers, who were just as proud of themselves for being able to do a service

to the community of Korean Americans. I recognized that while it may have been harder for us to adjust to their society, in the end, our culture would help enrich the Americans' culture, leading to a distinct equality between us both.

It never really struck me as a life altering point in my life when I decided to join the samulnori team. At that time, samulnori was just a little activity to spend my time doing, but I never knew it would grow to become a passion the way it has now. You could say that I truly started enjoying it when we finally began getting places to perform at, but the one moment that truly made me love it was at our Navy Pier performance. The thrill of being able to share Korea's culture finally hit me when I realized how important this was to spread our land's history. Not only that, but this performance was also the one where we finally got to interact with other cultures and the audiences.

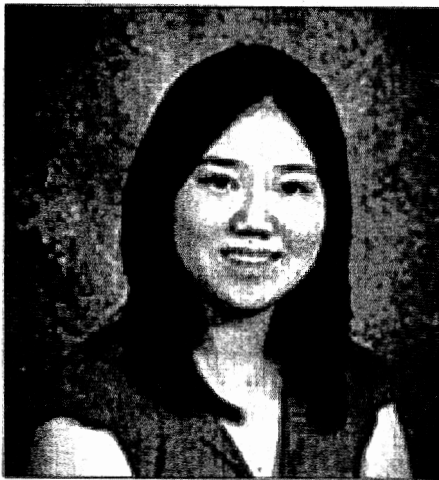
After all the acts had gone, the Indians and we joined together to create rhythmic beats through improvisation. I knew how important it was for them too, to have their culture recognized and visible to the world. The excitement brewing in the room as we played was well worth all the days of practice. What was even better was that at this Navy Pier performance, we were also allowed to stay onstage and let the people who were watching learn to play as well.

It was almost enriching to see all the people who wanted to try the instruments out and learn how to play them. I, myself, was teaching a little girl and it was definitely the highlight of the whole entire performance to be able to do this. I realized the power of each individual's native culture and how unique each must seem when compared to others. It definitely taught me about Korea and how we have come so far in developing as a country. Through this revelation, I grew to become a proud Korean American, with a steadily growing love for my native country.

Korean culture has become an important part of my heart and I can't say that my pride hasn't grown enormously as well. I feel like through this experience, I've managed to learn so much more about my culture and it's taught me to be proud of it. Nothing else has really been able to boost my ethnic pride this much and I realize that being able to express the culture of the land I come from truly is the best way to feel the reality of the influence of Korea on America.

# 클라라 윤·김지영 1등 영예

## 제1회 세종작문경연대회 입상자 발표



시니어 부문 1등 클라라 윤양(좌)과 주니어 부문 1등 김지영양

제1회 세종작문경연대회의 입상자 명단이 발표됐다. 총 60명 응모자 중 40명이 일리노이주 출신이었던 이번 대회에서 입상자는 모두 10명이었으며 이중 6명이 일리노이주에서 나왔다.

시니어 부문은 미시간주 웨스트 블룸필드의 클라라 윤양(16)이 1위를 차지했고 주니어 부문에서는 일리노이주 호프만 에스테이트의 김지영양(14)이 1위를 차지했다. 윤양과 김양에게는 각각 5백달러와 3백달러의 상금이 수여될 예정이다.

세종문화회측은 수상작품은 ▲주제 관련 적실성과 소재의 사려 깊은 선택 ▲합당한 주제 사용 ▲분명하고 효율적인 언어, 문법, 메커니즘 ▲일관성 있는 계획 등

심사 기준에 의거, 선정됐다고 밝혔다.

‘한국문화가 미국문화에 미친 영향’을 주제로 글을 쓴 클라라 윤양은 “한인으로서의 강한 자부심이 있기에 이번 대회에 지원했다”며 “작품을 제출한 뒤 한국문화가 미국 문화에 일정 수준 영향을 미쳤지만 그럼에도 아직 개선될 여지가 있다는 생각을 하게 됐다”고 밝혔다. 또 윤양은 “앞으로도 한류를 계속 전파하고 언제까지나 한국 문화와 함께 살아가겠다”고 덧붙였다.

김지영양은 ‘미국에서 한인으로 살아오면서 겪었던 사건’을 선택, 주니어 1위에 선정됐다. 김양은 “이번 대회 참가로 나의 문화적 유산이 얼마나 중요한 것인지

알 수 있었다”며 “글을 쓰는 도중 내가 얼마나 한국 문화를 사랑하는지 깨달은 것은 나에게 큰 행운”이라고 말했다.

한편 세종문화회회는 타주에서 지원, 입상한 학생들이 있기 때문에 당초 예정됐던 시상식 계획을 취소했다고 전했다. 입상자 명단은 다음과 같다.

▲시니어 부문: 1등클라라 윤(미시간 국제학교), 2등제니퍼 김(버지니아 프랭크 카스), 3등제시카 립(일리노이 클렌브룩 노스), 심사위원 호평(데이빗 김/오하이오 카폴리, 수잔 리/일리노이 리버티빌, 에릭 휘트니/일리노이 배링턴) ▲주니어 부문: 1등김지영(일리노이 플럼그러브), 2등 사라 한월 포커슨(버지니아 포커슨), 3등 제임스 백(일리노이 하이크레스트), 심사위원 호평(노엘라 강/일리노이 플럼그러브)

〈봉운식 기자〉

증빙 번호 **10b**

## “한국 문화 이해를 돕고자”

### 임관현씨 세종작문경연대회 장학금 기부

세종문화회(회장 전현일)가 주최하고 본보가 특별후원하는 '제1회 세종 작문경연대회'에 장학금 기부자가 나서 대회 열기를 더욱 뜨겁게 하고 있다.

그 주인공은 최근 문화회관건립기금으로도 1만달러를 기부해 한인사회의 박수를 받았던 임관현(사진) 골드만 프로덕츠 대표. 그는 1,500달러상당의 미정부 저축증권(saving bond)을 이번 대회의 장학금으로 내놓아 총 6명의 입상자들에게 1인당 250달러씩 돌아가게 된다.

임관현씨는 그동안 12년 넘게 태평양, 아시아 문화권에 대해 쓴 글을 겨루는 미국 에세이 대회의 입상자들에게도 장학금을 주고 있었는데, 이번 세종 작문경연대회가 미국에서 자란 어린이들과 청소년들에게 글쓰기에 대한 재능을 계발하고 한국을 주제로 한국의 열을 심어줄 수 있는 기회라 생각해 장학금을 기부하게 됐다고 한다.

임씨는 “이런 기회를 통해 미국 젊은이들이 한국의 문화에 대해 이해할 수 있는 기회를 가질 수 있는 좋은 취지인 것 같아 작은 보탬이라도 되고 싶었다”고 전했다.

대학에 입학하기 전 학생이면 한인외에도 누구나 참가할 수 있는 이번 대회의 참가자들은 영문으로 작품을 제출해야 한다.

참가부분은 8학년 이하의 주니어와 9~12학년 사이의 시니어 부문으로 나뉜다. 작문 주제는 ▲북한의 상황이 미국에 살고 있는 한인들에게 어떤 영향을 끼치는가 ▲미국에 거주하는 한인 1세대의 도전과 보상의 삶 ▲미국 문화 위에서 한국 문화의 영

향 ▲미국에서 한인으로 살아가는 것에 대한 생각과 삶에서 일어나는 일들 등 4가지이다. 자세한 사항은 세종문화회 웹사이트([www.sejongsociety.org](http://www.sejongsociety.org))를 참조하면 된다.

〈이경현 기자〉



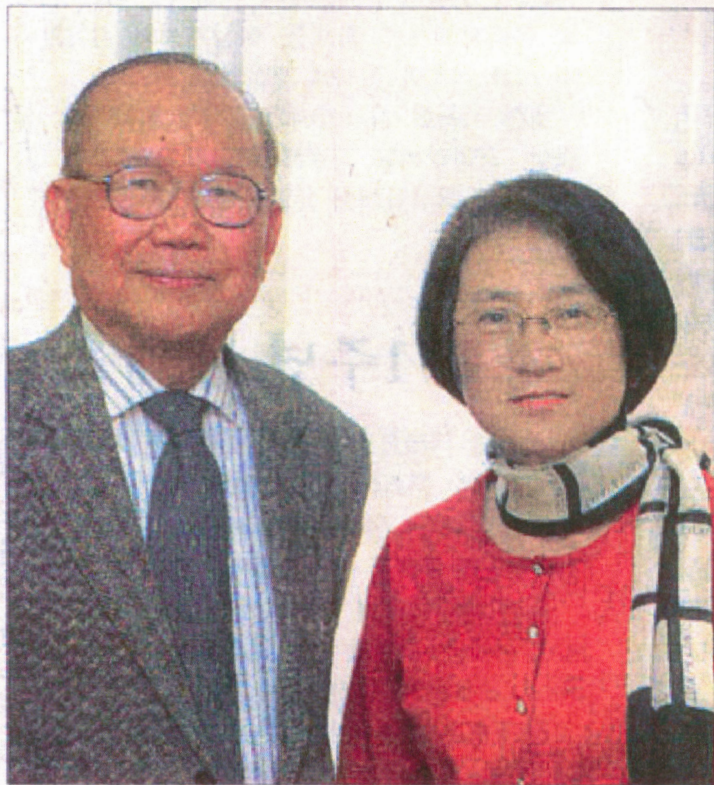
증빙 번호 **10c**



# “한국의 얼 심어줍니다”

## 세종문화회 루시 박 사무총장, 임이섭 이사

### 제1회 세종작문 경연대회 준비



세종문화회(회장 전현일)에서 주관하고 본보의 특별후원으로 진행되는 제1회 세종 작문 경연대회의 준비에 분주한 루시 박 사무총장과 임이섭 이사는 “세종문화회의 목적은 한국의 얼을 심어주는 것”이라고 강조했다.

매년 음악 경연대회를 개최해 재능 있는 음악 꿈나무를 발

굴하고, 3년 마다 개최하는 작곡 경연대회에서는 실력있는 작곡가에게 상금을 수여하는 등 활발한 활동을 펼치고 있는 세종 문화회는 올해부터 새로 작문 경연대회를 개최한다.

임이섭 이사에 따르면 세종문화회는 세종대왕의 위업을 기리고 다음세대에 한국에 대한 문화적인 유산을 남겨주기 위해 2004년 결성됐다. 음악경연대회와 작곡 경연대회의 경우 매년 한국과 관련된 주제를 정하고 있는 것도 이러한 이유 때문이다.

이번 작문대회에도 북한이 미국의 한인 정체성에 어떤 영향을 미치는 가, 1세대 한인 부모들의 도전과 보상 등을 주제로 정했다. 현재 많은 학생들의 참가를 유도하기 위해 미국 전역에 걸쳐 약 3천여 개의 학교에 참가를 권유하는 메일을 보냈다는 것이 루시박 사무총장의 설명이다.

박 사무총장은 “음악 경연대회를 개최해 오면서 작문대회에 대한 아이디어가 떠올랐다”며 “대회에 참가한 한인 학생들이 한인 커뮤니티의 지원으로, 한인들이 개최하는 대회가 있다는 것에 큰 자부심을 느끼는 모습을 봤다. 미국에서 소수민족으로 살아가는 한인 후손들의 자부심을 키워주기 위해 이번 대회를 기획했다”고 말했다. 앞으로 매년 개최되는 이번 대회의 작품들을 엮어 책으로 발간할 계획도 가지고 있다고 한다.

이들은 또한 “한인 뿐 아니라 넌 코리안 등 누구나 다 참가할 수 있는 대회”라며 “많은 분들의 도움과 성원 속에 개최되고 있는 음악회처럼 이번 작문대회에도 한인 학생들의 자부심을 키워주는 것에 큰 기대를 걸고 있다”고 말했다. 이번 대회에 대한 자세한 내용은 ([www.sejongsociety.org](http://www.sejongsociety.org))에서 확인할 수 있다. <황진환 기자>



# The king would have been proud

Organization honors creation and performance of Korean arts

A Korean cultural organization created in 2004 by volunteers has drawn the attention of composers and musicians in the Chicago area, as well as all over the U.S., Korea and Europe.

The Sejong Cultural Society, which completed its second year of operation in 2005, has held two music performance contests so far, in 2004 and 2005, and one musical composition competition in 2005.

Lucy Park, a Chicago pediatrician and parent of an aspiring musician, conceived of the idea for a musical competition based on Korean musical themes. After talking up her idea, she was joined by a volunteer committee of nine other people, including Hyunil (Neil) Juhn, who was at that time the president of the Seoul National University Alumni Association. The alumni quickly provided support in the form of start-up money, she said, so that the contestants would have cash prizes the first year.

Park said she was inspired by the Chinese Fine Arts Association in Chicago, which has a musical performance competition which has been ongoing for a number of years. Park's daughter, a violinist, participated in the competition, "and she had to practice all this Chinese music," Park recalled, because having a Chinese theme is one of the requirements of the competition. The concert is done in honor of Confucius, she said.

After going to the concert "we were very impressed," she continued. We saw all the Chinese children, who looked so proud! And they, too, have it open to everyone, so there were some non-Chinese students who got a prize as well."

Maybe it was hearing her daughter practice Chinese and not Korean music for so many weeks, or maybe it was remembering the look of pride on the faces of the contestants. In any case, Park said, she began to talk to Korean music teachers and friends about doing something similar for the Korean community. "And instead of waiting for someone else to do it, I thought, why not just do it myself?"



Lucy Park, co-founder and Hyunil Juhn, president of Sejong Cultural Society.

She knew immediately, she said, that she needed more than just herself to pull off such a complicated project. Soon thereafter, Mr. Juhn came along, to help her with the organizational pieces and the fundraising which he started through the alumni. Juhn also enlisted the help of individual donors. "He kept telling me, 'we have to do it.' He insisted," she said. "That's how it was started." Juhn is now the Society's president.

The name of the organization was taken to honor King Sejong the Great, of Korea, who lived from 1397 to 1450, and is known for great scientific and humanitarian advances in Korean society. His best-known achievement is the invention of the modern Korean alphabet. Along with the printing press, which was developed because of his patronage, Sejong moved Korean society forward by leaps and bounds in many areas due to improved literacy among ordinary people.

The Society held its first contest November 14, 2004. It was a musical performance competition for pre-college-age students, in two divisions; one for students grades nine through 12, and one for students grade eight and younger. Forty-four pre-college-age students competed in a violin and piano competition. There were 13 winners and six honorable mentions. In addition to playing one piece of their own choice, all contestants were required to play a piece containing a Korean theme. The contestants had a choice of four different pieces with a Korean theme. An award ceremony and winners'

they were performable by high school students.

The competition "was announced on website, and to composers' organizations in the U.S. and Korea," Park said. The results of their modest publicity were somewhat overwhelming. They received 52 entries; a third of the composers were non-Koreans, a third were Korean Americans, and the other third were composers from Korea. There were a few people who submitted two or three pieces each, she said.

STEPHEN MUIROW

concert was held January 15, 2005.

In 2005, the planning committee expanded its offerings to include a musical composition competition, the results of which would be used in that year's performance competition. The composition competition was open to all composers, of any age or ethnicity. The composition had to be five minutes long or less, contain a Korean theme, and be playable by high school age musicians.

This kind of competition was somewhat more complicated than just a performance competition. A panel of composers was called in to decide on the most original and creative composition. A second panel of musicians screened the entries to ensure

There were some high school students who entered the composition contest, but most were composers on the level of a college professor, she said. The compositions were based on arrangements of Korean folk songs, and often contained Korean rhythms (*samulnori*). One composer invented music based on the Korean national anthem.

The pieces by the winners of that competition were used for the 2005 performance competition, held November 13, 2005, divided again into a younger and older division.

The next expansion of the Sejong Cultural Society will be a writing competition, to be judged in mid-2006, Park said. A separate orga-

nizing committee will decide how to structure the competition, write the requirements and recruit the panel of judges. Funding for some administrative support and for prize money has already been raised, Park said.

The board thought of the idea of a writing competition because it is such an important skill for success, Park remarked. Because there are Korean writing competitions already offered by Korean schools, she said, it was thought that an English writing competition would be appropriate for the Sejong Cultural Society, since its emphasis is on "presenting contemporary music, literature, and fine arts utilizing traditional Korean themes, but expressed through western media," according to its mission statement. "We thought also that it is English writing skills that this generation will need to survive in this society," she said.

The writing contest, like the musical ones, will be open to pre-college-age students of any ethnic background. The contest rules and timeline will be posted on the website, along with the 2006 rules for the musical composition and musical performance contests.

Deadlines for the writing competition and entrance requirements will also be announced on the website at [www.sejongscociety.org](http://www.sejongscociety.org). ●

증빙 번호 **11a**

## Silent Auction

- Wine  
(worth \$100)
- Anti-aging cream  
(worth \$100)
- Health food baskets  
(worth \$200)
- Microdermabrasion  
(worth \$110)
- Silk flower arrangements  
(worth \$150)
- Music performance for your home party  
(worth \$300)
- Website design basics, private tutoring (1 hour)  
(worth \$150)
- Pierre Balmain white Velour Bath Robe (His and Hers)  
(worth \$100)
- And many more items.....

새문문화회

The Sejong Cultural Society

[www.sejongsociety.org](http://www.sejongsociety.org)

# 초여름밤의 낭만

## Viva Summer 2006

### Benefit Concert for the Sejong

Saturday

June 10, 2006

7:30 pm Concert

6월 10일 (토요일), 2006

7:30 pm 음악회

At Drs. Chyu and Whitney's Residence  
11 Lakeside Drive,  
South Barrington, IL 60010

(Please call 312-203-5587 for direction)

Drs. Juliana Chyu and David Whitney &  
The 2006 Fundraiser Committee  
Request the pleasure of your presence at

## Viva Summer 2006

Benefit Concert for the Sejong

Saturday  
June 10, 2006

7:30 pm Concert

9:00 pm Meet the Musicians,  
Silent Auction,  
Wine & Dessert Reception

featuring  
Desiree Ruhstrat, violin  
Eugenia Wie, violin  
David Cunliff, cello

&  
Winner of the 2005 Sejong Music Competition  
Andrew Jonggul Kim, piano

Kindly reply by 5-31-06

## 초여름밤의 낭만

Benefit Concert for the Sejong

6월 10일 (토요일), 2006

7:30 pm

음악회

9:00 pm

Silent Auction,

Wine & Dessert 리셉션

안녕하십니까,

세종문화회는 2004년에 설립된 후 청소년들을 위한 음악  
경연대회와 수상자 연주회를 2회째 실시하였고, 한국의 얼이  
 담긴 음악의 작곡을 장려하는 한미 작곡 경연대회를 개최  
 하였으며, 금년에 새로운 행사로 제 1회 초중고생대상의 영문  
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이렇게 여러 뜻있는 행사들을 매년 성공적으로 확장시켜 나갈  
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오는 6월 10일 세종 문화회 모금 연주회에 여러분을  
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### Sejong Cultural Society Fundraiser Planning Group

Juliana Chyu  
David Whitney  
YonHee Park  
Ho B. Kim

Hannah Suhr  
Eugenia Wie  
Lucy Park  
Chiyong Whang

Haesook Kim  
Hyunil Juhn  
Aesop Rhim  
Byung Yoon Kim

증빙 번호 **12a**



The Sejong Cultural Society and Korea Times Chicago present

Third Annual  
**Sejong Music Competition**  
November 19, 2006 (Sunday)

Eligibility: This competition is open to **ALL pre-college students**

Divisions: Senior division: Grade 9-12  
Junior division: 8<sup>th</sup> Grade or younger

Instruments: Piano, Violin & Cello

Competition Rules & Repertoire Requirements:

One solo piece of the competitors' choice from memory **AND**  
One of the required music (please visit [www.SejongSociety.org](http://www.SejongSociety.org) for the list of music  
and competition rules)

Competition Location: Performing Arts Center Recital Hall  
University of Illinois at Chicago  
1040 W. Harrison St. Chicago, IL 60607

Application deadline: **October 25, 2006**

Application Fee: \$30 per application

Prize: Seniors: First (\$400), Second (\$300), Third (\$200)  
Juniors: First (\$200), Second (\$150), Third (\$100)

Winners Recital: Jan 14, 2007. 3 pm  
Ganz Hall (430 S. Michigan Ave, 7<sup>th</sup> floor. Chicago, IL)

Contact information: send e-mail to [sejong@SejongSociety.org](mailto:sejong@SejongSociety.org) or call the Korea Times  
(847) 626-0388 or visit our website for detailed information.

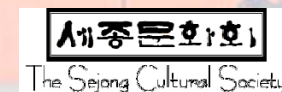
**“East Meets West”**  
**Music with Korean Themes**

*in partner with*  
***Silk Road Chicago, Summer 2006***

**Saturday, August 19, 2006 (8 pm)**

**Ganz Hall**  
**430 S. Michigan Ave. Chicago**

**Supported by**  
**The Whitney-Chyu Family Fund**





OFFICE OF THE MAYOR  
CITY OF CHICAGO

RICHARD M. DALEY  
MAYOR

August 19, 2006



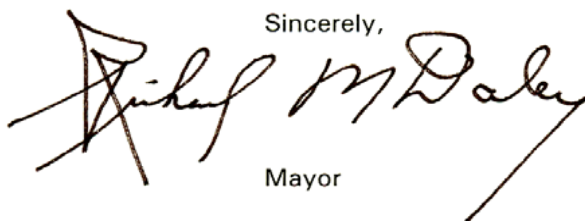
GREETINGS

As Mayor and on behalf of the City of Chicago, I extend warmest greetings to all those attending *East Meets West*.

Sponsored by the Sejong Cultural Society and the Music Institute of Chicago, this concert, part of the Silk Road Chicago Project, offers a unique opportunity to share the vibrant musical and cultural traditions of Korea. I commend your efforts to foster an understanding of our differences and appreciation for the bonds that unite us through music.

Through its hard work and dedication, the Sejong Cultural Society has promoted music, literature and the fine arts utilizing traditional Korean themes. Allow me to add my voice to those celebrating the talents and efforts of tonight's performers.

Chicago is a proud beneficiary of the rich heritage of people from every part of the world, and events such as this provide a chance to recognize and celebrate our city's diversity. I commend the Sejong Cultural Society and the Music Institute of Chicago for their efforts to promote cultural development and send my best wishes for an enjoyable and memorable event.

Sincerely,  
  
Mayor

## Become a Friend of Sejong Cultural Society

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☐ Grand Benefactor: \$1000

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☐ Sponsor: \$100

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☐ Other: \$ \_\_\_\_\_

Please make your check payable to the Sejong Cultural Society

Mail your contribution to  
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606 Forest Rd.  
Glenview, IL 60025

**Sejong Cultural Society is a non-profit 501(c)(3) organization**

## The Sejong Cultural Society

### Our Mission

The Sejong Cultural Society was formed to advance awareness and understanding of Korea's cultural heritage among people in the United States. Our emphasis is on presenting contemporary music, literature, and fine arts utilizing traditional Korean themes but expressed through western media. The major target audience of our program is children in the United States growing up in a multicultural and multiethnic society. We aim to promote harmony among people of various ethnic backgrounds and to bridge Asian and western culture through our programs.

### 2005 Korean-American Music Composition Competition

Through this competition, we wanted to expand the repertoire of original music containing Korean themes, creating a collection of high caliber works that can be performed by young music students. We invited composers to submit original pieces incorporating traditional Korean themes written for western musical instruments and suitable for young student performers. We hope such music will stimulate interest in ethnic music and to share Korean musical themes with people of other cultural and ethnic backgrounds. Winners of the competition were announced in June 2005 and were published in a bound book "Required Repertoires for the Sejong Music Competition".

### CURRENT PROGRAMS

#### 2006 The First Sejong Writing Competition

Visit [www.SejongSociety.org](http://www.SejongSociety.org) to view winners, essays, and judges.

#### 2006 The Third Annual Sejong Music Competition

Nov 19 (Sunday), 2006

### UPCOMING PROGRAMS

#### 2007 The Second Annual Sejong Writing Competition

#### 2008 The Korean-American Music Composition Competition

Please check our website for competition announcement

### PROGRAMS IN THE PLANNING STAGE

Sejong Art Competition

## Greetings from The Commissioner of Cultural Affairs, City of Chicago

August 14, 2006

Dear Friends:

On behalf of the Chicago Department of Cultural Affairs and *Silk Road Chicago: Summer 2006*, I'm delighted to welcome you to "East Meets West: Music with Korean Themes."



Through Silk Road Chicago, a unique partnership with more than 70 dynamic arts organizations like the Sejong Cultural Society, we are exploring the magic that happens when different cultural influences are shared and celebrated. We are also showcasing Chicago's wonderful cultural diversity, one of its greatest assets and a force for progress and development throughout its history.

Congratulations to the Sejong Cultural Society on this fascinating concert and many thanks for helping us bring exchanges like those the ancient Silk Road facilitated to a wide audience of Chicagoans and visitors. Enjoy the performance!

Sincerely,

Lois Weisberg

Commissioner of Cultural Affairs

City of Chicago



## Greetings from the Korean Consul General



My hearty congratulation goes to the special concert “East Meets West: Music with Korean Themes” hosted by the Sejong Cultural Society. I am especially thrilled to learn that this concert will be a part of “Silk Road Chicago: Summer 2006” hosted by the City of Chicago. I firmly believe that this concert will be a great opportunity to showcase beautiful traditional as well as contemporary Korean Music to the Chicago community.

Over the past few years, the Sejong Cultural Society has diligently worked to promote Korean music and culture to the community through music, writing, and music composition competitions, and in turn has also greatly contributed to passing down our cultural heritage to the young Korean-Americans. I hope these efforts continue for many years to come and I wish for great success in all of the endeavors of the Sejong Cultural Society.

I would like to express my deep appreciation to all of the participants and performers for sharing their valuable talent and thank the member of the Sejong Cultural Society for their efforts in putting this concert together.

Sincerely yours,

Wook Kim  
Consul General,  
Republic of Korea

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Established in 1931, the Music Institute of Chicago (MIC) is the oldest community music school in Illinois and is one of just ten in the country to be accredited by the National Association of Schools of Music. With a distinguished faculty, it provides exceptional music education for students of all ages and abilities throughout the metropolitan region. MIC collaborates with many organizations, including the Chicago Public Schools, the Apostolic Church of God, and the Chicago Symphony Orchestra.

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## Lincoln Trio

Desiree Ruhstrat, violin

David Cunliffe, cello

Marta Aznavoorian, piano

*"Lincoln Trio sparkles as concert season begins ...The three musicians-violinist Desiree Ruhstrat, cellist David Cunliffe and pianist Marta Aznavoorian -- are a pleasure to see and hear and we'll surely be hearing more from them as time goes on...."*

*Dorothy Andries, Classical Music Critic*

Please visit our website [www.lincolntrio.com](http://www.lincolntrio.com)  
to view the performance schedule and listen to recordings

### Greetings from the President of Sejong Cultural Society



Our first composition competition was held in 2005 internationally. One of the requirements for composition is that the music must include a certain Korean theme. They were to be used as required pieces in Sejong Music Competition for pre-college students.

Since the music pieces have never been heard before, the young musicians who participated in competition experienced some difficulties in interpreting the Korean theme. Tonight outstanding professional musicians as well as some of Sejong Music Competition winners will play the music, and they will be recorded for future use.

We at Sejong Cultural Society are honored to participate in the artistic affairs of Silk Road Project of Chicago and be allowed an opportunity to introduce music with Korean theme to our audiences; east meets west.

I am grateful to Drs. Juliana Chyu and David Whitney Family who generously underwrote this event. Also I would like to thank the composers and musicians who would present us with the wonderful music.

And last, not the least, I would like to thank all of you who are here tonight to enjoy the music and encourage us with your interest in Sejong's activities.

Hyunil (Neil) Juhn  
President,  
Sejong Cultural Society

## PROGRAM

<b>Baetaraghi</b> .....	Geon-yong Lee
	John Bruce Yeh, <i>clarinet</i>
	Yumi Hwang-Williams, <i>violin</i>
	Herah Kim, <i>violin</i>
	Sel Kardan, <i>viola</i>
	David Cunliffe, <i>cello</i>
<b>Ong</b> .....	Geon-yong Lee
<b>Petite Suite</b> .....	Soonmee Kahng
	(1) <i>The Ring Around the Moon (Dalmuri)</i>
	(2) <i>Ut-mori Game</i>
	(3) <i>The Yearning (Dong Gyung)</i>
	(4) <i>Dal ah, Dal ah</i>
	Sarah Koo, <i>cello</i>
<b>Eemulnori: Memory and Reflection</b> .....	David Evan Jones
	Yumi Hwang-Williams, <i>violin</i>
	Matthew Hagle, <i>piano</i>
<b>Bell Flower</b> .....	James Sung Joo Hong
<b>Chang-gu Nori</b> .....	Dae-Sung Kim
	Marta Aznavoorian, <i>piano</i>

## INTERMISSION

## King Sejong The Great (1397-1450)



Sejong the Great, (1397-1450)

The name "**Sejong**" was chosen to honor King Sejong the Great for his humanity, vision, love for his people and his contribution to Korean culture. **King Sejong the Great** was the fourth ruler of the Chosun [Dynasty](#) of [Korea](#). Under his guidance the Korean alphabet Hangul was created. He also invented the rain [gauge](#), striking water [clocks](#), and the [sundial](#). He established the Hall of Worthies (집현전; 集賢殿; Jiphyeonjeon) in 1420 and gathered scholars from around Korea. These scholars compiled [books](#) on various topics including poetry, music, medicine and meteorology. He made improvement in the movable metal type for printing that had been invented in Korea around 1234 (200 years before Gutenberg's invention of printing in Europe). He initiated the development of musical notation for Korean and Chinese music, helped improve designs for various musical instruments, and encouraged the composition of orchestral music. Sejong was a [writer](#) and composer. He composed *Yongbi eocheon ga* ("Songs of Flying Dragons"), *Wol-in-cheon-gang jigok* ("Songs of the Moon Shining on a Thousand Rivers"). Sejong was also a [humanitarian](#) who proclaimed that there must be three [trials](#) before a final judgment is reached.

**Hangul** (Korean alphabet) was invented in 1446. King Sejong published this Korean letter as Hunmin chong-um (The right sound to teach people) describing the reason of creating Hangul, numbers of alphabet, the system & principle and the usage of it. Korean alphabets are made of ten vowels and fourteen consonants. While consonants are designed after the shape of person's mouth and tongue, the vowels were designed after the nature. Professor G. Sampson, computer department at Sussex University in England, commented on Hangul as follows. "*Hangul is the greatest writing system in the world from a scientific viewpoint. There is no precedent in the world, as Hangul was made according to certain principles. Above all, Hangul is a scientific system, invented systematically following the shapes of vocal organs as they make sounds. Furthermore, the writing system reflects the characteristic of the sounds.....Each letter of Hangul was made in this way, with the shapes of the vocal organs in mind.*"

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Nil-Lili ..... Jean Ahn  
Paul Juhn, *piano*

Toad ..... Jeong Kyu Park  
Herah Kim, *violin*  
Matthew Hagle, *piano*

Breaking the Silence ..... Hi Kyung Kim  
Desiree Ruhstrat, *violin*  
David Cunliffe, *cello*  
Marta Aznavoorian, *piano*

Rhapsody ..... Geon-yong Lee  
Desiree Ruhstrat, *violin*  
Matthew Hagle, *piano*

This concert is a part of **Silk Road Chicago: Summer 2006**, the citywide celebration of Chicago’s multicultural legacy from June 1 through September 30. **Silk Road Chicago: Summer 2006** is presented in partnership with the Silk Road Project founded by renowned virtuoso cellist Yo-Yo Ma, the City of Chicago, the Art Institute of Chicago and the Chicago Symphony Orchestra. **Silk Road Chicago: Summer 2006** offers an array of cultural events and activities, family attractions and hospitality packages.





## About the performers



**Marta Aznavoorian** Boston Globe music critic Richard Dyer has said of pianist Marta Aznavoorian, “(She is) a pianist of exceptionally finished technique and purity of musical impulse.” Ms. Aznavoorian has performed in Chicago’s most prestigious venues, concertizing throughout the United States and abroad. A Chicago native, she has been soloist with the Chicago Symphony Orchestra, Sydney Symphony Orchestra, New World Symphony, Aspen Concert Orchestra, San Angelo Symphony and San Diego Symphony. She has worked with many renowned conductors including the late Sir George Solti, Lukas Foss, Michael Tilson Thomas, Henry Mazer, and others. Richard Kirchoff of the Salt Lake City Spectrum has written of her “Very rarely is one able to hear music that seems that it is being created anew and that creation is being heard for the first time. This experience was available to all who attended the recital of pianist Marta Aznavoorian.” Solo recitals include performances at the Kennedy Center in Washington D.C., Sydney Opera House, Steinway Hall, Weill Hall, Caramoor Festival, Tanglewood Festival, Music in the Loft, Dame Myra Hess Series, and Green Lake music Festival. She has won first prize in numerous National and local competitions, including Seventeen/General Motor National Competition, the Aspen Music Festival Competition and the Union League Civic and Arts Foundation. She was also awarded top prize in the National Foundation for Advancement in the Arts where she was honored to become named a Presidential Scholar. Collaborative performances have been with artists such as Pacifica Quartet, Julian Rachlin, Robert Chen, Colin Carr, Stefan Milenkovich, and Jennifer Frautschi. She has made a recording of Sonatas for violin and piano by Stravinsky and Ravel under the ARTEC label and is currently working on her next recording with Cedille Records. Ms. Aznavoorian received her Bachelor of Music degree and Music Performers Certificate from Indiana University, and a Masters of Music degree from New England Conservatory. Past teachers include Lev Vlassenko, Menahem Pressler, Carolyn McCracken, Patricia Zander, Evelyn Brancart, and Emilio del Rosario. She has enjoyed many chamber music coachings with Leon Fleischer, Gilbert Kalish, Joseph Kalichstein, and others. Currently a member of the Lincoln Trio, ensemble in residence at the Music Institute of Chicago (MIC), Ms. Aznavoorian is also on the MIC Faculty.

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Dr. & Mrs. Narendra & Pushpa Patel	Mrs. Suhn Young Ahn

### (≥\$100)

Mrs. Suhn Young Ahn	Mr. & Mrs. Greg & Pennie Arneson
---------------------	----------------------------------

**David Cunliffe** began studying cello at the age of nine in his native England. Three years later he was chosen to receive a scholarship to the Royal College of Music in London. In 1984 Mr. Cunliffe went on to study at the Royal Northern College of Music where he founded the Argyll String Quartet and was the recipient of the Terrance Weill and Leonaprd Hirsch Quartet prizes and the Lady Barbirolli Chamber Music Award. His teachers included Margaret Moncreiff, Moray Welsh, William Pleeth, Christopher Bunting and Ralph



Kirshbaum. He completed his studies at the International Yehudi Menuhin Music Academy in Switzerland where he studied with Radu Aldulescu and toured throughout Europe with Yehudi Menuhin and the Camerata Lysy. In 1995 he was asked to join the Balanescu Quartet touring extensively to Australia, Europe and the United States appearing frequently on radio and TV, including featured performances on NPR and the BBC. He has served as Principal cello with the RNCM Chamber and Symphony Orchestras and performances with BBC Philharmonic, BBC Scottish and Royal Scottish Symphony Orchestras. Mr. Cunliffe can be heard on various recording labels including Enja and DMD. He is currently on the faculty of the Music Institute of Chicago and a founding member of the Lincoln Trio, ensemble-in-residence at the Music Institute of Chicago. He is also a founding member of the Camerata Chicago Orchestra.

**Matthew Hagle** lives and works in the Chicago area, and has performed at the Ravinia Festival's Martin Theater, Symphony Center, the Chicago Cultural Center, and live from radio station WFMT, among other venues. He has performed in England, Australia, and Japan, as well as throughout the United States. He also performs regularly with violinist Rachel Barton Pine, with members of the Chicago Symphony, and as a piano duo with his wife Mio. As one of 36 pianists in the world chosen to compete in the 2000 Sydney International Piano Competition, he received favorable commentary on the adventurousness of his programming from pianist Michael Kieran Harvey, who covered the competition on Australian national radio. Since 1999, he has been principal collaborator to violinist Rachel Barton Pine. Recently, they performed all of Beethoven's music for violin and piano live on radio station WFMT in Chicago, in a series of three weekly concerts. He also appeared at the United States Supreme Court, the National Gallery of Art and on NPR's "Performance Today" and Minnesota Public Radio's "St. Paul Sunday Morning". He performed Bach, as a harpsichordist, with members of the Chicago Symphony Orchestra (CSO) at Symphony Center, and avant-garde music of composer George Crumb at the Music Institute of Chicago (MIC). Mr. Hagle is a member of Chicago Pro Musica, a group of CSO musicians. He is on



the faculty of the Music Institute of Chicago and his students in piano and music composition have won prizes in local and national competitions. He also has taught at Elmhurst College, the University of Notre Dame in South Bend, Indiana, and at the International Institute for Young Musicians at the Universities of Kansas and California at Santa Barbara. Mr. Hagle has composed pieces for solo flute and piano that have been performed in Germany and Japan. Mr. Hagle is a graduate of the Peabody Conservatory (B.M.) and of Yale University (M.M., M.M.A., D.M.A), receiving faculty prizes in piano, accompanying, and music theory. His teachers have been Claude Frank, Robert Weirich, Donald Currier and Maria Curcio Diamand. He has also received a Fulbright Grant to study piano privately in London.

**Yumi Hwang-Williams** made her debut at the age of fifteen as a soloist with the



Philadelphia Orchestra, six years after having emigrated from South Korea. Today, she has performed Aaron Jay Kernis' Lament and Prayer with the Indianapolis Symphony under the baton of Lawrence Leighton Smith, the Dvorak Violin Concerto with the Cincinnati Symphony Orchestra under the baton of Paavo Jarvi, and has made numerous solo appearances with Colorado Symphony Orchestra under the batons of Marin Alsop and Peter

Oundjian, amongst others. In 2003, in an historic collaboration between the CSO, Marin Alsop, John Adams, John Corigliano and Christopher Rouse, at the CSO Contemporary Music Festival, Ms Hwang-Williams' account of the Rouse Violin Concerto was proclaimed by the composer to be 'the definitive version'. She has also performed the Rouse concerto at the prestigious Cabrillo Music Festival as well as Michael Daugherty's Fire and Blood for Violin and Orchestra. Recent solo engagements include performances with the Santa Rosa Symphony under the baton of Jeffrey Kahane, the Fort Collins Symphony Orchestra with Wes Kenney on the podium, the Swarthmore Orchestra 2001 with Jim Freeman, and as soloist with the Colorado Symphony Orchestra with Peter Oundjian and with Christoph Campestrini. In November 2006 she will make her debut with the Basel Symphony Orchestra in Switzerland, playing the first violin concerto of Isang Yun, the great Korean composer, with Dennis Russell Davies on the podium. Ms Hwang-Williams is an avid chamber musician and recitalist and has collaborated with such artists such as Gary Graffman, Ida Kavafian, and pianists Christopher O'Riley, John Kimura Parker, Robert Koenig and eminent pianist/conductor Dennis Russell Davies. She has been featured on National Public Radio and Colorado Spotlight. YuMi Hwang-Williams has served as concertmaster of the Colorado Symphony Orchestra (CSO) since 2000 and is concertmaster for the Cabrillo Music Festival. She is a faculty member of the Lamont School of Music at the University of Denver.

*“Baetaraghi”* was commissioned by KBS (Korean Broadcasting System) in 1992 and based on a folk song “Baetaraghi” originated from Pyongando region. The characteristics of the song were due to its unique structure of scale and peculiar melodic pattern. The composer dismembered and reorganized melodies of the folk song then adjusted those for western instruments. Although this music sounds different from the original song, the main line of melody which is grounded constantly on the interval of fifth and deep vibration (“nonghyon” in Korean) on the upper note placed on fifth remain the same as the original.

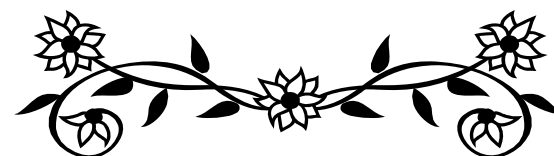
*“Ong”* is an adaptation of a folk song “Ong-He-Ya” from Kyung-Sang province. The folk song tune “Ong” is separated from “He-Ya” by 3rd or 4th, but in this piece the interval was widened to 5th. This way the melody becomes more natural. Farmers sang this song while harvesting barley when they flail ears of barley. This song creates an exciting mood because of the word "Ong-he-ya" as a refrain that is sung after each phrase of the text. It is sung in call and response form in which a person leads the song and the others response with "Ong-he-ya."

**Jeong Kyu Park** attends the Korean National University of Arts graduate school, where



he has received a BM in music composition. He has studied with Sung-Ho Whang, Feliciano, and Byung-Eun Yoo. Mr. Park was the first prize winner of the 2003 Dong-A Music Competition, 2004 Tong-Young International Music Festival, 2004 Korean Chorus Music Festival, 2004 Seoul City Chorus Music Competition, and 2004 Dae-Jun City Chorus Music Competition.

*“Toad”* for violin solo. A piece of eight variations, it is based on a theme derived from a Korean traditional children's song “Du-Gup-Ah, Du-Gup-Ah” (Toad, Toad). It starts with a slow tempo, gradually accelerating to finish with a strong and stormy ending.



and chamber ensemble commissioned by Eun-Ah Kwak. Her music is available C.F. Peters Edition and American Composers Edition, Sumundang Edition (in Korea) and her CDs by Capstone, Albany and Centaur Records.

*"Breaking the Silence"* is dedicated to Andrew Imbrie for his 75th birthday in 1996, and was written for Earplay. This piece was inspired by two folk songs: the Korean folk song "Jindo Arirang" and "Balm in Gilead" as sung by Paul Robeson. The piece derives inspiration from aspects of Korean traditional music. These include the pentatonic scale, a mixture of traditional simple and compound meters, and others, including particular types of vibrato, tremolo, glissando and a variety of timbral qualities. Different ideas were introduced individually and together in the manner of superimposition. These ideas were used in a simple and straightforward manner.

**Geon-yong Lee** started to compose since age twelve. He played oboe in school band in Seoul Middle School. He studied composition with Dal-Sung Kim at Seoul High School of Music and Arts and with Sung-Jae Lee at Seoul National University. In 1976 he went to Frankfurt am Main, Germany, and studied composition with Heinz Werner Zimmermann at Frankfurter Musik-hochschule. After returning to Korea he taught composition in Hyo-sung Woman's University and Seoul National University. He moved to the Korean National University of Arts in 1993 and was named the president of the university in 2002. Lee is one of the most serious composers of our time in Korea. It is his dream to share the story of lives through music. He doesn't want to be alienated from his own music by burying himself in contemporary trends, and he does not want to be distanced by others. After returning from Germany he challenged the modernism which dominated Korean musical environment in early 1980s. He founded composer's group called The Third Generation. Since then he has devoted his effort in creating music that represents the unique identity of the third worlds and Korea. In early 1980s he produced mostly chamber works which include his experiments with Korean traditional styles and forms, such as Phrygian Sanjo, Cello Sanjo, Syrum-norum, and He-yoo-Gok. During late 1980s, while the political and social conditions of the country changed for the worst, he composed many vocal pieces with strong messages including Song of Yellow Jesus and Psalms of Wrath. Since early 1990s he has been focusing on the words like 'touching' and 'moving', and beauty of lyricism. His interest narrowed down to the localized beauty rather than the universal. All of his works performed today fall under the category of this inception.

*"Rhapsody"* for Violin and Piano was written in 1998 for Nam-Yun Kim, a Korean virtuosoviolinist, who is well known in Korea for his passion and energy. Lee wanted to express an image of the passionate violinist in this piece with high density of energy.



**Paul Juhn**, age 14, attends eighth grade at Hawthorn Middle School South in Vernon Hills. He began playing the piano when he was four years old. He currently studies piano with Emilio del Rosario and cello with Blake Brasch at the Music Institute of Chicago. His former piano teacher was Dr. Soo Lee at the Music Institute of Chicago. He won prizes at many competitions including CAMTA, the North Shore Music Teachers Association, the Illinois Music Teacher's Association, and the Granquist Music competition. He has placed first in the Primary, Junior, and Intermediate division of the Society of American Music competition and was the alternate in the MTNA Junior competition in 2004. In 1998, he was the youngest winner in the piano division of the Midwest Young Artists Concerto competition and an overall win at the 2003 Walgreens Concerto competition. He won the first prize at the Sejong Music Competition in 2005. He has given many public performances, including the Young Steinway Series at the Skokie Public Library. As one of the winners in the Steinway Society's "Chicago's Most Promising Student Pianist" competition, he performed on WNIB radio. Just recently, he has given a concert at the Gala Celebration for the Music Institute of Chicago.



**Seljuk Kardan** attended the Peabody Conservatory where he studied violin with Daniel Heifetz and Sylvia Rosenberg and viola with Paul Coletti and Victoria Chiang. He actively performs throughout North America and Europe as a recitalist and chamber musician. Mr. Kardan was a faculty member at the Shenandoah University in Winchester, Virginia, the Peabody Preparatory, and the International School for Musical Arts in Ontario, Canada. He has appeared at music festivals in Niagara Falls, Perry Sound, Victoria, Aspen, Banff, and Schleswig-Holstein, among others. Mr. Kardan was instrumental in the development of the Heifetz Institute and served as its Executive Director. Recently he served as the music director of Shirver Hall Concert Series at Johns Hopkins University. He became the president of the Music Institute of Chicago in 2006.



**Sarah Koo** is known not only for her solo and chamber performances, but also as an avid educator and outreach advocate. Ms. Koo recently graduated with her Master and Bachelor of Music degrees from The Juilliard School where she was the sole recipient of the prestigious William Schumann Award for outstanding achievements in music, academics, and leadership. Ms. Koo made her 2000 New York debut in a solo recital at Carnegie's Weill Recital Hall as the youngest winner of the Artists International Competition. Ms. Koo has most recently been appointed as a cellist in the Phoenix Symphony. Previously she was touring



Italy and Europe with the Filarmonica Arturo Toscanini under the direction of Maestro Lorin Maazel. Ms. Koo is also a teaching artist with the New York Philharmonic and brings music education to the public schools of New York. Recently, Ms. Koo appeared in the “Robb Report” magazine and a cover picture and story in the “Residential Systems” magazine for her interests in bringing classical music back to the home as a primary means of entertainment. Her avid desire to increase classical music interest has led Ms. Koo to become involved in many outreach and educational outreach organizations. Her involvement with the Community Service Fellowship at Juilliard, bringing performances to confined groups of people (e.g. nursing homes, cancer wards, etc.), has allowed her to encourage the genesis of similar programs, by proposing ideas to different organizations throughout the United States. As a soloist, Ms. Koo was already showing her talent at a young age, with her 1995 Concerto debut performance of Boccherini’s Concerto in B-flat Major in Chicago, Illinois. She had more Concerto solo performances with her 1996 performance of the Saint-Saens Cello Concerto No. 1, and her 1997 performance of Shostakovich’s Concerto No. 1. At the age of 18, Sarah was admitted as the youngest participant ever to the Pacific Music Festival in Japan and played in the Festival’s Orchestra as the Assistant Principal Cellist. Ms. Koo, an avid chamber musician, has been featured numerous times in Lincoln Center’s Alice Tully Hall and Avery Fischer Hall. Chamber studies have been with Gil Shaham, Joseph Kalichstein, Peter Salaff, Jerome Lowenthal, and Jonathan Feldman. Solo studies have been primarily with Gilda Barston, Richard Hirschl, Darrett Adkins, and Ardyth Alton.

**Herah Kim**, 14 years old, studies violin with Ms. Desiree Ruhstrat at the Music Institute of Chicago. She has received numerous awards and top prizes from competitions including the Society of American Musicians, Music Festival in Honor of Confucius, and Sejong Music Competition. She was a recipient of the Merit Scholarship from the Music Institute of Chicago in 2004 and a scholarship from the Korean American Scholarship Foundation in 2006. Herah has performed with Rachel Barton and performed for Isaac Stern at the 70th Anniversary Celebration of the Music Institute of Chicago. In 2004 summer she performed at a master class with David Kim at the Strings International Camp and appeared as a soloist at the Kimmel Center for the Performing Arts in Philadelphia. She is a member of the BAM string quartet, which won a bronze medal at the 2005 Fischhoff International Chamber Music Competition and later appeared on many concert series including “From the Top” of the National Public Radio program, WFMT, and Music In The Loft. This summer she performed as a soloist on a live broadcast for WFMT. She has published a novel and works on her second book in her spare time.



**Dae-Sung Kim** is a Lecturer, Joong-Ang University, Seoul, Korea. Grand prize winner of the KBS Music Composition Competition, Grand prize winner of the Best Musical.



“*Chang-gu nori*” for piano solo. This music is based on Korean traditional “PungMul Nori” rhythm “Gil-gun-ak Chil-chae” and “Ma-dang Il-chae”. This piece is an interpretation of Korean traditional rhythm into a piano music. The melodies in the middle of this piece with slow tempo derived from a Korean folk tune (Ihm-sil-gun, Bang-ah ta-ryung) from IkSan region of the Chun Buk Province and consist of “pyung-jo melody”. The dynamic rhythm and beautiful melodies of Korean folk music were incorporated into this piano music.

**Hi Kyung Kim**, a native of Korea, received a B.A. in composition from Seoul National University, and the M.A. and Ph.D. from the University of California, Berkeley. As a recipient of the U.C. Berkeley's George C. Ladd Prix de Paris, she worked at Institut de Recherche et Coordination Acoustique/Musique (IRCAM) and École Normale Supérieure in Paris in 1988-1990. Her composition teachers were Andrew Imbrie, Olly Wilson, Gérard Grisey, and Sung-Jae Lee. Currently she is an associate professor at the University of California, Santa Cruz and artistic director of the Pacific Rim Music Festival. Her honors/awards include the Walter Hinrichsen Award from the American Academy and Institute of Arts and Letters, Koussevitzky Commission from the Library of Congress, Fromm Music Foundation at Harvard University, Fulbright Scholar award, Commissioning USA grant from Meet the Composer, Tanglewood Music Center, MacDowell Colony, Djerassi Foundation, Cleveland Dodge Foundation, American Music Center, grants from the University of California InterCampus Arts Program, which made possible the Pacific Rim Festival of Contemporary Music at the University of California, Santa Cruz and others. Her recent pieces were commissioned by and written for Yo-Yo Ma and Chamber Music Society of Minnesota for a special project "Commemorating World War II"; Alexander String Quartet; Aki Takahashi & Rae Imamura; "Rituels" a trilogy pieces for Korean Choreography, Korean and Western ensembles. She just finished a piece for a commission by Koussevitzky Foundation and Chamber Music Society of Minnesota for voice and chamber ensemble in collaboration with the noted Korean poet Ko Un; a solo gayageum piece commissioned by gayageum virtuoso, Aeri Ji. Her current projects include "Requiem" for chamber ensemble & chamber choir commissioned by Fromm Foundation at Harvard University and the Blue Print Festival San Francisco; a commissioned piece by Contemporary Music Ensemble Korea; and a piece for gayageum





performance. The entire first half of Eemulnori can be thought of as a series of variations on this theme. The rhythmic theme is stated clearly by the piano in bars 1-21. The violin takes the rhythmic theme in bars 22-42. The rhythmic theme is presented in a series of canons (with an added “free” voice) in the third variation that begins in bar 43. As can be seen from the score, the variations progress gradually in complexity. The fourth and last variation (bar 65) maintains a modified version of the phrase structure of the rhythmic cycle but obscures the original rhythm. The second half of Eemulnori is based upon a faster rhythmic cycle (a condensed variation of the original cycle from the same Samulnori performance). The theme of the second-half of Eemulnori (bars 84-87) is based upon the subdivisions of this four-bar rhythmic cycle. The original Samulnori rhythm is stated clearly only near the end of Eemulnori at a tempo and in a manner intended to recall the excitement at the end of a Samulnori performance. In Eemulnori, the two “objects’ played are not only instruments but rhythmic themes and emotional concepts (“memory and reflection”). The form of “play” concerns memory and change: the first half begins with a clear Samulnori rhythm and gradually diverges from it. The second half begins rather far away from the fast Samulnori rhythm but returns to it more literally at the end of the piece. The difficulty of the piece is primarily in the Samulnori rhythms themselves. Some accommodations of parts can be made if necessary to make the piece more easily playable by students.

**Soonmee Kahng**, is a Professor at the College of Music, Sungshin Women's University, Seoul, KOREA. She received BM from the Ewha Women's University, MM from the Manhattan School of Music, and PhD from the Michigan State University.



*“Petite Suite” for Cello Solo: (1) The Ring Around the Moon (Dalmuri), (2) Ut-mori Game, (3) The Yearning (Dong Gyung), (4) Dal ah, Dal ah.* Korean folk tune "Dal ah, dal ah" is used in this music. ("Dal ah"

means calling the moon: Dal: the moon) A beautiful ring around the moon is described by employing slow tempo and double stops with the tune in the first movement. In the second movement, the Ut-mori jang-dan (rhythm) is used with the fragments of the tune. Ut-mori jang-dan which is one of typical Korean rhythmic patterns. The formation of the rhythmic figure is a consistent 10 beats. The player strikes the rim of a drum or changgu at the accented eighth beat regularly in this rhythmic pattern. Eastern modes and rhythmic patterns are used to represent the yearning for the moonlight voyage somewhat abstractly in the third movement. In the fourth movement the tune, "Dal ah, Dal ah" is repeated with its melodic rhythmic variations.

**Desiree Ruhstrat** The violin artistry of Ms. Ruhstrat has captivated audiences throughout Europe and the Americas. A seasoned performer, Ms. Ruhstrat made her professional debut at the age of twelve with the Milwaukee Symphony Orchestra and at age 16, Ms Ruhstrat performed Tchaikovsky's Violin Concerto in Chicago's Orchestra Hall by invitation of Sir George Solti. She has worked with many renowned conductors such as Lukas Foss, Eric Kunzel, William Smith and has appeared as soloist throughout the US and abroad. Ms. Ruhstrat performed in Hamburg, Göttingen, Baden-Baden and Stuttgart, with the Philharmonia Da Camera Chamber Orchestra under the direction of Michael Holtzel, and in Berlin where she was featured on a live radio broadcast performing Sibelius's Violin Concerto with the Berlin Radio Symphony under the direction of Ricosaccani. The Berlin Morning Post proclaimed, "Her wonderchild youth years already behind, she now stands with early maturity at the beginning of a likely brilliant career. At the same age once upon a time such violinists as Menuhin, Misha Elman and Schneiderhan excited the public in a similar sensation". Ms. Ruhstrat has won numerous awards including first prize, as well as a special award for a young performer with extraordinary talent at the National Young Musicians Debut Competition in Los Angeles. She became the youngest prizewinner ever at Switzerland's Tibor Varga International Competition and also won the award for best interpretation of the commissioned contemporary composition. She went on to earn top prizes at the Carl Flesch International Violin Competition, Julius Stulberg International String Competition and the Mozart Festival Violin Competition. As an active recitalist, she has appeared in Europe as well as the United States including Chicago, New York, Los Angeles, Denver, and at the White House by invitation of President and Nancy Reagan. Ms. Ruhstrat's distinguished career as a chamber musician includes appearances as guest artist of the Chamber Music Series of the Philadelphia Orchestra, the Apollo Chamber Ensemble, the Colorado Chambers Players, Pacifica Quartet, University of Oklahoma, University of Wisconsin and the University of Tennessee. Festival appearances include the Aspen Music Festival, Peninsula Music Festival, Laurel Festival of the Arts, the Breckenridge Music Festival, Green Lake and Utah Music Festivals where she has also served as faculty. She is a member of the Lincoln Trio ([www.lincolntrio.com](http://www.lincolntrio.com)) Ensemble in Residence at the Music Institute of Chicago Ms. Ruhstrat is a graduate of the Curtis Institute of Music and her teachers have included Joseph Gingold, Dorothy Delay, Harold Wippler and Aaron Rosand. This season Ms. Ruhstrat recorded the Stamitz Duo for Violin and Viola for Centaur Records .





**John Bruce Yeh** The son of music-loving scientists in Los Angeles, John Bruce Yeh defines himself as a musical explorer. He pursued pre-medical studies at UCLA, where he won the Frank Sinatra Musical Performance Award and performed as Principal Clarinetist of the American Youth Symphony under Mehli Mehta. He entered the Juilliard School of Music in 1975 and also studied at Aspen, Marlboro, and Tanglewood. In 1977, when Yeh was 19, Sir Georg Solti invited him to join the Chicago Symphony Orchestra as solo Bass Clarinetist. Two years later, Yeh became Assistant Principal Clarinetist of the orchestra, a post in which he continues to serve. He has performed concertos by Stravinsky, Nielsen, Bernstein and Elliott Carter with the Chicago Symphony and has soloed with other orchestras in locations around the world including at the National Concert Hall in Taipei, Taiwan and in the Great Philharmonic Hall in Saint Petersburg, Russia. Yeh also appears as a guest artist on chamber music series and at music festivals around the world. His many solo and chamber music recordings have earned wide critical acclaim. Constantly striving to find new types of expression in music, Yeh organized the Chicago Pro Musica in 1979, which won a Grammy award as Best New Classical Artist in 1986. Recently, Yeh co-founded the innovative quartet "Birds and Phoenix", together with clarinetist Teresa Reilly and traditional Chinese musicians Yang Wei on pipa, and Wang Guowei on erhu. They will make their debut at Western Michigan University in Kalamazoo Michigan, under the auspices of Fontana Chamber Arts, on September 13th, 2006. There, the quartet will premiere works by Lu Pei, Pamela Chen, Bright Sheng and Victoria Bond.



## About the Composers

**Jean Ahn** is a Ph.D. candidate in composition at UC. Berkeley. She was born in Korea and has received her B.A. and M.A. in Seoul National University in Korea. Her music was played by Ensemble Surplus (June in Buffalo), Aspen New Music Ensemble, Berkeley Contemporary Chamber Players among others. Recent awards include Eisner Prize for conducting, fellowship to Aspen Music Festival, Korean National Music Composers Award and Pan Music Festival Award. Jean has also studied electronic/computer music, especially focusing on Asian traditional instruments. Her recent electronic pieces were played at CNMAT(Berkeley) and Center for Computer Research in Music and Acoustics (Stanford).



***"Nil-Lili"*** for solo piano. Using the theme of Korean tune "Nil-Ni-Ria", this music extends the piece by juxtaposing chromatic scales and pentatonic clusters. The piece has the joyful lightness of the original tune which is one of the most popular folk songs from Kyung-gi Province.

**James Sung Joo Hong** is a BM degree candidate at the Manhattan School of Music. He studies music composition with Richard Danielpour. His music has been performed by Claremont Ensemble, Manhattan Composers' Orchestra, Manhattan Chamber Ensemble, and Virtuoso Artists. Awards include the Pasadena Arts Council Award, the CMS Scholarship, and Claremont Prize.



***"Bell Flower"*** for piano solo. This piano piece is based on a theme from a Korean folk tune "Bell Flower" or "Doraji". The piece also includes rhythms from Korean "PungMul Nori". This piece attempts a musical recollection to make Korean folk tune and rhythm materials into a piano music.

**David Evan Jones** is a composer of instrumental, vocal, and electronic music and a theorist writing about relationships between phonetics and music. In 1980-81, he was Composer-in-Residence at the University of York, England. He has subsequently taught at Dartmouth College and now at the University of California Santa Cruz. Jones' works have been recognized by grants from the National Endowment for the Arts, the California Arts Council, and the New Hampshire Arts Council, and by an invitation to present two full concerts of his works at the Festival d'Automne in Paris. He has been awarded first prize in the Premio Ancona International Composition Competition (Italy, 1983) and first prize in the competition sponsored by the American New Music Consortium (New York, 1985). He has composed in residence at the Elektronmusikstudion (EMS), Stockholm and at L'Institut de Recherche et de Coordination Acoustique/Musique (IRCAM), Paris. His articles have appeared in Perspectives of New Music and Electro-Acoustic Music. His compositions are published by Dorn Publications, and on compact discs from Wergo Records, Contemporary Recording (Broomall, PA), Centaur Records, and CRI.

***"Eemulnori: Memory and Reflection"*** for violin and piano was inspired by the Samulnori tradition and composed as a gesture of respect for the spirit and musical sophistication of traditional Samulnori performers. As the title suggests, Eemulnori is in two sections. Each half remembers and develops a specific rhythmic cycle from the Samulnori performance on the compact disk set from the National Center for Korean Traditional Performing Arts. The first rhythmic cycle is from the familiar opening of the Samulnori

증빙 번호 **14a**



# 한국의 선율을 주류에 알린다

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바이올린 시니어 부문 1위 김사우



피아노 시니어 부문 1위 손예



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피아노 주니어 부문 1위 로렌은 김



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서명숙(12)양이 드뷔시의 피아노곡을 연주하고 있다.

## 음악꿈나무 기량 마음껏 발휘

본보주최 제3회 세종음악경연대회 성료

시니어부 1 등 손 예씨 등 수상자 11명 확정

한국문화를 알리고 전파하기 위한 시카고 한인 커뮤니티의 대표적 문화 행사인 세종음악경연대회가 호평 속에 막을 내렸다.

올해가 3번째인 이번 대회는 참가자들의 높은 기량과 우수한 심사위원을 초청, 공정한 심사 등 대회 운영면에서 흠잡을 곳이 없다는 평가를 얻어 해가 지날수록 발전하는 모습을 보였다.

19일 UIC 아트센터에서 본보와 세종문화회 공동 주최로 열린 제3회 세종문화음악경연대회에는 모두 36명이 참석, 갈고 닦은 기량을 선보였으며 이 중 타인종 학생들이 15명 참가, 한국 문화를 널리 알리겠다는 대회의 취지가 더욱 돋보였다.

대회는 피아노와 바이올린이 각

각 주니어부(8학년 이하) 및 시니어부(9-12학년)로 나뉘었으며 첼로는 지원자가 적은 관계로 시니어부만 심사를 받았다. 참가자는 개인별로 지정곡과 자유곡을 연주했으며 심사위원은 첼로에 2명, 나머지 악기에는 3명씩 지정됐다. 바이올린부에는 오벌린 음대 이경선 교수를 비롯, 로버트 워터스 드폴대 교수, 스테판 허시 루즈벨트대 교수 등이 참여했으며 피아노부에는 그래엄 스캇 루즈벨트대 교수, UOC 스베를라나 벨스키 교수, 시카고 뮤직 인스티튜트 브렌다 황 교수가, 첼로부에는 시카고 심포니 오케스트라 케네스 올슨 부단장 및 드폴대 브랜트 테일러 교수가 심사를 맡았다.

〈3면에 계속 · 봉운식 기자〉





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### ‘한국일보 · 세종음악경연대회’ 입상자 콘서트 성료

제3회 한국일보 · 세종음악경연대회 콘서트가 한국 전통음악과 서구 악기와의 조화를 한층 더 높은 수준으로 끌어올리며 성황리에 열렸다.

14일 다운타운 소재 루즈벨트대학 그란츠 홀에서 열린 ‘경연대회 시상식 및 입상자 콘서트’에서는 ‘장구놀이’, ‘도라지’ 등 전통음악의 선율을 담고 있는 10개 작품이 무대에 올랐다. 이 자리에는 입상자와 학부모를 비롯한 약 100여명의 관객들이 참석, ‘어린 거장’들의 연주에 감탄사를 연발했다.

해를 거듭할수록 다양한 타인종들의 참여로 주류 사회에서도 인정을 받고 있는 이번 음악 경연대회

는 첼로 시니어 부문 1위에 오른 민디 박 양의 ‘Taken Away At 12’ 연주로 시작됐다. 이어 바이올린 시니어 3위인 에리카 그레이 양이 애달픈 선율의 ‘해가 산마루에 저물어도’를 선보이고, 김여은 양이 피아노로 밝고 경쾌한 ‘장구놀이’를 연주하는 등 입상자들이 자신의 기량을 유감없이 드러낼 때마다 관객들은 뜨거운 박수로 화답했다.

연주의 마지막은 지난 경연대회에서 바이올린 시니어 1위에 입상했던 김시우 군이 장식했다. 당장 프로 연주자로 나서도 무리가 없을 정도로 실력이 뛰어나다는 평가를 받고 있는 김 군은 ‘소품’과

‘쿵체르토 1번’을 화려하고도 절제된 기교와 함께 연주, 참석자들의 큰 호응을 얻었다. 콘서트 후에는 본보 김인규 사장 등 대회 관계자들이 참가자들에게 상장을 수여했다.

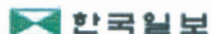
이번 콘서트에 대해 세종문화회 김호범 신임 회장은 “해가 갈수록 세종경연대회 및 콘서트의 높은 수준을 주류 사회로부터 인정받고 있다”며 “한인과 타인종을 막론하고 미국에 한국을 알릴 수 있는 계기가 됐다는 데 의미가 있다”고 소감을 전했다. <봉운식기자>

Photo - Winners, parents and officers after the concert & award ceremony at Ganz Hall on January 14, 2007.

"Bravo! to the Young Virtuosi . . ."

Article by Korea Times Reporter Loukas Yunsik Bong

Korea Times News Article January 17, 2007



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# 입상자 콘서트 및 시상식

## 제3회 한국일보·세종 음악경연대회



지난 1월에 열렸던 제2회 한국일보·세종 음악경연대회 입상자 콘서트.

### 1월14일 루즈벨트대학 간츠홀

한국문화를 알리고 전파하기 위한 시카고 한인 커뮤니티의 대표적 문화 행사 '한국일보·세종 음악경연대회' 입상자들의 콘서트가 열린다.

2007년 1월 14일 루즈벨트대학 간츠 홀(430 S. Michigan Ave., 7th FL, Chicago)에서 시상식과

함께 진행되는 이번 음악회에서 입상자들은 장구놀이, 새타령, 널리리, 도라지 등 한국 전통 음악의 선율을 피아노와 바이올린, 첼로로 연주하게 된다. 희망자 누구나 관람이 가능하며 입장료는 무료다. 이같은 각종 문화 경연대회의 목적은 미국에서 자라난 한인 2세들에

게 보다 적극적으로 문화적 '뿌리'를 알리고 타인종 청소년에게도 한국의 아름다운 전통문화를 전하기 위한 것이다.

전현일 세종문화회장은 "한국 전통음악의 음율을 2세나 타인종 학생들에게 알리려는 게 우리의 목적"이라며 "이를 위해 한국 전통 문화를 서양의 현대 음악, 문학, 미술과 접목시키는데 초점을 맞추고 있다"고 밝혔다. 실제로 올해가 3

번째인 지난 대회에서도 참가자들의 높은 기량과 우수한 심사위원 초청, 공정한 심사 등 대회 운영면에서 흠잡을 곳이 없다는 평가를 얻어 해가 지남수록 발전하는 모습을 보인 바 있다. 당시 UTC 아트센터에서 본보와 세종문화회 공동 주최로 열린 경연대회에는 36명의 총 참가자 중 타인종 학생이 15명을 차지, 한국 문화를 널리 알리겠다는 대회의 취지가 더욱 돋보이기도 했다. 이날 콘서트에서는 피아노, 바이올린, 첼로 부문 입상자 20명의 개인별 단독 연주가 진행된다. 입상자 명단은 다음과 같다. ▲피아노 시니어부 1등 Sean Yeh, 2등 Paul Juhn, 3등 Yuen Kim, 장려상 Namrata Kodali, Andy Jonggeal Kim, 주니어부 1등 Lauren Eun Kim, 2등 Myung Sook Stella Tu, 3등 Jonathan Lyu, 장려상 Jung Hyun Jang, ▲바이올린 시니어부 1등 Siwoo Kim, 2등 Emily Hyun, 3등 Ashley Sachay, 주니어부 1등 Laura Park, 2등 George Hyun, 3등 Erika Gray, 장려상 Ade Williams, Serena Amanda Harnack, ▲첼로 시니어 1등 Mindy Park, 2등 Benjamin Lash, 3등 Hyunjin Jessica Cho.

〈봉운식 기자〉

Korea Times News Article January 2, 2007

한국일보

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## 브렌다 황씨, “즐거운 경험이었습니다”

세종음악경연대회 피아노 부문 심사위원 브렌다 황 시카고 뮤직 인스티튜트 교수는 이번 대회에 대해 잘 조직되고 학생들에게 더할 나위 없이 좋은 참여의 기회를 제공했다고 평가했다. 그는 “세종음악경연대회는 정말 추천할 만한 것”이라며 “참가자들의 수준은 기대 이상으로 매우 높았으며 심사 환경은 편안하고 친근했다”고 밝혔다.

한편 황 교수는 심사 기준에 대해 “숙련도 및 기술, 타고난 재능, 마지막으로 ‘운’이 중요하다”며 “입상하지 못한 학생들은 너무 실망하지 말고 다음 ‘운’을 기다리라”고 당부했다.



## 이경선씨, “높은 수준에 놀랐습니다”

지난 19일 UIC에서 개최된 제3회 세종음악경연대회에서 바이올린 부문 심사위원 이경선 오벌린 음대 교수는 “대회에 참가한 학생들의 수준이 매우 높다”며 감탄하는 표정을 감추지 못했다. 그는 “기술적인 부분은 전세계적으로 기량이 예전에 비해 평균적으로 높아진 것은 사실”이라면서도 “그 외 나머지 부분, 예를 들어 창의성 및 음악적 해석 능력 등에서 월등한 기량을 보유한 학생들이 많았다”고 말했다. 또 전문가가 보기에 훗날 대성할 가능성이 엿보이는 참가자들도 상당수 있었다고.





서명숙(12)양이 드뷔시의 피아노곡을 연주하고 있다.

## 음악꿈나무 기량 마음껏 발휘

### 본보주최 제3회 세종음악경연대회 성료

### 시니어부 1 등 손 예씨 등 수상자 11명 확정

한국문화를 알리고 전파하기 위한 시카고 한인 커뮤니티의 대표적 문화 행사인 세종음악경연대회가 호평 속에 막을 내렸다.

올해가 3번째인 이번 대회는 참가자들의 높은 기량과 우수한 심사위원을 초청, 공정한 심사 등 대회 운영면에서 흠잡을 곳이 없다는 평가를 얻어 해가 지날수록 발전하는 모습을 보였다.

19일 UIC 아트센터에서 본보와 세종문화회 공동 주최로 열린 제3회 세종문화음악경연대회에는 모두 36명이 참석, 갈고 닦은 기량을 선보였으며 이 중 타인종 학생들이 15명 참가, 한국 문화를 널리 알리겠다는 대회의 취지가 더욱 돋보였다.

대회는 피아노와 바이올린이 각

각 주니어부(8학년 이하) 및 시니어부(9-12학년)로 나뉘었으며 첼로는 지원자가 적은 관계로 시니어부만 심사를 받았다. 참가자는 개인별로 지정곡과 자유곡을 연주했으며 심사위원은 첼로에 2명, 나머지 악기에는 3명씩 지정됐다. 바이올린부에는 오벌린 음대 이경선 교수를 비롯, 로버트 워터스 드폴대 교수, 스테판 허시 루즈벨트대 교수 등이 참여했으며 피아노부에는 그래엄 스캇 루즈벨트대 교수, UOC 스베틀라나 벨스키 교수, 시카고 뮤직 인스티튜트 브렌다 황 교수가, 첼로부에는 시카고 심포니 오케스트라 케네스 올슨 부단장 및 드폴대 브랜트 테일러 교수가 심사를 맡았다.

〈3면에 계속 · 봉운식 기자〉

## 대표적문화행사로 정착

〈1면에서 계속〉

이 날 행사에 참가한 학생들은 대회 규정상 필수적으로 새타령, 장구놀이 등 한국 전통 운율이 살아 있는 현대 음악을 지정곡으로 선택, 연주해야 했던 관계로 1.5세 및 2세 한인 학생들은 '고국'의 음악에 좀더 익숙해지고 타인종 학생들에게 한국 문화를 자연스럽게 접하는 기회가 됐다.

심사를 맡았던 이경선 오벌린 음대 교수는 "나이답지 않게 성숙하고 연주자의 기질이 다분한 지원자가 대부분이었다"며 "뛰어난 재능을 엿볼 수 있는 기대주들도 많아 심사위원들이 별다른 고민을 하지 않고 1, 2, 3위를 정할 수 있었다"고 말했다.

경연은 계획대로 순조롭게 진행됐으며 참가자들은 "후회없이 모든 기량을 펼쳤다"고 자신했다. 리버티빌 고교 시니어인 조안나 웨이양(17)은 "처음엔 조금 긴장했지만 마음을 가라앉히고 그동안 연습했던 만큼 잘한 것 같다"며 "한국의 음악과 선율을 접할 수 있는 좋은 경험이었다"고 말했다.

전현일 세종문화회장은 "경연대회가 매년 수준이 높아지고 있어 기쁘다"면서 "시상이나 경쟁보다는 한국 전통음악의 음율을 2세나 타인종 학생들에게 알리려는 게 우리의 목적"이라고 밝혔다. 그는 또 "3년전 처음 시작했을 때는 앞으로 어떻게 될지, 한인 커뮤니티의 반응은 어떤지 걱정을 많이 했었다"며 "지금 이렇게 호응을 많이 해주

고 기대보다 반응도 좋아 무척 보람을 느낀다"고 덧붙였다.

이번 대회 수상자들은 총 19명으로 시니어부에선 1등 400달러, 2등 300달러, 3등 200달러, 주니어부는 1등 300달러, 2등 200달러, 3등 100달러의 상금을 받게 된다. 2007년 1월 14일 수상자 기념 연주회 및 시상식이 열릴 예정이며 장소는 아직 미정이다. 수상자 명단은 다음과 같다.

▲피아노 시니어부 1등 Sean

Yeh, 2등 Paul Juhn, 3등 Yueun Kim, 장려상 Namrata Kodali, Andy Jonggeal Kim, 주니어부 1등 Lauren Eun Kim, 2등 Myung Sook Stella Tu, 3등 Jonathan Lyu, 장려상 Jung Hyun Jang, ▲바이올린 시니어부 1등 Siwoo Kim, 2등 Emily Hyun, 3등 Ashley Sachay, 주니어부 1등 Laura Park, 2등 George Hyun, 3등 Erika Gray, 장려상 Ade Williams, Serena Amanda Harnack



증빙 번호 **17a**

## Senior Division. 1st place

## Walking in Two Cultures, Korean and American



Jay Lee (Glenview, IL)  
11th grade, Glenbrook South High School

I looked away from the television and gave my mom the most bewildered, perplexed look that my face could make. My mom had just spent the last fifteen minutes rambling on about our family's upcoming trip to Korea, and I had done more than a decent job of ignoring her, when I heard breaking news that captured my attention.

"We're going to extend our stay in Korea for a few more days," she told me. "We've decided that we should go see Seorak Mountain."

My disbelief and frustration quickly turned into exasperation. It was bad enough that my parents were making me take a month out of my precious summertime to go on this trip. Despite speaking fairly decent Korean and thoroughly enjoying Korean food, Korea was the last place I wanted to be. Now my parents wanted to elongate the trip to visit some puny mountain? I could feel my cries of vexation building up inside me.

excessive pride was always around me, as I never understood Korea's obsession with Chan Ho Park, the mediocre baseball pitcher, nor my dad's insistence that our family subscribe to KoreAm Magazine, despite its lackluster quality of writing. My inability to comprehend the source of all this fanaticism only left a bad taste in my mouth.

One consequence of this segregation was that it became increasingly easier for everyone to stereotype the Korean-Americans, as they seemed to travel around in one, homogenous pack. With my newfound freedom to develop into the person that I wanted to be, I committed myself to avoiding the stereotypical behavior of the Korean-American student. I swore to myself that I would not play DDR, drive an import Japanese car, or dye my hair yellow. What made matters worse was that such segregation made me convince that I had to pick sides, and that by being friends with all Caucasians, I was somehow deserting

## Junior Division. 1st place

## Building bridges between the generations



Eunice Lee (Asheboro, NC)  
8th grade, South Asheboro Middle School

My parents gave me the look. The look they gave me when I was not studying. The disappointment in their faces was pretty obvious; they wanted me to finish another ten pages. Secretly I yelled in my head, "This is my summer vacation!" The inner me plotted to throw my textbooks at my neighbor's vicious pit bull. I put on my poker face but emotionally sulked back to my desk. I imagined what my future life would be like: going to an IVY League College winning numerous prestigious awards, but instead, I would be wanting my passion for freelance writing and missioning to grow. Just as my head was nodding off, I snapped back into reality, realizing my future plans to travel the world were definitely going down the drain.

eyes rested on my father's face. He was standing up, with his back hunched over from years of labor and his eyes lost and preoccupied faraway in his mind. His roughened hands were at his side, looking lonely.

I ran to his seat where he barely even noticed me as I grasped his hand. Just by looking into the rivulets of wrinkles in it, I could see the stories he had along with the hardships he had gone through. Plunging into a moment of past experiences, I pictured his life with the childhood tales he had told me when he was my age. I imagined the harsh and severe winters in Korea, where he and his siblings had to warm up icy water on the stove for hours before being able to bathe. With no car in that generation, I thought of my dad



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"Why on earth would we do that?" I shot back fervently. "We've seen mountains here in the United States four times the size of it! There's nothing special about it that makes it worth visiting!"

"Still, it's a Korean landmark," she replied. "It's a symbol of Korean pride."

Her argument did anything but win me over. Korean pride meant about as much to me as some Korean phrase that I was not familiar with. Like many of the Korean-American friends that I have, I grew up with my fair share of Korean culture shoved down my throat. I was taught that the hours following school were to be devoted to practicing my cello, that my weekends were to be spent in Korean school, and that my summer was to be spent in summer school. Seeing the dozens of other Korean-American kids growing up in similar environments, my heart began to harden towards the strict nature of Korean culture.

excessive pride was always around me, as I never understood Korea's obsession with Chan Ho Park, the mediocre baseball pitcher, nor my dad's insistence that our family subscribe to *KoreAm Magazine*, despite its lackluster quality of writing. My inability to comprehend the source of all this fanaticism only left a bad taste in my mouth.

One consequence of this segregation was that it became increasingly easier for everyone to stereotype the Korean-Americans, as they seemed to travel around in one, homogenous pack. With my newfound freedom to develop into the person that I wanted to be, I committed myself to avoiding the stereotypical behavior of the Korean-American student. I swore to myself that I would not play DDR, drive an import Japanese car, or dye my hair yellow. What made matters worse was that such segregation made me convince that I had to pick sides, and that by being friends with all Caucasians, I was somehow deserting the Korean-American side. As far as I was concerned, the Korean side of me had died.

Despite my adamant objections, our family borrowed my aunt's car, booked a condo, and took the four hour trip to Seorak Mountain. The weather was cloudy and gloomy, doing little to help my already cynical expectations for the Mountain. Yet, as I tried to make out the mountainside in the midst of the haze and fog, I enjoyed a moment of cloudless clarity. Physically, what I saw was no different from what I had expected: an impressive, but not overwhelming, mountain. However, my moment of epiphany came with my realization of this excessive pride in Korea. Staring at the 5,000 foot peak of the mountain, I felt the sense of pride that my mother had been speaking of. Sure, it was nothing in comparison to the majestic sight I had seen last year at Mt. Rainier in Seattle. But the difference lay in the fact that Seorak Mountain was unquestionably, undeniably Korean. The dirt,

My parents gave me the look. The look they gave me when I was not studying. The disappointment in their faces was pretty obvious: they wanted me to finish another ten pages. Secretly I yelled in my head, "This is my summer vacation!" The inner me plotted to throw my textbooks at my neighbor's vicious pit bull. I put on my poker face but emotionally sulked back to my desk. I imagined what my future life would be like: going to an IVY League College winning numerous prestigious awards, but instead, I would be wanting my passion for freelance writing and missioning to grow. Just as my head was nodding off, I snapped back into reality, realizing my future plans to travel the world were definitely going down the drain.

Recently, I went to the Atlantic Opening Taekwondo Championships where I competed in poomse (forms). I remember myself, standing among the busy crowd listening vaguely to the opening speech Master Han, from our Academy, was giving. As Master Han introduced each dojang master from at least five different states, everyone quieted down. Afterwards, a group of women came out to sing the Star Spangled Banner in a capella version. I remember those women harmonizing, not missing a single rhythm and the tone of their voices balanced. As soon as the last voice ceased, the spectators jumped up to their feet and gave a standing ovation. When the noise was brought down, a floating pink blossom swept up the stairs. While I

eyes rested on my father's face. He was standing up, with his back hunched over from years of labor and his eyes lost and preoccupied faraway in his mind. His roughened hands were at his side, looking lonely.

I ran to his seat where he barely even noticed me as I grasped his hand. Just by looking into the rivulets of wrinkles in it, I could see the stories he had along with the hardships he had gone through. Plunging into a moment of past experiences, I pictured his life with the childhood tales he had told me when he was my age. I imagined the harsh and severe winters in Korea, where he and his siblings had to warm up icy water on the stove for hours before being able to bathe. With no car in that generation, I thought of my dad walking around Seoul with one pair of worn rubber shoes and only his school uniform to wear. Then I suddenly thought of my life, and how I could get hot water in just seconds before getting cranky because I wasted all of it and how I complained that I don't have enough shoes when I have four pairs along with outfits to go with them. I was amazed at the fact that after my ignorance and rebelling against them, they still loved me enough to tell me to go do some more workbook pages. I finally understood that working right now would pay off in the future.

I realized that my new respect for the authority of these two people came from their self-control and the ability to silence me. They silenced me not always



My life as a Korean-American underwent a drastic adjustment once I entered high school. Firstly, I entered the period in my life when I could become the person that I, not my parents, wanted to become. Additionally, I was exposed to a side of Korean culture that I had never really noticed: an extreme pride in being associated with Korea. The high school that I attend, Glenbrook South, has a student population that is one-fifth Korean. I found that lunchrooms and hallways were often segregated between the Koreans and the Caucasians, which, much to my surprise, was the doing of the Koreans. Desiring to be around people that also grew up in the midst of Korean culture, it seemed as if the Korean-Americans were unwilling to assimilate themselves with the rest of White America, and I could not help but wonder if this pride in the Korean culture had gone too far. I realized that this

trees, and cliffs of this mountain were filled with the same values and ideals that I was raised with. I understood that the strict environment that I was raised in was only because my parents possessed the hardworking, diligent nature of the Korean culture. I became ashamed that I bought into meaningless stereotypes, while avoiding the true identity that I had as a Korean American.

As I continue on my maturation process, I realize that I still have a long, broad journey ahead of me. Although I have the power to become the person that I want to become, I understand that my parents did me a big favor when they raised me in the Korean culture. I look forward to the day when I can push my son to appreciate classical music, work hard for an education, and take him for a visit to Seorak Mountain.

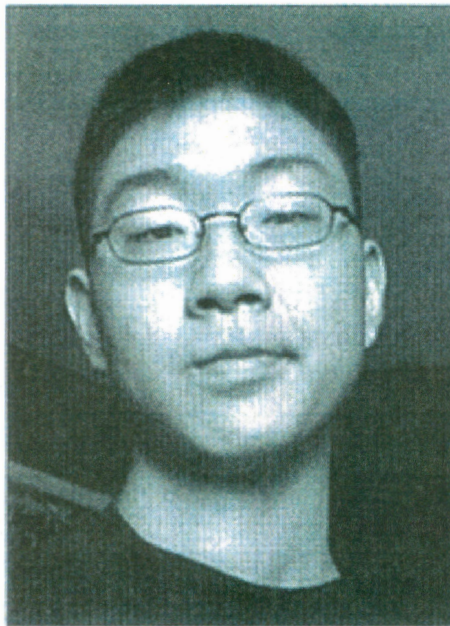
strained my eyes to see clearer, Master Han introduced his sister-in-law. She gracefully took the mike and started singing the National Korean Anthem.

It struck me then, not with the beautiful story and spirit of the song, but with the deep, satisfying meaning it had to go with it. The words tell about the rare and radiant beauty of Korea: how Naamsan's pine trees are like armor, how the Tong Hai Sea and Paekdoo Mountain stand firm no matter what tries to penetrate, and how God will bless Korea forever. I remember getting goose bumps and a strange filling sensation that seared my body with chills. Toward the last part of the anthem, I scanned the crowd until my

physically by words, but with their experiences: humbling all the times I had 'endured'. The effort they put in to support me amounts to so much and I know now that it is only by their love that keeps them from kicking me out. I want to make them proud, not from memorizing textbooks with the countless levels of algebra, but for all of the times they had scolded me and taught me the right way to live. I have no clue how much they do without telling me, but I definitely know that what I become in the future will branch off from their positive influence on me and I will make them proud by showing how much I learned from them.

# 제이 리군, 유니스 리양 1위

## 제2회 세종작문경연대회, 시니어·주니어 부문



제이리



유니스리

세종문화회(회장 김호범)가 주최하고 시카고 한국일보가 특별후원한 제2회 세종작문경연대회의 입상자 명단이 발표됐다.

총 80명이 응모한 이번 대회에서 입상자 20명 중 시니어 부문 1위를 포함한 6명이 일리노이주에서 나왔다. 글렌브룩 사우스 고교 11학년 제이 리(17)군이 시니어 부문 1위를 차지, 600달러의 장학금을 받았으며 주니어 부문 1위는 노스 캐롤라이나 사우스 애쉬보로 중학교 8학년에 재학 중인 유니스 리(14)양이 선정돼 300달러의 장학금을 수상하게 됐다. 제이 리군은 '한미 양국의 두

가지 문화 속에서 살아가기'를 주제로 에세이를 제출했으며 유니스 리양은 '세대 간 다리 놓기'란 제목으로 글을 써 심사위원들의 호평을 받았다.

세종문화회측은 수상작품이 ▲ 주제 관련 적실성과 소재의 사려 깊은 선택 ▲ 할당된 주제 사용 ▲ 분명하고 효율적인 언어, 문법, 메커니즘 ▲ 일관성 있는 계획 등의 심사 기준에 의거, 선정됐다고 밝혔다. 각 부문 1,2,3등 입상작들은 본보 지면을 통해 전제될 예정이다. 대회 입상 상금은 시니어 부문 1위 600달러, 2위 400달러, 3위 200달러며 주니어 부문은 1위 300

달러, 2위 200달러, 3위 100달러다. 장려상 수상자는 립관현씨의 특별 기부로 시니어 부문이 100달러, 주니어 부문이 50달러를 받는다. 시니어 및 주니어 1위 입상자에게는 도서상품권(서울서점 제공)도 수여된다. 입상자 명단은 다음과 같다.

■ 시니어 부문: 1등 제이 리(일리노이 글렌브룩 사우스), 2등 크리스틴 선아 권(뉴저지 포트 리), 3등 세실리아 안(뉴저지 포트 리), 장려상(캔디스 디치아노/뉴저지 메인랜드 레저널, 캐롤라인 의경 김/일리노이 레이크포레스트 아카데미, 김주희/뉴저지 테나폴라이, 엘리나 리/메릴랜드 센테니얼, 립원 광/뉴욕 베스털, 케니스 리/미시간 오케모스) ■ 주니어 부문: 1등 유니스 리(노스 캐롤라이나 사우스 애쉬보로), 2등 마이클 정(캘리포니아 커티스), 3등 앤드류 송(일리노이 플럼그로브), 장려상(릴리안 헉스터/매사추세츠 보스턴 라틴, 레이첼 필시/위스칸신 뉴글라우스, 김유진/매사추세츠 에디스 베이커, 윌리엄 올리버 라피안드라/코네티컷 우드스탁, 이예리/오하이오 해스팅스, 문정빈/일리노이 에디슨, 문소연/일리노이 제퍼슨, 스텔라 투/일리노이 우드옥스)

〈봉운식기자〉



증빙 번호 **19a**

## Sejong Cultural Society shares Korean culture

May 8, 2008

[Recommend](#)

By **LYNNE STIEFEL** [lstiefel@pioneerlocal.com](mailto:lstiefel@pioneerlocal.com)

Lucy Park's daughter, a violinist, was required to perform music with a Chinese theme for a contest she entered sponsored by the Chinese Fine Arts Association in Chicago.

After hearing her daughter practice Chinese-sounding music for weeks, Park, a Korean-American, was inspired.

» [Click to enlarge image](#)



**Gallia Kastner, 11, of Arlington Heights, was last year's winner in the junior violin division of the Sejong Cultural Society's fourth annual music competition at the University of Illinois at Chicago.**

*(Sejong Cultural Society)*

» [Click to enlarge image](#)



**Benjamin Lash, 17, of Evanston, was last year's winner of the cello division in the Sejong Cultural Society's fourth annual music competition. He's a junior at Evanston Township High School.**

*(Sejong Cultural Society)*

She wanted to see a similar organization promoting Korea's culture and heritage through the fine arts. So the Glenview pediatrician, who'd studied piano before she went to medical school, decided she'd start one.

With the help of Hyunhil Juhn, then president of the Seoul National University Alumni Association, the Sejong Cultural Society was born.

The society's goal is to advance awareness and understanding of Korea's cultural heritage to the children and grandchildren of native Koreans, as well as non-Koreans.

It promotes the expression of Korea's traditional music and literature through Western media in contemporary ways.

"That's what students are familiar with," Park said. "It's a different way of experiencing a different culture. Our broad goal is cross-cultural communications, using the universal language of music and expression in writing."

The society's name honors King Sejong the Great, who ruled Korea from 1418 to 1450, and created the Korean alphabet to replace the borrowed Chinese system of writing.



## First competitions

Using seed money from the alumni association and Illinois Arts Council grants, the society established a violin and piano performance competition in November of 2004 that drew 54 pre-college-aged youths. The 13 winners of that first competition performed in concert in January of 2005.

A musical composition competition was added in 2005, open to composers of any age or ethnicity.

"Even though it's open to anyone who loves to write music, a lot of professional musicians are entering," said Juliana Chyu, a Chicago dermatologist who chairs the society's development committee.

"There's a music professor in California who heard about this through his colleagues. He studied Korean music to be able to write his entry. He got so involved he's now teaching an intercultural music course. That's how we would like to see this competition working in American society."

A writing competition – requiring either an essay on an assigned topic or a "sijo," a traditional Korean form of poetry – debuted in 2006.

The society had received about 300 writing entries for this year's competition by the April 30 submission deadline, and about half were from non-Koreans.

Given the society's all-volunteer staff and "modest" publicity, "We were all surprised how many entries we were getting," Park said.

Music compositions are due June 15. The music competition is scheduled to take place Nov. 16.

Prizes for all the competitions range from \$100 to \$500.

## Participants react

Jiyoung Kim of Hoffman Estates, now 16, placed first in the junior division of the 2006 writing competition as an eighth-grader at Plum Grove Junior High School.

**"When I first heard about it from my tutor, I just shrugged it off," she said. "After seeing the topics, I realized that I had a lot to say about being a Korean American."**

**"By entering this contest, I learned a lot more about how much I really love my Korean American heritage. Before this, I kind of took it for granted and never thought too much about it, but writing it out definitely helped show me the importance of my heritage."**

A third-place winner in the 2006 writing contest, James Paik of Wilmette, now 13, said he entered "because I wanted to inform the Korean community about what modern Americans think about, and also what other Koreans would think about international situations. Additionally, I wanted to see for myself what other people think and care about.

**"I learned that people have different opinions about other countries' situations, and independent thought is the most important type of thinking."**

To find out more about the society and the competitions, visit the Web site at [www.SejongSociety.org](http://www.SejongSociety.org).

증빙 번호 **19b**



# 연주가의 꿈 키워갑니다

## 세종음악경연대회 1등 입상자들

### “피아노 전공할겁니다”

#### 피아노 시니어 부문 폴 전군

항상 열심히 하는 피아니스트가 되도록 하겠다”며 “피아노 이외에도 다른 악기의 연주에도 관심이 많아 대학에 진학하면 이중 전공을 해 볼 생각을 가지고 있다”고 소감을 밝혔다.

지난 1998년 미드웨스트 영 아티스트 콘서트 경연대회에서 피아노 부문 최연소 수상자를 시작으로 해마다 유명 경연대회에서 수상을 해오고 있으며 2회 세종음악경연대회에서도 2005년 주니어 부문 1등을 차지하기도 했다. 또한 2007년에는 시카고 심포니 오케스트라 유스 오디션에 참가 최종 심사 대상까지 진출한 장래가 촉망되는 예술가이자 피아니스트이다.

4살 때부터 피아노를 치기 시작한 폴 전군(16세, 버논힐스 고교)은 “1등 수상을 하게 되어 매우 기쁘다.



### “따뜻한 음감 너무 좋아요”

#### 첼로 시니어 부문 벤자민 라쉬군

에반스톤 타운십 고교)군은 시카고 유스 심포니의 멤버로서 왕성한 활동을 통해 일리노이주를 비롯한 전국, 그리고 국제 콩쿨 등에 참가 다양한 수상경력을 가지고 있다.

첼리스트인 부친의 권유로 첼로를 시작한 라쉬군은 “지난 대회2위에 이어 이번 대회 1위에 올라 기쁘다. 아직 진학할 학교는 결정하지 않았지만 대학에 가서도 계속 첼로를 전공할 계획이다”며 “첼로는 소리가 따뜻해 다른 악기에 비해 애정이 더욱 각별하며 스승인 타나 캐리 그리고 부모님과 함께 기쁨을 나누고 싶다”고 수상 소감을 전했다.

6세때부터 드폴 음악 커뮤니티 뮤직 디비전의 타나 캐리로 부터 첼로를 사소한 벤자민 라쉬(16세,



### “위대한 바이올리니스트가 꿈”

#### 바이올린 주니어 부문 갈리아 캐스트너양

입상자 연주회에서 자신의 순서를 기다리며 도라지와 함께 사라사태의 지고이네트바이젠 연습에 몰두하던 갈리아 캐스트너(10세, 뮤직 인스티튜트 시카고)양은 “한마디로 굿~ 이에요”라며 바이올린 주니어 부문 1등에 대한 기쁨을 표현했다. 수영도 잘하고 노래도 잘해 수영팀과 합창단에서도 활동한다고 전한 캐스트너양은 “나중에 크면 위대한 바이올리니스트가 될 것”이라며 자신이 가진 꿈을 밝혔다. 5살때부터 바이올린을 본격적으로 시작, 그동안 콜로라도, 뉴멕시코, 뉴욕 등에서 다양한 연주회를 가졌으며 시카고 지역의 다양한 방송에도 소개되는 등 바이올린에 있어 천재성을 발휘하고 있다.



### “최고를 향한 열정이 있어요”

#### 바이올린 시니어 부문 사만다 베넷양

입상자 연주회 첫 무대를 장식하기로 예정되어 있었지만 개인사정으로 연주회에 참석하지 못한 사만다 베넷(18세, 뮤직 인스티튜트 시카고)양은 전국에서도 재능을 인정받는 차세대 연주자로 급부상하고 있으며 발레와 아이리시 댄스를 통해서도 장학금을 받을 정도의 실력을 보유하고 있다. 베넷 양은 지난해 9월에는 런던 위그모어 홀에서 라즈모프스키 아카데미 초청으로 솔로 공연을 펼친바 있으며 2006-2007 월그린 내셔널 콘서트 경연대회에서도 수상했다. 6살 때부터 바이올린을 시작 11살에 오케스트라와 솔로 협연 데뷔를 시작해 지금까지 수많은 전국대회에서 입상을 하는 등 월등한 실력을 보유하고 있다.

〈임명현, 정규섭 기자〉







제4회 세종음악경연대회 입상자들이 한자리에 모였다

## 수준급 연주실력 뽐내

### 세종음악경연대회 입상자 콘서트 및 시상식

#### 본보 특별후원

한국문화 알리기 역할을 하는 제4회 세종음악경연대회 입상자 콘서트가 지난 13일 오후 3시부터 다운타운 소재 루즈벨트 대학 간츠홀에서 시상식과 함께 열렸다.

이번 입상자 콘서트 및 시상식은 지난해 11월 18일 UIC 시어터에서 열린 본보 특별후원 제4회 세종음악경연대회를 통해 총 46명이 피아노, 첼로, 바이올린 부문에 참가해 시카고 심포니 오케스트라 단원들과 노스웨스턴 음대 교수 등 최정상급 심사위원들로부터 실력을 인정받아 선정된 입상자들이 무대를 화려하게 장식했다. 첼로 시니어 부문 1등을 차지한 벤자민 라쉬의 'Taken Away at Twelve' 연주를 시작으로 진행된 이번

입상자 콘서트는 피아노, 바이올린, 첼로 부문 19명의 입상자가 '파랑새', '도라지', '해가 산마루에 저물어도', '웅헤야', '양산도', '도라지', '새타령' 등 한국의 전통 요소가 가미된 곡과 쇼팽, 베토벤, 차이코프스키 등의 곡을 통해 수준급 연주 실력을 보였다. 새타령과 함께 리스트의 왈츠곡을 선보인 피아노 시니어 부문 1등 폴 전군은 "1등 수상을 해 기쁘다. 4살 때부터 피아노를 쳤으며 앞으로도 더욱 노력하는 피아니스트가 되겠다"고 소감을 밝혔다.

세종문화회(회장 김호범)는 본보 특별후원으로 해마다 세종음악경연대회를 개최해 한인뿐 아니라 시카고 지역의 차세대 음악인들을 발굴, 육성하는데 주력하고 있다.

〈임명환, 정규섭 기자〉



# “참가자 기량 수준급”

본보특별후원 세종음악 경연대회 심사평

## 첼로



**로렌 브라운** (시카고 심포니 오케스트라 소속) : 시카고 심포니 오케스트라에도 한국을 비롯해 아시안 음악가들이 많다. 정명훈 씨의 지휘 아래 연주를 해 본 적도 있다. 이번에 참가한 한인 학생들도 음악적 재능과 잠재력이 크니 열심히 연습하라고 당부하고 싶다.



**콜라 코소웨어** (노스웨스턴 음대 교수) : 북한에서 하는 연주회에 참가해 본 적이 있다. 한국의 전통 음악에 대해 많이 접해 본 적은 없지만 이번 기회로 그 음악을 느껴 볼 수 있어 좋았다. 좋은 음악가가 되기 위해 이런 좋은 대회에 많이 참가할 것을 권한다.



**개리 스투카** (시카고 심포니 오케스트라 소속) : 세종 음악경연 대회에 심사위원으로 처음 참가해 봤다. 여러 음악대회에서 심사를 맡아 봤는데 세종 대회의 참가 학생들의 수준에 깊은 인상을 받았다. 좋은 선생을 만나는 것이 음악을 하는데 중요하다는 충고도 해주고 싶다.

## 바이올린

**네이슨 콜** (시카고 심포니 오케스트라 소속) : 세종 음악 경연대회의 지정곡은 한국 전통의 음율이 들어 있어서, 심사하는 사람으로서 그 참신성에 깊이 빠져들었다. 이처럼 동서양 음악은 서로 만날 수 있다는 것을 바이올린 연주로 잘 표현해낸 학생에게 좋은 점수를 줬다.



**제라도 리베이로** (노스웨스턴 음대 교수) : 훌륭한 음악가로 성장하고 싶으면 꾸준히 연습을 하는 길 밖에 없다. 많은 참가자들이 열심히 연습한 흔적이 돋보여서 이 음악대회의 높은 수준을 실감할 수 있었다. 앞으로 이 대회가 더욱 발전되리라 믿는다.



**아키코 타루모토** (시카고 심포니 오케스트라 소속) : 좋은 선생님 밑에서 계속 열심히 연습하고 실력을 닦으면 그 기량이 더욱 성장할 가능성이 있는 학생들이 많아 인상 깊었다. 지정곡이 특이해 심사하는 사람으로서도 많은 것을 배웠다.



## 피아노



**아글리카 안젤로바** (필로 챔버 오케스트라 소속) : 참가자들의 기량이 전반적으로 봤을 때 중상위권이었다. 피아노를 치는 것은 단순히 건반을 두드리는 기술의 문제가 아니라 자신의 개성을 얼마나 표현해 내느냐가 중요하고 이를 중점적으로 평가했다.



**안드레아 스완** (에반스톤 챔버 앙상블 소속) : 아름다운 음악을 들려줄 수 있느냐가 내 심사의 기준이었다. 아름다운 음악이란 자신의 열정이 연주에 배어나서 듣는 사람으로 하여금 그 연주에 빠져들게 하는 것이다. 훌륭한 참가자들이 많았다.



**엘리스 맥** (NBC 심포니 오케스트라 소속) : 예전에 한국의 경주 대학에서 방문 교수로 음악을 가르쳤던 적이 있다. 또한 음악에 관해 여러 책도 써내고 연주도 많이 다녀봤는데 이번에 이렇게 세종음악경연대회의 심사를 맡게 된 것을 기쁘게 생각한다.

증빙 번호 **19c**



Friday, September 21, 2007

타운&amp;

# “음악경연대회 지명도 높아져”

## 세종문화회 유지니아 위 디렉터

지난 2004년부터 세종문화회 음악 디렉터로 활동하고 있는 유지니아 위씨. 올해 11월18일 개최되는 제4회 세종음악경연대회에 많은 지원자를 기대하고 있다. 위 디렉터는 “해가 갈수록 세종음악경연대회에 자질이 뛰어난 학생들이 참여하고 있다”며 “매년 심사위원들이 대회의 높은 수준에 감명 받을 뿐 아니라 요즘은 시카고 지역 중고교 음악 교사 사이에서 ‘세종’이란 이름이 유명해졌을 정도”라고 소개했다.

세종문화회에서 그의 주요 업무는 음악경연대회 심사위원 선정 및 위촉, 음악계에서 존중받는 인물로서 높은 교육 수준 및 경력 보유를 첫째 조건으로 하고 있다. 위 디렉터에 따르면 특별히 한인 심사위원을 찾는 것은 아니며 인종과 상관없이 심사위원 자리는 모두에게 열려 있다는 설명이다.

가장 바라는 것은 한인 2세는 물론 자라나는 미국 아이들이 한국 전통 음악을 접하게 되는 것이다. 그는 “최근 유행하고 있는 로맨틱 음악 등은 모두 유럽 사조를 따르고 있지만 한국의 정취를 담은 전통 음악도 이에 못지 않게 훌륭하다”며 “가능한 한 많은 이들이 한국의 음악을 느꼈으면 하는 게 우리의 주 목표”라고 설명했다.

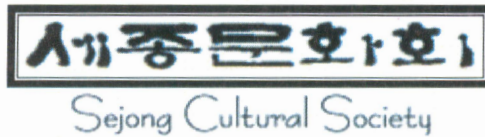
한편 유지니아 위 디렉터는 라이스 대학에서 바이올린과 영문학을 전공했으며 위스칸신 매디슨 챔버 오케스트라 단원으로 활동하고 있다. 또 시카고 뮤직 인스티튜트에서 바이올린 조교수로 활약 중이기도 하다.

〈봉운식 기자〉



증빙 번호 **20a**





## 2006 - 2007 Winners Essays have been published as a book

(February 7, 2008)

### News Articles

[Back to News Article Index Page](#)

- 2/7/2008 Korea Times of Chicago - " 2006-2007 Winners Essay Book has been published by Sejong Cultural Society "
- Photo: Front cover page of the Winners' Essay Book.

# 작문대회 입상작 책으로 발간

## 세종문화회, 2006~2007년도

세종문화회(회장 김호범)가 주최하고 본보가 특별 후원하는 '세종작문경연대회' 입상 작품이 책(사진)으로 발간됐다.

세종작문경연대회는 지난 2006년과 2007년 각 1번씩 치러졌으며 한국 관련 주제를 통해 한인 학생들에게 자긍심을 심어주고 타인종 학생들이 한국에 대해 관심을 갖게 하는 것을 목적으로 하고 있다. 'Winners' Essay'란 제목으로 출간된 작품집에는 2006년과 2007년 수상자 19명의 수필 전체가 실려 있다. 2006년 대회 주제는 ▲북한의 상황이 미국에 살고 있는 한인들에게 어떤 영향을 끼치는 가 ▲

미국에 거주하는 한인 1세들의 도전과 보상의 삶 ▲미국 문화위에서 한국 문화의 영향 ▲미국에서 한인으로 살아가는 것에 대한 생각과 삶에서 일어나는 일 등 4가지였으며 2007년 주제는 ▲내게 가장 큰 영향을 미친 한국 문화, ▲한미 양국의 문화 사이에서 살아가기 ▲각기 다른 세대를 연결하는 다리 놓기 등 3가지다.

입상작 수록집은 서울서점이나 인터넷 세종문화회 웹사이트([www.sejongsociety.org](http://www.sejongsociety.org))에서 구입할 수 있는데 서울서점에서 직접 구입할 경우 3달러, 인터넷 주문은 우송료를 포함해 5달러다.

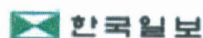
한편 세종문화회측은 앞으로도 2~3년에 한 번씩 입상작품을 모아 책으로 출판할 계획이다.

〈봉운식 기자〉



Article by **Yoon Sik Bong**, reporter, Korea Times of Chicago

Korea Times News Article - February 7, 2008



[Home](#) | [News Articles Index Page](#) |

증빙 번호 **21a**



## **Silent Auction**

Tour of NCB Studio with Ellee Pai Hong  
Lyric Opera Tickets for Two  
Chicago Symphony Orchestra Box Seats for Two  
"Music In The Loft" Season Tickets for Two  
"Skinceutical" for Your Skin Care  
Gaweessori Hair Salon, Hair Color  
Necklace  
Designer Glasses  
St. John Knit ware  
Silk Flower Arrangements  
Silk Screen Paintings  
Oriental Paintings  
Fantastic Chocolates  
Stainless Pot Set  
Cooking Lessons  
Golf Lesson at the Golftec from a Pro  
Chicago Cubs Tickets for Two  
Golf Outing for Two Couples  
One Hour Training at Barrington Health Club

*And many more items.....*

### **Sejong Cultural Society Fundraiser Planning Group**

Eugenia Wie	Juliana Chyu	Hannah Suhr
Haesook Kim	David Whitney	Hyunil Juhn
Yonhee Park	Lucy Park	Aesop Rhim
Ho B. Kim	Chiyong Whang	Byung Yoon Kim
Richard Kim	Joanne Kwak-Kim	Sook Park-Choh

The  
Sejong Cultural Society



**[www.sejongociety.org](http://www.sejongociety.org)**

The 2008 Fundraiser Committee  
Requests the Pleasure of Your Presence at the

# **East Meets West**

## **Benefit Concert for the Sejong**

**Saturday, May 17, 2008**

**6 Eagle Pointe Dr.  
Barrington Hills, IL 60010**

**Concert 7:30 pm  
Silent Auction & Reception 9:00 pm**

*featuring*  
**The Lincoln Trio**  
Desiree Ruhstrat, violin  
David Cunliffe, cello  
Marta Aznavoorian, piano  
&

Winners of the 2007 Sejong Music Competition  
Winners of the Sejong Writing Competition Sijo Reading

**Kindly reply by May 5, 2008**  
(Please call 312-203-5587 for questions)

# **동풍서풍**

세종문화회를 위한 모금음악회

5 월 17 일 (토요일), 2008

**6 Eagle Pointe Dr.  
Barrington Hills, IL 60010**

음악회 7:30 pm  
Silent Auction & 리셉션 9:00 pm

안녕하십니까,  
세종문화회는 2004 년에 설립된 후 청소년들을 위한 음악  
경연대회와 수상자 연주회를 4 회째 실시하였고, 금년에는  
한국의 열이 담긴 음악의 작곡을 장려하는세종 작곡  
경연대회와 제 3 회 초중고생대상의 영문 수필/시주 작문  
경연대회를 실시하고 있습니다.

이렇게 여러 뜻있는 행사들을 매년 성공적으로 확장시켜 나갈  
수 있게 해 주시는 본회의 여러 임원들과 봉사자들의  
헌신적인 노력과 더불어, 우리 후손들에게 한국의 전통과  
열을 심어주고자 하는 세종문화회의 뜻과 목적에 동참하신  
여러분들이 물질 양면의 후원에 깊은 감사를 드립니다.

오는 5 월 17 일 세종 문화회 모금 연주회에 여러분을  
초청합니다. 부디 참석하셔서 국제적으로 활약하시는  
음악가들과 세종음악경연대회 수상자들의 주옥같은 연주를  
즐기시며 후손들을 위한 이자리를 빛내 주시기 바랍니다.

**RSVP by May 5, 2008**  
문의 312-203-5587

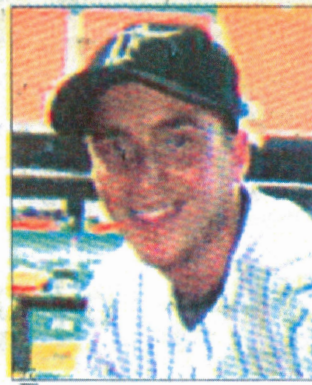


증빙 번호 **22a**

# 샤론 배등 일리노이 학생 7명 입상

## 한국일보 특별 후원 제3회 세종작문경연대회 입상자 발표

이유진, 줄리아 트리시, 제이콥 다이아몬드 각 부문 1위



에세이 시니어 및 주니어, 시조 부문 1위 입상자들.(왼쪽부터 이유진, 줄리아 트리시, 제이콥 다이아몬드)

세종문화회(회장 김호범)가 주최하고 시카고 한국일보가 특별 후원한 제3회 세종작문경연대회의 입상자 명단이 발표됐다.

미 전역 중고교 재학생을 대상으로 실시한 이번 대회는 에세이(시니어 및 주니어)와 시조 두 부

문으로 나뉘어 각각 208명과 147명이 응모하는 등 큰 호응을 얻었다. 입상자 31명 중 주니어 부문 2위를 포함한 7명이 일리노이주에서 나왔다.

알콘켄 엘진 아카데미 7학년 샤론 배양이 주니어 부문 2위를 차

지, 장학금 200달러를 받았으며 윌리엄프렘프고교 10학년 클레이리양 등 6명이 장려상에 선정됐다.

상금 500달러가 걸린 에세이 시니어 부문 1위는 캘리포니아 크세센타밸리고교 12학년에 재학 중인 이유진양이 차지했으며 주니어 부

문 1위에는 텍사스 소재 라마 중학교 줄리아 트리시양이 선정돼 장학금으로 300달러를 받게 된다. 이번 대회부터 추가된 시조 부문에서는 플로리다주의 사이프리스고교 11학년인 제이콥 다이아몬드 군이 1위에 올라 장학금 300달러를 받게 됐다.

또 시조 부문 입상자의 작품은 본보 지면 및 하바드대 부설 한국연구소가 발간하는 한국문학지 'Aza lea(진달래)'에 수록될 예정이다.

세종문화회측은 심사 기준에 대해 ▲에세이의 경우 본인 교유의 해석 및 내용의 의미와 중요성, 목적 등을 포함해야 하고 ▲시조의 경우 영어를 사용하되 한국 교유의 시 형태인 시조의 형식을 분명하게 드러내는 작품을 선정했다고 밝혔다.

〈봉운식 기자〉

feedpump@koreatimes.com

### 세종작문경연대회 입상자 명단

■에세이 시니어 부문: 1등 이유진(캘리포니아 라캐나다), 2등 새라 화이트(하와이 와히아와), 3등 하보리(캘리포니아 알바니), 장려상(사이 찰라팔라/일리노이 삼버그, 크리스탈 레/텍사스 슈가랜드, 클레어 리/일리노이 인버너스, 빅터 모리/캘리포니아 오션사이드, 더글라스 라첼/캘리포니아 라캐나다, 코너 서/캘리포니아 라캐나다, 재스민 왕/캘리포니아 샌디에고, 린지 와인트럽/뉴저지 노스필드, 빅토리아 윤/버지니아 페어팩스)

■에세이 주니어 부문: 1등 줄리아 트리시(텍사스 슈가랜드), 공동 2등 샤론 배(일리노이 알콘켄), 리처드 정(캘리포니아 로스앤젤레스), 장려상(대니얼 안/일리노이 글렌뷰, 비비안 찬/버지니아 파워슨, 김보현/일리노이 글렌뷰, 마이클 마시엘/텍사스 슈가랜드, 캐서린 류/일리노이 링컨셔),

■시조 부문: 1등 제이콥 다이아몬드(플로리다 웨스트튼), 2등 제임스 메리데스(버지니아 비엔나), 공동 3등 제닐 토리스(뉴욕 브루클린), 마이클 정(캘리포니아 로스앤젤레스), 장려상(야넬 헤르난데즈/뉴욕 브루클린, 아블린 산토스/일리노이 시카고, 티아라 스투어트/텍사스 슈가랜드, 트로이 엘릭/뉴욕 브루클린, 애운/뉴욕 로체스터, 제이슨 히트너/버지니아 찰밀러)



증빙 번호 **24a**

# 음악 꿈나무들 뛰어난 연주기량

## 세종문화회 · 본보 주최, 제5회 세종음악경연대회



세종음악경연대회 첼로 시니어 부문에 참가한 이진안양이 어머니 이정미 씨가 지켜보는 가운데 마지막 연습에 몰두하고 있다

자들이 그동안 배운 뛰어난 음악 실력을 시카고 심포니 오케스트라 단원들과 노스웨스턴 음대 교수 등 최정상급 심사위원들 앞에서 선보였다.

올해 대회에서는 피아노 부문 네이산 노균 등 19명이 입상의

영광을 안아 장학금을 받았다.

〈명단 참조〉입상자 시상식과 연주회는 내년 1월 18일 다운타운 루즈벨트대학내 간츠홀에서 열린다.

〈임명환 기자〉

mhlhm@koreatimes.com

### 〈입상자 명단〉

■첼로: 1등 조앤스 그레이, 2등 없음, 3등 크리스틴 리, 장려상 조시아 유, 최우수 한국곡 연주상: 조앤스 그레이.

■피아노 ▲시니어: 1등 네이산 노 2등 예지윤, 3등 및 장려상 없음 ▲주니어: 1등 김승준, 2등 라리언 진석 후양, 3등 및 장려상 없음, 최우수 한국곡 연주상: 네이산 노.

■바이올린 ▲시니어: 1등 조지윤, 2등 로라 박, 3등 셀리류 & 리 이디아 올리우루, 장려상 소피아 조 & 니추키 롬마기이, 최우수 한국곡 연주상: 로라 박 ▲주니어: 1등 제니퍼 차, 2등 에드 윌리엄스 & 미하엘라 웰레스, 3등 헤지 김, 장려상 에리카 그레이 & 테비사오, 최우수 한국곡 연주상 에드 윌리엄스.

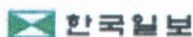
청소년 음악 꿈나무를 발굴, 육성하기 위한 제5회 세종음악경연대회가 16일 시카고 다운타운 소재 파인아트 홀에서 성황리에 개최됐다.

세종문화회(회장 김호범)와 시카고 한국일보가 공동주최하고 서울대 동창회의 후원으로 열린 세종음악경연대회는 올해로 5회째를 맞이하며 해를 거듭할수록 한인 2세대들과 타 인종 등 기량이 출중한 미래의 클래식 꿈나무들이 대거 참가, 치열한 경쟁을 벌이고 있다.

세종음악경연대회는 음악을 통해 미주 한인 청소년들에게 한국의 얼을 심어주는 한편 타 인종 학생들에게는 한국에 대한 관심을 높여주기 위한 것으로 올해는 총 39명 참가, 바이올린, 첼로, 피아노 3개 부문에서 참가

By Myung Hwan Lim - Korea Times of Chicago

Korea Times News Article January 18, 2009



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증빙 번호 **24b**

# 한국일보

The Korea Times

www.koreatimes.com Tuesday, January 20, 2009

## 발군의 연주기량 과시

본보 후원 세종음악경연대회 입상자 콘서트



제5회 세종음악경연대회 입상자 콘서트에서 제니퍼 유지나 차양이 바이올린으로 웅헤야를 연주하고 있다.

한국 전통 가락을 클래식에 접목시켜 동서양 음악의 교량 역할을 하고 있는 제5회 세종음악경연대회 입상자 콘서트가 18일 다운타운 소재 루즈벨트 대학 간츠홀에서 열렸다.

이번 입상자 콘서트 및 시상식은 지난해 11월 16일 파인아

트 홀에서 열린 세종문화회(회장 김호범)가 주최하고 본보가 특별후원했던 제5회 세종음악경연대회를 통해 피아노, 첼로, 바이올린 부문에 참가한 뒤, 시카고 심포니 오케스트라 단원들과 노스웨스턴 음대 교수 등 최정상급 심사위원들로부터 실력을

인정받아 선정된 입상자들이 무대를 화려하게 장식했다. 입상자들은 한국의 전통 멜로디를 바탕으로 새롭게 작곡된 곡과 클래식 곡을 들려줬다. 요하네스 그레이양이 첼로로 아리랑과 자장가를 연주하면서 시작된 콘서트는 제니퍼 유지나 차양이 바이올린으로 웅헤야를 구성지게 들려줌으로써 분위기가 무르익기 시작했다. 이밖에 윤예지(피아노), 김승준(피아노), 로라 박(바이올린), 네이튼 노(피아노), 크리스틴 리(첼로), 조지 현(바이올린) 입상자들의 주옥같은 연주가 이어져 박수 갈채가 간츠홀을 가득 메웠다. 김호범 세종문화회 회장은 "나날이 발전하는 세종 음악회를 통해 재능 있는 젊은 연주자들에게 한국의 문화에 대해 소개하는 일을 계속해 나가겠다"고 강조했다. 루시 박 사무총장도 "세종음악경연대회가 이제는 시카고에서는 수준 높은 음악대회로 알려져 있는 만큼 올해 12월에 하는 제6회 대회에도 많은 관심을 부탁드립니다"고 말했다.

〈이경현기자〉



증빙 번호 **24c**

## 2008 Sejong Music Competition

(Competition Date: November 16, 2008, PianoForte, Fine Arts Building, Chicago)

### News Articles

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- 9/10/2008 Korea Times of Chicago - "Gate for Young Rising Stars"  
5th Sejong Music Competition, co-hosted by Sejong Cultural Society and Korea Times of Chicago  
Application due October 30, 2008, Competition: November 16, 2008
- Photo: A scene from last year's competition

September 10, 2008, Korea Times of Chicago

A2 한국일보 Wednesday, September 10, 2008

사 회

# 음악 유망주들의 '등용문'

제5회 세종음악경연대회, 세종문화회·본보 공동주최

10월30일 마감, 11월16일 심사



제5회 세종음악경연대회가 11월16일 개최된다. 사진은 지난 대회 경연 모습.

한국문화를 알리고 전파하기 위한 시카고 한인커뮤니티의 대표적 문화 행사 중의 하나로 자리매김한 제5회 세종음악경연대회가 11월 16일 개최된다.

세종문화회(회장 김호범)와 본보가 공동 주최하고, 서울대 동창회 등의 후원으로 열리는 세종음악경연대회는 미국에서 자라난 한인 2세들에게 보다 적극적으로 문화적 '뿌리'를 알리고 타인종 청소년에게도 한국의 아름다운 전통 문화를 전하기 위한 것이다.

참가 부문은 주니어(8학년 이하)와 시니어(9~12학년)로 나뉘며 피아노, 바이올린, 첼로 부문에서 기량을 겨루게 된다. 밀양, 장구놀이, 널리리, 도라지 등 한국 전통 음악의 선율을 새로이 해석,

오션지에 옮긴 한국 작곡가들의 음악과 기존 클래식 곡 등이 심사 대상이다. 시니어 부문 1, 2, 3등에게는 각각 500, 400, 300달러의 장학금이, 주니어 부문 1, 2, 3등 수상자에게는 300, 200, 100달러의 장학금이 수여된다. 신청은 세종문화회의 웹사이트를 통해 지원서 양식을 다운로드 받아 이메일(sejong@sejongsociety.org)로 보내면 된다. 신청 마감은 10월 30일 까지며 심사는 11월 16일 시카고 다운타운 파인 아츠 빌딩(410 S. Michigan Ave. Suite 825)에서 진행된다. 입상자 발표는 12월 초 본보와 세종문화회의 웹사이트(www.sejongsociety.org)를 통해 발표될 예정이다.

지난 4회 대회에서는 주니어 24명과 시니어 22명 등 총 46명이 시카고 심포니 오케스트라 단원들과 노스웨스턴 음대 교수 등 최정상급 심사위원들 앞에서 자신들의 풍부한 음악 실력을 겨뤘다. (문의: sejong@sejongsociety.org)

〈임명환 기자〉

mhlilim@koreatimes.com

Article by M H Lim, reporter, Korea Times of Chicago

Korea Times News Article September 10, 2008

한국일보

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증빙 번호 **25a**



# “아름다운 화음 선물합니다”

## 세종문화회 연주회 참가 링컨트리오

작곡, 음악, 작문 경연대회를 통해 한인 2세들에게 한국의 얼을 심어주는 한편 시카고에 한국의 문화유산을 소개해 오고 있으며, 올해로 창립 5주년을 맞는 세종문화회(회장 김호범)는 '동서양이 만나다 (East Meets West)'라는 제목으로 기금 모금 연



주회를 개최한다. 오는 30일(토) 오후 7시30분 윌멧 소재 윌멧 커뮤니티 레크리에이션 센터(3000 Glenview Rd.)에서 열릴 예정인 이번 공연에는 세계적인 클래식 그룹인 링컨트리오가 참가해 관심을 끌고 있다.

“센세이션널하고 황홀한 연주”, “신선하면서 전문성이 돋보인다”, “시간이 흘러갈수록 관록의 연주 기량에 감탄하게 된다”는 등 여러 언론매체에서 극찬을 받고 있는 링컨 트리오는 바이올리니스트 디자이너 러스트라트(사진 왼쪽), 피아니스트 마샤 마즈나부리안, 첼리스트 데이빗 컨리펀드(오른쪽)으로 이뤄져있다.

시카고에서 가장 명성이 높은 앙상블 중 하나인 링컨트리오는 맑은 음색, 진솔한 표현력, 청중을 사로잡는 무대 매너를 자랑한다.

이들은 함께 또는 단독으로 미국뿐만 아니라 세계 주요 무대를 순회 공연하고 있다. 디자이너 러스트라트는 백악관 앞에서의 공연과 미국 및 독일의 생방송 라디오 무대에 출연했던 경험이 있다. 또한 데이빗 컨리펀드도 영국의 BBC 방송국이 주최하는 공연과 로얄 스카티시 오케스트라와의 협연으로도 명성이 높다.

마샤 아즈나부리안 역시 시카고 심포니 오케스트라와 함께 연주했던 것을 비롯해 케네디 센터, 시드니 오페라 하우스 등 유명 공연장에서의 연주 기록도 보유하고 있다. 세종문화회 기금 모금 연주회에 참석하려면 오는 5월 25일까지 예약해야 한다. (문의: 312-203-5587)

〈이경현 기자〉



증빙 번호 **27a**

2009 Se-Jong Writing Competition Winners-Sijo



<1st Place>

A single sole was lost  
today, deep in the river Yalu.

Thrashing, twisting, torn  
to shreds with color quickly  
fading.

On the bridge a small boy  
laughs, holding out his empty  
shoe.

Creasy Clauser  
(Southmont High School, 12th  
grade, Crawfordsville, IN)



<2nd Place>

Secret Song

You ask me what I'm  
humming; I tell you I'm  
humming about nothing.

This is untrue because I'm  
humming about you, all day  
long.

Who am I to tell you you're  
"nothing" when you are my  
song?

Taylor Edwards  
(Trinity High School,  
10th grade, Euless,  
TX)



<3rd Place>

Untitled #445

Remember? Mother and son,  
father, daughter, uncle and  
aunt,

where are they? That horrid  
bomb, those Americans, they  
killed them all.

What is left? Hiroshima,  
gone. In internment, my  
brothers weep.

Sarah Chen  
(Townsend Harris High  
School, 10th grade,  
Fresh meadows, NY)



## &lt;Senior 1st Place&gt;

## Two Tales as Old as Time

Folk tales reflect ideals and undertones of societies, embedding cultural standards in children from a young age. The classic Western fairy tale Beauty and the Beast introduces ideas of individuality, second chances, and feministic power. The traditional Korean folk tale Shimchong presents the themes of filial piety, Confucian ideals, and triumph over adversity. These differences in themes and symbols show the understated educational responsibility of folk tales and the variations between the two cultures.

Folk tales introduce one's position in a community, and in life, from a young age. In Korea, supporting and serving ones parents is the natural duty of a person, and it has been taught to children as a part of their education for thousands of years. This responsibility is called filial piety, and it is a primary cultural consideration in Korea. Filial piety is a predominant theme in Shimchong; when her father needs something it is of course Shimchong's duty to solve his problem. "In her dreams, her mother appeared and told her how she might get the rice for her father...the merchants needed to sacrifice a beautiful maiden." The rest of the story stems from this one idea of her personal sacrifice, and Shimchong goes through pain and suffering for her father without thought of any other possibility. While this may be true, in the Western interpretation Beauty and the Beast, the beast's transformation relies on Belle seeing underneath the surface and appreciating the individual that the Beast is inside. In Western culture, individuality is respected and encouraged, which is represented in the folk tale. "Beast was disappeared, and she saw, at her feet, one of the loveliest princes that eye ever beheld: who returned her thanks for having put an end to the charm, under which he had so long resembled a beast." This effect of finding beauty on the inside inspires many a young girl to be their own person, beautiful on the inside sooner than the outside. Individuality promotes independence and self-reliance, as opposed to collectivism, where communal goals are put over personal goals. The capitalistic influence in the West can be linked back to this concept. These two opposing characteristics of Korean and Western culture are each taught to children in the two respective folk tales.

One main difference in the two classic folk tales is the combination of the beast and prince in the Western story, versus the separation of the dragon king and the king in the Korean tale. These represent strong cultural and religious differences of the two societies. The climax of the Western story is the transformation of the beast into a handsome Prince Charming, and this shows the importance of second chances in Western culture. The history of the United States is based on a new future, and this underlying theme is seen when Belle says "Alas! I thought I had only friendship for you, but the grief I now feel convinces me, I cannot live without you."

Her view of the beast has changed, and their second chance teaches the importance of learning one is wrong. The Christian influences in the West are also represented here, as the Beast has been punished for vanity and pride, which are two of the seven deadly sins in the Christian church. The Korean folk tale features a separated beast and hero, which is explained by the Confucian teachings which are underlying themes of young peoples' education in Korea. Confucius teaches the search for the perfect man, a combination of a saint, scholar, and gentleman, referred to as a junzi, or literally 'ruler's son.' Confucius



Hannah Ruebeck  
(Moravian Academy, 9th grade, Bethlehem, PA)

says a humane person should rule the state, and a 'beastly' person would lose the mandate of heaven, or right to rule, and therefore a beast could never be a king. For this reason, the Dragon King and the King in Shimchong are separate entities. This important difference in the two stories shows important cultural variations, which are therefore taught to children at a young age.

The rose, in Beauty and the Beast, and the lotus, in Shimchong, have similar cultural meanings in their respective societies. Both flowers are symbols of love, beauty, and respect, but their further meanings delve deeper into the cultures of the two stories. "...the Dragon King transformed Shimchong into a giant lotus flower...When the King first beheld the flower, his eyes lit up in wonder." A lotus flower blooms in the mud, and is therefore a symbol of overcoming hardships, which has been a key part of Korean history. It also signifies the harmony between male and female, which represents one of Confucius' five relationships and consequently is an important part of Korean life. The red rose emphasized in the Western story is often noted for its unparalleled beauty and fragrance, and is often used to signify true love on Valentine's Day. White roses imply purity and innocence, "...be so kind to bring me a rose, for none grows hereabouts, they are a kind of rarity." The rose is also used to symbolize the strength and purity of women, and feminism has a direct hold on the past of western culture. The two flowers are truly one of the most unifying symbols of the two folk tales.

These two folk tales are linked beyond their plot and design; they are classical mementos of childhood with cultural meanings and designations that educate the future leaders of the two societies. Filial piety, Confucianism, and overcoming hardships elucidate the history and future of Korea, and there is no better place to share them than in a child's fairy tale. The search for individuality, understanding of changes in personality, and drive for female power have had, and will have, a deep impact on the lives of those living submerged in Western culture. Folk tales influence the youngest and most open-minded, and these fables of different generations by introducing unique and important ways of life.

## &lt;Junior 1st Place&gt;

For centuries, stories have been handed down from generation to generation, entertaining children of all races, nationalities, and genders. After research and comparisons, Korean folktales and modern European stories have shown to be much alike both in plot and characters. I remember the tale "Shim Chong" from my childhood quiet well, and found that it was greatly similar to the widely known "Beauty and the Beast": both tells the story of young daughters sacrificing their own souls for the benefit of their family, but eventually getting rewarded for their selflessness. The Korean folktale seemed to stress



Yegina Whang  
(Alfred B Nobel Middle School, 8th grade, Northridge, CA)

more on familial relations while "Beauty and the Beast" emphasized duty as well, but then slowly changed into a more "American dream" ending, where the heroine found bliss after finding a handsome prince and gaining materialistic possessions. Although stories from different cultures may seem alike by outside appearance because of their similar plots and ideas, ultimately the values of the characters differ simply because of cultural viewpoints that are reflected in the stories.

The two tales both have obvious ethnic dissimilarities, but past that, they share similar motifs. Sacrifice and honor have played an enormous role in any society, and are displayed in "Shim Chong" and "Beauty and the Beast". Shim Chong and Beauty both proved to be alike, even though they were from two unlike cultures and were both modestly beautiful and highly honorable in their actions, portraying the universal image of an ideal female. The morals of the folk/fairytales revealed that selflessness eventually is rewarded in the future. The stories illustrate their culture's standards and how a person's priority must include the well being of their family. The two tales also reflected the culture's views on women, and although the two main characters were females, they were often degraded. In "Shim Chong", a woman had to give up her life for the safety of other seamen, and was sacrificed without much value. Beauty in "Beauty and the Beast" was also put down under men, for her life was less "valued" than the man of the household, her father. The two daughters of helpless men were expected to give up their lives, even when they had more potential to live a fuller, better life than their fathers.

If a person were to look deeper into the two stories however, they would find that the tales are extremely different overall in values. The Korean folktale "Shim Chong" seem to be more directed to the duty and responsibility one must fulfill for his or her family's welfare. The catalyst

that sent Shim Chong on her journey was caused by religious and physical needs of her family. Because her father was blind and received help from a Buddhist monk, it was only honorable to respect the Buddha after getting rescued and would face an ethical concern if the expectations were not met. Though Shim Chong knew that she would be killed in helping her father regain his sight again, she faced death without fear. Once she regained her life again, she went through extreme efforts to meet her father again and share her wealth with him. She then was reunited with

her father that had recovered his sight again, her reward for her previous unselfishness. In "Beauty and the Beast", the family's suffering was caused because of their father's hostage that was caused by his own attachments. The healthy father of Beauty was not handicapped by either religious nor physical barriers, and had almost no reason to be distressed except for the minute fact that they were not rich. Both heroines were similar, but Shim Chong proved to be the more honorable simply because she had more to overcome and in the end still remembered her "roots". Even though Shim Chong did marry a prince and became well off, that was not the real reward. The overall message of "Shim Chong" showed that in the end the well being of one's family is always the best reward, even more so than riches.

As a Korean-American, I understand the differences in the two ethnicities I am divided by. I realize that honor plays a big role in both of the cultures, however is measured differently, and I could clearly see this when I juxtaposed the two stories. I remember my mother telling me the story of "Shim Chong" and I had always thought that the part when she jumped into the sea thinking of her father was the most beautiful and was inspired to help my family as well, whenever I was needed. However, the real reason why my mother read me this story is now clear: it was to show me that sacrifice is necessary in trying to achieve a goal, but a person should never forget where they come from. She wanted to keep the dream alive, and as a child the dream for me was riches and on a superficial level. "Beauty and the Beast" and other fairy tales does not just revolve around money, but has also showed me to dream big and not surrender to anything, no matter how hopeless the situation may be. No matter what I pursue, "Shim Chong" and "Beauty and the Beast" illustrated to me to become successful and aspire to achieve my goal, while never forgetting where I came from.

증빙 번호 **27b**



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## 서울경제

### "美학생들, 영어 시조 짓기로 한국문화 체험"

美'세종문화회' 사무총장 루시 박 일리노이주립대 교수

사진 =이호재기자

안길수기자 [coolass@sed.co.kr](mailto:coolass@sed.co.kr)



"미국에서 일본의 하이쿠(俳句)는 많은 이들에게 알려져 있지만 우리의 전통 시조(時調)는 아직 생소한 게 사실입니다. 하지만 세종문화회에서 매년 주최하고 있는 영어 시조 경연대회를 통해 미국 학생들 사이에서 시조가 인기를 얻고 있습니다."

미국 시카고에서 결성된 '세종문화회'의 사무총장을 맡고 있는 루시 박(한국명 박종희 · 59 · [사진](#)) 일리노이주립대 [의대 교수](#)는 29일 서울 충무로 서울경제신문 사옥에서 가진 인터뷰에서 이같이 말했다. 지난 2004년 미국 시카고에서 교민들이 미국 사회에 한국 문화를 알리기 위해 결성한 '세종문화회'는 매년 시조와 [수필](#), 한국 음악에 걸쳐 청소년을 대상으로 콩쿠르를 개최한다. 영어로 시조를 짓는다는 게 생소하게 들렸지만 박 교수는 영어 시조에 대한 미국인들의 관심이 나날이 높아지고 있다고 설명했다.

박 교수는 "영어 시조는 한국어의 음절에 해당하는 실러블 숫자를 맞춰 운율이 느껴지도록 한 시의 형식을 취한다"며 "일본의 하이쿠보다 복잡하지만 훨씬 더 흥미로워 어린 학생들과 [교사](#)들의 참여가 늘고 있다"고

전했다. 실제 시조 경연대회에 참가한 학생은 지난해 150여명에 불과했지만 올해는 세 배 늘어난 450여명에 달했다. 게다가 응모자 중 미국인 비율이 90%에 달할 정도로 반응이 좋다. 6월 끝난 세종 작문 경연대회에서 시조 부문 1위는 미국인 학생이 차지해 500달러의 상금을 받았다.

박 교수는 "미국 학생들이 시조를 지어보는 과정에서 자연스럽게 한국 문화를 [체험](#)하고 있다"며 "재정적인 문제만 해결된다면 대회 수상자들과 교사들을 한국에 초청해 [세미나](#) 등을 진행해 보고 싶다"고 말했다. 세종문화회장은 시조 경연대회뿐 아니라 콩쿠르 참가자들이 한국 음악을 경험하도록 하는 '세종 음악 경연대회'도 개최하고 있다. 박 교수는 "시카고에는 중국 교민을 중심으로 '차이니스 파인 아츠 소사이어티'가 있는데 어린이들을 위한 음악 경연을 성공적으로 진행하고 있다"며 "이를 보고 음악에 관심이 높은 한인 교포들을 중심으로 뜻을 모아 음악 콩쿠르를 연 게 시작이었다"고 말했다.

한인 교포 200여명의 후원금으로 진행되는 탓에 재정적인 어려움이 가장 큰 애로점이라고 밝힌 박 교수는 "음악회와 작문 경연대회에 매년 4만달러의 돈이 필요한데 늘 부족할 수밖에 없다"며 "미술 경연대회 등 다양한 [행사](#)를 위해 모국에 있는 분들이 조금씩 도움을 줬으면 좋겠다"고 말했다. 자세한 내용은 홈페이지 ([sejongculturalsociety.org](http://sejongculturalsociety.org))를 참고하면 된다

<저작권자 © 인터넷한국일보, 무단전재 및 재배포 금지>

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서울 경제 ([economy.hankooki.com](http://economy.hankooki.com)) [Article June 29, 2009](#)

## 서울경제



증빙 번호 **27c**

**Joins**

## “영어 시조의 즐거움 미 청소년들 반했죠” [중앙일보]

미국 시조대회 여는 루시 박

“A single sole was lost today, deep in the river Yalu(오늘 신발 밑창 하나를 잃어버렸네, 압록강 깊이),/Thrashing, twisting, torn to shreds with color quickly fading(몸부림치고, 뒤를리고, 색깔이 닳아 없어지도록 갈가리 찢기며),/On the bridge a small boy laughs, holding out his empty shoe(다리 위에서 작은 소년 하나 웃고 있네, 밑창 없는 신을 든 채).”

미국 인디애나주 사우스몬트 하이스쿨 12학년에 재학 중인 여학생 크리지 클로저가 쓴 영어시조다. 영어로 시조를 쓴다고? 사실이다. 영어시조가 미국 청소년들에게 인기다. 영어시조는 한국어의 음절(音節)에 해당하는 'syllable(실러블)' 숫자를 맞춰 운율이 느껴지도록 한 시 형식이다. 미국 시카고 교민들이 미국 사회에 한국 문화를 알리기 위해 2004년 결성한 모임인 '세종문화회'는 지난해부터 교포 학생은 물론 미국 중·고등학생을 대상으로 '영어시조 대회'를 열고 있다. 이 단체의 사무총장을 맡고 있는 루시 박(한국명 박종희) 일리노이주립대 의대 교수는 “지난해 150명 정도이던 응모자가 올해 450명가량으로 크게 늘었다”고 18일 말했다. 또 응모자 중 교포 학생 아닌 미국인 학생 비율도 지난해 80%에서 올해 90% 수준으로 높아졌다.



루시 박 세종문화회 총장은 “미국 청소년들이 영어시조를 흥미있어 한다”고 말했다.  
[김성룡 기자]

가족을 만나기 위해 최근 한국을 찾은 박 교수는 “‘세종문화회’가 백일장을 홍보하는 우편물 발송을 크게 늘린 덕도 있지만 몇몇 중·고등학교의 문학 담당 교사들이 재미있다는 메일을 보내올 정도로 영어시조 자체의 매력도 작용해 응모자가 늘고 있는 것 같다”고 말했다. 앞서 인용한 영어시조는 올해 ‘영어시조대회’ 1등 작품이다. 신발 밑창을 잃어버린 속상함에 아랑곳하지 않고 미소짓는 소년의 천진함에서 동양화 같은 고요함이 느껴진다. ‘압록강(river Yalu)’에 주목하면 남북한의 분단 현실까지 포함하는 복합적인 것으로 시조의 의미가 확장된다.

박 교수는 “일본의 하이쿠는 상당수 미국 학생들이 초등학생 시절부터 문학 수업 시간에 자연스럽게 접한다”며 “시조도 그렇게 대중화됐으면 좋겠다”고 말했다. ‘세종문화회’는 박 교수의 제안으로 결성됐다. 교포들이 심시일반 내는 후원금으로 운영되며 참가자들이 한국 음악을 연주하도록 하는 ‘세종음악경연대회’, 수필·시조를 포함하는 ‘세종작문경연대회’를 열고 있다.

신준봉 기자, 사진=김성룡기자



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증빙 번호 **27d**



# 시조-클로저, 에세이-루벡 1등

## 본보 특별후원 제4회 세종작문경연대회 입상자 발표

한국 문화를 알리고 한국의 얼을 지키기 위한 취지로 세종문화회(회장 김호범)가 올해로 네 번째 개최했던 '세종작문경연대회'의 입상자가 발표됐다.

본보가 매년 특별 후원하는 세종작문경연대회는 뉴 펄츠뉴욕주립대학 영문학과와 펜클교수가 위원장을 맡아 대회를 주관했으며 12학년 이하의 한국계 및 타인종들을 대상으로 영문 수필 및 영문 시조의 두 가지 부문으로 나뉘어 실시

됐다. 주최측이 제시하는 한국의 민간설화 즉 옛날 이야기 7편을 읽은 뒤 그 애기와 비슷한 외국 민간설화들을 비교해 분석하는 영어 수필 분야의 경우 시니어 부문의 경우 1등에 하나 루벡, 2등은 진 킵, 3등은 엘리 조가 차지했다. 주니어 부문은 1등 예지나 황, 2등 빅토리아 루, 3등 새런 배, 마리안 베이커 순이다.

한국 고유의 시 형태인 시조의 형식을 사용, 본인이 원하는 자유 주제로 영시를 써야하

는 시조 부문은 1등에 크리스 클로저, 2등은 테일러 에드워드, 3등은 새라 전양이 차지했다. 수필 시니어 부문 1, 2, 3등에게는 각각 500, 400, 300달러의 장학금이, 주니어 및 시조 부문 1, 2, 3등 수상자에게는 각각 300, 200, 100달러의 장학금이 수여된다. 이밖에 장려상 수상자들에게도 립관헌씨가 세종문화회에 기부한 1,000달러의 기금을 바탕으로 1인당 50달러의 격려금이 전달된다. <이경현 기자>

### <제4회 세종작문경연대회 입상자 명단>

▲시조 부문					
등수	이름	학교	장려상	Daniel Diaz	Marist School
1등	Creasy Clauser	Southmont HS		Halle Grumer	Cypress Bay HS
2등	Taylor Edwards	Trinity HS		Michael Chung	Curtis School
3등	Sarah Chen	Townsend Harris HS		Samir Shah	MSA
장려상	Margaret Du Bose	Athens Academy		Dana Jaalouk	Creative Learning Academy
	Sarah Chin	CCB Prep School of Chicago		Chelsea Caldwell	CT Walker Traditional Magnet School
	Mag Eden	South River HS		Leegan Lim	La Canada HS

▲에세이 시니어 부문		
등수	이름	학교
1등	Hannah Ruebeck	Moravian Academy
2등	Gene Kim	Fort Lee HS
3등	Ailee Cho	Henry M. Gunn HS
장려상	Junsuk Ahn	Flower Mound HS
	Richard Chung	Harvard-Westlake
	Stella Tu	Sabio Academy
	Sophia Liu	West Windsor-Plainboro HS
	Mark Montellana	James Monroe HS
	Reina Gattuso	Delaware Valley Regional HS
	Kelsey Denton	John Randolph Tucker HS

▲에세이 주니어 부문		
등수	이름	학교
1등	Yegha Whang	Alfred B. Nobel MS
2등	Victoria Tu	Sabio Academy
3등	Sharon Bae	The Willows Academy
장려상	Marian Baker	Freedom MS
	Janice Cheon	Ralph S. Maugham School
	Younji Lee	Webb Bridge MS
	Joanne Jun	Sabio Academy
	Michelle Kim	Forest Ridge School

증빙 번호 **28a**



## 제6회 세종음악경연대회 1등 수상자들

## “음악 통해 절 표현합니다”

피아노 시니어부 1등 앤드류 리군



피아노 부문 시니어부 1등을 차지한 버펄로 그로브고교 12학년 앤드류 리(Andrew Ly, 17)군은 생애 처음으로 수준 높은 음악경연 대회에서 1등을 차지하는 영예를 누렸다. 리군이 피아노를 맨 처음 시작한 것은 5년전인 12살 때. 비교적 짧은 경력임에도 불구하고 1등이란 성과를 거둘 수 있었던 것은 단연 대회를 앞두고 많은 시간을 연습에 투자했기 때문이다. 리군은 “평소에도 피아노를 치는 것을 좋아해 연습을 많이 하는 편이다. 하지만 이번에 세종음악경연을 앞두고는 하루 수시간씩 피아노 앞에 매달려 있을 정도로 준비를 철저히 했다”고 말했다. 그는 이어 “미래의 꿈은 의사가 되는 것이지만 대학에서 피아노를 부전공으로 선택할 계획이다. 음악을 통해 내 자신을 표현할 수 있다는 점에서 앞으로도 피아노와는 인연을 계속 이어나갈 계획”이라고 말했다.

## “훌륭한 연주자가 되겠어요”

바이올린 시니어부 1등 에단 호프군



“훌륭한 참가자들을 뛰어넘어 1등을 차지했다는 사실이 영광스럽습니다.” 링컨파크고교 12학년인 에단 호프군(17)은 그 동안 여러 수준 높은 대회에서 입상한 경력이 있지만 1등을 차지하기는 이번이 처음이다. 그 때문인지 입상자 콘서트에서 연주를 하는 그의 표정에는 자부심과 긍지가 넘쳐 흘렀다. 호프군은 첼리스트인 아버지의 영향을 받아 바이올린과 인연을 맺게 됐다. 어려서부터 부모님의 따라 교습소를 다닌 지 벌써 13년째. 호프군은 대학에서도 바이올린을 전공, 전문 연주자의 길을 갈 예정이다. 그는 “연주자로서 내가 어느 정도까지 성공하는지는 알 수 없다. 하지만 분명한 것은 내가 원하고 바라는 길을 가는 것은 매우 의미 있는 일”이라며 “아버지의 뒤를 이어 훌륭한 연주자로 성장할 수 있도록 노력하겠다”고 말했다. <박용진 기자>

## “좋은 연주로 행복 전할 것”

피아노 주니어부 1등 백서윤양



“손가락 연습할 때 빠곤 피아노 치는 것이 제일 좋아요.” 아이비 홀 초등학교 4학년인 백서윤양(9)은 피아노를 배우기 시작한지 이제 겨우 2년밖에 되지 않았지만 멘델스존의 ‘안단테&론도 캐프리시오프 in E 메이저’를 능숙하게 연주할 정도로 뛰어난 실력을 발휘하고 있다. 실제 백양은 한국에서 피아노를 배우기 시작했던 7세 때, 자신의 소질을 알아본 강사의 추천으로 피아노 영재 아카데미에서 수학하기도 했다. 시카고에 온지는 1년 정도가 지났다. 백양은 아직 친구들과 한창 어울려 뛰어다닐 나이지만 학교 수업이 끝나면 곧바로 피아노 앞에 앉는 것이 생활화 됐을 정도로 피아노를 사랑하고 있다. 세종음악경연대회를 앞두고 하루 5시간씩 맹훈련을 하기도 했다. 백양은 “이 다음에 커서 피아니스트가 되고 싶다. 좋은 음악을 통해 많은 분들에게 기쁨과 즐거움을 주고 싶다”고 말했다.

## “세살 때부터 교습받았지요”

바이올린 주니어부 1등 애드 윌리엄스양



애드 윌리엄스(12)양은 입상자 콘서트에서 에드워드 랄로의 심포니 에스페그를 능숙하게 연주, 특히 청중들의 커다란 환호와 박수갈채를 받았다. 현재 홈스쿨링을 하고 있는 윌리엄스양은 9년 전부터 바이올린 수업을 본격적으로 받기 시작했다. 윌리엄스의 나이가 12세인 점을 감안하면 아직 손가락을 움직이는 것조차 재치유롭지 않을 시기 때부터 바이올린을 배운 셈이다. 윌리엄스양이 꼽는 바이올린 연주의 매력은 “음악을 통해 스스로의 감정, 생각, 느낌을 표현할 수 있다”는 것. 그는 “바이올린을 하다 보면 나도 모르게 또 다른 세상에 빠진 듯 한 느낌이 든다. 난 어쩌면 바이올린을 통해 내 자신, 혹은 타인들과 대화를 하고 있는지 모른다”며 “앞으로 훌륭한 연주자가 돼서 좋은 많은 이들에게 좋은 음악 들려줄 수 있도록 최선을 다하겠다”고 말했다.

증빙 번호 **28b**





세종음악경연대회 입상자들과 관계자들이 한 자리에 모였다.

## 음악 꿈나무들 기량 과시

### 제6회 세종음악경연대회 입상자 공연 및 시상식

본보 · 세종문화회 공동주최

미래 음악계를 주도해갈 꿈나무들의 기량이 유감없이 발휘됐다.

세종문화회, 본보 공동주최로 지난해 12월 열렸던 제6회 세종음악경연대회 입상자 콘서트 및 시상식이 지난 10일 루즈벨트대학 간츠홀에서 열렸다. 이날 피아노와 바이올린 부문에 걸쳐 각각 시니어(9~12학년)와 주니어부(8학년 이하)에서 입상한 13명이 출연, 뛰어난 연주 실력과 다듬어진 무대 매

너로 관객들로부터 박수갈채를 받았다. 2시간에 걸친 공연이 끝난 후에는 시상식이 이어졌다.

피아노 주니어부 대상 및 최고 한국곡 연주상을 수상한 백서운양은 "이처럼 수준 높은 대회에서 1등을 차지했다는 것이 기쁘고, 또 평소 열심히 연습한 연주 실력을 발휘할 수 있는 기회를 가졌다는 사실에 호감과 감사함을 느낀다. 앞으로 더욱 열심히 연습해 훌륭한

연주자로 성장하고 싶다"고 소감을 밝혔다. 세종문화회 김호범 회장, 루시 박 사무총장은 "해를 거듭할수록 학생들의 수준이 높아짐을 실감한다"며 "이젠 한인사회는 물론 현지사회에서도 역량 있는 대회로 발전했다고 자부한다"고 말했다.

한편 세종음악경연대회는 한인 2세들에게 고국 문화의 뿌리를 심어주고 타인종 청소년들에겐 한국의 아름다운 전통 예술을 소개한다는 취지로 개최, 해를 거듭할수록 수준 높은 연주자들이 대거 참여하고 있다. <박웅진 기자>

증빙 번호 **28c**



# “한국시조 우수성 알릴 것”

## 세종문화회 김호범 회장

지난 6일 파인아츠빌딩에서 본보와 공동주최로 제6회 세종음악경연대회를 개최한 세종문화회 김호범 회장은 지난 2007년부터 단체를 이끌어 오고 있다.

김 회장이 세종문화회에 관심을 갖게 된 것은, 한인 1.5, 2세들에게 고국 문화의 뿌리를 심어주고 타인종 청소년들에게 한국의 아름다운 전통예술을 소개한다는 단체의 사명에 깊이 공감하고 있기 때문이다. 김 회장은 “특히 한인 1.5, 2세들의 경우 우리 문화를 깊이 접함으로써 스스로가 코리안 아메리칸이란 사실에 자부심을 느끼게 될 것이다. 그러다 보면 훗날 미국은 물론 한국의 발전에도 이바지하는 역군으로 성장할 수 있을 것”이라고 말했다.

세종문화회는 한국 문화 전승 사업의 일환으로 현재 세종음악경연대회, 작문대회, 작곡경연대회 등을 열고 있다. 김 회장은 “특히 음악경연

대회의 경우 해를 거듭할수록 참가 학생들의 수준이 높아지고 있음은 물론 타주, 그리고 타인종 청소년들도 대거 참가한다”며 상당한 자부심을 나타냈다.

김 회장에게 있어서 세종문화회의 모든 사업이 소중하고 가치가 있지만 내년부턴 특히 작문경연대회를 홍보하고 발전시키는데 주력할 계획이다. “작문대회는 에세이와 영어 시조 부문으로 나뉘어져 있습니다. 특히 영어 시조를 위해 지난 대회 땀 2만명에 달하는 영어교사들을 대상으로 시조가 무엇인지를 알리는 내용의 메일을 발송하기도 했습니다.”

김 회장은 “일본 시의 일종인 하이코의 경우 이곳 중학교 수업내용에 포함돼 있기 때문에 대부분의 학생들이 하이코가 무엇인지를 알고 있다. 우리 시조 또한 이 같은 인지도를 얻게 되길 기대한다”며 “앞으로 시조의 우수성을 한인 2세 및 타인종들에게 알리는데 최선을 다하겠다”고 말했다. <박웅진 기자>



증빙 번호 **28d**



## 음악 꿈나무들 실력 겨뤄

본보·세종문화회 주최, 제6회 세종음악경연대회

미래 음악계를 주도할 꿈나무들의 탁월하고 차별화된 연주 실력이 유감없이 발휘됐다.

본보와 세종문화회(회장 김호범)가 공동 주최하고 서울대 동창회, 일리노이 아츠 카운슬, 피아노 포르테 등이 후원한 제6회 세종음악경연대회가 지난 6일 다문타운 소재 파인아츠 빌딩에서 개최됐다. 한인 2세들에게 고국 문화의 뿌리를 심어주고 타인종 청소년들에게 한국의 아름다운 전통예술을 소개한다는 취지로 개최되는 이 대회에는 해를 거듭할수록 수준 높은 연주자들이 대거 참여하고 있다. 올해 대회에도 시니어(9~12학년)와 주니어부(8학년 이하)에 걸쳐 바이올린 25명, 피아노 12명 등 총 37명이 출전. 평소 갖고 있던 기량으로 열띤 경연을 벌였다. 특히 미시간, 인디애나, 위스칸신 등 타주 학생들과 타인종 청소년들도 많이 눈에 띄었다.

대회는 참가 학생들이 10분간 연습 시간을 가진 후 심사위원 앞에서 자유곡 및 지정곡을 10분 안에 연주하는 형태로 이루어졌다. 지정곡엔 밀양, 장구놀이, 놀리리, 도라지 등 한국



지난 6일 열린 제6회 세종음악경연대회에 참가한 태비 리앙 위스칸신주 브룩필드 아카데미 6학년)이 연습을 하고 있다.

전통음악의 선율을 새로이 해석한 곡들이 포함됐으며 자유곡은 참가자들이 마음대로 선정했다. 참가자들은 짧은 시간 안에 모든 것을 보여주어야 한다는 점을 의식한 듯 다소 부담을 느끼는 표정을 보이기도 했으나 막상 심사위원 앞에서 연주할 땐 차분하고 침착한 태도로 연주에 임하는 모습이었다. 피아노와 바이올린 부분에서 각각 3명의 심사위원들이 참가한

가운데 열린 심사는 정확성, 곡 해석, 리듬, 테크닉 등 다양한 분야를 평가하는 형태로 진행됐다. 피아노 심사엔 루즈벨트 대학의 팽치 리우 교수, 일리노이대(UIUC)의 캐네스 드레이크 교수, UIC 테오더 이벨 교수, 바이올린 심사엔 토마스 웨우스, 스테판 밀렌코비치 UTUC 교수, 갈리엄 캄벳 시빅 오케스트라 단원 등이 참여했다.

〈3면에 계속·박용진 기자〉

### 음악 꿈나무들 실력 겨뤄

〈1면에서 계속〉

심사위원들은 "공명정대한 심사를 위해 최선을 다했다. 참가자들의 실력과 기량이 상당히 뛰어난 부분에 대해 놀라움을 금치 못했다"며 "각 참가자의 수준은 해당 연령대에선 정상급으로 여겨진다"고 평가했다. 세종문화회 김호범 회장,

루시 박 사무총장은 "해를 거듭할수록 학생들의 수준이 높아짐을 실감한다"며 "이젠 한 인사회는 물론 현지사회에서도 역량 있는 대회로 발전했다고 자부한다"고 말했다. 올해 대회에서는 백서연양(피아노 주니어부 1등)을 비롯 총 10명이 수상의 영예를 안았다. 입상자 연주회는 오는 1월 10일 오후 3~5시까지 루즈벨트대학내 간츠 홀에서 열린다.

#### 〈대회 입상자 명단〉

■바이올린 ▲시니어: 1등 이든 호프(Ethan Hoppe), 2등 리디아 우말루프(Lydia Umalt), 3등 로라 박(Laura Park), 장려 채티파 차(Jennifer Cha), 최우수 한국곡연주상 소피아 김(Sofia Kim) ▲주니어: 1등 애드 윌리엄스(Ade Williams), 2등 서레나 하낙(Serena Harnack), 3등 태비리(Tabby Rhee), 장

러 Chibe Lee, 최우수 한국곡 연주상 애드 윌리엄스.

■피아노 ▲시니어: 1등 앤드루 리오(Andrew Ly), 2등 예시 킴(Yesse Kim), 3등 한나 케이(Hannah Kay), 장려 없음, 최우수 한국곡 연주상 예시 킴 ▲주니어: 1등 백서연(Seoyun Baek), 2등 은 가네브(Yoan Ganey), 3등 카알자낙 후앙(Kyle Jannak-Huang), 장려 없음, 최우수 한국곡 연주상 백서연

증빙 번호 **29a**



The  
Sejong Cultural Society



[www.sejongculturalsociety.org](http://www.sejongculturalsociety.org)

Please join us for  
**WINE TASTING**

*"East Meets West"*

and

**"CONFLICT AND  
REACTION"**

Photo Exhibition  
by GAPCHUL LEE



**Andrew Bae Gallery**

Contemporary Asian Art  
300 W. Superior St. #101  
Chicago, IL 60654

**\$30 per person**

(Reservation and payment at [www.sejongculturalsociety.org](http://www.sejongculturalsociety.org) or  
at Andrew Bae Gallery)

**Saturday, November 21<sup>st</sup>**  
6 p.m. - 9 p.m.

**Pairing Wine with Korean Appetizers**

Wine expert **Marcel Flori**, retired maitre d'sommelier of renowned French restaurant **Le Titi de Paris**, will guide us to the great world of wine.

**Marcel Flori**

- 3rd Best Sommelier of America – 1986
- Best Sommelier of the Midwest – 1986
- Master Knight in the order of the Knights of the Vine
- Knight in the Association Internationale des Maîtres Conseils en Gastronomie Française
- Maitre D'Sommelier of Le Titi de Paris – 1989-2003
- Currently teaches wine classes in Chicagoland



**Charitable event to benefit the Sejong Cultural Society**

501(c)3 Organization

For further information, please call

Juliana Chyu 312-861-0398

Lucy Park 312-203-5587

Andrew Bae Gallery 312-335-8601

증빙 번호 **31a**



In Celebration of **Poetry Month April 2010**  
Chicago Public Library and the Sejong Cultural Society present

# Introduction to **Sijo**

## (Korean Poetry)

Professor **David McCann**  
Harvard University



Learn about the traditional Korean poetic form known as the **sijo**.

**Saturday, April 10, 2010**  
**11 am – 1 pm**

**Harold Washington Library Center**  
**Chicago Author's Room (7<sup>th</sup> floor)**  
400 S. State St., Chicago  
(312-948-8939)

Free admission for general public



The Sejong Cultural Society  
**한글문화소사**  
[www.SejongCulturalSociety.org](http://www.SejongCulturalSociety.org)



**Korea Foundation**  
한국국제교류재단



*This program is funded by a grant from the Korea Foundation and supported by the Korean Consulate General in Chicago.  
The Sejong Cultural Society is in part supported by grants from the Illinois Arts Council.*

## Registration Form

### Sijo (Korean Poetry) Writing in English

#### Workshop for English Teachers

Please print or type your name as you wish it to appear in the participants' list

Last Name First Name MI

School Name

Street Address

City State Zip

Your class grade(s) or program

E-mail

Office Telephone#

Cell Phone# or Home Phone#

☐ I am a current school teacher.

☐ Travel grant requested. (attach a map)

Confirmation of registration will be sent by e-mail.

## Sijo (Korean Poetry) Writing in English Workshop for English Teachers

**UIC** University of Illinois  
at Chicago  
Department of English  
2027 University Hall  
601 South Morgan St. (M/C162)  
Chicago, IL 60607-7120

Non-Profit Org.  
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CHICAGO, IL  
PERMIT NO.4860



Sejong Cultural Society &  
UIC Department of English present

### Sijo (Korean Poetry) Writing in English: Workshop for Teachers

April 9 (Fri), 2010  
10 am – 3 pm  
University of Illinois  
Student Center East  
Room #613  
750 S. Halsted  
Chicago, IL 60612  
312-413-2200

**UIC** University of Illinois  
at Chicago



# Sijo (Korean Poetry) Writing in English: Workshop for Teachers

Friday, April 9, 2010

10 am – 3 pm

University of Illinois  
Student Center East  
Room #613  
750 S. Halsted  
Chicago, IL 60612

9 am -10 am	Registration
10 am	Welcome
10 am- 11 am	Introduction to Korean Literature and the Sijo
11 am – 12 pm	Reading, Writing, and Presenting the Sijo
12 pm -1 pm	Lunch with professor
1 pm -2 pm	Writing Sijo
2 pm -2:30 pm	A Sijo Workshop
2:30 pm-3 pm	Discussion

## Sejong Writing Competition

Essay category & Sijo category

For pre-college students

Submission deadline **Apr 30, 2010**

Visit [www.SejongCulturalSociety.org](http://www.SejongCulturalSociety.org) for details

### Planning Committee

Juliana Chyu

Ho B. Kim

Jenn Morea

Lucy Park

David Schaafsma

David Whitney

## Faculty

Professor **David McCann**

*Director, Korea Institute, Harvard University*

*Professor of Korean Literature in the Department of East Asian Languages and Civilizations.*

Not only a well-known translator of major Korean poems but also a recognized poet, Professor McCann has published his own poems in such distinguished journals as *Poetry*, *Ploughshares*, *Descant*, and *Runes*. His poem "David" was included in the *Pushcart Prize Anthology* III. His new book of poems *Urban Temple*, a collection of sijo, has been published recently by Bo Leaf Books.

## Registration

Registration is **\$50** on or before **March 15, 2010**. Pre-registration is required in order to receive free parking and lunch. After March 15, registration is \$80.

**Registration fee is waived for current school teachers** (must pre-register by 3/15/10).

Register online at [www.SejongCulturalSociety.org](http://www.SejongCulturalSociety.org) or mail this form to the address below. Please make your check payable to the "University of Illinois".

Sijo Workshop, c/o Jenn Morea  
Department of English  
2027 University Hall  
601 South Morgan St. (M/C 162)  
Chicago, IL 60607-7120

## Directions by car or CTA train

From Eisenhower Expressway (I-290) take Morgan exit (from east) or Racine exit (from west). Then proceed to Halsted Street. Student Center West is located on Halsted, 1/2 block south of Harrison Street. Halsted Street Parking Structure (801 S. Halsted) is located across the street from the Student Center East.

By CTA train, take blue or pink line and exit at UIC/Halsted station. Download map from <http://www.SejongCulturalSociety.org/sijoworkshop>

## Educational Objectives

This program has been designed to introduce the sijo, a traditional Korean form of poetry, to English teachers. By the end of the workshop, participants should be able to:

- Plan and present introductory sequences on the sijo and Korean literature;
- Conduct writing workshops on the sijo form;
- Explore similarities and contrasts between the sijo and the Japanese haiku.

**Accreditation:** The University of Illinois at Chicago (UIC) is accredited by the Illinois State Board of Education to award 4 hours of CPDU (Continuing Professional Development Unit). Participants should claim only those credits that he/she actually spent in the educational activity.

## Travel Grant

A limited number of travel grants for one night's lodging (\$75) is available for participants coming from more than 3 hours of driving time. Please submit your driving distance (map printed from Google, Yahoo, or Mapquest.com).



**Korea Foundation**

한국국제교류재단

*This program is funded by a grant from **the Korea Foundation** and supported by the **Korean Consulate General** in Chicago.*

*The Sejong Cultural Society is in part supported by grants from **the Illinois Arts Council**.*



## Enchanted Evening of Sijo, Arts, & Wine

Apr 10 (Sat) 6 – 8 pm

Andrew Bae Gallery

300 W. Superior St. Chicago

Visit [www.SejongCulturalSociety.org](http://www.SejongCulturalSociety.org) for info.

증빙 번호 **31b**



# KBS

우리 곁의 KBS, KBS저널

# Journal



2010. 05

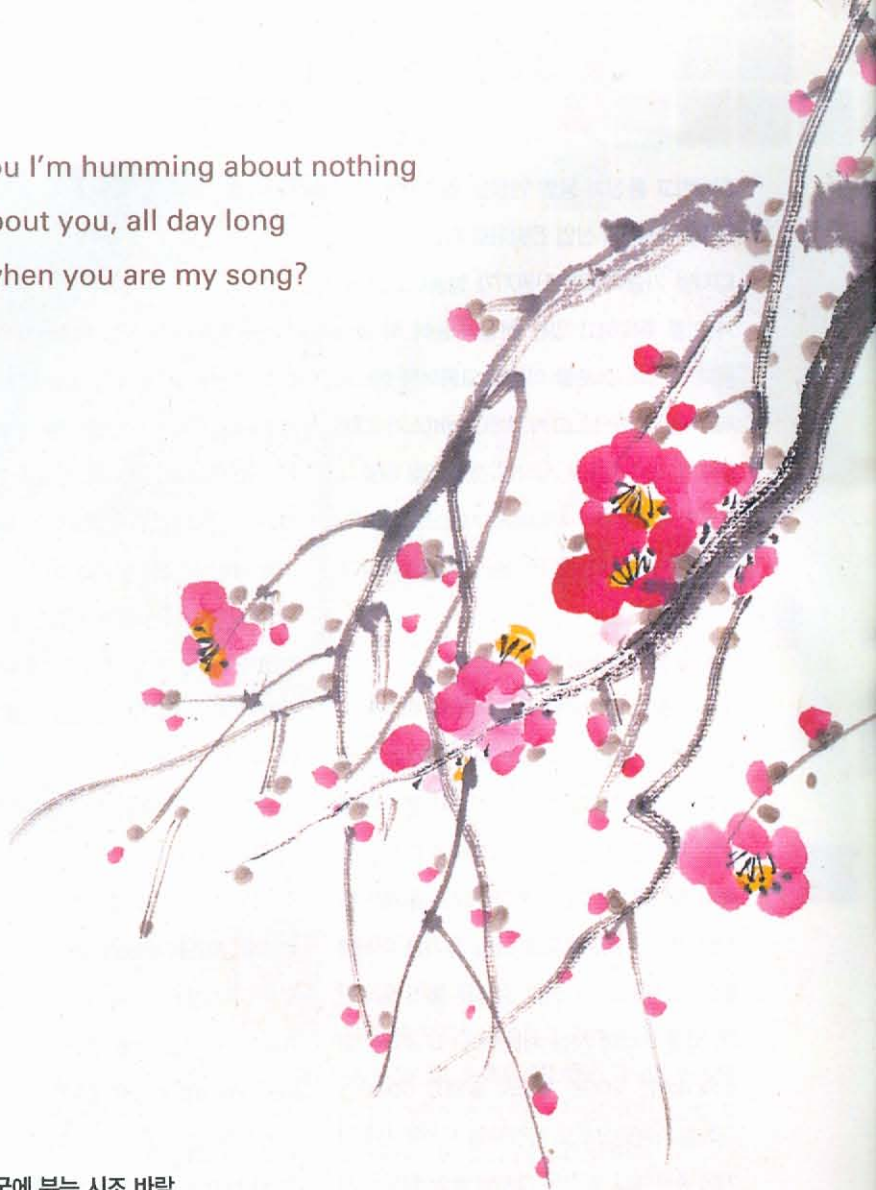


You ask me what I'm humming; I tell you I'm humming about nothing  
This is untrue because I'm humming about you, all day long  
Who am I to tell you you're 'nothing' when you are my song?

뭘 흥얼거리는지 묻는 너에게 별 것 아니라 했지  
하지만 그건 거짓말, 하루종일 널 노래했어  
내 노래인 너에게 별 것 아니라는 나는 뭐지?

## 아메리카, 막걸리 마시며 시조를 읊조리다

글. 한창록 PD(뉴욕 특파원)



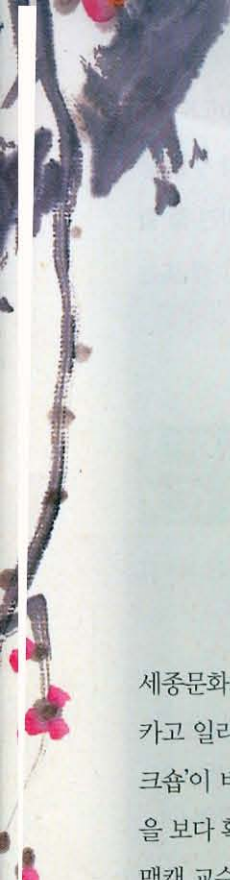
### 미국에 부는 시조 바람

위의 글은 여고 2년생이 쓴 영어 시조 '남몰래 부르는 노래'다. 초장, 중장, 종장이 있고 한국어의 음절에 해당하는 'Syllable(실러블)' 숫자를 3장 6구에 맞췄다. 각 장은 15자 내외로 운율을 살려 시조의 흥을 돋운다. 작품을 쓴 미국 텍사스 주 트리트니고등학교 테일러 에드워드는 '2009 영어 시조대회'에서 2등 입상의 영예를 안았다.

영어 시조가 미국에 선보인 것은 2004년. 시카고 교민들이 한국문화를 알리기 위해 '세종문화회'를 결성한 뒤 보급에 나서면서 영어 시조는 교육계를 중심으로 빠르게 확산됐다. 이 단체에서 주최한 작년 '영어 시조 대회'에는 450여 점의 작품이 출품됐고 그중 90% 가량이 미국인 학생들이 지은 시조였다.

'영어 시조(English Sijo) 운동'은 '세종문화회'와 하버드대학 한국문학 교수인 데이비드 맥켄 교수의 공동 노력으로 활기를 더해가고 있다. 한국 시조에 심취한 미국 내 최고의 시조 전문가인 맥켄 교수는 현재 하버드대학에서 시조 쓰기를 가르치며 우리 고전 시조의 번역과 왕성한 창작 활동을 벌이고 있다. 최근에는 자신이 지은 시조를 모아 <도심의 절간(Urban Temple)>이라는 영어 시조집을 발간하기도 했다.





세종문화회와 맥캔 교수의 또 다른 합작품이 최근에 선보였다. 4월 9일 시카고 일리노이주립대학 캠퍼스에서 열린 '교사들을 위한 영문 시조 쓰기 워크숍'이 바로 그것. 미국의 중고등학교 교사들을 중심으로 영문 시조 보급을 보다 확산시키기 위한 자리였다.

맥캔 교수는 한국의 역사와 문화 속에서 어떻게 시조라는 문학 장르가 생겨나고 발전해왔는지 소개하고 시조 율격의 묘미를 자세하게 소개했다.

#### 시조, 제2의 한류가 될까?

5·7·5의 음률을 지닌 17자로 된 일본의 짧은 정형시로 '하이쿠(俳句)'가 있다. 미국의 중고등학생들은 영어 시간에 하이쿠의 음절에 맞춰 짧은 글짓기 연습을 한다. 그렇게 되기까지는 학생들을 대상으로 한 교육이 큰 몫을 차지했다. 세종문화회 김호범 회장은 "미국에서 시조도 하이쿠처럼 대중화되길 희망한다"고 말하고 "그날을 위해 학생과 교사들을 중심으로 다양한 지원방안을 마련하겠다"고 밝혔다.

사실 시조를 접해본 많은 미국 사람들은 시조가 더 매력적이라고 말한다. 워크숍에 참석한 조지아 주 애틀랜타 시의 중고등학교 교사 트레이시 케미너 씨는 "시조가 훨씬 재미있고 다양한 정서와 생각을 담을 수 있는 형태라고 생각된다"고 말하고 "시조를 통해 학생들의 글짓기 실력 향상과 시적 감성을 키우는 데 많은 노력을 기울이고, 영어 시조 대회에 적극 참여하도록 지도하겠다"고 소감을 밝혔다.

시카고에서도 이색적인 행사가 열렸다. 시카고 공립도서관에서 '일반인을 위한 시조강좌'가 개최되었고, 저녁에는 시내의 한 화랑에서 '시조 낭독의 밤' 행사가 열렸다.

한국 음식과 막걸리와 영어 시조 낭독이 어우러지는 밤이었다. 시카고의 문화예술인들은 이날 우리 맛이 났을 막걸리와 함께 시조의 멋에 흠뻑 빠져들었다. 영어 시조의 매력은 '독특한 긴장'이라고 말하는 그들의 소감에서 시조는 새로운 한류로 떠오르고 있다.



#### "한국 문화를 맛본 즐거운 시간이었습니다"

Last Friday, April 9, I had the distinct privilege of participating in The Sejong Cultural Society's Sijo workshop for teachers with Professor David McCann of Harvard University.

4월 9일 금요일, 저는 교사들을 대상으로 하버드대 데이비드 맥캔 교수가 진행하는 '세종문화회 주최 시조 워크숍'에 참석했습니다.

Professor McCann introduced the Sijo poetic form by first providing a detailed overview of Korean history from the 1st-7th-century kingdoms of Silla, Koguryo, and Paekche to the present day.

맥캔 교수는 신라와 고구려, 백제 왕국이 존재하던 1세기~7세기부터 현재까지 한국의 역사에 대해 상세하게 조명하며 시조가 어떻게 변천되어 왔는지 소개했습니다.

Layered into that history was the development of the Sijo poetic form as a distinct artistic response to Korea's cultural story. (...중략...)

시조 양식의 변천과정에는 예술적 감흥과 한국의 역사 문화가 고스란히 묻어나 있었습니다.

Of all the teacher workshops I have attended, The Sijo Workshop was clearly the most enjoyable and beneficial.

저는 그동안 참석했던 교사 대상 워크숍 중에서 이번 시조 워크숍이 가장 즐겁고 유익한 시간이었다고 생각합니다.

The participants were warmly welcomed, which set an engaging tone in which to learn more about Korea and there flective, adaptable form of the Sijo, a poetic form new to most of the participants.

각지에서 찾아온 참석 교사들은 따뜻하게 맞이하는 분위기 속에서 한국에 대해 더 많은 것을 배우고, 시조 작법과 형식에 대해 배우고 익혔습니다.

I am excited to bring Sijo to my own classroom and to having my students participate in the 2010 Sejong Writing Competition.

저는 학생들에게 영어 시조를 소개할 것이고, 그들이 '2010 영어 시조 쓰기 경진대회'에 참여할 것이라고 생각하니 기쁩니다.

Mrs. Heidi Rockwell  
Barrington High School  
Barrington, Illinois

하이드 락웰 일리노이 주 베링턴 시 베링턴고등학교 교사

증빙 번호 **31c**



# 한국일보

The Korea Times

www.koreatimes.com

Monday, April 12, 2010

## 사회



하버드대 데이비드 맥켄교수가 시조의 역사에 대해 설명하고 있다.

## ‘한국 시조’를 알린다

### 세종문화회, 하버드대 교수 초청 시조강좌·감상회

세종문화회(회장 김호범)는 미국사회에 잘 알려지지 않은 한국 고유의 시 형태인 시조를 홍보하기 위해 UIC 영문학과와 공동으로 하버드대 한국연구소 소장 데이비드 맥켄 교수를 초청, 시조 워크숍과 시조강좌, 시조낭독감상회를 개최했다.

지난 9일 UIC 세미나홀에서 열린 워크숍 행사에는 20여명의 시카고일원 고교 현직 영어 교사들이 참석해 맥켄 교수로부터 시조에 대한 기본적인 이해와 더불어 시조 교육의 효율성에 대한 강의를 들었다. 또한 10일에는 시카고 다운타운 소재 헤럴드 워싱턴 공립도서관

에서 일반인을 위한 시조강좌도 열어 한국 시조의 우수성을 알리고 홍보하는 시간을 마련했다. 세종문화회는 시조강좌 후에는 다운타운 소재 앤드류 배 갤러리에서 와인, 한국 음식, 피리 연주가 함께 한 시조낭독 감상회도 개최했다.

워크숍에서 맥켄 교수는 “한국의 시조는 서양의 시나 일본의 하이쿠와는 근본적으로 다른 내재적 의미를 포함하고 있는 고급 문학”이라며 “시조의 우수성은 아무리 강조해도 부족하지 않다. 300여년을 이어온 시조의 문학적 가치는 세대를 아울러 지속돼 나갈 것”이

라고 강조했다. 세종문화회 김호범회장은 “이들간에 걸쳐 실시된 워크숍과 강좌 및 감상회를 통해 현지사회에 우리 시조의 우수성을 널리 알리는 계기가 됐다”며 “전 세계 어디에 내어봐도 모자라지 않는 우리의 문화를 지키고 널리 알리는 데 앞장설 것”이라고 전했다.

한편 이번 시조 관련 행사에는 한국 KBS 방송의 뉴욕 특파원이 전 일정을 동행, 취재했는데 이 내용은 KBS 2 TV의 <생방송 세계는 지금>(13일 밤 12시15분)과 <생방송 오늘>(14일 오전 6시30분)에서 방영될 예정이다. <김용환 기자>

증빙 번호 **32a**



## 제5회 세종작문경연대회 시니어 에세이 1등작

When I was a child I lived in the city of Seoul, but spent the weekends in the country, at an old farmhouse in Chungju. A top agricultural area, Chungju boasted some of the largest rice paddies in Korea. Thanks to the dampness, frogs were everywhere and on rainy days their croaking drowned out any other sound.

When it rained, I would sit in the kitchen with my faced pressed up against the window watching drops slide down the glass and listening to the symphony of the boisterous frogs. My mother would chop vegetables and attend to her cooking pots on the stove. When I would start with my litany of childish questions, she mostly ignored me and continued with her work. But the day I asked her, "Mommy, why do the frogs croak so much on rainy days?" she actually stopped her work and stared at me intently. Then she left the kitchen and returned seconds later with a book in her hand.

I sat close to my mother as she read "The Green Frog," a Korean folktale. As I looked at the pictures, I listened to the words my mother read. The gentle feel of her arm around me, the softness of her voice, the steady pattern of the raindrops and the incessant singing of the frogs comforted me, at least until my mother turned to the last page. There I saw the green frog sitting in the rain, crying by the river bank because the rain had upset his mother's grave, causing it to float away. I, too, began to cry. My mother hugged me and I knew that if I was never disobedient, disrespectful, or stubborn when my parents tried to teach or help me, I would never have to shed the painful tears of the Green Frog.

When I truly realized my mother's love was few months after she had read "The Green Frog" to me. This one day, my family ordered fried chicken and while my mother was getting drinks, I opened the chicken bucket and said, "Daddy, I don't know why, but mommy says she likes chicken breasts. But I hate that part 'cause it's so dry and tasteless." My father, who was sitting on the couch looked at me and said, "No, she doesn't. Your mother is just saying because she wants you to eat the tasty part."



Joyce Sim  
(Jencho H.S., 11th NY)

The second my father said that, I was stunned. Then, I went into bathroom and cried because every time we ordered fried chicken I always put chicken breasts on her plate because I thought she really liked that part. I could feel the true mother's love, the kind of love that tries to give their children the best of everything even out of the small things like food. I was six years old, but the love made me cry. Then, I went into my room and read "The Green Frog" for the second time. While reading the book again, I felt so many things I had not felt when my mother first read it to me. When I was done reading, the fact that I still have a chance to make up for the bad things I had done to my mother made me extremely happy. I kissed the book, thanked this folktale for making me promise myself to listen to my mother well by showing an example of a failure, the green frog who is now too late to be a good child.

I am seventeen now and I still like the story about the unruly green frog. I have thought about the tragic ending of the story and its impact on young children. Most of the other Korean folktales have happy endings which leave children feeling safe, comfortable, and warm inside. "The Green Frog," however, is a sad story but it has a true moral. If all children listened to and obeyed their parents, all would be well. But in real life, children do question, do try to do things their own way, and often think they know better than their elders. The green frog learns that his mother's teachings were right all along, but only after making far too many mistakes.

I rarely hear frogs here on Long Island, but when it rains I often think about my mother and the day she read the story of the green frog to me. She wanted me to remember how much she loved me and how all her expectations and demands were intended for my own good. Too many young people today understand so little about the complexities and dangers of the world and ignore the advice of their mothers. No one is too old to read the tale of the green frog and to learn the lesson now that he learned too late.

## 제5회 세종작문경연대회 주니어 에세이 1등작



Elizabeth Dia  
(Lausanne Collegiate School 8th TN)

The Snake and the Boar is clearly a folktale, but its "lesson" is less transparent and leaves the reader puzzling over it. In the end one realizes it is a story of heroes, villains, kindness, and rewards for the generous. What first appears to be a simple child's story has layers, each one peeling

away to reveal something new—something more pure, something more beautiful, like the clean rain washing the world.

The ending made it seem that the boar is the villain and the dragon is the hero, but how true is this assumption? The boar appears to be greedy, by tricking the scholar, though it is less a lie than a semi-truth in his attempt to ascend to heaven. The only way for the dragon to enter heaven and the scholar to survive was if he was willing to give up his life. The story clearly states that if the man had not been so kind she would have eaten his family out of anger. Regardless of this, the dragon is not completely pure in her motives. What makes the dragon seem better is the scholar's appreciation of her supposed kindness and holiness. He says, "It is only right for us to give up our lives for your sake," after describing the worthlessness of mortal life, when it could be sacrificed so she could ascend to heaven. The scholar trusted the woman on the basis of her kindness to his family, despite the fact that she never trusted him enough to tell him she was trying to become a dragon in order to ascend to heaven and she said that if he had not done what she wanted, she would have eaten him and his family.

However, if the reader continues to contemplate the story, he or she may realize the woman does deserve the title of "hero". Heroes are stereotypically brave and physically strong, but that is not the true definition of a hero. All heroes have good moral character and do his or her best to complete the mission they have been assigned. The dragon states: "Heaven had given her the task of earning the trust of an honorable human and compelling him to sacrifice himself to her". The next line is more revealing, "That is why she had done everything for him". Some may feel this is solid proof the dragon is not a hero, since it seems she is only kind for her own advantage and ambition. Yet she was kind and eventually comes to care for the man and his family. She gives the man a place to stay when he has no place to rest while traveling to Seoul. She makes sure his family is well cared for in his absence. She improves their lives so much that the scholar is willing to sacrifice his life and the lives of his family members for her so

she can ascend into heaven. This strong affection must have been reciprocated by the dragon. The dragon would not have been a hero without accomplishing the task sent to her by Heaven. She completes her task with kindness and compassion, unlike the boar who resorts to trickery. He is impatient and hopes to earn his ascension by destroying the dragon's prospects. She is patient and honorable, not interfering with the task the boar is probably given. The dragon is indeed a hero.

These two conflicting interpretations are extremely significant when one considers the reason this folktale was written. As with all folktales, the purpose of this story is to impart values or morals to the listener or reader. The morals of this story are not as obvious as those in "The Boy Who Cried Wolf", they are more hidden and shrouded in actions instead of words. The woman, the scholar, and the scholar's wife all display good values. The woman is kind to the scholar, generous in her gifts to his family, and honorable in not hurting the boar's attempts at heaven. The scholar is studious and works hard to provide for his family. He is truthful when he tells his wife he has been living with the woman and honorable when he offers his life to the woman. The scholar's wife is kind: she is grateful to the dragon instead of jealous. She listens to what her husband has to say before judging, and when she judges she respects his decision. She lets him leave, though she must miss him, so he can continue to provide for her, her son, and her mother-in-law. The boar in the story also serves a purpose. He is a foil—a character who brings out the best and worst in another character. He shows how honorable the woman is compared to him and brings out her vengeful anger. This rage is understood because the man she puts her trust in would have betrayed her before she ate his family. The purpose of this tale is both to entertain and to teach about honor and generosity.

My personal interpretation is not much different from the analysis above, though I favor the dragon being a hero, because I try to think the best in people. I have no memory or experience to compare this with, and I have never been cared for or housed by a kind stranger, who supplied my family with everything they needed and more. I have never offered my life for a holy creature or any person. Still, this is a story with which all people feel connected and familiar, like a forgotten tale from childhood. Here we are all similar stories and oral histories passed down through all generations, stories of heroes, villains, kindness and love.

## 제5회 세종작문경연대회 시조 1등작

## Shift Work



Sean Alaniz  
(Eaton Academy, 12th, GA)

Another day at the pet shop  
Grumpy cats, hyper puppies  
Another puddle, more screaming kids  
One loose bird, two missing ferrets  
Nine o'clock! Not my problem tonight  
I'm heading home, straight to my bed

증빙 번호 **32b**



# 수필·시조로 한국의 '얼' 새긴다

## 제5회 세종 작문 경연대회...작품 마감 4월30일

### 세종문화회 주최·본보 특별후원

한국 문화를 알리고 한국의 얼을 지키기 위한 취지로 올해 다섯 번째를 맞이하는 '세종 작문경연대회'가 세종문화회(회장 김호범)의 주최로 개최된다.

본보가 특별후원 하는 세종 작문경연대회는 뉴 팰츠 뉴욕 주립대학 영문학과와 펜클 교수가 위원장을 맡아 대회를 주관하고 있으며 12학년 이하의 한국계 및 타인종들을 대상으로 영문 수필 및 영문 시조의 두 가지 부문으로 구분해 실시된다. 수필의 경우 주최측이 제시하는 한국의 민간설화 즉 전래동화 6편을 읽은 뒤 그 이야기와 비슷한 외국 민간설화들을 비교해 분석하는 영어 수필을 작성해야 한다.

시조 부문은 특별히 하바드대 한국학 연구소 발행 영문판 한국 문화지 'AZALEA(진달래, 편집장 데이빗 맥캔 교수)'의 협찬으로 이뤄지며 한국 고

유의 시 형태인 시조의 형식을 사용, 본인이 원하는 자유 주제로 영시를 써야 한다. 시조 부문 입상자의 명단은 추후 'AZALEA' 지에 의해 발표되며, 작품성이 있다고 판단될 경우 제출한 시조가 이 잡지에 게재될 수 있다.

세종문화회 김호범 회장은 "수필부문에서는 한국의 전래동화를 기반으로 학생들이 직접 수필을 작성함으로써 한국의 전통사상과 풍습을 비롯해 정서를 알아 가는데 큰 역할을 할 것이다. 시조부문 경연을 통해서도 한국 전통 시조의 간결함과 그 속에 담긴 해학의 미를 알아가고 한국 시조의 작품성과 한국 고유 문학에 대한 직접적인 홍보의 계기가 될 것"이라고 강조했다. 또한 세종문화회는 작문경연대회를 위해 미전역의 일선 고교 영어교사에게 대회 공고를 보내 적극적인

참여를 독려할 예정이다.

이번 경연대회의 시조 부문은 대학에 입학하기전 12학년 이하 학생들을 대상으로 하며 수필의 경우 주니어(8학년 이하)와 시니어(9-12학년) 부문으로 나뉜다. 작품 제출 마감은 오는 4월 30일까지로 6월초 본보와 세종문화회의 웹사이트([www.SejongCulturalSociety.org](http://www.SejongCulturalSociety.org))를 통해 입상자가 발표될 예정이다. 수필 시니어 부문 1, 2, 3등에게는 각각 500, 400, 300 달러의 장학금이, 주니어 및 시조 부문 1, 2, 3등 수상자에게는 각각 300, 200, 100달러의 장학금이 수여된다. 모든 제출작은 영문으로 작성해야 하며 수필의 경우 1,000 단어를 넘지 않아야 한다. 응모를 원하는 학생은 세종문화회 웹사이트를 통해 지원서 양식을 다운로드 받아 작품과 함께 이메일([sejong@sejongsociety.org](mailto:sejong@sejongsociety.org))로 접수하면 된다. (문의: 312-203-5587) <김용환 기자>

증빙 번호 **33a**



The  
Sejong Cultural Society



[www.sejongculturalsociety.org](http://www.sejongculturalsociety.org)

# Sejong Benefit Concert

**"East Meets West"**

**The Lincoln Trio**

**Saturday**

**May 8, 2010**

**7:00 pm reception**

**7:30 pm concert**

**Silent Auction at reception &  
intermission**

**Wilmette Community  
Recreation Center  
Auditorium**

**3000 Glenview Rd.  
Wilmette, IL**





**Pat Quinn**  
GOVERNOR



STATE OF ILLINOIS  
**OFFICE OF THE GOVERNOR**  
SPRINGFIELD, ILLINOIS 62706

May 8, 2010

Sejong Cultural Society

Greetings!

As Governor of the State of Illinois, I am pleased to welcome everyone gathered for the Seventh Annual Benefit Concert presented by the Sejong Cultural Society.

Since its inception in 2004, Sejong Cultural Society has worked to solidify the common ancestral bonds of thousands of Korean American families in Illinois, and helped to create a community united in its dedication to the preservation and promotion of Korean culture and heritage. Today's event offers a wonderful opportunity for Korean Americans in the Land of Lincoln to rejoice in their rich heritage. In addition, it gives all citizens the chance to embrace Korean culture, and learn more about its history and traditions.

I commend Sejong Cultural Society for organizing this performance. The State of Illinois is proud to be home to more than 150,000 Korean Americans making countless valuable social, economic, and cultural contributions to our state every day. In a state as diverse as Illinois, the work of organizations such as Sejong Cultural Society to broaden cultural awareness is truly appreciated.

On behalf of the people of Illinois, I offer my best wishes for an enjoyable and memorable event.

Sincerely,

**Pat Quinn**  
Governor



# CONCERT PROGRAM

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**Piano Trio No.5 in D major "Ghost", Op.70.....** Ludwig van Beethoven  
*I. Allegro vivace e con brio* (1770 –1827)

**Is my love coming? (님이 오시는지) .....** Gyu-Hwan Kim  
(b. 1925)

**I long to live in blue mountain (청산에 살리라).....** Yeon- Joon Kim  
(b. 1914)

**Bi-mok (비목) .....** Il-Nam Chang  
(b. 1932)

**Piano Trio in G minor, Op. 8 .....** Frédéric Chopin  
*I. Allegro con Fuoco* (1810 –1849)

***The Lincoln Trio***

INTERMISSION

**Ong-He-Ya .....** Jean Ahn  
(b.1976)

**Grande Valse Brillante Op.18 .....** Frédéric Chopin  
(1810 –1849)

***Seoyun Baek, piano***

**Piano Trio in G minor, Op.15 .....** Bedřich Smetana  
(1824 – 1884)

*I. Moderato assai*

*II. Allegro ma non agitato*

*III. Finale Presto*

***The Lincoln Trio***

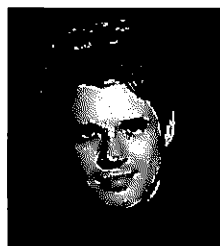
## ABOUT THE PERFORMERS



**Marta Aznavoorian** has performed in Chicago's most prestigious venues, concertizing throughout the United States and abroad. A Chicago native, she has been soloist with the Chicago Symphony Orchestra, Sydney Symphony Orchestra, New World Symphony, Aspen Concert Orchestra, San Angelo Symphony and San Diego Symphony. She has worked with many renowned conductors including the late Sir George Solti, Lukas Foss, Michael Tilson Thomas, Henry Mazer, and others.

Richard Kirchoff of the Salt Lake City Spectrum has written of her "Very rarely is one able to hear music that seems that it is being created anew and that creation is being heard for the first time. This experience was available to all who attended the recital of pianist Marta Aznavoorian." Solo recitals include performances at the Kennedy Center in Washington D.C., Sydney Opera House, Steinway Hall, Weill Hall, Caramoor Festival, Tanglewood Festival, Music in the Loft, Dame Myra Hess Series, and Green Lake music Festival. She has won first prize in numerous National and local competitions, including Seventeen/General Motor National Competition, the Aspen Music Festival Competition and the Union League Civic and Arts Foundation. She was also awarded top prize in the National Foundation for Advancement in the Arts and named a Presidential Scholar. Collaborative performances have been with artists such as Pacifica Quartet, Julian Rachlin, Robert Chen, Colin Carr, Stefan Milenkovich, and Jennifer Frautschi. She has made a recording under the ARTEC label and Cedille Records. Ms. Aznavoorian received her Bachelor of Music degree and Music Performers Certificate from Indiana University, and a Masters of Music degree from New England Conservatory. She has enjoyed many chamber music coachings with Leon Fleischer, Gilbert Kalish, Joseph Kalichstein, and others. Currently a member of the Lincoln Trio, ensemble in residence at the Music Institute of Chicago, Ms. Aznavoorian is also on the MIC Faculty.

Cellist **David Cunliffe** began studying at the age of nine in his native England. Three years later he was chosen to receive a scholarship to the Royal College of Music in London. In 1984 Mr. Cunliffe went on to study at the Royal Northern College of Music where he founded the Argyll String Quartet and was the recipient of the Terrance Weill and Leonard Hirsch Quartet prizes and the Lady Barbirolli Chamber Music Award. His teachers included Margaret Moncreiff, Moray Welsh, William





Pleeth, Christopher Bunting and Ralph Kirshbaum. He completed his studies at the International Yehudi Menuhin Music Academy in Switzerland where he studied with Radu Aldulescu and toured throughout Europe with Yehudi Menuhin and the Camerata Lysy. In 1995 he was asked to join the Balanescu Quartet touring extensively to Australia, Europe and the United States appearing frequently on radio and TV, including featured performances on NPR and the BBC. He has served as Principal cello with the RNCM Chamber and Syphony Orchestras and performances with BBC Philharmonic, BBC Scottish and Royal Scottish Symphony Orchestras. Mr. Cunliffe can be heard on various recording labels including Enja and DMD. He is currently on the faculty of the Music Institute of Chicago and a founding member of the Lincoln Trio, ensemble-in-residence at the Music Institute of Chicago. He is also a founding member of the Virtuosi Chicago Chamber Orchestra. Boston Globe music critic Richard Dyer has said of pianist Marta Aznavoorian, "(She is) a pianist of exceptionally finished technique and purity of musical impulse."



The violin artistry of **Desirée Ruhstrat** has captivated audiences throughout Europe and the Americas. A seasoned performer, Ms. Ruhstrat made her professional debut at the age of twelve with the Milwaukee Symphony Orchestra and at age 16, Ms Ruhstrat performed Tchaikovsky's Violin Concerto in Chicago's Orchestra Hall by invitation of Sir George Solti. She has worked with many renowned conductors such as Lukas Foss, Eric Kunzel, William Smith and has appeared as soloist throughout the US and abroad. Ms. Ruhstrat performed in Hamburg, Göttingen, Baden-Baden and Stuttgart, with the Philharmonia Da Camera Chamber Orchestra under the direction of Michael Holtzel, and in Berlin where she was featured on a live radio broadcast performing Sibelius's Violin Concerto with the Berlin Radio Symphony under the direction of Ricosaccani. The Berlin Morning Post proclaimed, "Her wonderchild youth years already behind, she now stands with early maturity at the beginning of a likely brilliant career. At the same age once upon a time such violinists as Menuhin, Misha Elman and Schneiderhan excited the public in a similar sensation". Ms. Ruhstrat has won numerous awards including first prize, as well as a special award for a young performer with extraordinary talent at the National Young Musicians Debut Competition in Los Angeles. She became the youngest prizewinner ever at Switzerland's Tibor Varga International Competition and also won the award for best interpretation of the commissioned contemporary composition. She earned top prizes at the Carl Flesch International Violin Competition, Julius Stulberg International String Competition and the Mozart Festival Violin Competition. As an active recitalist, she has appeared in Europe as well as the United States including Chicago, New York, Los Angeles, Denver, and at the White House by invitation of President and

Nancy Reagan. Ms. Ruhstrat appeared as guest artist of the Chamber Music Series of the Philadelphia Orchestra, the Apollo Chamber Ensemble, the Colorado Chambers Players, Pacifica Quartet, University of Oklahoma, University of Wisconsin and the University of Tennessee. Festival appearances include the Aspen Music Festival, Peninsula Music Festival, Laurel Festival of the Arts, the Breckenridge Music Festival, Green Lake and Utah Music Festivals. She is a member of the Lincoln Trio Ensemble in Residence at the Music Institute of Chicago. Ms. Ruhstrat is a graduate of the Curtis Institute of Music and her teachers have included Joseph Gingold, Dorothy Delay, Harold Wippler and Aaron Rosand.



**Seoyun Baek**, age 10, began her piano studies four years ago with Kijung Han at the National School of Music for talented youth in Korea. In 2008, Seoyun performed a duo piece with pianist Hae Sun Paik at the National Museum of Korea. Seoyun has been studying with Elaine Felder at the Music Institute of Chicago (MIC) since September 2008. Seoyun has won numerous competitions including a gold medal at the

CAMTA Festival, first place junior winner in the NSMTA Competition, and the Sejong Music Competition. She also received the Best interpretation of the Korean music award at the Sejong Competition and MIC Merit Scholarship. Seoyun performed the first movement of Mozart Concerto with the Oistrakh orchestra as the winner of the Depaul University Community School Concerto Competition. Seoyun has been invited to perform at the Music Institute of Chicago gala, honoring cellist Yo Yo Ma in May and GIRF gala at the Museum of Science and Industry in June. Seoyun is a member of piano trio, TiorCon Brio of the MIC chamber music program. Seoyun also enjoys swimming, reading, and playing the violin.

## ABOUT THE COMPOSERS & MUSIC



**Jean Ahn** received her BA and MM at Seoul National University under professor Baek Byong Dong and PhD at UC Berkeley where she studied with Edmund Campion, Cindy Cox, David Wessel, Jorge Liederman, and Richard Felciano. Her work encompasses solo instruments to full orchestra, choral, dance and electroacoustic music. Ahn received numerous awards including first prize from the Renee Fisher

Award, Korean National Music Composers Award, Sejong International Music Composition Competition, UC Berkeley's the De Lorenzo Prize and Pan music Festival Award. Ahn's music was featured at Aspen Music Festival,



Oregon Bach Festival, Music 07, IAWM Beijing congress, the Spark Festival, the Fresno New Music Festival, University of Central Missouri New Music Festival, New York City Electronic Music Festival, IAWM Festivals, among others. Her work has been performed by Ensemble Sur Plus, pianist Lisa Moor, pianist Shannon Wettstein, Berkeley Contemporary Players and others. Her orchestral piece "Salt" was premiered by the UC Berkeley's University Symphony, under the baton of David Milnes in May 2008. This work was also selected for the Memphis Symphony Orchestra New Music Readings. She was named as "an Emerging Composer in Residence" at the UC Berkeley and wrote three pieces for Berkeley Symphony. Her interest is in integration of technology and Asian traditional instruments and elements. She is currently a lecturer at University of Pacific at Stockton and lives in the Bay area with her husband and two young children.

**Il-Nam Chang 장일남** (b. 1932) graduated Pyung-Yang Conservatory in 1950. He was a lecturer at Han-Yang University and Sudo Women's University. His work includes numerous lyrical songs, choral works and operas. He was commissioned to compose opera "burning tower" for 1988 Seoul Olympics, and named music director of the Seoul Academy Orchestra. *Bi-Mok* (비목) was composed when Chang read poem about a tomb of unknown soldier marked with only a wooden cross. Since this song became very popular "Bi-Mok Festival" was established to commemorate the unknown fallen soldiers during Korean War.

**Gyu Hwan Kim 김규환** (b. 1925) studied music composition at Pyung-Yang conservatory. Kim was a music teacher at Dong-Duk girls high school in Seoul. He composed many beautiful lyrical songs.

**Yeon Joon Kim 김연준** (b. 1914) studied literature and vocal performance at YeonHee University. He established Dong-A Technical Institute in 1939. He served dean of HanYang Engineering College (1948), chief editor of Christian Newspaper (1952-1973), and president of the Han-Yang University (1959-1970). Kim started music composition since 1970 and went on to receive Tubingen University Music Award in Germany in 1979. He composed numerous lyrical songs and sacred songs.

**Bedřich Smetana** (1824 – 1884) was a Czech composer who pioneered the development of a musical style which became closely identified with his country's aspirations to independent statehood. He is thus widely regarded in his homeland as the father of Czech music. Internationally he is best known for his opera *The Bartered Bride*, and for the symphonic cycle *Má vlast* ("My Fatherland") which portrays the history, legends and landscape of the composer's native land. He studied music under Josef Proksch in Prague. After failing to establish his career in Prague, he left for Sweden, where he set up as a teacher and choirmaster in Gothenburg and began to write large-scale orchestral works. In 1860 Smetana returned to Prague. In

1866 his first two operas, *The Brandenburgers in Bohemia* and *The Bartered Bride*, were premiered at Prague's new Provisional Theatre, the latter achieving great popularity and he became the theatre's principal conductor. By the end of 1874, Smetana had become completely deaf but, freed from his theatre duties and the related controversies, he began a period of sustained composition that continued for almost the rest of his life. His contributions to Czech music were increasingly recognized and honored, but a mental collapse early in 1884 led to his incarceration in an asylum.

**Frédéric Chopin** (1810 –1849) was a Polish composer and virtuoso pianist. He is considered one of the great masters of Romantic music. Chopin was born in the Napoleonic Duchy of Warsaw, to a French-expatriate father and Polish mother. He was considered a child-prodigy pianist. Following the Russian suppression of the Polish November Uprising of 1830, Chopin settled in France. There he made a comfortable living as a composer and piano teacher, giving few public performances. After ill-fated romantic involvements with Polish women, from 1837 to 1847 he had a turbulent relationship with the French female novelist George Sand. For the greater part of his life Chopin suffered from poor health; he died of pulmonary tuberculosis in Paris, aged 39. The great majority of Chopin's compositions were written for the piano as solo instrument; all of his extant works feature the piano in one way or another. They are technically demanding, but emphasize nuance and expressive depth. Chopin invented musical forms such as the instrumental ballade, and made major innovations in the piano sonata, mazurka, waltz, nocturne, polonaise, tude , impromptu and prlude . The Piano Trio, Op. 8, in G minor is not considered Chopin's greatest work, but the piece has established itself as a popular piano trio repertoire. In a letter from August 1830, Chopin speculates whether he should have written the violin line for viola, believing that the viola's timbre would "accord better with the cello"

**Ludwig van Beethoven** (1770 –1827) was a German composer and pianist. He was a crucial figure in the transitional period between the Classical and Romantic eras in Western classical music, and remains one of the most acclaimed and influential composers of all time. Born in Bonn, of the Electorate of Cologne and a part of the Holy Roman Empire of the German Nation in present-day Germany, he moved to Vienna in his early twenties and settled there, studying with Joseph Haydn and quickly gaining a reputation as a virtuoso pianist. His hearing began to deteriorate in the late 1790s, yet he continued to compose, conduct, and perform, even after becoming completely deaf. Opus 70 is a set of two Piano Trios by Ludwig van Beethoven. They were published in 1809. Written for piano, violin, and cello. The first, in D major, known as the *Ghost*, is one of his best known works in the genre (rivalled only by the *Archduke Trio*). The D major trio features themes found in the second movement of *Beethoven's Symphony No. 2*.



# King Sejong the Great

**King Sejong the Great** (1397-1450, DOB: May 15) was the fourth ruler of the Joseon Dynasty of Korea (1418-1450). Under his guidance the native Korean alphabet Hangul was created. He also



Sejong the Great, (1397-1450)

invented rain gauge, striking water clocks, and sundial. He established the Hall of Worthies (집현전; 集賢殿; Jiphyeonjeon) in 1420 in the royal palace, Sejong gathered intellectuals from around Korea. The scholars of the Hall of Worthies documented history, drafted documents and compiled books on various topics including poem, music, medicine and meteorology. He made improvements in the movable metal type for printing that had been invented in Korea around 1234. This invention was about 200

years ahead of Gutenberg's invention of printing. He initiated the development of musical notation for Korean and Chinese music, helped improve designs for various musical instruments, and encouraged the composition of orchestral music. Sejong was also a writer. He composed Yongbi eocheon ga ("Songs of Flying Dragons", 1445), Seokbo sangjeol ("Episodes from the Life of Buddha", 1447), Worin cheon-gang jigok ("Songs of the Moon Shining on a Thousand Rivers", 1447), and the reference Dongguk jeong-un ("Dictionary of Proper Sino-Korean Pronunciation", 1447).

King Sejong was also a humanitarian who proclaimed that there must be three trials before a final judgment is reached, and he prohibited brutality in the punishment of criminals, such as flogging. Hangul (Korean alphabet) was invented in 1446. King Sejong published this Korean letter as Hunmin chong-um (The right sound to teach people) describing the reason of creating Hangul, numbers of alphabet, the system & principle and the usage of it. Korean alphabets are made of ten vowels and fourteen consonants. While consonants are designed after the shape of person's mouth and tongue, the vowels were designed after the nature.

Professor G.Sampson, computer department at Sussex University in England, commented on Hangul as follows. "There is no doubt that Hangul is the greatest writing system in the world from a scientific viewpoint. There is no precedent in the world, as Hangul was made according to certain principles. Above all, Hangul is a scientific system, invented systematically following the shapes of vocal organs as they make sounds. Furthermore, the writing system reflects the characteristic of the sounds.....Each letter of han-gul was made in this way, with the shapes of the vocal organs in mind. Many Western scholars and intellectuals who are knowledgeable about the scientific aspects of Hangul are very impressed by the principles behind its invention."

Prof. Byun of the computer department from Dong-Kuk University said that "The computer, which we think of as all-powerful, is driven by the repetition of two numbers—0 and 1—according to certain rules, but it has propelled the world into the information age almost instantaneously. In Western music, seven notes—do, re, mi, fa, sol, la, ti—are used to create innumerable scores from the classical works of Mozart to the rap song. The same is true with Hangul. It is a characteristic of Hangul that the limited code of 24 letters, after several rules are applied, creates an unlimited number of sounds. In this way, Hangul is more scientific than any other writing system, and it is based on the same principles as the computer, a product of modern science."

The Sejong Cultural Society



[www.SejongCulturalSociety.org](http://www.SejongCulturalSociety.org)

***Mission***

By reaching out to the younger generations through contemporary creative and fine arts utilizing Western media, the Sejong Cultural Society strives to advance awareness and understanding of Korea's cultural heritage amongst people in the United States. It is our hope that, through this, the rich culture behind Korea's colorful history will be accessible to people of any ethnicity and nationality while being a unique part of the larger, more familiar Western culture.

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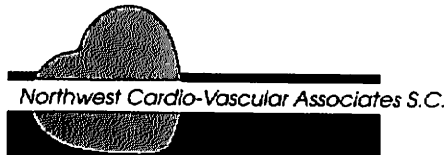
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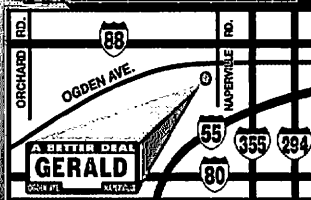
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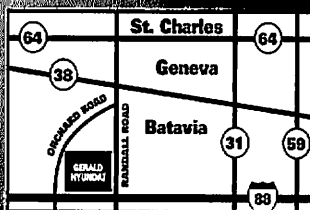
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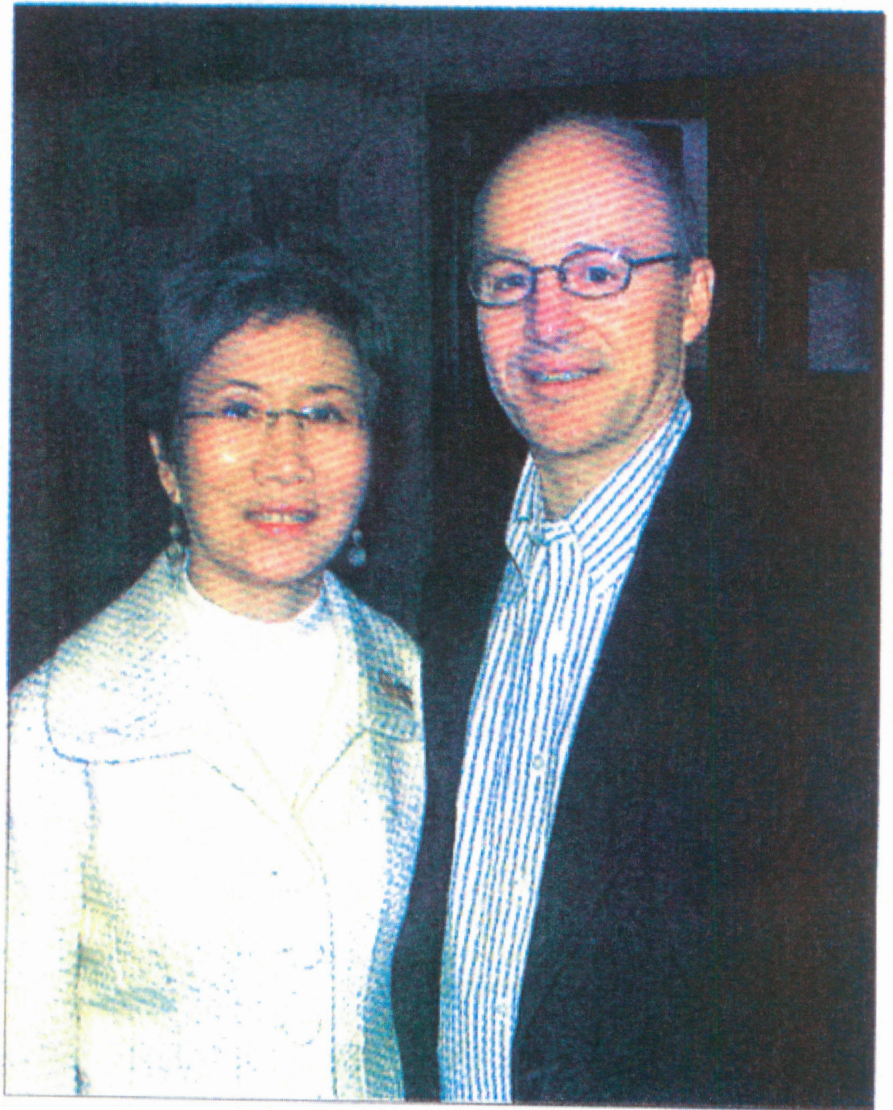
## 세종문화회 후원 데이빗 휘트니 이사

미국에 한국 문화를 알리고 한인 2세들에게 한국의 얼을 전하고 있는 세종문화회가 창립된 지도 벌써 4년이 다 돼 간다. 그간 세종문화회가 주최한 음악 및 작문 경연대회는 모두 성공적이었다는 평가를 받고 있으며 특히 음악 경연대회의 경우 해가 갈수록 시카고 지역 주류 음악계로부터 인정을 받을 정도로 자리를 잡아가는 중이다.

이와 같은 발전 뒤엔 세종문화회 이사진을 비롯해 묵묵히 후원을 계속해온 뜻있는 이들이 있다. 그 중에서도 유일한 비한인인 데이빗 휘트니 이사. 세종문화회가 출발했던 날부터 오늘에 이르기까지 물심양면으로 지원을 아끼지 않은 조력자다.

아내인 주영혜 세종문화회 재정이사 와 함께 다운타운서 피부과 병원을 운영하면서 ‘휘트니-츄 가족 기금’을 만들어 세종문화회가 주관하는 각종 대회 개최를 위한 자금을 후원하고 있다.

그가 처음 세종문화회와 관계를 맺게 된 것은 아내 주영혜 이사에 의해서다. 주 이사와 친분이 있던 세종문화회 창설 멤버인 김호범 현 회장과 박종희 사무총



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### 세종문화회, 19일 전미영어교사협회 컨벤션서

미전역 영어교사들을 대상으로 한국의 전통 '시조'에 대한 교육적 가치를 강조하는 의미있는 웍샵이 개최됐다.

세종문화회(회장 줄리아나 추)는 지난 19일 일리노이대 시카고 캠퍼스(UTC) 학생회관에서 전미영어교사협회(NCTE) 컨벤션에 참가한 영어교사들을 상대로 시조와 한국문화에 대한 웍샵을 열었다.

특히 이날 웍샵에는 한국문학 권위자의 1명인 하버드대 한국학연구소 데이비드 맥켄 교수가 강사로 초청돼 시조강론 및 시조쓰기 방법, 시조 교육 방침 등에 대해 특강을 했다. 교사들은

"한국의 전통시 '시조'가 아름다운 운율과 내포적 의미를 가지고 있는데 반해 학교 현장에서는 일본의 전통시 '하이쿠'에 비해 덜 알려져 있어 안타깝다"며 "학교로 돌아가면 학생들에게 시조를 널리 알리고 싶다"고 입을 모았다.

맥켄 교수는 "시조는 하이쿠가 가지지 못한 함축적 의미와 정형시로서의 문학적 가치가 훨씬 뛰어나다"면서 "학교에서 시조를 접한 학생들이 성장해서 한국문학은 물론 나아가 한국문화에 적극적인 자세를 취한다는 것은 자명한 사실이다. 그러한 면에서 가장 효과

적인 홍보방법이 바로 교사들을 대상으로 시조 웍샵을 실시하고 시조의 우수성을 알리는 것이라 생각한다"고 전했다. 세종문화회의 김호범 이사장은 "이번 웍샵에 참가한 교사들 대부분이 시조의 우수성에 감탄하는 모습을 보고 그 가능성에 큰 기대를 걸고 있다"고 말했다.

한편 세종문화회는 교사들을 위한 웍샵을 마치고 다운타운 앤드류 배 갤러리로 자리를 옮겨 한인들은 물론 타인종 80여명을 초청해 와인과 함께하는 시조 낭송회를 개최하기도 했다. <김용환 기자>



증빙 번호 **41a**

# 음악 꿈나무들 기량 과시

## 본보·세종문화회 주최, 제8회 세종음악경연대회

미래의 음악계를 이끌어갈 유망주들을 발굴하는 대회가 참가학생들 및 학부모들의 적극적인 관심과 호응 속에 성황리에 개최됐다.

본보와 세종문화회(회장 줄리아나 추)가 공동 주최하고 시카고지역 서울대동창회와 일리노이아츠카운슬이 후원한 제8회 세종음악경연대회가 10일 다운타운 소재 파인아츠빌딩에서 열렸다. 피아노와 바이올린 부문, 고등부(9~12학년)·중등부(6~8학년)·초등부(5학년 이하)로 나뉘어 지정곡 1곡과 자유곡 1곡씩을 연주하는 형태로 진행된 이번 대회엔 총 87명의 음악 꿈나무들이 출전, 열띤 경쟁을 펼쳤다.

특히 한국 고유의 열이 들어간 지정곡으로 웅헤야, 꽤 지나칭칭나네, 각설이 타령 등 8곡의 피아노 지정곡과 두 겹야, 양산도, 진도 아리랑 등 9곡의 바이올린곡이 지정돼 있어 한인 15~2세들은 물론 타인종 학생들이 한국 전통 음악을 익힐 수 있는 기회가 됐다.

이번 대회 각 부문 입상자들(별도 명단 참조)에게는 소정의 장학금과 함께 내년 1월 8일 노스웨스턴대학 뒤틀홀에서 개최되는 시상식을 겸한 입상자 연주회 무대에 오를 수 있는 기회가 제공된다.

세종문화회 루시 박 사무총장은 "피아노와 바이올린 부문에 학년별로 적게는 많게는 19명이 지원해 경쟁이 치열했



10일 본보·세종문화회 공동 주최로 열린 세종음악경연대회에서 브룩필드아카데미에 재학 중인 줄리안 리 군이 연습을 하고 있다.

다. 일리노이는 물론 위스칸신과 오하이오, 인디애나, 미시간, 아이오와 등 타주에서도 많은 학생들이 참가했다"며 "공정하고 수준 높은 심사를 통해 훌륭한 실력과 한국전통음악 해석력을 보유한 꿈나무들을 선발하기 위해 노력했다"고 말했다. 대회 입상자 명단은 다음과 같다.

■ 피아노 ▲ 고등부: 1등-Trenton Takaki, 2등-William Woodard, 3등-Amber Ginmi Scherer, 장려상-없음, 한국곡해석상-Trenton takaki ▲ 중등부: 1등-Eric Lin, 2등-Roger Shen, 3등-Whiteny Jin, 장려상-Zihan Xion, 한국곡해석상-Whitney Jin ▲ 초등부: 1

등-Colin Choi, 2등-Joshua Zhu, 3등-David Du, 장려상-Lily Meng, 한국곡해석상-David Du.

■ 바이올린 ▲ 고등부: 1등-Gallia Kastner, 2등-Claire Bourg, 3등-Tabitha Oh, 장려상-Erika Gray, 한국곡해석상-Claire Bourg ▲ 중등부: 1등-Hannah White, 2등-Julian Rhee, 3등-Karisa Chiu, 장려상-Serena Hamack·Jonathan Wolf, 한국곡해석상-Tabby Rhee ▲ 초등부: 1등-John Heo, 2등-Christina Jihee Nam, 3등-Christan Kim, 장려상-Esme Arias Kim, 한국곡해석상-Rachel Shekinah Hsu.

(박웅진 기자)

증빙 번호 **41b**



# 한국일보

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8회 세종음악경연대회 입상자들과 세종문화회 관계자 등이 자리를 함께 했다.

## 음악꿈나무들 기량 나날이 향상

### 제8회 세종음악경연대회 입상자 연주회·시상식 성황

미래의 음악계를 이끌어갈 꿈나무들이 평소 갈고 닦은 기량을 한껏 과시했다.

본보와 세종문화회가 공동 주최하고, 서울대동창회·일리노이 아츠카운슬 등의 후원으로 작년 12월 10일 열렸던 제8회 세종음악경연대회의 입상자들을 위한 연주회 및 시상식이 지난 8일 노스웨스턴대학 렛킨홀에

서 성황리에 개최됐다.

이날 연주회에는 바이올린과 피아노 부문에서 고등·중등·초등부 각 1·2·3등, 한국곡 해석상, 장려상 등을 수상한 입상자 중 일부를 제외한 총 18명이 무대에 올라 안정되고 세련된 기량을 선보였다. 이들의 연주가 끝날 때마다 객석에서는 박수 갈채와 환호가 터져나왔다. 공

연직후에는 시상식이 이어져 입상자들에게 상패와 상금이 전달됐다.

세종문화회 김호범 이사장은 “이번 공연은 학생들이 좋은 무대에서 보다 많은 경험을 쌓도록 한다는 취지에서 마련됐다. 이렇게 여러 사람 앞에서 공연을 하다 보면 연주에 대한 새로운 열정과 함께 자신감도 배

양될 것”이라고 말했다. 바이올린 초등부 1등을 차지한 존 허군(메도우브룩 초등학교 5학년)은 “기대하지 않았지만 1등을 했고, 다른 우수한 친구들과 함께 무대에도 사게 돼 너무 기쁘다. 아직 마음을 굳힌 것은 아니지만 앞으로 음악을 전공할 수도 있다는 생각을 갖고 있다”고 소감을 전했다. 〈박웅진 기자〉

증빙 번호 **41c**



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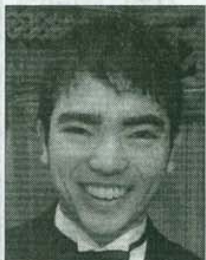
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## 본보·세종문화회 주최 제8회 세종음악경연대회 1등 수상자들



### “기대치 않은 1등에 영광”

피아노 고등부 트렌트 타카키

“1등은 기대하지도 않았는데 이렇게 큰 상을 받게 돼 너무나 기쁩니다. 세종문화회 심사 위원님들의 경우 그야말로 각 대학이나 유명 음악 학원에서 활약을 하고 계신 분들인데 그 분들한테 인정을 받았다는 것은 분명 기쁜 일이지요.” 피아노 부문 고등부 1등을 수상한 트렌트 타카키군(16)은 현재 수엔메츠 고교에 재학 중이다. 타카키 군의 수상 및 연주 경력은 16세라는 나이답지 않게 자못 화려하다. 타카키군은 브래

다쇼 경연과 부오노 국제 피아노 경연에서 1등을 수상했으며, 지난 해 열린 뉴올리온즈 국제 피아노 공연에선 미국 대표로 참가, 전체 3등 상을 거머쥐었다. 카네기 홀과 시카고 심포니 센터에서 열린 그룹 연주회에 참가한 경력도 자랑하고 있다. 타카키군은 “피아노를 대학교에서도 전공할 지 생각해 고려했다. 피아노와 함께 다른 분야를 복수 전공할 수도 있다고 말했다.



### “피아노 전공 할 수도 있을 것”

피아노 중등부 에릭 린

트윈그로브스 중학교에 재학 중인 에릭 린군(11)은 3년 전부터 음악 지도자로서 명성을 자랑하고 있는 브렌다 후앙 씨를 사사, 참가 학생들의 수준이 꽤 높다는 세종음악경연대회에서 중등부 1등을 차지하는 놀라운 성과를 거뒀다. 린군은 “평소 피아노 연주하는 것을 좋아하기 때문에 연습에 충실했다. 아마도 적지 않은 시간을 피아노와 함께 한 것이 이처럼 좋은 성과를 거둔 배경이 됐다”고 설명했다. 린군은 ISMTA,

월그린 음악 공연 등에서 입상한 것을 비롯, 시카고 일원에서 열린 다양한 경연에서 1등 상을 수상한 바 있다. 린군은 피아노 실력도 훌륭하지만 성적도 뛰어나 특히 수학에서 발군의 실력을 자랑하고 있는 것으로 알려졌다. 린군은 “1등을 하리라고는 기대를 못했는데 이렇게 1등을 차지해 기쁘다”고 말했다. 그는 이어 “대학에서 피아노를 전공하는 것을 미래 목표 중 하나로 삼고 있다”고 덧붙였다.



### “부모님이 많이 기뻐하셨습니다”

피아노 초등부 콜린 최

“제가 대회에서 1등을 했다는 소식을 듣고 저도 기뻐했지만 특히 부모님께서 저를 많이 자랑스러워 하셨습니다.”

새보니 초등학교에 재학 중인 콜린 최군(10)은 단지 피아노 실력만 뛰어난 것이 아니다. 최 군의 첼로 연주 역시 수준급이며 취미도 다양해 농구와 낚시를 즐긴다. 최군은 “큰 상을 받았다는 것은 당연히 행복한 일이다. 그냥 딱히 1등을 차지하겠다는 생각보다는 그저 열심히 연주한다

는 생각으로 대회에 임했는데 좋은 성적을 거두어 기쁠 뿐이라는 소감을 밝혔다. 최군은 노스서 음악교사협회, 일리노이 음악협회 등에서 주최한 대회에서 입상한 경력도 있으며, 케네디 센터에서 열린 국제 청소년 음악 영재 공연 등에 참가한 바 있다. WFMT 라디오를 통해선 그의 연주가 라이브로 방송되기도 했다. 피아노 실력 못지 않게 성적 또한 훌륭해 영어와 수학 성적이 뛰어난 것으로 알려졌다.



### “대회 참가 경력 풍부합니다”

바이올린 고등부 갤리아 카스트너

“열심히 연습을 하다 보니 바이올린을 시작한 지도 어느덧 10년이 지났네요. 상을 받는다는 것은 언제나 기쁜 일이지요. 1등상을 주셔서 진심으로 감사드립니다.” 바이올린 부문 고등부 1등을 차지한 갤리아 카스트너양은 경연대회에 참가하는 것을 실로 즐기는 이 중 한 명이다. 2010년 월그린 국제 경연에 참가해 1등을 차지 했으며, 2004년과 2007년, 2008년도엔 차이니스 파인아트 소사이어티가 주최한 대회에서 참가, 모두 1등을 차지하는 기염을 토했다. 때문에 이번 대회에 임했

을 때도 대회 참가 경력이 풍부했기 때문인지 크게 떨리거나 긴장을 하진 않았다고 카스트너양은 “대회에 나갈 때 반드시 1등을 하겠다는 마음으로 참가하는 것은 아니다. 그저 최선을 다하다 보면 언젠가 좋은 결과가 있기 마련”이라고 말했다. 카스트너양은 이어 “연주를 통해 나도 즐거움을 느낄 수 있지만 다른 사람들을 기쁘게 할 수 있다는 데서 더욱 큰 보람을 얻는다”고 덧붙였다.



### “노력하면 좋은 성과 거두죠”

바이올린 중등부 해나 화이트

“그냥 심사위원 앞에서 자신이 평소 갖고 싶은 기량을 그대로 발휘하는 사람이 1등을 할 것이라 생각했습니다. 단지 전 연주 전 제가 그 1등이 될 것이라 기대를 하지 않았을 뿐이지요.”

바이올린을 배운지 5년이 된 해나 화이트양은 특히 오케스트라 활동에 상당한 관심을 갖고 있어 MYSO 오케스트라, NYSO 오케스트라, 이스트 브록 심포니 오케스트라 등에서 단원으로 활동하고 있다. 지난 2010년에도 세종음악경연대회에 참가해 1등 상을 수상, 대회 2연패를 한 화이트 양은 드물 경연 등 다양한 대회에 참가해 훌륭한 성적을 거뒀다. 화이트양은 “바이올린을 통해 내 감정과 느낌을 표현할 수 있어서 좋다. 바이올린을 통해 내가 직접 리듬과 선율, 박자를 만들어 낼 수 있다는 것은 분명 매력적인 일”이라고 말했다. 화이트 양은 이어 “그저 열심히 노력하고 또 있는 실력을 발휘하다 보면 좋은 성적은 저절로 따라 오는 것”이라고 말했다.



### “첫 대회서 1등 했습니다”

바이올린 초등부 존 허

메도우브룩 초등학교에 재학 중인 존 허군은 이제 피아노를 시작한 지 3년밖에 되지 않았지만 1등이라는 놀라운 성과를 거뒀다. 특히 이번 대회가 자신이 태어나 처음으로 참가한 대회였다는 점에서 1등의 의미는 더욱 크다. 대회 지정곡인 ‘벚꽃노래’의 경우 한국적인 정서에 맞으면서도 현대적인 감각과 리듬을 최대한 살린 연주였다는 평가를 얻기도 했다. 허군은 “상의 크고 작음의 여부를 떠나 입상권에 들었

다는 것은 분명 흐뭇한 일”이라고 말했다. 허 군은 이어 “단지 뭐라고 말로 표현할 순 없지만 바이올린을 연주하는 것이 재미있다. 내가 좋아하는 것이기 때문에 실증을 내지 않고 연습에 임하고 있다”고 설명했다. 허 군의 바이올린 사랑은 대단하다. 직접 연주를 하지 않을 때는 유튜브 등을 통해 세계 유명 연주자들의 공연을 지켜보기도 한다. 허군은 “아직 커서 뭐가 될 진 구체적으로 생각하지 않지만 바이올린을 전공할 수도 있다고 말했다.”

(박웅진 기자)

증빙 번호 **42a**



The  
Sejong Cultural Society



[www.sejongculturalsociety.org](http://www.sejongculturalsociety.org)

# **The Sejong Cultural Society Program Overview 2004 - 2011**

## **2012 Benefit Dinner for the Sejong Cultural Society**

**Saturday, February 25, 2012**

**Drury Lane  
100 Drury Lane  
Oakbrook Terrace, IL**





## King Sejong the Great



King Sejong the Great (1397-1450) was the fourth ruler during the Choson dynasty. His reign was a period of great cultural and intellectual accomplishment in Korea. Believing that the basis of good government was a ruler with broad-ranging knowledge, virtue, and the ability to recognize and utilize men of talent for government service, he governed according to Confucian principles that included the belief that justice and righteousness should characterize the relations between sovereign and subject. He placed great emphasis on education and promoted research in the cultural, economic, and political heritage of Korea, and he sponsored many new developments in the areas of science, philosophy, music, and linguistics. To encourage young scholars to devote their time to study, he established grants and other forms of government support.

King Sejong was not only a patron of the arts and education but also a scholar and inventor himself. Among his many contributions are the development of musical notation for Korean and Chinese music, improvements to the Korean system of movable type, and numerous inventions including the rain gauge, sundial, water clock, astronomical maps, and armillary sphere. As a prolific writer, he wrote many books and songs, including a dictionary on proper pronunciation, a biography on the Buddha, and several collections of poems and songs.

Sejong introduced many progressive ideas and implemented reforms to improve the life of the common people. In times of drought and flood, he established relief programs and opened centers to provide food and shelter. He was also a humanitarian who proclaimed that there must be three trials before a final judgment is reached, and he prohibited brutality in the punishment of criminals, such as flogging.

The most outstanding of his achievements by far was the creation of the Korean alphabet, or hangul. Initially, scholars relied on Chinese for written purposes, using awkward systems that made use of Chinese characters to substitute for a lack of Korean script. With the vast differences between Chinese and Korean vocal patterns and sentence formation, the system left much to be desired, and it was with this in mind that King Sejong commissioned a group of scholars to devise a phonetic writing system that would correctly represent the sounds of spoken Korean and that could be easily learned by all people. The system was completed in 1443.



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### Visit our website!

For more information about the Sejong Cultural Society, check our website at [www.sejongculturalsociety.org](http://www.sejongculturalsociety.org) or email us at [sejong@sejongculturalsociety.org](mailto:sejong@sejongculturalsociety.org). Read past writing competition winners' entries or watch videos of music competition winners' concerts, or learn how to write Korean poetry. Sijo teaching materials intended for educators are now available as well.

An auxiliary Korean-language website is additionally available at [www.sejongksociety.org](http://www.sejongksociety.org).

### Support the Sejong Cultural Society

The Sejong Cultural Society is a 501(c)(3) not-for-profit organization almost entirely supported by individuals who share our vision. Any and all donations to help advance our cause are greatly appreciated.

Donations may also be made online through our website.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Tel: \_\_\_\_\_

Email: \_\_\_\_\_

**Enclosed is my contribution:**

- ☐ Grand Benefactor: \$1,000
- ☐ Benefactor: \$500
- ☐ Angel: \$300
- ☐ Sponsor: \$100
- ☐ Friend: \$50
- ☐ Other: \$ \_\_\_\_\_

Please make your check payable to the **Sejong Cultural Society** and mail your contribution to:

Sejong Cultural Society  
606 Forest Road  
Glenview, IL 60025

Thank you!





*Consulate General of the Republic of Korea in Chicago*

*Consul General*



February 25, 2012

Greetings!

It is indeed a great honor for me to welcome you to the benefit dinner for the Sejong Cultural Society.

In recent years, Korean culture has gained popularity in Asia and beyond. Since its foundation in 2004, the Sejong Cultural Society continues to play a significant role in introducing Korean culture to the United States through various kinds of programs including essay and *Sijo* writing and music competition. These programs, which are based on Korean theme, add to the richness of American cultural diversity and foster harmonious interaction among people living in the United States.

I would also like to thank Jennifer Cha and Trenton Takaki, the 2011 Sejong Music Competition Winners, for their performance, and Mr. Byungman Son who has come all the way from Korea to perform Bongsan Mask Dance. I hope we can savor a colorful and charming aspect of Korean culture this evening.

I once again convey my deep thanks to President Juliana Chyu of the Sejong Cultural Society and its board members for their concerted efforts to organize this event.

Sincerely yours,

Chul Huh

NBC Tower, Suite 2700, 455 N. Cityfront Plaza, Chicago, Illinois 60611  
Tel: (312) 822-9485 Fax: (312) 822-9849

## Greetings from David McCann



The Sejong Cultural Society has done a truly amazing job, getting the word out about Korea, its people and culture, the history, and artistic accomplishments. The music and writing competition and the sijo writing contest have developed into very large-scale events, drawing hundreds and then thousands—if we count the families and friends—toward a deeper awareness of Korea. I have been impressed by the quality of all the entries, as well as the expanding circle of connections that each one represents. The most striking example was in the first contest, when it turned out that one of the prize-winners was a descendant of the great Korean sijo poet Chông Ch'ôl!

As Editor of Harvard's *Azalea* journal, I have had the privilege of publishing some of the prize-winning sijo poems from the Sejong Cultural Society's annual sijo contest, along with biographical notes on the poets, middle and high school students from around the United States and elsewhere in the world. In this way, we have been able to extend our own reach, as a journal of Korean literature and culture, to include the ways in which Korea's culture can take root and grow in other places in the world.

The spell of the poetry of Korea is a strong one, with the example of great poets such as Chông Ch'ôl or Hwang Chini. It extends across time, and reaches across geographic space to invite us to meet it, to get to know it, and to know Korea.

This has been the work of the Sejong Cultural Society and its dedicated, tireless leadership: to bring others here in the United States, starting here in Chicago, from awareness of Korea and its culture, to involvement in its forms and practices, and then ultimately, to a real and lasting commitment. They have deliberately chosen to pursue this work through the challenging forms of music and poetry, creation and performance, rather than more accessible cultural venues. The wonderful results each year have shown the wisdom of that demanding program.

So from faraway Cambridge I send my greetings this evening to the guests and to the leaders of the Sejong Cultural Society at the annual banquet, along with my deep thanks for all you have done and continue to do for enhanced understanding and appreciation of Korea and Korean culture.

*David McCann is a Korea Foundation Professor of Korean Literature in the Department of East Asian Languages and Civilizations as well as Director of the Korea Institute at Harvard University. A well-recognized poet and renowned translator of major Korean poems, Professor McCann is a member of the Sejong Writing Competition Planning Committee.*



## Greetings from Juliana Chyu, president

I would like to welcome all of you to the second Sejong Benefit Dinner.

We are honored to have the Honorable Chul Huh, Consul General of the Republic of Korea, as our keynote speaker. He has been an enthusiastic supporter of our organization since his arrival here in Chicago in 2010, and this puts an exclamation point on that support.

For your entertainment tonight, we will have a varied program that includes performances by winners of our music competition. In addition, we have the special treat of seeing a traditional Korean Bong-San Mask dance by Byungman Son, a senior apprentice of one of the intangible Cultural Treasures of Korea.

With your support, the Sejong Cultural Society has gone through some remarkable progress for the last 8 years since it was founded in 2004:

1. We have become one of the top regional classical music competition which now includes the elementary level. We had over 90 students competing in December 2011.
2. Our writing competition for primary and high school students has become a national contest, receiving about 1400 entries from all over the United States in 2011. They submitted essays about Korean short stories and folk tales and, alternatively, they learned to write sijo in English to enter the sijo competition. We also organize sijo workshops and provide teaching materials for English teachers across the country with the goal to introduce sijo into poetry classes in all US school systems.
3. We have launched our 3rd "Sejong Prize": Our international music composition competition intended to stimulate composers to write original music with Korean themes and thereby disseminate Korean melodies and rhythms.

Through these programs, the Sejong Cultural Society is reaching out to Korean descendants to sustain and fortify their Korean cultural and ethnic identity. It is equally important that Sejong is introducing the Korean cultural heritage to mainstream America. We are trying to become a window to Korean culture. We believe that our Korean culture has much to offer both Korean Americans and mainstream Americans and that the Sejong Cultural Society is one of the best means by which to both demonstrate and accomplish this. As a small minority in American society, our cultural heritage needs our active efforts to make an impact on life in the United States and in this sense, therefore, the mission of the Sejong Cultural Society is critical in the multicultural society of this country.

I would like to thank our board members, advisors, volunteers, generous donors, and grant providers who make our mission a reality. Our growth would not have been possible without your continued support. Please make a generous and tax deductible contribution to the Sejong Cultural Society.

Thank you,  
**Juliana Chyu, M.D.**  
 President, Sejong Cultural Society





## Dinner Program

Won-Jung Park  
*Master of Ceremony*

### Welcome

You-Sim Oh Kim  
*Vice President and Fundraiser Committee Chair*

### President's Greeting

Juliana Chyu  
*President*

## Keynote Speech

### Culture as Driving Force of Korea's Progress

Honorable Chul Huh  
*Consul General of the Republic of Korea in Chicago*

## Concert

Tae-Pyung-Ga  
Etude Op. 39, #9

*Trenton Takaki, piano*

Eun Young Lee  
Sergei Rachmaninof

JOY of Ong-He-Ya  
Praeludium and Allegro

*Jennifer Cha, violin*  
*Milana Pavchinskaya, piano*

Misook Kim  
Fritz Kreisler

Do Salpuri  
Piri Sanjo  
Bongsan Talchum

*Byungman Son, dance*  
*Noeul Oh, piri*  
*Sora Kim, jang-gu*

traditional Korean dance  
and music





## Keynote Speaker

Ambassador Chul Huh arrived in Chicago in March 2010. Before he was appointed as the Consul General of the Republic of Korea in Chicago, he served as Director-General & Ambassador for Korea Peninsula Peace Regime for two years.

He has served as Director of North America Division III as well as Director of Consular Division. He was also Advisor to Minister of Foreign Affairs and Trade in 2003 and Principal Secretary to the Minister of Foreign Affairs in 1997. Ambassador Huh served twice as Assistant Secretary to the President for Foreign Affairs, in 1996 under then-President Kim Young-sam and in 1998 under then-President Kim Dae-jung.



His overseas missions included posts such as the United Arab Emirates, the United Nations, India, the United States of America, and the Kingdom of Belgium and the European Union.

Ambassador Huh graduated from Yonsei University with a B.A. in Economics and received his M.A.L.D. from the Fletcher School of Law and Diplomacy. After working at a petroleum company for two years, he left and joined the Ministry of Foreign Affairs in 1981.

He lives in Winnetka, Illinois, with his wife. Their two sons live in Seoul, Korea.

## Master of Ceremony

Won-Jung Park has been anchor and producer of the popular Chicago evening show News Magazine on Channel 41 KBC-TV since February, 2007. Before joining KBC-TV, Park anchored radio news programs and served as DJ for radio music shows including Radio Korea and Seoul Broadcasting, Radio Korea, and KCBS. Park is very active as MC in various national, international, and community events. Having received a degree in music composition from the University of Illinois at Urbana-Champaign, Park is also highly active in Chicago's music scene as a composer, choir director, and jazz pianist.



## Performers

One of the rising stars of the Chicago music scene, 15-year-old Jennifer Cha (first place, 2010 violin senior division) began playing the violin at the age of 4 while living in South Korea. She gave her first violin recital at the age of 7 and made her concerto debut at the age of 11 with the Oistrach Symphony Orchestra conducted by Maestro Mina Zikri.

She has won numerous top prizes and awards from various competitions including the Sejong Cultural Society Concerto Competition, the Concerto Competition in Honor of Confucius, MYA Concerto Competition, and DePaul University's Annual Concerto Festival. In 2011, Jennifer was a finalist for From the Top's Carnegie Hall Big Break Contest, the Crain-Maling Chicago Symphony Orchestra Youth Auditions, and semi-finalist in Oberlin College's Cooper International Violin Competition.



In 2009 and 2011, Jennifer was invited to perform at the Korean-American Day celebration at the Richard Daley Hall in Chicago. Other appearances include the Ravinia Music Festival as part of the Kraft for Kids series, Music in the Loop's Rising Stars Concert Series, From the Top, and WFMT's Introduction Series. She has also performed with the Nequa Valley Symphony Orchestra as a result of winning the Nequa Valley Concerto Competition and the Wheaton Symphony Orchestra. Miss Cha toured Germany in 2003 and Italy in 2005 for performances, including performing for Pope Benedict XVI at the Vatican as part of the Betty Haag Magical Strings of Youth.

She has also participated in master classes with Ida Kavafian, Ilya Kaler, and David Bowlin. She was chosen as a scholarship recipient of the Hotchkiss Summer Portals Program. Jennifer has served as the concertmistress of the IMEA All-State Honors Orchestra as well as the Chicago Youth Symphony Orchestra.

Jennifer volunteers for the Fine Arts Healing Program at Edward Hospital in Naperville along with her older sister and friend, where they perform for cancer patients and their families. As a string trio, they also volunteer, performing at various Ronald



## 2012 Benefit Dinner for the Sejong Cultural Society

McDonald's Houses in the Chicagoland area.

Jennifer studies with Desirée Ruhstrat at the Music Institute of Chicago, where she is a merit scholar recipient. She is a sophomore attending Neuqua Valley High School and currently resides in Naperville, IL with her parents, sister, and dog, Joy.

Trenton Takaki age 16, is a student of Sueanne Metz. He was awarded first place in the Bradshaw and Buono International Piano Competition, DePauw University Young Artists Piano Competition, Cardinal Stritch University Piano Festival, Young Artist Piano Competition at Hope College, ISMTA Piano Competition, and the Chopin Youth Piano Competition. He represented the United States as a semifinalist in the 2011 New Orleans International Piano Competition and was awarded third place in the 2011 Aloha International Piano Competition. He competed as one of seven National Finalists in the 2010 MTNA Junior Performance Competition in Albuquerque, New Mexico, after having won the MTNA State and East-Central Division Competitions. Trenton has performed in Weill Hall at Carnegie Hall and was a finalist in the Lang Lang auditions at Symphony Center. Trenton was a featured artist in the Young Steinway Concert Series at the Skokie Library, and performed in the ILYM Summer Academy Honors Recital at the University of Kansas. When not playing the piano, Trenton plays soccer for New Trier High School and is an avid Cubs fan.



Byungman So(dance) is a designated instructor of Bongsan Talchum, Important Intangible Cultural Property No 17, at the Korean Bongsan Mask Dance Drama Preservation Society. He is a graduate of the Korean National University of Arts and now serves as president of the Creative Korean Traditional Mask Dance Company and executive director of the Machun Korean Traditional Dance Preservation Society. Currently he performs and teaches bongsan talchum and do-salpur in Korea and abroad.

Sora Kim(jang-gu) is a designated instructor of Honam Woodo Jeongeup Nongak, Jeonbook Intangible Cultural Property No 7-2. She graduated from Joong Ahng University and is president of Women's Yeonheedan Norikot and a member of the Machun Korean Traditional Dance Preservation Society. Currently she performs and teaches jang-gu in Korea.

Noeul Oh(piri) graduated from Joong Ahng University and has performed with the National Orchestra of Korean Traditional Music. She is a member of Women's Yeonheedan Norikot and the Machun Korean Traditional Dance Preservation Society. Currently she performs and teaches piri and other Korean traditional instruments in Korea.

## Composers and Pieces



Misook Kim received her B.M. in composition with the honor of Cum Laude from Seoul National University, Seoul, Korea. After finishing her "New Star Concert" sponsored by the Cho-sun Newspaper, she entered the graduate school at the University of Texas at Austin where she completed her M.M. and D.M.A. degrees in composition and the certificate of piano performance. Reviewer Mike Greenberg, writing in the San Antonio Express-News, called the composer 'a bold and unrepentant modernist'. He also mentioned 'each of her works presented thus far has impressed with its fearless modernism, its concision and its strong individual profile'.

Kim has also performed as a pianist in concerts of her own works from solo to larger ensemble compositions throughout the States and Korea. She has won International Alliance for Women in Music (IAWM) Judith Zaimont Award and the Long Island Arts Council International Composition Competition in 2007. She was a former faculty member at Te University of the Incarnate Word and Trinity University in San Antonio, TX. In 2006, Kim joined the faculty at the Conservatory of Music at Wheaton College, IL.

JOY of Ong-He-Ya(2008) is based on the Korean traditional folk tune, 'Pori-Tajak Sori', barley threshing song from Kyung-Sang Province. The thematic elements are derived from the simple interval of a major 2nd, minor/major 3rd and perfect 4th. These two short motivic ideas, 'Ong-He-Ya' and 'Uh-Jul-Shi-Gu', keeps repeating and developing as a call and response between violin and piano. A delightful rhythmic motif personifying Korean traditional folk-tune in different registers and instruments. Throughout the piece this simple and clear musical material interacts with a happy theme, representing the joyful and exciting Korean folk song.





A native of Korea, **Eun Young Lee** graduated from Ewha Women's University with undergraduate and graduate degrees in Music Theory. After teaching music in universities across Korea, she moved to the United States in 1999 and did graduate studies with David Noon at the Manhattan School of Music. Currently Ms. Lee is a PhD candidate at the University of Chicago, where she is a recipient of the Lowell C. Wadmond Award, Doolittle Harrison Fellowship and Humanities Grant. Her current teachers include Shulamit Ran, Marta Ptaszynska, Jan Radzynski, Bernard Rands, Howard Sandroff, and Kotoka Suzuki.



Ms. Lee has won multiple awards for her music, including first prize for the Tsang-Houei Hsu International Music Composition Award; the 2008 Max Di Julio Prize at the Nevada Encounters of New Music Festival; Honorable Mention in Great Wall International Competition; the first regional award in the SCI/ASCAP student composition commission. She was a recipient of the MacDowell Colony and Virginia Center for the Creative Arts fellowships, and the Gerald Oshita Memorial Fellowship for the 2010 Djerassi Resident Artist Program.

Her music has been heard through Art of the States, European Broadcasting Union, and Korean Broadcasting System programs. Prominent ensembles including the New York New Music Ensemble, eighth blackbird, Pacifica String Quartet, ALEA III, and North/South Consonance Ensemble have performed her music. Her instrumental pieces, multimedia pieces, computer music, and film scores were featured in festivals and concerts in many countries, including June in Buffalo, SCI Conference, SCI National Conference, Czech-America Institute in Prague, Korean Music Expo, 60X60 Project Vox Novus, Hawaii International Conference on Arts and Humanities, Gene Siskel Film Center, Pinocoteca do estado de Sao Paulo in Brazil, and Music09 in Switzerland.

The lyrics of **Tae-Pyung-Ga** expresses the effort to overcome mundane anguish by singing joyful tunes. This work was completed at MacDowell Colony in May 2010.

## Bongsan Talchum

Korean masks have a long tradition with use in a variety of contexts, once of which is the mask dance. Often called mask dance-dramas, Korean mask dances are highly varied between different regions of Korea and are usually named for the region in which they originated.

Among the various types of mask dances, those from Hwanghae Province are called talchum; **bongsan talchum** originated from the Bongsan region of Hwanghae Province. The main themes of bongsan talchum are manifested in three general types of dramatic action: satire involving the apostasy of monks, mockery of the aristocratic class, and portrayal of the daily life of the common people in which the triangular relationship of husband, wife, and concubine was prevalent at the time.

Bongsan talchum consists of seven gwajang (acts or vignettes):

1. Sa sang-jwa dance – ceremonial opening dance by four young monks.
2. Pal mok-jung dance – eight debauched Buddhist monks' dances.
3. Sa-dang dance – a dance and song between a young man and woman (sadang).
4. No-jang dance – an old monk is seduced by a young shaman woman, Somoo. A shoe-seller with a monkey sells a pair of shoes to the old monk to give to Somoo. Chwibari, a prodigal, shows up to challenge the old monk and drives him away. Chwibari takes Somoo, who bears him a child.
5. Lion dance – Buddha sends a lion to punish the degenerate old monk and eight debauched monks. One of the monks pleads forgiveness; they are forgiven and the monks and lion dance together.
6. Yang-ban dance – a servant, Maltugi, mocks the three noblemen he serves. The three brothers, having purchased their status with money, are so ignorant that they fail to realize they are being mocked.
7. Miyal dance – The final scene is about an old man and his wife Miyal. The old man disappears, but when Miyal finds him, he is with a pretty concubine. The three quarrel and enter into a fight, whereupon Miyal is struck down and killed. The final scene of the performance is a shaman ritual for the deceased Miyal.

Bongsan talchum is considered one of Korea's Important Intangible Cultural Properties (No. 17), a distinction shared by twelve other mask dances. The Important Intangible Cultural Properties (Jungyo Muhyeong Munhwajae) are intangible aspects of culture that the government of Korea has officially designated for preservation.

## The Sejong Cultural Society

### Program Information

#### I. Mission and History

##### Our Mission

The Sejong Cultural Society strives to advance awareness and understanding of Korea's cultural heritage amongst people in the United States by reaching out to the younger generations through contemporary creative and fine arts.

It is our hope that, through this, the rich culture behind Korea's colorful history will be accessible to people of any ethnicity and nationality while being a unique part of the larger, more familiar Western culture.

##### History

The Sejong Cultural Society was first conceptualized by C. Lucy Park (current executive director). In 2003, the Seoul National University Alumni Association of Chicago agreed to provide a seed grant to create a program dedicated to introducing elements of traditional Korean culture to the US, and on August 20th, 2004, the Sejong Cultural Society was incorporated in the State of Illinois and approved as a 501(c)(3) not-for-profit organization.

The organization was named after King Sejong the Great (1397-1450), who was a strong patron of music, arts, literature, and science; under his reign, Korea flourished culturally and academically, and he is now honored for his humanity, vision, and contributions to Korean culture.

The annual Sejong Music Competition has been held since 2004 and the annual Sejong Writing Competition since 2006. The Sejong International Music Composition Competition was held in 2005 and 2008; now called the Sejong Prize for Music Composition, it is hosted once again for 2012. The first sijo events were held in 2010.



#### II. Programs

##### *Current programs:*

- A. Sejong Writing Competition (essay and sijo category)
- B. Sejong Music Competition (piano and violin category)
- C. The Sejong Prize for Music Composition
- D. Sijo events

##### A. Sejong Music Competition

The Sejong Music Competition seeks to both encourage talented young musicians in their studies and introduce elements of traditional Korean music to younger generations. In addition to a piece of their own choice, participants are required to perform a Korean-themed piece from our required repertoire list, several of which were entries in previous Sejong Music Composition Competitions.

Open to pre-college violin and piano students, the competition hosts four divisions per category: senior, junior, elementary, and primary. In addition to cash prizes, winners are offered performance opportunities; example of such performances include the Korean-American Day Cultural Celebration in Chicago, the Indian Trails Library concert series, and fundraising events hosted by various Korean-American organizations.

##### B. Sejong Writing Competition

Since its inception in 2006, the Sejong Writing Competition has continued to grow exponentially: by our sixth year in 2011, we saw a total of nearly 1,400 entries from thirty-eight states.

Open to pre-college students, the Sejong Writing Competition is divided into two categories:



- Focusing on introducing students to Korean culture and history through literature, our **essay category** utilizes folk tales and contemporary literature to explore Korean culture, past and present. It is divided into two divisions: senior (grades 9-12) and junior (grade 8 and younger).
- Our **sijo competition** brings the sijo, a classic example of traditional Korean fine arts, to a modern English-speaking audience as a unique form of poetry. This category is comprised of a single division open to all students in grades 12 and under.

The submission deadline for the 2012 Sejong Writing Competition is March 31st, 2012. Winning entries may be published in the *Korea Times Chicago*, the *Korean Quarterly*, and *Azalea*, published by the Korea Institute.

#### **Essay Category - Senior Division**

Intended to give students a glimpse of Korean lifestyles and/or history through contemporary literature, participants are asked to read and write about selected translated short stories and essays. For the 2012 Writing Competition, contestants are asked to read Hwang Sun-won's short story "Cranes" and write an essay in response to the provided prompt.

**Topic:** In a carefully developed essay, point out those parts of the story that do seem to suggest the possibility or hope of future reconciliation between the two main characters and, by extension, the two Koreas. But noting that now, more than a half century later, hostile actions continue to occur while still there is no peace treaty, show how Hwang's story might be read as a more complicated rendering of the situation on the Korean peninsula than naively optimistic.

#### **Essay Category - Junior Division**

Korea has a rich tradition of storytelling, and its folk tales reflect important aspects of its history and culture. For this competition, students are asked to read a Korean folk tale and write an essay in response. For the 2012 Writing Competition, contestants are asked to write an essay in response to one of three provided topics regarding a folktale of the contestant's choice. The folktale must be chosen from one of the seven stories provided on our website.

#### **Topics:**

- Select one folk tale from the list and explain your interpretation of the story. What do you think it means? What is its importance? Why do you think it was created?
- If you could change one of these folk tales, what would you change and why? Do you disagree with something the tale is trying to convey?
- Which Korean folk tale character do you relate to best? Why? Would you make the same decisions as that character?

#### **Sijo Category (in collaboration with the Korea Institute, Harvard University)**

The sijo is a traditional three-line Korean poetic form, organized both technically and thematically by line and syllable count. Participants are asked to write a sijo in English on any topic of their choice.

#### **C. The Sejong Prize for Music Composition**

Traditional Korean music contains many unique elements, including rhythmically and harmonically. The Sejong Prize for Music Composition encourages composers to explore these elements and incorporate them into their compositions to create contemporary pieces for Western instruments that evoke Korean themes. Using these pieces in numerous performances organized by the Sejong Cultural Society and our music competition, we hope to bring the world of Korean music not only to composers, but performers and listeners as well.

For our prior competitions, we invited composers, regardless of nationality, race, age, or gender, to submit original pieces incorporating traditional Korean themes written for western musical instruments and suitable for young student performers. Judges included professional musicians, professors of composition, and music directors. Judging criteria included originality and artistic merit, basic skills, inclusion of Korean themes, and suitability for use in the Sejong Music Competition; criteria were assigned accordingly to the appropriate judges. We have also commissioned past competition winners to write additional pieces for use in our music competition.

For our 2012 Sejong Prize, our goals no longer focus on creating pieces suitable for young performers; instead, we look to put a heavier emphasis on producing high quality Korean-themed pieces for musicians of any level to play. Composers are asked to use one of ten Korean folk songs provided on our website as basis for a duo or trio written for any combination of violin, cello, and piano.



## 2012 Benefit Dinner for the Sejong Cultural Society

### D. Sijo events

As an extension of our Writing Competition's sijo category, the Sejong Cultural Society hosts sijo workshops for pre-college educators and seminars open to the public.

Our sijo workshop is primarily intended for English teachers interested in teaching about the sijo in their classrooms. It is our hope that this may allow for young creative writers to be introduced to a unique style of poetry in a more accessible and mainstream environment. Our current collaborators include the English Department at the University of Illinois at Chicago (UIC) and the Korea Academy for Educators (KAFE).

Workshops in 2011 included a continuation of our original 2010 workshop, co-hosted by the UIC in Chicago (November), and presentations in Los Angeles (August) and Atlanta (October) in collaboration with KAFE. Additional workshops across the country are planned for 2012, including one in Dallas (August).

Our sijo seminar is an open hands-on event for anyone interested in learning about the sijo. First held at the Harold Washington Library Center in Chicago in April 2010, it was part of the Chicago Public Library's poetry month lecture series. Another lecture is planned for November 2012, this time hosted by and in collaboration with the Poetry Foundation in Chicago.

After its success in 2010, our "Enchanted Evening with Sijo, Wine, and Arts" was held in November 2011, hosted once again by the Andrew Bae Gallery of contemporary Asian art in Chicago. Sijo readings were performed by Professor McCann and Won-Jung Park of KBC-TV, with a geomungo (Korean traditional stringed instrument) performance by Sunwoo Yang.

In collaboration with the Korea Institute, the Sejong Cultural Society developed teaching materials for educators to use in the classroom. Among other sijo-related resources, they are now available on our website. Teaching material development was funded by the Korea Foundation; distribution is funded by the Doosan Yongkang Foundation.

We plan to continue hosting these events in the future and are constantly looking to expand our repertoire of events as well as broaden our list of teaching materials and resources.



### III. Organization

The main direction of the organization is determined at board meetings, while the specifics of each program are determined by individual planning committees, which are comprised of experts in the respective field. Planning committee members are recommended by the Executive Director and approved by the Board of Directors, while officers are elected by the Board of Directors. Currently all officers, board members, and committee members are volunteers and do not take any compensation.

#### Executive Committee (Officers)

President: Juliana Chyu  
Vice-President: You-Sim Oh Kim  
Secretary: Fay Kang  
Treasurer: Sook Park Choh  
Executive Director: C. Lucy Park  
Chairman: Ho B. Kim

#### Board of Directors

Keith Bowersox	Jamie Chin	Mark Choh	Sook Park Choh	Juliana Chyu
Hyunil Juhn	Fay Kang	Byung Yoon Kim	Ho B. Kim	Hyaejung Kim
Steve Kim	Young-kee Kim	You-Sim Oh Kim	Joann Kwak-Kim	Sidney Nagel
C. Lucy Park	Yonhee Park	Hannah Suhr	David Whitney	Esther Yang

#### Fundraising Committee

You-Sim Oh Kim, <i>chair</i>	Sook Park Choh	Yonhee Han	Hyunil Juhn	Fay Kang
Helen Kim	Ho B. Kim	C. Lucy Park	Hannah Suhr	Esther Yang

# Honorary Board

Andrew Bae  
Chi Yong Whang

Young Kang

Richard Kim

Kyung Koo

Aesop Rhim

**Music Competition Planning Committee:** Sojung Hong, chair (Judson University, IL), Kay Kim (Indiana University, Bloomington, IN), Paul Zafer (Wheaton Conservatory)

**Writing Competition Planning Committee:** Heinz Insu Fenkl, chair (State University of New York at New Paltz, NY), Bruce Fulton (University of British Columbia, Vancouver, Canada), Martha Vickery (*Korean Quarterly*, St. Paul, MN), David Whitney (Chicago, IL), Young-Min Kwon (Seoul National University, Seoul, Korea), Sung-gon Kim (Seoul National University, Seoul, Korea)

**Music Composition Competition Planning Committee:** Hi Kyung Kim, chair (University of California, Santa Cruz, CA), Schulamit Ran (University of Chicago, Chicago, IL), Chan Hae Lee (Yonsei University, Seoul, Korea), Geon-yong Lee (Korean National University of Arts, Seoul, Korea), Jan Radzinski (Ohio State University, Columbus, OH), Shih-Hui Chen (Rice University, Houston, TX), Younggi Pagh-Paan (Bremen University of Arts, Bremen, Germany)

## Advisory Council

Yumi Hwang-Williams (Colorado Symphony Orchestra, Denver, CO), Hi Kyung Kim (University of California, Santa Cruz, CA), Chang-Keun Lee (Kwangwoon University, Seoul, Korea), Geon-yong Lee (Korean National University of Arts, Seoul, Korea), Yong Hi Moon (Peabody Conservatory, Baltimore, MD), Nancy Park (violinist, Chicago Symphony Orchestra, Chicago, IL), Desirée Ruhstrat (faculty, Music Institute of Chicago, Chicago, IL)

## Quotes

"I entered this contest because my English teacher, Miss Allen, always encouraged her students to apply to as many scholarships as possible, and due to the fact that I have been fascinated by Korean culture for a long time, I felt that this scholarship competition was the perfect fit. I have learned that with an admiration for all the cultures that make up our world, we can make the world a better place and relearn human decency."

– Sarah Walsh, 2011 essay senior division second place (11th grade, TN)

"I entered the essay competition as an assignment for my World Literature class. I love to read everything, so I enjoyed the assignment, but I remember having to read the story "Cranes" multiple times in order to understand its full meaning. I also had to do a lot of research on Korean history and culture, but it was fun! I love learning about different cultures, languages, and ways of thinking."

– Karen Ramirez, 2011 essay senior division honorable mention (12th grade, GA)

"I entered this contest at my teacher's encouragement to improve my writing skills. It was an interesting experience to learn and write about another culture's folktales. Participating in this essay contest taught me a lot about Korean culture. I was surprised to learn that Korean folktales are very similar to those of other cultures. The specific folktale I read and responded to helped me to learn about patience, forgiveness, and selflessness."

– Cole David Johnson, 2011 essay junior division honorable mention (7th grade, MA)

"It really was wonderful afternoon for being in the [winners'] concert ... It made me happy and gave me a certain responsibility that we should make more music with Korean folk tunes that our children can enjoy and learn, and our voice of Korean music can be shared by all people."

– Eun Young Lee, University of Chicago, composer of required Korean themed pieces



## Summary Financial Report

Revenue and Expenditures  
for fiscal year period from July 1, 2010 to June 30, 2011

<b>Revenue:</b>	
Contribution from general public and fund raising events	\$38,000
Board member contributions	30,000
Grants, sponsorship, and other revenue	<u>17,000</u>
Total revenue	<b>85,000</b>

<b>Expenditures:</b>	
Music competition	14,000
Writing competition	18,000
Various fundraising costs	14,000
Sijo teaching material development	3,000
Other admin and general expenses	<u>5,000</u>
Total expenditures	<b>54,000</b>

Excess revenue over expenditures	31,000
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Beginning fund balance	<u>23,000</u>
Ending fund balance	<b><u>54,000</u></b>

<b>Reserve for programs in progress:</b>	
2012 Sejong Prize	10,000
2012 Writing Competition	<u>25,000</u>
Funds available for future programs	<b><u>19,000</u></b>

### Balance Sheet as of June 30, 2011

#### Assets:

Cash	<u>55,000</u>
Total Assets	<b><u>55,000</u></b>

#### Liabilities and fund balance:

Liabilities	1,000
Fund balance	<u>54,000</u>
Total liabilities and fund	<b><u>55,000</u></b>



## Sejong Competition Participants 2004-2011

		2004	2005	2006	2007	2008	2009	2010	2011
Music Competition	Total	45	21	36	47	39	37	79	91
	Non-Koreans (% non-Korean)	7 (16%)	10 (48%)	16 (44%)	21 (45%)	20 (51%)	18 (49%)	40 (51%)	75 (82%)
	Out of state (IL) (% out of state)	4 (8%)	3 (14%)	1 (3%)	6 (13%)	5 (13%)	5 (14%)	8 (10%)	11 (12%)
Writing Competition	Total			61	78	351	847	1169	1346
	Essay			61	78	208	399	463	677
	Sijo			-	-	143	448	706	669
	Non-Koreans (% non-Korean)			15 (25%)	19 (24%)	256 (73%)	691 (82%)	992 (85%)	1131 (84%)
	Out of state (IL) (% out of state)			19 (32%)	48 (61%)	303 (86%)	791 (93%)	1065 (91%)	1267 (94%)
Music Composition Competition	Total		52			40			
	Korean		13			8			
	US		32			28			
	International		7			4			

Music Competition Winners  
2004-2011

2011			
Instrument	Division	Prize	Name (Teacher)
Piano (2011)	Senior	1	Trenton Takaki, Wilmette, IL (Sueanne Metz)
		2	William Woodard, Bloomington, IL (Laurene Parsons)
		3	Amber Ginmi Scherer, Winnetka, IL (Sueanne Metz)
	Junior	1	Eric Lin, Hawthorn Woods, IL (Brenda Huang)
		2	Roger Shen, Northbrook, IL (Sueanne Metz)
		3	Whitney Jin, Naperville, IL (Brenda Huang)
		HM	Zihan Xiong, Wilmette, IL (Brenda Huang)
	Elementary	1	Colin Choi, Northbrook, IL (Sueanne Metz)
		2	Joshua Zhu, Long Grove, IL (Sueanne Metz)
		3	David Du, West Lafayette, IN (Nadya Dubikovsky)
		HM	Lily Meng, Vernon Hills, IL (Sueanne Metz)

## Music Competition Winners

Violin (2011)	Senior	1	Gallia Kastner, Arlington Heights, IL (Almita Varnos)
		2	Claire Bourg, Aurora, IL (Cyrus Forough)
		3	Tabitha Oh, Chicago, IL (Desirée Ruhstrat)
		HM	Erika Gray, Wilmette, IL (Desirée Ruhstrat)
	Junior	1	Hannah White, Germantown, WI (Hye-Sun Lee)
		2	Julian Rhee, Brookfield, WI (Hye-Sun Lee)
		3	Karisa Chiu, Palatine, IL (Cornelius Chiu)
		HM	Serena Harnack, Glen Ellyn, IL (Almita Varnos)
			Jonathan Wolf, Ames, IA (Jonathan Sturm)
	Elementary	1	John Heo, Northbrook, IL (Cornelius Chiu)
		2	Christina Jihee Nam, Cincinnati, OH (Kurt Sassmannshaus)
		3	Christian Kim, Schaumburg, IL (Desirée Ruhstrat)
			Esme Arias-Kim, Hoffman Estates, IL (Betty Haag)
Korean Music (2011)	Piano	Sr	Trenton Takaki, Wilmette, IL (Sueanne Metz)
		Jr	Whitney Jin, Naperville, IL (Brenda Huang)
		Ele	David Du, West Lafayette, IN (Nadya Dubikovsky)
	Violin	Sr	Claire Bourg, Aurora, IL (Cyrus Forough)
		Jr	Tabby Rhee, Brookfield, WI (Hye-Sun Lee)
		Ele	Rachel Shekinah Hsu, Wilmette, IL (Desirée Ruhstrat)
2010			
Piano (2010)	Senior	1	Christopher Park, West Lafayette, IN (Nadya Dubikovsky)
		2	none
		3	none
		HM	Susie Lee, Naperville, IL (Brenda Huang)
	Junior	1	none
		2	Vivian Jin, Naperville, IL (Brenda Huang)
			Roger Shen, Northbrook, IL (Sueanne Metz)
		3	Ryan Jannak-Huang, Palatine, IL (Brenda Huang)
		HM	Pamela Lin, Vernon Hills, IL (Sueanne Metz)
	Elementary	1	Sean Choi, Wilmette, IL (Elaine Felder)
		2	Alexandra Woo, Glenview, IL (Sueanne Metz)
		3	Colin Choi, Northbrook, IL (Sueanne Metz)
		HM	Derek Chung, Long Grove, IL (Elaine Felder)
			David Hou, Hawthorn Woods, IL (Brenda Huang)
Violin (2010)	Senior	1	Jennifer Cha, Naperville, IL (Desirée Ruhstrat)
			Ade Williams, Chicago, IL (Almita Varnos and Marko Dreher)
		2	Gallia Kastner, Arlington Heights, IL (Almita and Roland Varnos)
		3	none
	Junior	1	Zachary Brandon, Battle Creek, MI (Hye-Sun Lee)
			Hansuh Rhee, Glenview, IL (Marko Dreher)
		2	Mira Williams, Chicago, IL (Marko Dreher)
		3	Karisa Chiu, Palatine, IL (Cornelius Chiu)
	Elementary	1	Hannah White, Germantown, WI (Hye-Sun Lee)
		2	Rachel Hsu, Wilmette, IL (Desirée Ruhstrat)
		3	Julian Rhee, Brookfield, WI (Hye-Sun Lee)

# Music Competition Winners

Korean Music (2010)	Piano	Sr	Christopher Park, West Lafayette, IN (Nadya Dubikovskiy)
		Jr	Vivian Jin, Naperville, IL (Brenda Huang)
		Ele	Yerin Yang, Mount Prospect, IL (Soo Lee)
	Violin	Sr	Jennifer Cha, Naperville, IL (Desirée Ruhstrat)
			Ade Williams, Chicago, IL (Almita Varnos and Marko Dreher)
		Jr	Karisa Chiu, Palatine, IL (Cornelius Chiu)
		Hansuh Rhee, Glenview, IL (Marko Dreher)	
	Ele	Julian Rhee, Brookfield, WI (Hye-Sun Lee)	
2009			
Piano (2009)	Senior	1	Andrew Ly, Arlington Heights, IL (Brenda Huang)
		2	Yesse Kim, Ann Arbor, MI (Panayis Lyras)
		3	Hannah Kay, Lincolnshire, IL (Brenda Huang)
	Junior	1	Seoyun Back, Buffalo Grove, IL (Elaine Felder)
		2	Yoan Ganev, Wheeling, IL (Marta Azanavorian)
		3	Kyle Jannak-Huang, Palatine, IL (Brenda Huang)
Violin (2009)	Senior	1	Ethan Hoppe, Chicago, IL (Almita Varnos and Marko Dreher)
		2	Lydia Umlauf, Rensselaer, IN (Desirée Ruhstrat)
		3	Laura Park, Palatine, IL (Almita Varnos and Marko Dreher)
	Junior	1	Adé Williams, Chicago, IL (Almita Varnos and Marko Dreher)
		2	Serena Harnack, Glen Ellyn, IL (Julie Maura)
		3	Tabby Rhee, Brookfield, WI (Hey-Sun Lee)
	HM	Chloe Lee, Chicago, IL (Desirée Ruhstrat)	
Korean Music (2009)	Piano	Sr	Yesse Kim, Ann Arbor, MI (Panayis Lyras)
		Jr	Seoyun Back, Buffalo Grove, IL (Elaine Felder)
	Violin	Sr	Sofia Kim, Wilmette, IL (Almita Varnos)
		Jr	Adé Williams, Chicago, IL (Almita Varnos and Marko Dreher)
2008			
Piano (2008)	Senior	1	Nathan Noh, Hawthorn Woods, IL (Brenda Huang)
		2	Yeji Yoon, Vernon Hills, IL (Micah Yui)
		3	none
	Junior	1	SeungJoon Kim, Glenview, IL (Micah Yui)
		2	Ryan Jannak-Huang, Northbrook, IL (Brenda Huang)
		3	none
Violin (2008)	Senior	1	George Hyun, Winnetka, IL (Betty Haag-Kuhnke)
		2	Laura Park, Palatine, IL (Almita Varnos & Marko Dreher)
		3	Shelley Liu, Winnetka, IL (Almita Varnos)
			Lydia Umlauf, Rensselaer, IN (Desirée Ruhstrat)
		HM	Sophia Cho, Park Ridge, IL (Almita Varnos)
	Junior		Natsuki Kumagai, Elk Grove Village, IL (Marko Dreher)
		1	Jennifer Eugena Cha, Naperville, IL (Desirée Ruhstrat)
		2	Michaela Welles, Lincolnshire, IL (Marko Dreher)
			Adé Williams, Chicago, IL (Marko Dreher & Almita Varnos)
		3	Haeji Kim, Bloomfield Hills, MI (Almita & Roland Varnos)
		Erika Gray, Wilmette, IL (Desirée Ruhstrat)	
	HM	Tabitha Oh, Chicago, IL (Desirée Ruhstrat)	



## Music Competition Winners

Korean Music (2008)	Piano	Jr	none
		Sr	Nathan Noh, Hawthorn Woods, IL (Brenda Huang)
	Violin	Jr	Adé Williams, Chicago, IL (Marko Dreher & Almita Vámos)
		Sr	Laura Park, Palatine, IL (Almita Vámos & Marko Dreher)
2007			
Piano (2007)	Senior	1	Paul Juhn, Mundelein, IL (Emilio del Rosario)
		2	Alice Huang, Verona, WI (Shu-Ching Chung)
		3	Matthew Sun-oo Scherer, Winnetka, IL (Soo Lee)
	Junior	1	none
		2	Susie Lee, Naperville, IL (Emilio del Rosario) Dongkyu Yoon, Brookfield, WI (Michael Thiele)
		3	Emma Michalak, Evanston, IL (Soo Lee)
Violin (2007)	Senior	1	Samantha Bennett, Evanston, IL (Almita Vámos / Marko Dreher)
		2	Shelley Liu, Winnetka, IL (Almita Vámos)
		3	Hannah Selonick, Evanston, IL (Desirée Ruhstrat)
		HM	Emily Hyun, Winnetka, IL (Betty Haag-Kuhnke)
	Junior	1	Gallia Kastner, Arlington Heights, IL (Almita Vámos / Marko Dreher)
		2	Susie Koh, Buffalo Grove, IL (Almita Vámos / Marko Dreher)
		3	Connie Liou, Elk Grove Village, IL (Julie Maura) Tabitha Oh, Chicago, IL (Desirée Ruhstrat)
		HM	Jennifer Eugena Cha, Naperville, IL (Desirée Ruhstrat)
Cello (2007)		1	Benjamin Lash, Evanston, IL (Tanya Carey)
		2	Hyunjin Jessica Cho, Glenview, IL (David Cunliffe)
		3	none
		HM	David Mei, Elmhurst, IL (Hans Jensen)
2006			
Piano (2006)	Senior	1	Sean Yeh, Libertyville, IL (Emilio Del Rosario)
		2	Paul Juhn, Mundelein, IL (Emilio Del Rosario)
		3	Yueun Kim, Chicago, IL (Theodore Edel)
	Junior	1	Lauren Eun Kim, Bannockburn, IL (Emilio Del Rosario)
		2	Myung Sook Stella Tu, Northbrook, IL (Sueanne Metz)
		3	Jonathan Lyu, Vernon Hills, IL (Sung Hoon Mo)
Violin (2006)	Senior	1	Siwoo Kim, Westerville, OH (Almita & Roland Vámos)
		2	Emily Hyun, Winnetka, IL (Betti Haag-Kuhnke)
		3	Ashley Sachay, Dekalb, IL (Desirée Ruhstrat)
	Junior	1	Laura Park, Hawthorn woods, IL (Injoo Choi)
		2	George Hyun, Winnetka, IL (Betty Haag-Kuhnke)
		3	Erika Gray, Wilmette, IL (Desirée Ruhstrat)
Cello (2006)		1	Mindy Park, Mundelein, IL (Hans Jensen)
		2	Benjamin Lash, Evanston, IL (Tanya Carey)
		3	Hyunjin Jessica Cho, Glenview, IL (David Cunliffe)

# Music Competition Winners

2005			
Piano (2005)	Senior	1	none
		2	Andrew Kim, Glencoe, IL (Soo Lee)
		3	none
	Junior	1	Paul Juhn, Mundelein, IL (Emilio Del Rosario)
		2	Alice Huang, Verona, WI (Shu-Ching Chuang)
		3	Myung Sook Stella Tu, Northbrook, IL (Sueanne Metz)
Violin (2005)	Senior	1	Shawn Moore, Elgin, IL (Cyrus Forough)
		2	Yeon Sun Huh, Oberlin, OH (Kyung Sun Lee)
		3	Ji Yeun Yook, Oberlin, OH (Kyung Sun Lee)
	Junior	1	Herah Kim, Glenview, IL (Desirée Ruhstrat)
		2	Laura Park, Hawthorn Woods, IL (Injoo Choi)
		3	Jaimie Sachay, Dekalb, IL (Desirée Ruhstrat)
2004			
Piano (2004)	Senior	1	Joeeun Shim, Northbrook, IL (Emilio del Rosario)
			Ada Jeon, Northbrook, IL (Sylvia Wang / Soo Lee)
		2	none
		3	Jonathan Shih, Lisle, IL (Cheryl Cheon-Ae Lim)
	Junior	HM	Jin Lee, Naperville, IL (William Phemister)
		1	Andrew Yoon, Vernon Hill, IL (Emilio del Rosario)
		2	Paul Juhn, Mundelein, IL (Emilio del Rosario)
		3	Alice Choe, Northbrook, IL (Emilio del Rosario)
Violin (2004)	Senior		Michelle Kim, Skokie, IL (Haeok Bahk)
		HM	Anthony Girjatowicz, Hoffman Estate, IL (Adam Chlastawa)
			Robert Kim, Lisle, IL (Tatyana Stepanova)
		1	Susan Jang, Wauconda, IL (Almita Varnos)
	Junior	2	Eun-Hye Dong, Seoul, Korea (Kyung Sun Lee)
		3	Sang Won Chung, Seoul, Korea (Kyung Sun Lee)
		HM	Yae Ri Choi, Seoul, Korea (Kyung Sun Lee)
		1	Sophia Cho, Park Ridge, IL (Almita Varnos)
	2	Herah Kim, Glenview, IL (Desirée Ruhstrat)	
	3	Thomas Huntington, South Bend, IN (Cyrus Forough)	
		Jaeyon Chung, Wilmette, IL (Gerardo Ribeiro)	
	HM	Laura Park, Hawthorn Woods, IL (Injoo Choi)	

## Music Competition Judges

2004-2011

Year	Piano Division	Violin Division
2011	Winston Choi (Roosevelt University)	Ik-Hwan Bae (Indiana University)
	Sung-Mi Im (Indiana University)	Stephanie Jeong (Chicago Symphony Orchestra)
	George Vatchnadze (DePaul University)	Hermine Gagné (Chicago Symphony Orchestra)
2010	Kuang-Hao Huang (Roosevelt University)	Karina Canellakis (Midwest Young Artist)
	Ludmila Lazar (Roosevelt University)	Blaise Magniere (Northern Illinois University)
	Daniel Schloberg (University of Notre Dame)	Janet Sung (DePaul University)
2009	Kenneth Drake (University of Illinois at Urbana-Champaign)	Guillaume Combet (University of Illinois at Chicago)
	Theodore Edel (University of Illinois at Chicago)	Stefan Milenkovich (University of Illinois at Urbana-Champaign)
	Meng-Chieh Liu (Curtis Institute & Roosevelt University)	Thomas Wermuth (Western Springs School of Talent Education)
2008	Winston Choi (Roosevelt University)	Russell Hershov (Chicago Symphony Orchestra)
	Fredda Hyman (Music In The Loft, Artistic Director)	Ella Jonescu (Chicago Symphony Orchestra)
	JeongSoo Kim (Northern Illinois University)	Sando Shia (Chicago Symphony Orchestra)
2007	Aglika Angelova (DePaul University)	Victor Yampolsky (Chicago Symphony Orchestra)
	Elyse Mach (Northeastern Illinois University)	Nathan Cole (Chicago Symphony Orchestra)
	Andrea Swan (Evanston Chamber Ensemble)	Gerardo Ribeiro (Northwestern University)
2006	Svetlana Belsky (University of Chicago)	Akiko Tsurumoto (Chicago Symphony Orchestra)
	Brenda Huang (Music Institute of Chicago)	Stefan Hersh (Roosevelt University)
	Graham Scott (Roosevelt University)	Kyung Sun Lee (University of Houston)
2005	Michael Kim (Lawrence University)	Robert Waters (DePaul University)
	Rev. John Palmer (Benedictine University)	Alison Dalton (Chicago Symphony Orchestra)
	Sylvia Wang (Northwestern University)	Russell Hershov (Chicago Symphony Orchestra)
2004	Inah Choi (Music Institute of Chicago)	Yuan Qing Yu (Chicago Symphony Orchestra)
	James Giles (Northwestern University)	Alan Heatherington (Ars Viva, Music Director)
	Abe Stokman (Music Institute of Chicago)	Ilya Kaler (De Paul University)
		Joyce Noh (Chicago Symphony Orchestra)
		Rami Solomonow (Roosevelt University)

Year	Cello Division
2007	Loren Brown (Chicago Symphony Orchestra)
	Paula Kosower (Northwestern University)
	Gary Stucka (Chicago Symphony Orchestra)
2006	Kenneth Olsen (Chicago Symphony Orchestra)
	Brant Taylor (Chicago Symphony Orchestra)



**Music Composition Competition Winners**  
2005 & 2008

Year	Prize	Name	City	Country
2008	1	Eun Ho Chang	Dae-gu	Korea
	2	In Won Kang	Seoul	Korea
	3	Misook Kim	Naperville, IL	USA
	HM	Inhwa Song	Dae-gu	Korea
		Heeyoung Yang	Cincinnati, OH	USA
2005	1	Jean Ahn	San Francisco, CA	USA
		Jeong Kyu Park	Incheon	Korea
	2	-	-	-
	3	Sung Joo Hong	San Diego, CA	USA
	HM	Dae-Sung Kim	Seoul	Korea
		Soonmee Kahng	Seoul	Korea
		David Evan Jones	Santa Cruz, CA	USA

**Music Composition Competition Judges**  
2005 & 2008

Year	Name (affiliation)
2008	David Cunliffe (Highland Park, IL)
	Matthew Hagle (Evanston, IL)
	Pierre Jalbert (Rice University, Houston, TX)
	Hi Kyung Kim (University of California, Santa Cruz, CA)
	Geon-yong Lee (Korean National University of Arts, Seoul, Korea)
	Chan Hae Lee (Yon-Sei University, Seoul, Korea)
2005	Desirée Ruhstrat (Highland Park, IL)
	Cliff Colnot (Civic Orchestra of Chicago, Chicago, IL)
	David Cunliffe (Highland Park, IL)
	Hi Kyung Kim (University of California, Santa Cruz, CA)
	Chan Hae Lee (Yon-Sei University, Seoul, Korea)
	Geon-yong Lee (Korean National University of Arts, Seoul, Korea)
	Desirée Ruhstrat (Highland Park, IL)

## Writing Competition Winners

Writing Competition Winners 2006-2011		
2011		
Essay Senior (2011)	1	Suah Kang (Chattanooga, TN)
	2	Sarah Walsh (Stewartstown, PA)
	3	Christine Hamlin (San Diego, CA)
	PR	Carlo Castillo (Naperville, IL); Young Kwon (New Kent, VA); Chae Hee Lim (Pennsauken, NJ); Cecelia Mackey (Nuevo, CA); Tyler McGowan (Covington, WA); Karen Ramirez (Atlanta, GA)
Essay Junior (2011)	1	Via Savage (Davidson, NC)
	2	Noah Lee (Mechanicsburg, PA)
	3	Andrew Park (Fairfax, VA)
	PR	Yo Han John Ahn (Maplewood, MO); Cole David Johnson (Boston, MA); Shyun Jung (Glenview, IL); Hailey Elizabeth McNelis (Middletown, DE)
Sijo (2011)	1	Nicholas Duncan (Mundelein, IL)
	2	Alex Griffin (Hartland, WI)
	3	Manuel Rodriguez (Laredo, TX)
	PR	AJ Arnhem (Hartland, WI); Zoe Bator (Addison, TX); Elizabeth Clemmer (Center Valley, PA); Meklit Daniel (Jacksonville, FL); Brett Dolan (Atlanta, GA); Dana Jaalouk (Pensacola, FL); Sean Manzelli (Atlanta, GA); Ray Smets (Atlanta, GA); Justin Whitney (Hingham, MA)
2010		
Essay Senior (2010)	1	Joyce Sim (Jericho, NY)
	2	Seyoung Lee (Andover, MA)
	3	Dana Huh (Manhasset, NY)
	PR	Haa-Young Cho (Columbus, OH); Yunjae Choi (Silver Spring, MD); Christopher Demetree (Alpharetta, GA); Bria Gepitulan (Roanoke, VA); Zedan Rong (Urbana, IL); Patrick Shin (Chesterbrook, PA)
Essay Junior (2010)	1	Elizabeth Dia (Germantown, TN)
	2	Una Koh (Conshohocken, PA)
	3	Victoria Tu (Northbrook, IL)
	PR	Ruth Euijin Hwang (Cypress, CA); Shafeeq Ibrahim (Piscataway, NJ); Eshpreet Kular (Chicago, IL); Katharine Olinger (Glenside, PA); Julia Shin (Dublin, OH)
Sijo (2010)	1	Sean Alaniz (Tucker, GA)
	2	Jordan Levenstein (Jericho, NY)
	3	Kaycee Gallup (Atlanta, GA)
	PR	Mary Liza Hartong (Nashville, TN)
Sijo (2010)	1	Daniel Ahn (Glenview, IL); Kaylin Bowen (Greenville, AL); Erin Brymer (Montclair, VA); Eunice Choi (Northvale, NJ); Jasmine Jordan (Baton Rouge, LA); Young-gun Lee (Columbus, OH); Bowen Lu (Holmdel, NJ); Catherine Purcell (Lenoir, NC); Joshua Weaver (Greenville, AL)
	2	
	3	
	PR	
2009		
Essay Senior (2009)	1	Hannah Ruebeck (Easton, PA)
	2	Gene Kim (Fort Lee, NJ)
	3	Alee Cho (Palo Alto, CA)
	PR	Junsuk Ahn (Flower Mound, TX); Richard Chung (Los Angeles, CA); Kelsey Denton (Richmond, VA); Reina Gattuso (Milford, NJ); Sophia Liu (West Windsor, NJ); Mark Montellana (North Hills, CA); Stella Tu (Northbrook, IL)
Essay Junior (2009)	1	Yegina Whang (Northridge, CA)
	2	Victoria Tu (Northbrook, IL)
	3	Sharon Bae (Des Plaines, IL)
	PR	Marian Baker (Canton, GA)
Sijo (2009)	1	Janice Cheon (Tenafly, NJ); Joanne Jun (Deerfield, IL); Michelle Kim (Bellevue, WA); Younji Lee (Alpharetta, GA)
	2	
	3	
	PR	

## Writing Competition Winners

Sijo (2009)	1	Creasy Clauser (Crawfordsville, IN)
	2	Taylor Edwards (Eulest, TX)
	3	Sarah Chen (Fresh Meadows, NY)
	PR	Chelsea Caldwell (Hephzibah, GA); Sarah Chin (Northbrook, IL); Michael Chung (Los Angeles, CA); Daniel Diaz (Atlanta, GA); Margaret DuBose (Madison, GA); Meg Eden (Gambills, MD); Hallie Grumer (Weston, FL); Dana Jaalouk (Pensacola, FL); Leegan Lim (La Canada, CA); Samir Shah (Countryside, IL)
2008		
Essay Senior (2008)	1	Susan Yoojin Lee (La Canada, CA)
	2	Sara White (Wahiawa, HI)
	3	Bori Ha (Albany, CA)
	PR	Sai Challapalli (Schaumburg, IL); Krystal Le (Sugar Land, TX); Claire Lee (Inverness, IL); Michael Lee (Rockville, MD); Victor Mori (Oceanside, CA); Douglas Riechel (La Canada, CA); Connie Suh (La Canada, CA); Jasmine Wang (San Diego, CA); Lindsey Weintraub (Northfield, IL); Victoria Youn (Fairfax, VA)
Essay Junior (2008)	1	Julia Triesch (Sugar Land, TX)
	2	Sharon Bae (Algonquin, IL)
	3	Richard Chung (Los Angeles, CA)
	PR	Daniel Ahn (Glenview, IL); Vivian Chan (Poquoson, VA); Sarah Bohyun Kim (Glenview, IL); Michael Maciel (Sugar Land, TX); Catherine Ryu (Lincolnshire, IL)
Sijo (2008)	1	Jacob Diamond (Weston, FL)
	2	James Merideth (Vienna, VA)
	3	Janelle Torres (Brooklyn, NY)
	PR	Michael Chung (Los Angeles, CA); Troy Ellick (Brooklyn, NY); Yanil Hernandez (Brooklyn, NY); Jason Hitner (Chantilly, VA); Arlene Santos (Chicago, IL); Tiara Stewart (Sugar Land, TX); Ae Youn (Rochester, NY)
2007		
Essay Senior (2007)	1	Jay Lee (Glenview, IL)
	2	Christine Sun-Ah Kwon (Fort Lee, NY)
	3	Cecilia Ahn (Fort Lee, NY)
	PR	Candice DiCiano (Northfield, NJ); Caroline Eui-Kyung Kim (Lincolnshire, IL); Joohee Kim (Tenafly, NJ); Alina Lee (Ellicott City, MD); WenFang Li (Vestal, NY); Kenneth Lee (Okemos, MI)
Essay Junior (2007)	1	Eunice Lee (Asheboro, NC)
	2	Michael Chung (Los Angeles, CA)
	3	Andrew Song (Palatine, IL)
	PR	Rachel Falsey (New Glarus, WI); Lillian Hexter (Boston, MA); Katherine Yujin Kim (Chestnut Hill, MA); William Oliver Lafandra (Woodstock, CT); Yeri Lee (Upper Arlington, OH); Jeong Bin Moon (Champaign, IL); Soyun Mun (Champaign, IL); Stella Tu (Northbrook, IL)
2006		
Essay Senior (2006)	1	Clara Yoon (West Bloomfield, MI)
	2	Jennifer Kim (Virginia Beach, VA)
	3	Jessica Lim (Northbrook, IL)
	PR	David Kim (Fairlawn, OH); Susan Lee (Green Oaks, IL); Eric Whitney (South Barrington, IL)
Essay Junior (2006)	1	Jiyoung Kim (Hoffman Estate, IL)
	2	Sarah Honchul (Poquoson, VA)
	3	James Paik (Wilmette, IL)
	PR	Noella Kang (Rolling Meadows, IL)



## Writing Competition Judges

### Writing Competition Judges

2006-2011

Year	Essay	Sijo
2011	Mark Hagland (Editor-in-Chief, Healthcare Informatics)	Jessica Fisher (University of California, Berkeley, CA)
	Sharon Chur Lapensky (author, Minneapolis, MN)	Young Min Kwon (Seoul National University, Seoul, Korea)
	Sun Yung Shin (author, Minneapolis, MN)	David McCann (Harvard University, Boston, MA)
2010	Heinz Insu Fenkl (SUNY at New Paltz, NY)	Kevin O'Rourke (Kyunghee University, Seoul, Korea)
	David Schaafsma (University of Illinois at Chicago, Chicago, IL)	David McCann (Harvard University, Boston, MA)
	Mark Hagland (journalist & editor, Chicago, IL)	Anne Dalton (editor & publisher, Poughkeepsie, NY)
2009	Yoo-sup Chang (author, Laurel, MD)	Sarah Bennett (poet, Swampscott, MA)
	E. Bok Lee (author, Minneapolis, MN)	John Hildebidle (MIT, Cambridge, MA)
	Youngmin Kwon (Seoul National University, Seoul, Korea)	David McCann (Harvard University, Boston, MA)
2008	Sun Yung Shin (author, Apple Valley, MN)	Brother Anthony An Sonjae (Sogang University, Seoul, Korea)
	Jae-Ha Kim (author & journalist, St. Charles, IL)	David McCann (Harvard University, Boston, MA)
	Ty Pak (author, Honolulu, HI)	Bruce Fulton (University of British Columbia, Vancouver, Canada)
2007	Jinyoung Kim (program officer, Korea Society, NY)	
	Heinz Insu Fenkl (SUNY at New Paltz, NY)	
	Ty Pak (author, Honolulu, HI)	
2006	Ann S. Lee (author, Towson, MD)	
	Junse Kim (San Francisco, CA)	
	Heinz Insu Fenkl (SUNY at New Paltz, NY)	
	Ty Pak (author, Honolulu, HI)	

#### Sijo Sijo

As I write this Sijo  
 Not a thought comes in my mind  
 Topics escaped, I am lost  
 What shall I write? I don't know.  
 The seasons? Maybe small bears?  
 Won't ever know. Sijo is done.

— Alex Griffin, 2011 second place

Walking through a secret garden  
 I explore more of its beauty;  
 I see a dying rose wilting  
 as other plants grow in size;  
 Why do I recall  
 the terrifying memories from school?

— Meklit Daniel, 2011 honorable mention

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We gratefully acknowledge the support of the following organizations and friends:  
*(in the event that we missed your name, please let us know)*

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Peeping, the single yellow head pops out of the fragile shell,  
Scoping out the world for the first time, the chick peeps in delight.  
Cocking her head towards me, she peeps, "Are you my mother?"

– Nicholas Duncan, 2011 first place

I moved from Africa to Asia to the North Pole  
For the only requirement to travel was desire  
And a flick; spinning the globe, dropping my finger aimlessly

– Ray Smers, 2011 honorable mention

I'm a drifter, always moving with the wind. Never noticed  
But always around here, sneaking through this Western town.  
Tumbleweed. I cross this land in secret, swept away by the wind.

– Brett Dolan, 2011 honorable mention

## Korea Academy for Educators

The **Korea Academy for Educators (KAFE)** is a private nonprofit organization, and the only organization in the United States that provides in-depth programs on Korean history and culture and the Korean American experience for K-12 administrators and educators of all disciplines. KAFE serves the Korean American community and the general public by providing referrals, promoting Korean cultural events and Korean business establishments, and presenting a positive image of Korea and Korean Americans.

**KAFE's Mission:** Improve cross-cultural understanding, inform educators about Korean history and culture and the Korean American experience, provide resources to teach Korea, and respond effectively to the needs of Korean American students and their families.

### Upcoming Programs:

March 2, 2012 - Session on Korean history and culture - California Council for Social Studies Conference, Garden Grove, CA

July 29 - August 3, 2012 - Seminar on Korean History and Culture and the Korean American Experience for educators at the Korean Cultural Center, Los Angeles



**Mary Connor**  
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- General Armed Forces Hospital Intern
- General Armed Forces Hospital Oral Surgeon
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Ordinary Saints B-3  
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mixed media  
20 x 30"

Young June Lew  
*Everyday Saints*

Exhibition: March 2nd - April 14th, 2012

Opening Reception:  
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Andrew Bae gallery is proud to present to you the enigmatic power of Young June Lew's new painting series, "Everyday Saints". Lew is in pursuit of finding sublimity in the faces of ordinary people. For the last fifteen years, she had been making paintings of mysterious empty-clothing figures that seem to come from perhaps another world. With this new series, the elaborately painted empty shells are now stripped down to their most basic forms and filled with strange flesh. Empty but filled, defused but clearly focused eyes of these faces depict, what she calls her "ordinary saints".

"A person's face has no limit or an end. The same way a writer creates a man in his novel, I portray faces. I see very clearly the immanence of god in all faces."

Face, translated in Korean is "Uhl-Ghul", which implies the spirit's cave, or its way of roaming, entering and escaping the cave.

Young June Lew will be present at the opening. Please join us in celebrating her new series as we unravel the origins of these faces, the ordinary saints in all of us.

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## 2012 BENEFIT: TRIBUTE TO FREDDA HYMAN

May 6, 2012

Standard Club

320 South Plymouth Court, Chicago

We are pleased to announce that Music in the Loft's spring benefit will be a full-blown tribute to Fredda Hyman. An all-star line up of past MITL performers, including the Ying Quartet, Lincoln Trio, Adam Neiman, Jonita Lattimore, Robert Sims, Jessye Wright, and Goran Ivanovic will join us on stage at the Standard Club for this celebration of our unparalleled founder.



**FREDDA HYMAN** (d. 12/1/2011)  
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**Music in the Loft** is dedicated to advancing the professional careers of today's finest young musicians by providing a venue for the performance of chamber music in an intimate and acoustically superior setting. For more information, please visit us at [www.musicinthe loft.org](http://www.musicinthe loft.org).

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Lincolnwood Chamber Orchestra presents  
**Sounds of Korea**



Sunday, March 18, 3pm

Lincolnwood Community Center  
6900 N. Lincoln Ave  
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Admission: free

Founder and Music Director Philip Simmons conducts Isang Yun's *Tapis for Strings* and two works commissioned by the Sejong Cultural Society especially for this concert: *wu-ri-no-rae* by Chicago composer Eun Young Lee and *Images from Folk Tales* for Violin and String Orchestra by Sungki Kim.

Violin soloist Jennifer Cha will also perform Fritz Kreisler's *Preludium and Allegro*.

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## Programs in 2012

### 2012 Sejong Writing Competition

in collaboration with the Korea Institute, Harvard University

1. **Eligibility:** Open to all pre-college students residing in the US and Canada regardless of ethnic background.
2. **Essay category** (full prompts and stories are available from our website):

**Senior division – “Cranes” by Hwang Sun-won (grades 9-12)**

Hwang Sun-won (1915-2000), one of Korea's great 20th century writers of fiction, published “Cranes” in 1953, just as the Korean War cease fire was coming into effect. The story has been seen and even criticized for being too optimistic – even naïve – about the possibilities for future reconciliation between the two Koreas, which, as recent news stories tell us, remain extremely hostile toward one another. Students are to write an essay regarding “Cranes” and how it represents the relationship between the two Koreas.

**Junior division – Korean folk tales (grade 8 and younger)**

Korea has a rich tradition of storytelling, and its folk tales reflect important aspects of its history and culture. Many of the old historical texts are full of local legends and myths. Folk tales can be entertaining and educational, but they can also strike a deep chord in our personal lives, and many Korean folk tales demonstrate the universal tragedies and triumphs of daily life in the family. Students should select a Korean folk tale and write an essay in response to one of several prompts.

3. **Sijo category** (one division open to students grade 12 or younger):  
The sijo is a traditional three-line Korean poetic form, organized both technically and thematically by line and syllable count. Participants should write a sijo in English on any topic of their choice. For more information, including a guide on how to write sijo, please visit our website.
4. **Prizes and rules are available on our website** ([www.sejongculturalsociety.org](http://www.sejongculturalsociety.org)). Entries must be submitted by midnight of March 31st, 2012. Contact us at [writing@sejongculturalsociety.org](mailto:writing@sejongculturalsociety.org) with any questions.

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### 2012 Sejong Prize for Music Composition

1. **Eligibility:** Open to composers of all ages and nationalities.
2. **Guidelines:** Using one of the traditional Korean folk songs listed on our website, composers should write a duo or trio for any combination of violin, piano, and/or cello. Please keep in mind that we are looking for high-quality pieces that can strongly convey Korean themes.
3. **Prizes and additional guidelines are available on our website** ([www.sejongculturalsociety.org](http://www.sejongculturalsociety.org)). Entries must be received by June 30th, 2012. Contact us at [sejong@sejongculturalsociety.org](mailto:sejong@sejongculturalsociety.org) with any questions.

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### Sijo: Poetry from Korea

Thursday, November 15, 2012  
Poetry Foundation, Chicago, IL

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### Sijo Writing Workshop for English Teachers

Saturday, November 17, 2012  
University of Illinois at Chicago



Korea Foundation  
한국국제교류재단



Yonkang Foundation



증빙 번호 **44a**



# 1등 박용빈씨등 입상자 발표

## 세종문화회 주최 제3회 세종상 국제작곡경연대회

세종문화회가 주최한 제3회 세종상 국제작곡경연대회에서 한국의 작곡가 박용빈씨(사진)가 1등의 영예를 안았다.

세종문화회가 최근 발표한 바에 따르면, 박용빈씨는 주어진 10개의 테마중 '청송곡'을 선택해 피아노 3중주곡을 국악적인 음색 등을 가미해 작곡해 1등에 입상했다. 서울대 음대를 졸업하고 동아콩쿨 등 상당수 작곡대회에서 입상한 전력 이 있는 박씨는 1,500달러의 상금을 수상하며 그의 작품은 링컨 트리오에 의해 시카고의 클래식 FM라디오(98.7Mhz) 방송국에서 연주될 예정이다. 그는 "작업 자체로도 만족스러웠는데 수상하게 돼 더욱 기쁘다. 좋은 기회를 준 세종문화회에 감사드린다. 앞으로 작곡가로서 더욱 정진하겠다"고 소감을 전했다.

2등은 캐나다 토론토에서 작곡활동을 하는 David Hier가, 3등은 인디애나주의 양희영씨가 차지했으며, 오레곤주의 Bonnie Milksch와 오하이오주의 위정윤씨가 각각 장려상을 수상했다.

이번 대회 심사는 Schulamit Ran(시카고대 작곡가 교수), 이건용(한국예술종합학교 전 총장), 김희경(UC Santa Cruz 교수), Jan Radzynski(오하이오주립대 교수), Shih Hui Chen(라이스대 교수), 이태리에서 활동하는 작곡가 박-파안 영희 교수 등이 맡았다. 악보, 수상자 약력 및 소감, 심사위원 프로필 등 자세한 내용은 웹사이트([www.sejongculturalsociety.org](http://www.sejongculturalsociety.org))를 참조하면 된다.

4년만에 열린 이번 작곡대회는 중고등학생들이 연주할 피아노나 바이올린 솔로 곡을 작곡하도록 한 1·2회 대



회와는 달리 전문연주자들이 연주하기에 적합하고 지정된 한국의 테마가 들어간 격조 높은 피아노 트리오 또는 듀엣곡을 작곡하도록 함으로써 전문 작곡가들의 출품이 크게 늘었다. 시카고지역 익명의 기부자로부터 전액재정지원을 받아 '세종상' 작곡경연대회로 열리게 된 이번 대회는 지난 6월말 접수가 마감됐으며 총 7개국에서 16~68세의 작곡가 39명이 응모했다.

증빙 번호 **45a**

# NOVEMBER

THURSDAY, NOVEMBER 1  
6:30 PM



*Harriet Reading Series*

## CEDAR SIGO

POETRY FOUNDATION  
61 West Superior Street  
Free admission

**Cedar Sigo** is a San Francisco poet and the author of the full-length collections *Stranger in Town* and *Selected Writings*, as well as numerous chapbooks. He was raised on the Suquamish reservation near Seattle, Washington and studied at Naropa with poets Allen Ginsberg, Anne Waldman, Alice Notley, and Joanne Kyger, among others. Sigo's poetry draws on personal experience and a host of cultural material, which is then culled into sculpted lyrical collages. In the past decade, Sigo has collaborated with many visual artists and writers. A reception will follow.

SUNDAY, NOVEMBER 4  
11:30 AM



*Poetry off the Shelf*

## CRAZY BRAVE: THE LIFE & POETRY OF JOY HARJO

POETRY FOUNDATION  
61 West Superior Street  
\$10/5 for students and teachers with I.D. Tickets go on sale to Chicago Humanities Festival members on Tuesday, September 4 and to the general public on Monday, September 17. 312.494.9509 or [www.chicagohumanities.org](http://www.chicagohumanities.org).

For more than 30 years, poet **Joy Harjo**, of Muskogee Nation heritage, has evoked the landscape of the Southwest with language steeped in American native cultures and visionary lyricism. Harjo's many-faceted artistic life includes the poetry collections *She Who Had Horse* and the American Book-award winning *In Mad Love and War*, as well as her new memoir *Crazy Brave*.

Co-sponsored with the Chicago Humanities Festival



# DECEMBER

THURSDAY, NOVEMBER 15  
7 PM



*Poetry off the Shelf*

## SIJO POETRY

POETRY FOUNDATION  
61 West Superior Street  
Free admission

Though less familiar than its Japanese cousin, haiku, Korean sijo has a similarly rich heritage. Like haiku, it employs three lines, although its forty-some syllables are more flexible and allow for narrative developments that aren't feasible in haiku's seventeen-syllable form. Join **David McCann**, poet, translator, and one of the foremost experts on the form, for an exploration of traditional Korean sijo and the growing body of sijo in English. McCann teaches at Harvard and is the author of four books of poetry, including *Urban Temple: Sijo Twisted and Straight*, published in Korean translation by Ch'angbi Publishers in Seoul this year. A reception will follow.

Co-sponsored with the Sejong Cultural Society

THURSDAY, DECEMBER 13  
6 PM



*Poetry & Dance*

## "WORD OUTLEAPS THE WORLD": READINGS & DANCE

FULLERTON HALL  
Art Institute of Chicago  
111 South Michigan Avenue  
Free with museum admission

*"Who rise from flesh to spirit know the fall:  
The word outleaps the world, and light is all."  
— Theodore Roethke.*

In a salute to the Art Institute of Chicago's new galleries of ancient art, well known local actors read passages from such authors as Homer, Plotinus, Sophocles, Seneca and Virgil, while Hubbard Street dancers interpret images and ideas to measure the impact of this great literature in our own time.

Co-sponsored with Hubbard Street Dance & the Art Institute of Chicago





증빙 번호 **45b**



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LECTURE

## Poetry off the Shelf: Sijo Poetry



Thursday, Nov 15, 7:00PM

Poetry Foundation  
61 West Superior Street  
Free admission

Though less familiar than its Japanese cousin, haiku, Korean sijo has a similarly rich heritage. Like haiku, it employs three lines, although its 40-syllable form is more flexible and allows for narrative developments that aren't feasible in haiku's 17-syllable form. Join **David McCann**, poet, translator, and one of the foremost experts on the form, for an exploration of traditional Korean sijo and the growing body of sijo in English. McCann teaches at Harvard and is the author of four books of poetry, including *Urban Temple: Sijo Twisted and Straight*, published in Korean translation by Ch'angbi.

Publishers in Seoul this year. A reception will follow.

Doors open 30 minutes before program start time; program will last approximately one hour.

Co-sponsored with the Sejong Cultural Society and the Harvard Club of Chicago

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증빙 번호 **47a**



## "미국 주류 사회에 한국 전통문화 심는다"



미국 세종문화회(Sejong Cultural Society) 관계자. 왼쪽 두번째부터 루시 박 사무총장, 하버드대학 데이비드 맥켄 교수, 세종문화회 주영혜 회장. 맨 오른쪽은 김호범 이사장. 2013. 3.24 <<세종문화회>> photo@yna.co.kr

전문직 한인 주축 '세종문화회' 조용한 문화운동 성과 확산

(시카고=연합뉴스) 김현 통신원 = "한국 전통문화를 미국 주류 기성 문화의 구성 인자로 뿌리내리도록 하겠다는 목표입니다"

미국 주류 사회에 기반을 다진 한인들이 소리없이 펼쳐온 한국 전통문화 운동이 큰 성과를 거두고 있다.

시카고를 비롯한 일리노이주 전문직 종사 한인들이 주축이 돼 만든 비영리 문화단체 '세종문화회'는 23일(현지시간) 미국 전역의 중·고등학생과 청년들을 대상으로 실시한 시조 쓰기, 한국 문학 작품 읽고 독후감 쓰기 등 각 부문 수상자를 발표했다.

지난 2006년 시작돼 올해로 제8회를 맞은 세종 작문경연대회에는 미국 35개 주와 캐나다 등에서 총 1천503명이 참여했다.

세종문화회 루시 박 사무총장(62, 일리노이대학 의대 교수)은 연합뉴스에 "미국에서 김치와 K-팝이 인기를 얻고 있지만 우리의 열과 정신이 담긴 전통문화를 심어가는 일도 매우 의미 있을 것"이라고 행사 취

지를 설명했다.

박 사무총장은 올해 참가자 가운데 비(非)한인 비율이 시조 부문 90%, 독후감 부문 80~85%에 이른다면서 일선 중·고등학교 교사들을 대상으로 시조와 한국 문학 작품을 알리기 위해 꾸준히 노력한 효과를 보고 있다고 전했다.

출품작은 모두 영어로 작성되지만 시조는 전통 운율과 형식을 갖추어야 하고 독후감은 세종문화회가 매년 제시하는 한국 문학 작품을 읽어야 한다.

이번 대회 참가자 가운데 고등부와 청년부는 소설가 이문열 씨의 '우리들의 일그러진 영웅'(1987) 영문판(Our Twisted Hero)을 읽었고 중등부는 영역된 한국 전래 동화 8편 가운데 한 편을 선택했다.

세종문화회는 시조 부문에 848명, 독후감 부문에 655명이 각각 응모했다고 밝혔다.

심사는 하버드대학 동아시아언어문화학과 데이비드 맥캔 교수와 브리검영대학 국제문제연구소 마크 피터슨 박사 등 6명이 맡았다.

그 결과 시조 부문에서는 텍사스주 라레도의 알렉산더 고등학교 12학년(한국 고3) 로베르토 샌토스가 이민 2세의 정체성에 대한 고민을 담은 작품으로 1위를 차지하는 등 모두 10명이 수상했다.

독후감은 뉴저지주 홈델 윌리엄 R.새츠중학교 8학년(한국 중2) 새런 린과 일리노이주 수학과학아카데미 12학년 새뮤얼 왈더가 각각 중·고등부 1위를, 오하이오주 오벌린 칼리지에 재학 중인 조앤 리씨가 청년부에서 1·2위 수상자 없는 3위를 차지하는 등 모두 22명이 상을 받았다.

상금은 최고 1천 달러(약 110만원)부터 50달러(약 5만5천원)까지 다양하다.

박 사무총장은 "기금은 세종문화회 사업에 뜻을 함께하는 이들이 십시일반 내는 후원금으로 조성된다"며 "참가자 격려 차원에서 자신의 기부금은 당선작이 아닌 선외佳作(honorable mention)에만 전달해달라고 당부하는 분들도 있다"고 설명했다.

그는 "경연대회에 참가한 학생들이 '한국 문화를 배우고 한국에 대한 관심을 더 키우는 계기가 됐다'고 말할 때 보람을 느낀다"면서 세종문화회의 활동이 한인 2세들에게 뿌리에 대한 자긍심을 고취하고 자신감을 안겨줄 뿐만 아니라 미국 문화를 더 풍성하게 만드는 일이기도 하다고 자신했다.

세종문화회는 지난 2004년 한국 문화유산에 관한 인식과 이해를 증진시킨다는 취지로 설립됐다. 단체명은 세종대왕을 기리는 의미로 붙여졌다.

이들은 작문경연대회 이외에도 일선 교사들을 대상으로 한 시조 교실, 한국의 전통 가락과 정서가 담긴 음악을 지정 연주곡으로 하는 음악경연대회, 작곡경연대회 등도 개최하고 있다.

chicagorho@yna.co.kr

(끝)

<저 작 권 자(c)연 합 뉴 스. 무 단 전 재-재 배 포 금 지.>

[2013-03-24 05:54 송고]



본 기사는 연합뉴스와의 계약없이 전문 또는 일부의 전제를 금합니다.  
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증빙 번호 **47b**

The  
Sejong Cultural Society

세종문화회

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## the sejong writing competition

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## 2013 Sejong Writing Competition

### Judges

Sijo Judges: [David McCann](#) | [Mark Peterson](#) | [Ivanna Yi](#)Essay Judges: [Mark Hagland](#) | [Anne Holzman](#) | [David Schaafsma](#)

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#### David McCann

[sijo](#)

**David R. McCann**, ICAS, is Korea Foundation Professor of Korean Literature in the Department of East Asian Languages and Civilizations as well as Director of the Korea Institute at Harvard University. David is the recipient of numerous prizes, grants, and fellowships including the prestigious Manhae Prize in Arts and Sciences (2004), the Daesan Foundation Translation Grant (1997), and the Korea P.E.N. Center Translation Prize (1994). His many books include *Traveler Maps: Poems by Ko Un* (2004), *The Columbia Anthology of Modern Korean Poetry* (2004), *Early Korean Literature: Selections and Introductions* (2001), *War and Democracy: A Comparative Study of the Korean War and the Peloponnesian War* (2001) and *The Classical Moment: Views from Seven Literatures* (1999).



Not only a renowned translator of major Korean poems but also a well-recognized poet, David has published many poems in such distinguished media as *Poetry*, *Ploughshares*, *Descant*, *Runes* and recently published a chapbook of poems *Cat Bird Tree* (2005). His poem "David" was included in the *Pushcart Prize Anthology III*. David's new book of poems *The Way I Wait For You* was published in 2010 by Codhill Press.

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#### Mark Peterson

[sijo](#)

**Mark Peterson** received his B.A. in Asian Studies and Anthropology from Brigham Young University in 1971. He received his M.A. in 1973 and his Ph.D. in 1987, both from Harvard University in the field of East Asian Languages and Civilization. Prior to coming to BYU in 1984 he was the director of the Fulbright program in Korea from 1978 to 1983. He also served as the President of the Korea Pusan Mission from 1987 to 1990. He has been the coordinator of the Asian Studies Program and was the director of the undergraduate programs in the David M. Kennedy Center for International Studies. He is currently the head of the Korean section of the department.



Dr. Peterson is a member of the Association for Asian Studies, where he was formerly the chair of

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the Korean Studies Committee; was also the book review editor for the Journal of Asian Studies for Korean Studies books. He is also a member of the Royal Asiatic Society, the International Association for Korean Language Education, the International Korean Literature Association, and the American Association of Korean Teachers.

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**Ivanna Yi**

*sijo*

**Ivanna Yi** was born in Seoul, Korea, and raised in Texas. She received her BA in English with a writing concentration in poetry from Yale University, after which she travelled to Korea on a Fulbright scholarship to study *p'ansori* and *sijo* in performance. The recipient of an Academy of American Poets Award and a Clapp Fellowship for poetry from Yale, her poems have been set to music and sung at the Aspen Music Festival, the Curtis Institute of Music, and Carnegie Hall. She is currently a PhD candidate in Korean literature at Harvard University.



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**Mark Hagland**

*essay*

**Mark Hagland** has been a writer, editor, researcher and public speaker in health care for over 20 years. He has written for a wide variety of prominent publications in the health care industry, has spoken to a very broad range of health care leaders on topics of strategic interest, and has been interviewed by a wide range of national news organizations. In January 2010, Mark became Editor-in-Chief of Healthcare Informatics, a leading publication for health care information technology leaders.



Mark is the author of two books on performance optimization in health care. In 2007, with Jeffrey C. Bauer, Ph.D., he co-authored *Paradox and Imperatives in Health Care: How Efficiency, Effectiveness, and E-Transformation Can Conquer Waste and Optimize Quality*. In 2008, Mark authored *Transformative Quality: The Emerging Revolution in Health Care Performance*.

Mark holds a B.A. from the University of Wisconsin and a master's degree in journalism from Northwestern University's Medill School of Journalism.

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**Anne Holzman**

*essay*

**Anne Holzman** holds a B.A. with Honors in English from Oberlin College and an MFA in Writing from Hamline University. She is a nationally published freelance writer with essays in the anthologies *Lost Classics* and *Am I Teaching Yet?* She has worked as an editor for the *Pioneer Press* newspaper and Redleaf Press book publisher and has taught high school English and journalism. She writes regularly about the arts for *Korean Quarterly*.



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**David Schaafsma**

*essay*



**David Schaafsma**, Associate Professor of the English Department, University of Illinois at Chicago, is an author and educator, and is the Director of the Program in English Education. David Schaafsma is interested in scholarly issues concerning the preparation of English teachers, young adult literature, community-based literacy, the uses of narrative in research and learning, and the relationship between literacy, democracy, and social action. The last book that he published is *Narrative Inquiry in English Education* (Teachers College Press, 2011); an edited collection of essays entitled *Jane Addams, Hull-House and the Call to Democratic Education*, will be out with the University of Illinois Press in the fall of 2013. He also writes poetry and short fiction.



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# The Sejong Cultural Society

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## the sejong writing competition

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## 2013 Sejong Writing Competition

### Essay Winners

	Young Adult Division	Senior Division	Junior Division
First	none	<b>Samuel Walder</b> Oak Park, IL 12th grade Illinois Math and Science Academy <a href="#">essay</a>	<b>Sharon Lin</b> Holmdel, NJ 8th grade William R. Satz School <a href="#">essay</a>
Second	none	<b>Hebin Hannah Jeon</b> Long Grove, IL 10th grade Adlai E. Stevenson High School <a href="#">essay</a>	<b>Jessica Hsueh</b> San Gabriel, CA 6th grade Polytechnic School <a href="#">essay</a>
Third	<b>Sharanya Kumar</b> Chesterfield, MO Parkway Central High School <a href="#">essay</a>	<b>Jack Snelling</b> Atlanta, GA 12th grade Marist School <a href="#">essay</a>	<b>Justin Olah</b> Pasadena, CA 6th grade Polytechnic School <a href="#">essay</a>
	<b>Joanne Lee</b> Oberlin, OH Oberlin College <a href="#">essay</a>		
	<b>Yelimi Chung</b> Oneonta, NY Oneonta High School	<b>John Ahn</b> St Louis, MO 10th grade Maplewood Richmond Heights	<b>Laura Chin</b> San Marino, CA 6th grade Polytechnic School
	<b>Kyungjoo Park</b> Elk Grove, CA Sacramento City College	<b>Victor Corrigan</b> Atlanta, GA 12th grade Marist School	<b>Kirsti Kokko</b> Tappahannock, VA 8th grade St. Margaret's School
		<b>Daniel Lee</b>	<b>Nicholas Lapeyrouse</b>



**2006**

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HM*	<b>Stella Tu</b> Northbrook, IL Harvard University	Demarest, NJ 9th grade Bergen County Academies	Metairie, LA 6th grade Haynes Academy for Advanced Studies
		<b>Yasmina Milord</b> Atlanta, GA 12th grade Marist School	<b>Chitra Reddy</b> Houston, TX 8th grade T. H. Rogers Middle School
		<b>Emily Mu</b> Naperville, IL 10th grade Illinois Math and Science Academy	
		<b>Meiren Park</b> Norwood, NJ 11th grade North Valley Regional High School Old Tappan	
		<b>Thomas Seitz</b> Atlanta, GA 12th grade Marist School	

**\*Honorable Mention - Friend of the Pacific Rim Award****Sharanya Kumar**

young adult division, third place tie

My name is **Sharanya Kumar**. I am currently a freshman at Parkway Central High School in Chesterfield, Missouri. Some of my interests include playing the viola and piano, reading, listening to music, and playing tennis. At present, I am considering a career in science.

I heard about this essay competition from my English teacher, who offered this as an extra credit opportunity. I enjoy reading fiction, which is why I was eager to read *Our Twisted Hero*. Although I can't say I love writing essays, I was fascinated by this story. I felt that it had many important parallels to both the present and the past. Throughout the course of my research for this essay, I learned valuable lessons about history and human nature. I didn't expect to win anything, but I had fun reading *Our Twisted Hero* and researching connections to the past. I would like to thank my English teacher for helping me improve my writing skills, and my family for all their support.



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**Joanne Lee**

young adult division, third place tie

I am a second year English major at Oberlin College, a small liberal arts college tucked away in a quiet corner of Ohio. I have always loved to read and write, and have long lamented the fact that I have read very little Korean literature. My family immigrated to Canada from Korea when I was in grade six, and my knowledge of Korean language and literature are sadly frozen at that grade level. Thus when I heard about this competition from a high school teacher where I tutored over the winter, I was immediately hooked: I get to study a celebrated Korean literary work and then write about it, and maybe win



a prize while at it? What a sweet deal, I thought to myself.

I am an absolute literary nerd, and my interests range from reading Chaucer in the original Middle English to contemporary Asian American literature. I hope one day to become a teacher/professor and share my passion for literature, which to me is not a frivolous exercise reserved for an exclusive clique of aloof academics, but an utterly human form of expression that espouses both beauty and truth of the human condition.

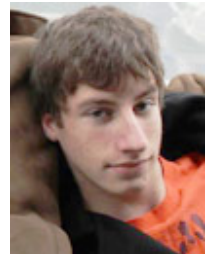
For instance, I learned much about what it means to be human – to be extremely vulnerable and fragile – as I read and pondered Yi's *Our Twisted Hero*. It's not just the feeble-minded that break down under systematic oppression: even the most heroically resistant of people do, just as Han eventually submits to Om. The theme of authoritarianism in Yi's work led me to think of North Korea, and prompted me to compare the Kim family's regime with Om's class in my essay, focusing specifically on their similar hierarchical structures. My heart and prayers go out to the millions of North Koreans and other people who are suffering under the tyrannical yoke of the Om's of our world.

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### Samuel Walder

senior division, first place

My name is **Sam Walder** and I am a senior at the Illinois Math and Science Academy. Some of my many passions are running, playing the mandolin, doing research in bioengineering, and occasionally sleeping. I also have an interest in language and history, gained from doing international scientific research, which prompted me to write my essay. I found out about the competition because I saw a poster on my English teacher's door. It was quite by chance—the essay prompts sounded promising, and the novella was extremely interesting, so I had fun reading and writing. I am indebted to the Sejong Cultural Society for introducing me to such a powerful part of history.



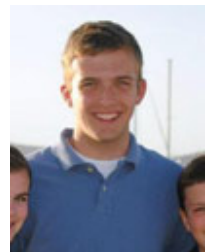
I felt a deep connection with *Our Twisted Hero*. To me, it bravely represented the idea of how easily a people can fall under authoritarian rule. Reading the book and writing the essay made me question how I would react if my own society fell under totalitarian rule. I believe that most readers would say that they would be like Pyongt'ae and resist totalitarianism, but historically that is not the case. However, *Our Twisted Hero* is not a pessimistic book that despairs over the trials of humanity. It demonstrates the fight which is necessary to combat totalitarianism and inspired me to doubly stick up for my ideals. I identified strongly with Pyongt'ae's emotions, and he made me ask a difficult question: can I trust my friends and fellow citizens to not capitulate to what is wrong? By writing the essay, I found my answer: for every Sokdae, there will be a Pyongt'ae. No totalitarian society lasts for long since there are always people willing to resist. The emotions that I felt for Pyongt'ae convinced me of the existence of an optimistic human spirit that will always resist what is wrong.

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### Jack Snelling

senior division, third place

My name is Jack Snelling, and I am a senior at Marist School in Atlanta, GA. In my free time, I enjoy running, playing and watching sports, and hanging out with my friends. In school, my best classes are math and economics, and I also enjoy writing. I will be attending either the University of North Carolina at Chapel Hill or Wake Forest University next year, and I intend to study business.



I found out about the Sejong Writing Competition from my World Literature teacher, who assigned the senior division essay topic to my class. I had never been exposed to Korean literature before reading *Our Twisted Hero*, and I found it to be both enjoyable and thought-provoking. The idea of a totalitarian system of government is one which many Americans never consider, and it is interesting to ponder the reactions of people if they were put in that situation. *Our Twisted Hero* is very interesting and should not be taken lightly as it presents a relevant issue in our world today.

I would like to thank my teacher, Ms. Naitnaphit Limlamai, for helping me to learn to become a better writer and encouraging me to not be afraid to take risks. I would also like to thank the Sejong Cultural Society for everything that they do.

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### Sharon Lin

junior division, first place

Hi, my name is **Sharon Lin** and I'm an eighth grader at William R. Satz School. I love dabbling among the various disciplines, and my many hobbies include tennis, painting, writing, and playing the flute. I have found that my goal-oriented personality and desire to achieve have given me the determination to succeed in anything if I set my mind to it.



Ever since I was young, I have aspired to change the world one day and I hope to do so through my writing. In addition, I have always wanted to travel the world and tour exotic destinations. I am currently involved in my school newspaper, various teen publications, and have published a young adult novel, *Hidden*.

I learned about this competition through a program at my school called Project Plus. Mrs. Kathy Bradley, the advisor of the program, helps students find enrichment opportunities to develop art and writing skills outside of the classroom. Because of my heritage and the fact that many of my friends are Korean, I was drawn to the essay competition, viewing it as a challenge. I am deeply honored to have been chosen as the winner of the competition and would like to thank all of my English teachers, my parents, and my peers for their continuous support throughout the years.

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### Jessica Hsueh

junior division, second place

My name is **Jessica Hsueh**, and I am a 6th grader at Polytechnic School in Pasadena, California. Some of my interests include reading fiction, playing badminton, listening to pop and classical music, and playing the flute. My future goal is to become an eye surgeon and travel all around the world to treat people of all ages in countries who are blind or visually impaired so they can earn a living, see a loved one, or read a book. I would like to further develop and refine my writing skills and hopefully write and publish a book someday. My personal heroes are my parents, who show me that it is okay to follow our dreams and strive for the best, and to do what makes us the most happy. As immigrants in the U.S. my parents taught me to always stay optimistic and to give everything my best effort. They inspire me to do the best I can in everything I do. I want to take this opportunity to thank my English teacher, Renee Larios, who introduced me to this competition and showed me how to become a better writer. While reading the Queen Swallow's Gift, I learned to explore and appreciate the deeper meaning hidden in folktales. This experience reminds me that nothing is impossible if you set your heart to it.



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### Justin Olah

junior division, third place

My name is **Justin Olah**, and I'm a sixth grader attending Polytechnic School in Pasadena California. I enjoy playing basketball and soccer, reading fantasy novels and historical nonfiction, building Lego Mindstorms, and watching the History Chanel. My favorite subjects are Math, English, and Science. In the future, I hope to become an aerospace engineer and design innovative energy-efficient airplanes. My hero is my grandfather, George Olah, who won the Nobel Prize in Chemistry for his discovery of cleaner burning fuels. I learned about the competition through my English



teacher, Mrs. Renee Larios, who has been introducing mythology and folklore from around the world to our English class. I want to thank Mrs. Larios for helping me become a better writer and encouraging me to enter this contest allowing me to become more comfortable sharing my writing with others. While writing my essay on the Korean folktale, *The Goblin's Club*, I learned that author's theme of the value of charity and the dangers of jealousy are the same values my parents have been teaching me all my life.

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### Yelimi Chung

young adult division, honorable mention

I'm a seventeen year old, enthusiastic, always-ready-to-learn Korean named **Yelimi Chung**; I am currently a junior at Oneonta High School in Oneonta, New York and an aspiring pediatrician. I was only ten months old when I left my home country, South Korea; I've been living in America for seventeen years. My parents have always emphasized respect and gratitude, as taught in my culture and having been taught these important lessons, I want teach others to do the same and become a pediatrician that all children look forward to meeting. My other interests and hobbies include baking, cooking with my mother, fashion and styling, dancing, and sharing personal insights of current events and politics with other educated young adults.



This competition came to my attention through my school's newspaper advisor and English teacher. Being the only Korean at the high school, she brought the competition to my attention. I'm overall grateful to the teacher that brought me to participating in the competition, the Sejong Cultural Society, and the author of the essay topic-book, *Our Twisted Hero*, Yi Mun-yol. Rather than participating in a competition, I feel as though I was able to gain much insight and relate myself to the various elements of the human condition that are found within the book.

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### Kyungjoo Park

young adult division, honorable mention

My name is **Kyungjoo Park**. I just turned 20, and I am currently studying to achieve my dream of being a Chemical Engineer. I was originally born in South Korea, and I moved here to attend high school when I was 15. I love baking, singing and playing tennis. I've always been very interested in learning new languages and seeing different cultures, and after I graduated from high school I went to Germany for a year to learn their language and the people.

I heard about this competition through my English professor, and I'm really glad I entered because I learned so much about Korean history while doing my research.



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### Stella Tu

young adult division, honorable mention

**Stella Tu** is a freshman at Harvard University. She is involved in the Mission Hill After School Program as a counselor and is a part of Harvard's Crimson magazine as a designer. In addition, Stella was a winner of the 2012 American Fine Arts Festival String Division and is currently a cellist in the Bach Society Orchestra at Harvard. She appeared on the front page of the Chicago Tribune's May issue as an All-State Academic Team winner. Stella has also studied piano since she was four years old. She performed at the Carnegie Hall in New York at the age of 11 and has soloed on 98.7 WFMT's "Introductions". She is a winner of the 2012 Bradshaw & Buono International Piano competition. Furthermore, Stella recently won second place in the 2012 Goi Peace Foundation's UNESCO



International Essay Contest for Young People. In 2009, she was awarded by Mr. Arne Duncan as a first place winner of the Anti-Defamation League Contest for both her artwork and her essay.

In 2008, Stella decided to found the non-profit organization, Starlight Foundation, using accumulated prize money from her music, art, and writing competitions. She chose to do so because of the benefits she had gained through these arts. With the Starlight Foundation, Stella has aimed to provide artistic-expression opportunities for other young people, similar to the ones she had growing up. She recently organized the Kidney Assessment Test with the American Kidney Organization in Chicago. Currently, Stella is planning her art exhibition at the David Adler Arts Center in Libertyville, IL, in fall 2013.

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### John Ahn

senior division, honorable mention

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My name is **John Ahn** and I am a current sophomore at Maplewood Richmond Heights high school in St.Louis, Missouri. I'm involved in several different extra-curricular activities such as volunteering, varsity soccer, student council, superintendent's advisory council, and various internships. I've always had an interest in pursuing marketing, I absolutely love promoting certain products and services for a particular demographic. It's been an interest of mine since middle school, for student council I utilized posters and other forms of promotion to advertise a certain event or cause.



I learned about this competition from my mother; an avid supporter of mine who is in constant search of opportunities I could pursue. Although the topic was quite perplexing, once I began to write the connections I observed with the book I was wholeheartedly invested in the essay. This hasn't been my first entry for this competition, I previously submitted an entry during middle school and received another honorable mention. I can't say that I'm satisfied with my result, however, I'm more than certain that my efforts and passionate dedication will eventually yield the award I desire.

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## the sejong writing competition

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## 2013 Sejong Writing Competition

## Sijo Winners

	Sijo
First Place	<b>Roberto Santos</b> Laredo, TX 12th grade, John B. Alexander High School <a href="#">sijo</a>
Second Place	<b>Hannah Pohl</b> Coral Springs, FL 12th grade, North Broward Preparatory School <a href="#">sijo</a>
Third Place	<b>Brandon Harris</b> Cleveland, TN 11th grade, Notre Dame High School <a href="#">sijo</a>
	<b>Brian Lok</b> San Gabriel, CA 12th grade, Gabrielino High School <a href="#">sijo</a>
	<b>Amy Malo</b> Soddy Daisy, TN 11th grade, Notre Dame High School <a href="#">sijo</a>
Honorable Mention	<b>Elise Breaux</b> Norcross, GA 12th grade, Marist School <a href="#">sijo</a>
	<b>Rebecca Dyer</b> Maryland Heights, MO 12th grade, Parkway North High School <a href="#">sijo</a>
	<b>Bennett Graves</b> Pittsburgh, PA 12th grade, Fox Chapel Area High School
Friend of	



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the Pacific  
Rim Award

[sijo](#)

**Phillip Kim**

Elmhurst, NY  
10th grade, Townsend Harris High School  
[sijo](#)

**Jeanna Qiu**

Livingston, NJ  
9th grade, Livingston High School  
[sijo](#)

**Roberto Santos**

first place

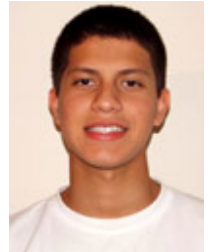
I'm **Roberto Santos**, an 18 year old senior at John B. Alexander High School. I had first heard of this competition as a class assignment for my English 4 class, and winning first place came as a great surprise! Without my teacher pushing the class to join, I probably would've never done it out of fear of failure. The fact that I won something for just writing thoughts I've always had with a creative twist still blows my mind!

I live in a border town made up of a Hispanic/Mexican majority, where Spanish is spoken just as much as English; although I'm proud of my heritage, English is still my primary language. In my spare time I make music with my friends and spend time with my family. I plan on majoring in musical engineering and help expose some of my talented friends' music.

Thanks to this competition I have more confidence in my academic capabilities, and feel inspired to participate in more writing competitions.

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**Hannah Pohl**

second place

My name is **Hannah Pohl**, I am a senior in high school living in Florida. I love reading and my passion is art. I have always enjoyed poetry, Lord Alfred Tennyson is my favorite poet.

I heard about the contest from my creative writing teacher who introduced us to sijo poetry and encouraged the entire class to submit a poem. I had never really written a lot of poetry and never a sijo. It was interesting to learn. I was surprised and thrilled to discover I had received second place. My poem was inspired by my art, at the time I was working with ink.

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**Brandon Harris**

third place tie

My name is **Brandon Harris** and I am an eleventh grader at Notre Dame High School of Chattanooga, Tennessee. My English teacher encouraged my class to write three sijo poems and pick our best poem for the contest. I did not expect to place in the contest. My poem was inspired by my traveling experience to Palaski, Tennessee to play in a football game. My English teacher explained that an important part to a sijo poem is the descriptiveness of what your poem is about. I enjoy being outdoors which helped give me the idea to write about the cotton fields I vividly remember in Palaski. I also enjoy learning the meanings behind songs and studying lyrics. Although sijos are not songs, I consider poems to be similar to lyrics and how they are used.



Winning this award is an honor and has taught me numerous things about poems in general. I have learned that poems come in many different forms. Certain poems can be better for the point a writer is trying to get across. Sijou poems describe surroundings and images we may want the reader to experience just as we did. This contest has inspired me to continue writing and study more poems.

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### Amy Malo

third place tie

My name is **Amy Malo** and I am a junior at Notre Dame High School in Chattanooga, Tennessee. I enjoy reading classic literature, playing guitar, singing, painting, and other crafts. I am currently very indecisive about where my college studies should take me in the future. Asian culture and society has always intrigued me, and I was very grateful to have the opportunity to participate in the sijo contest. I look up to many people for my inspiration and encouragement as a person, but the person who has made the most impact in my life is my father. From everyday choices, to life changing decisions, my dad has been there for me for everything and anything. I heard about this competition through my English teacher at school. I never expected to win anything, but I am glad to accept the great honor.



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### Phillip Kim

honorable mention

My name is **Phillip Kim**. I am a sophomore at Townsend Harris High School at Queens College. I found out about this contest from a list of other contests that my AP World teacher sent to my class via email. This contest stood out to me because I never heard of sijo in the Korean culture, being Korean myself. Writing a sijo made me feel more connected with my native culture. The sijo I wrote was based off of my experiences in middle school, where I did not have many friends. I was the smartest in my class at the time but I barely had any friends. I felt like an outcast in my school. Like a lone wolf, I had no pack to be with. I usually never write poetry but conveying my feelings through poetry felt good.



My future goals are to become a youtube director and star, to get into the Tisch School of the Arts at NYU, and to become a full fledged movie director. My hobbies are writing scripts, making videos, and playing video games. My personal hero is my brother who, though dropped out of high school, supports me and perseveres through life. My brotherhood, my goals, and my talents all help me conquer all of my challenges.

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### Jeanna Qiu

honorable mention

My name is **Jeanna Qiu** and I am a freshman at Livingston High School. I had entered this competition last year, winning an honorable mention in the junior essay competition. I really enjoyed the experience, and decided to enter again, challenging myself with a new writing style: the sijo.

One of my favorite hobbies is playing the cello. I am a student at the Manhattan School of Music precollege division under the direction of Mr. David Geber. My cello playing and my cello teacher's view of the instrument inspired me to write this poem. It seems a miracle to me that simple objects and physics can transform one's life.

I would like to thank my present and former cello teachers, Mr. Geber and Mrs. Kaller, for inspiring me and being wonderful mentors. I would also like to thank my Spanish teacher Sra. Gugger for inspiring a love and appreciation of poetry, writing, and the arts. As always, I am so grateful for my family's love and support throughout this experience. Once again, I am so grateful for this award and this has inspired me to keep writing and sharing my views through my words to the whole world.

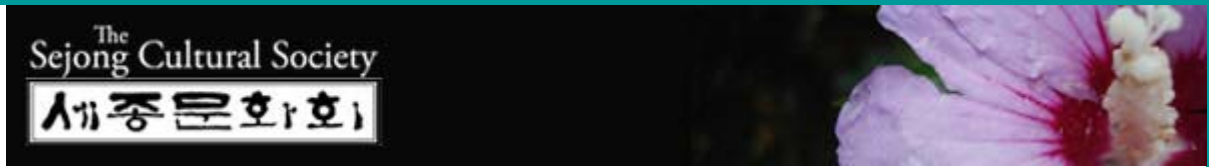
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## 2013 Sejong Writing Competition now open



Competition deadline: 11:59pm, January 31st, 2013 (CST)

- New young adult essay division
- Young adult and senior essay topic: [Our Twisted Hero](#)
- New teacher-friendly [registration system](#)

### Changes this year

#### Young adult essay division

For our 2013 Writing Competition it is with pleasure that we announce the addition of a young adult essay division, open to all writers age 25 and younger residing (or with residence) in the US or Canada.

#### 2013 registration and applications

Beginning with our 2013 Writing Competition we will be using a new [registration-based system](#) for entry submissions. For students, this system offers the option of emailing submission confirmations and/or PDF copies of entries to teachers; additionally, it enables students to edit entries easily until the competition deadline. Teacher accounts can view and, if necessary, submit their students' submissions.

We would like to stress that all personal information is kept strictly confidential and no information is shared with parties outside of the Sejong Cultural Society.

### 2013 Guidelines, Prompts, and Prizes

**Submission deadline:** 11:59pm, January 31st, 2013 (CST)

**Eligibility:** open to all residents of the US and Canada age 25 and younger

**Sijo category** (one division open to students grade 12 and younger):

Write one sijo on a topic of your choice. More information on writing sijo can be found [on our website](#).

#### Essay category prompts

[Young adult & senior divisions](#) (age 25 and younger & grade 12 and younger)

Yi Munyol (b. 1948) wrote *Our Twisted Hero* as a satirical allegory in response to the authoritarian regimes that headed South Korea's government in the wake of the Korean War—a political "dark age" steeped with human rights controversies and accusations of corruption and ineptitude.

[Read \*Our Twisted Hero\* by Yi Mun-yol](#) (free to read on our website)

**Young adult topic:** Compare and contrast an aspect of *Our Twisted Hero* (e.g., plot, characters, setting, or background) to another artistic work, event—current or historical—or any subject matter of your choice.

**Senior topic:** *Our Twisted Hero* is an allegorical novel particular to a troubled time in modern Korean history, but it has many parallels to other literary works that offer similar allegories. Works like *Lord of the Flies* and *A Clockwork Orange*—both British—are about groups of non-adults who form their own societies with their own rules that mirror or oppose the values of the culture at large. Both of the western novels mentioned above also directly or indirectly address a significant problem in society. Compare Yi Mun-yol's work with one the books mentioned above or to another literary work or film with similar

thematic content.

Alternately, senior division students may choose to write their essays in response to the young adult division topic.

Junior essay division (grade 8 and younger)

Korea has a rich tradition of storytelling, and its folk tales reflect important aspects of its history and culture. Many of the old historical texts are full of local legends and myths. Folk tales can be entertaining and educational, but they can also strike a deep chord in our personal lives, and many Korean folk tales demonstrate the universal tragedies and triumphs of daily life in the family.

**Topics (choose one):** Each topic refers to the list of Korean folktales found on our [folktales index page](#).

- a. Select one folk tale from the list and explain your interpretation of the story. What do you think it means? What is its importance? Why do you think it was created?
- b. If you could change one of these folk tales, what would you change and why? Do you disagree with something the tale is trying to convey?
- c. Which Korean folk tale character do you relate to best? Why? Would you make the same decisions as that character?

**Rules:**

- All entries must be written in English.
- Contestants are permitted one essay and one sijo entry.
- Entries must be submitted through our website.

**Prizes:**

- Essay division (YA): first (\$1,000), second (\$800), third (\$600)
- Essay division (senior): first (\$500), second (\$400), third (\$300)
- Essay division (junior): first (\$300), second (\$200), third (\$100)
- Sijo category: first (\$300), second (\$200), third (\$100)
- Honorable mention (for all divisions and categories listed above):  
Friends of Pacific Rim Award (\$50 each)

**Other events**

We will once again be hosting our sijo workshop for teachers on November 17th (Saturday) at the University of Illinois at Chicago. If interested, please contact us or check our website in the future for updates.

Additionally, we will be hosting a live discussion with Yi Mun-yol, author of *Our Twisted Hero*, in March of 2013.

Contact us at [writing@sejongculturalsociety.org](mailto:writing@sejongculturalsociety.org) with any questions.

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# 2013 Sejong Writing Competition

(in collaboration with the Korea Institute, Harvard University)

## New changes this year

- Addition of **young adult essay division**
- Young adult and senior essay topic: ***Our Twisted Hero***, novella by Yi Mun-yol
- New teacher-friendly **online registration system**

## Sijo (Poetry) Division

Our sijo competition brings the sijo, a classic example of traditional Korean fine arts, to a modern English-speaking audience as a unique form of poetry. Please visit our website to learn about the sijo.

- One division open to students in grade 12 and younger
- Using the sijo form, write one poem in English on a topic of your choice.

## Essay Division

Focusing on introducing Korean culture and history through literature, our essay category utilizes folk tales and contemporary literature to explore Korean culture, past and present.

- Junior Essay division (8th grade and younger): Korean folk tales
- Senior Essay division (9th -12th grade): *Our Twisted Hero* by Yi Mun-yol
- Young Adults Essay division (25 years and younger): *Our Twisted Hero* by Yi Mun-yol

**Korean folk tales, *Our Twisted Hero*, and prompts are available on our website.**

## Prizes:

- Young adult division: \$1,000 / \$800 / \$600
- Senior division: \$500 / \$400 / \$300
- Junior division: \$300 / \$200 / \$100
- Sijo division: \$300 / \$200 / \$100
- Honorable mentions: Friends of Pacific Rim Awards (\$50 each)

## Basic Rules and Guidelines:

- Open to all residents of the US and Canada 25 years and younger regardless of ethnic background.
- Essays must not exceed 1,000 words.
- All submissions must be written in English.
- Entries and applications must be submitted using our online submission page.
- Submission deadline: **January 31<sup>st</sup>, 2013**

Please visit our website ([www.sejongculturalsociety.org](http://www.sejongculturalsociety.org)) for details  
or contact us at [writing@sejongculturalsociety.org](mailto:writing@sejongculturalsociety.org).

## Conversation with Yi Mun-yol, author of *Our Twisted Hero*

Friday, March 15, at University of Illinois at Urbana-Champaign (UIUC)

Saturday, March 16, at Chicago (Location TBA)

Details will be posted on our website.

## 2013 세종작문 경연대회

입력일자: 2012-10-02 (화)

한인 학생들에게는 자긍심을, 타인종 학생들에게는 한국에 대한 관심을 높여주는 ‘2013 세종작문 경연대회’가 세종문화회 주최, 본보 특별후원으로 개최됩니다.

이번 대회는 미국과 캐나다지역의 25세이하 학생 및 성인들을 대상으로 영문수필 및 시조의 두 가지 부문으로 나뉘어 실시됩니다. 수필의 경우 25세이하 성인 및 시니어 학생부문은 한국의 대표작가중 한명인 이문열씨의 소설 ‘우리들의 일그러진 영웅’의 영문판을 읽은 뒤 에세이를 작성해야 하며, 8학년이하 주니어부문은 한국의 전래동화 중 한 작품을 택일해 자신만의 방법으로 해석하고 이에 대한 견해를 밝혀야 합니다. 12학년이하를 대상으로 하는 시조부문에서는 한국 고유의 시 형태인 시조의 형식을 사용, 고전시조와 현대시조를 참조해 본인이 원하는 자유 주제로 쓴 영시를 심사하게 됩니다.

### ■대상

-수필: 25세이하 성인 및 시니어학생(9~12학년) 부문, 주니어학생(8학년 이하)부문

-시조: 12학년 이하

### ■시상

-수필: 성인 1등(\$1,000), 2등(\$800), 3등(\$600) / 시니어 1등(\$500), 2등(\$400), 3등(\$300) /

주니어 1등(\$300), 2등(\$200), 3등(\$100)

-시조: 1등(\$300), 2등(\$200), 3등(\$100)

-장려상: 전부문 대상 1인당 \$50

■마감: 2013년 1월 31일

■접수: 세종문화회 웹사이트([www.sejongculturalsociety.org](http://www.sejongculturalsociety.org))

주최: 세종문화회

특별후원: 한국일보

증빙 번호 **47e**



## The Significance of the Rabbit's Liver

Though “The Rabbit’s Liver” may seem to be a childish tale at first glance, there is great knowledge to be gained from the traditional Korean folktale if readers are willing to prod beneath the surface. What appears to be a clever tale of a rabbit who manages to outwit his captors represents aspects of Korean culture and literature of which most readers are not familiar. Similar to the Western counterpart, Brer Rabbit, the hero of the story represents the idealistic commoner who compensates what little wealth he has with his abundance in wit.

I was introduced to this tale several years ago, when a local troupe had staged a traditional *pansori* performance of *Sugungga*, an adaptation of the folktale. Before beginning the show, one of the lead vocalists explained that the story was originally told among the common people of old Korea, who lived under a feudal system that granted them few rights. Similar to the slaves of early America, such stories as *Sugungga* were meant to be lighthearted tales in celebration of the triumph of wit over wealth. They were, in a way, the commoners’ way of speaking out against the injustice of their social system.

I was tickled with curiosity by this short prologue. When relating the anthropomorphic characters to their social counterparts, I discovered the rabbit to be one of the most complex members of the story. What the poor working class of Korea had lacked in wealth, they had abounded in their love for nonsense and intellectual creativity. The rabbit was representative of such ideals. When he was first offered a ride to the underwater kingdom of the Dragon King, the rabbit questioned his options. “I would love to visit,” said the Rabbit. “But I can’t swim.” Only after his inhibitions had been settled did he accept the turtle’s invitation to descend into the magnificent depths of the Southern Sea.

Nevertheless, upon his arrival, what majesties he had beheld dissipated into fright, for the rabbit was as quick to assess betrayal as he was to jump on an opportunity. In a swift move, he reversed the odds in his favor, insisting before the Dragon King’s full court that his liver had been left at home. He requested that the turtle “take back to the surface” so that he would “gladly return with liver.”

Up until this point, the turtle had been shown as a loyal and humble servant to the Dragon King, even willing to allow the rabbit a ride back to the surface to retrieve his liver. Upon their arrival, however, the rabbit stranded his companion in his path to safety, though not without a last ridicule. “Did you think I was really going to let your stupid Dragon King cut me open and take my liver?” he asked before escaping into the forest. It appeared as though the turtle was foolish for having entrusted the rabbit with such a degree of confidence.

Our humble subject was the sole of the king’s minions willing to risk his life to travel in search of the prized rabbit. Throughout the story, he remained honest and trusting of the rabbit, even offering to bring it back to the surface so that it could “return with liver.” At the conclusion, however, the turtle was mocked for the very virtues that had distinguished it from the other animals. Although it seems unfair that a character with such integrity should befall such dire consequences as to return to his master without his prize, the reader must remember that there is a fine line drawn between loyalty and naiveté. A loyal subject is one who is able to do as his master wishes albeit with enough common sense as to decide whether his own interests are in jeopardy. A naïve subject cannot tell the difference between something told in true earnest and one told in lies, and often loses to his gullibility. As much as commoners delighted over their rabbit’s triumphs, the story warns of the downfalls of complete obedience and the negative aspect on placing too much loyalty and trust on any one person.

During a time when there were few opportunities for the working class to rise above their social ranking, such folktales as “The Rabbit’s Liver” were threads that bound together people of different communities. Just as I had experienced when the performers of the *pansori* had sung the praises of the sharp rabbit, every individual—no matter how varied in their past—was intertwined with the flow of the words and the humor of the tale. Every member of the audience, from adult to child, cringed as they heard of the rabbit’s dilemma and cheered along as their hero hopped away to safety. Every person, young and old, contributed bouts of laughter at the snide comments the rabbit made towards the turtle.

Such is the ultimate significance of folktales. Although certainly a great form of entertainment, folktales inevitably bind



together generations of readers and storytellers. Presented between layers of historical anecdotes—both amusing and insightful—they provide a means of communication that is capable of eternally thriving. It matters not whether the reader understands that rabbits are revered creatures in Eastern mythology—the message is as easily portrayed to an illiterate as it is to the scholar of Korean culture. The countless volumes of wisdom that can be gained from the single telling of "The Rabbit's Liver" are accessible whether or not the reader cares to gain the insight. Just as a sense of humor brings together an audience, a good folktale lingers in their minds long after the final applause has been made.

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## The Gift of Kindness

People around the world, regardless of what culture they're from, have experienced tense family relations from time to time. All human beings, young and old, have acted selfishly at some point in their lives. The Korean folktale "The Queen's Swallow's Gift" deals with these unavoidable aspects of human nature, and although the story highlights the importance of good family relations in Asian culture, the tale also teaches that karma, respect for others, and a forgiving spirit is what makes a true hero anywhere.

The story points out the importance of pure intentions being the motivating factors behind good deeds. When Hung-Bu tends to an injured swallow with sincere devotion, eventually mending the bird's broken leg, he earns for himself the unexpected gift of wealth. To repay Hung-Bu's kindness, the Queen Swallow gives him a gourd seed out of which "tumbled strings of gold and silver, silk and brocade fabrics, sacks of rice, and a large tiled roof house." However, Nol-Bu, because he only wants the same reward Hung-Bu received, breaks a swallow's leg and then mends it. Due to his selfishness, the Queen Swallow does give him a gourd seed but one that contains "beggars, foul-smelling muck, and an army of ogres that destroy Nol-Bu's home." The story emphasizes that the two brothers' actions, although similar, are not truly the same because of the men's different motives. Hung-Bu mends the swallow's leg out of compassion because he is truly a kind man at heart, whereas Nol-Bu mends his swallow's leg out of greed and not out of any real love or concern for the bird. Drawing upon the idea of karma, this classic folktale reminds its audience that a good deed will not produce reward if it is done for selfish reasons.

Beyond the tale's lesson about karma, the story also has a message about the importance of harmonious relations and respect among family members. On his death bed, the father of Hung-Bu and Nol-Bu expresses his last wish: "I want the two of you and your families to live in harmony together, sharing everything equally. That is all I ask." After their father passes, however, Nol-Bu does not do as his father asked and instead treats Hung-Bu and his family like servants. "Nol-Bu's family ate first and Hung-Bu's family had to make do with the leftovers. If Hung-Bu's children cried for more food, Nol-Bu's wife would slap them and say they had eaten more than their share." Regardless of Nol-Bu's shabby treatment of him, Hung-Bu never complains or fights with his brother because he remembers his father's last wish and honors it. Because this is an Asian folktale, this aspect of the story is warning its Korean audience about what will happen if a family member behaves like Nol-Bu does. Many Asian households are made up of three generations that live as one very large family. Small disputes are common, and in order for the family members to keep peace, they have to think about the greater good. Nol-Bu's family and Hung-Bu's family were not able to live in harmony because Nol-Bu and his wife only thought about what they could have all to themselves and how Hung-Bu and his family were taking away from that. It is this selfishness on Nol-Bu and his wife's part that destroys the family unity and dishonors not only the living, but as well as the dead.

Finally, the tale promotes forgiveness as an important quality to possess. It takes great strength to forgive someone who has wronged you, yet in the story, Hung-Bu never shows any resentment towards Nol-Bu. Although Hung-Bu may appear weak for not "standing up for himself" against Nol-Bu's insults, it is actually strength of character and a forgiving spirit that is guiding Hung-Bu's actions. Even after Nol-Bu kicks Hung-Bu and his family out of the house, when Nol-Bu and his wife go to Hung-Bu's new house after learning of the gourd seed bringing Hung-Bu newfound wealth, rather than being resentful, "Hung-Bu welcomed Nol-Bu as if nothing had ever happened and while they talked in Hung-Bu's study, his wife served them persimmon tea." And in the end of the story, Hung-Bu could have gloated over Nol-Bu's misfortune, but instead Hung-Bu rescues Nol-Bu and says, "Just rest. You and your family can come live with us. Everything will be fine." In this way, Hung-Bu becomes somewhat of a hero.

"The Queen Swallow's Gift" is a story full of meaning and important lessons for us all. If more people would read this folktale, consider its various messages, and then practice what it teaches, there would be stronger families across the globe with kinder and more compassionate citizens. The world would be a better place to live, and heroes would be born every minute.



## Generosity and Jealousy in the Goblin's Club

The Korean folktale, The Goblin's Club, tells the story of a poor, generous woodcutter who came out of poverty and became rich, and his older brother, a wealthy, greedy, jealous man who always wanted more than he needed. The woodcutter accidentally becomes rich when he frightens a goblin who drops its magic club, and the woodcutter then uses it to become wealthier than he could ever imagine. His rich, older brother finds out about his younger brother's good fortune and out of jealousy tries to recreate it. In the end, he fails and is senselessly beaten flat and stretched long by the goblins. The moral of the Goblin's Club is that generosity will bring you good fortune and greed or jealousy will only lead to misery.

Generosity will bring you good fortune. The younger brother had no intention of becoming rich, but when he did, it did not change his generous nature. For example, when he found some acorns, he was selfless and saved them all for his family including his brother who did not need them at all. If the younger brother was greedy and ate the acorns, he would not have scared the goblins by having them mistake the crackling, chewing sound for thunder. The acorns would have been gone, and the goblins would have found him instead of being spooked off. Similarly, some people today are generous, and they have received good fortune as a result. A NYPD officer bought a pair of boots for a homeless man even though he probably did not make that much money himself. He did not receive great fortune in terms of wealth, but rather his good fortune was in his heart and in his reputation. He felt proud for doing the right thing. Unknown to him, someone took a picture of his act of kindness, and the story spread through the news media. Consequently, people thought highly of him because of his good deed. Likewise, his example of generosity may have inspired people today to do similar acts of kindness that will help others. All of these are examples of generosity which lead to happiness that don't result in wealth but instead, peace of mind which is the best fortune of all.

On the other hand, the older brother is greedy and jealous and this leads him into misery. Even though he is rich, this does not satisfy him and he only wants more. When his brother finds the goblin's club and becomes rich, instead of being happy for him, he is jealous even though he doesn't need to be. This finally leads to his failure of being senselessly hit with the goblin's club. If he had been satisfied with what he had, none of the bad things would have happened to him. At the same time, the older brother had plenty of money which he hoarded for himself and didn't share with his poor parents and brother. This was probably because being wealthy was the only thing he was good at, and he did not want his family to be wealthy too. When his brother became richer than him, this tore him up inside, because he no longer was best at something. As a result of his jealousy, he doomed himself to a life of misery.

If a person leads a life in which they think more of others than themselves they will avoid misery and be content whether they are rich or poor. In life, if a person is to be content, it does not matter if they are wealthy as long as they live a moral life. It is more important to care about others than to hoard possessions. You could have all the money, acorns, or shoes you could imagine, but if you don't share them with others your life will be incomplete and your greed will lead to a miserable downfall.

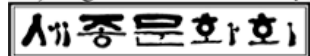
## Hung-bu: Hero or Villain?

The “Queen Swallow’s Gift” recounted the tale of two brothers, Hung-bu and Nol-bu, who were as different as night and day. Nol-bu, the older brother, was greedy and cunning. The younger brother, Hung-bu, was very kind; he healed an injured swallow and cared for his brother and his wife after they had treated him and his family unfairly. The brothers’ father told them on his deathbed to “live in harmony together, sharing everything equally.” The brothers had some disagreements with each other, but eventually they followed their father’s last wish. The end? Not quite. At first, this story seemed to be a sweet and sentimental, teaching lessons such as “be kind to others” and “treat others the way you would want to be treated.” But this isn’t your typical “happily ever after” story with a dashing hero on a white horse. The hero in this story was weak; he was beaten by a stick and a rice scoop and left his family unprotected against his villainous brother, who he later invited back into his house without any documented agreement from his family. The story should have shown resistance against Nol-bu from Hung-bu, or readers might get the idea that one can get what they want without trying or fighting for it, like Hung-bu did.

Taking what is not yours is obviously a wicked deed, but the story never said that Hung-bu protested his brother’s actions in any way. Instead of fighting for what was rightfully his he stood idly by while his wealth and property were stolen and his family enslaved. Without any resistance, Nol-bu and his wife had no reason to stop stealing from and mistreating Hung-bu and his family. Nol-bu only had to yell Hung-bu’s name and “Hung-bu hurried to the open hall where Nol-bu was sitting.” His cowardliness not only affected himself but his family as well. “Hung-bu’s wife was forced to do all the cooking, cleaning and washing and his children had to do all the chores and run all the errands.” No parent should stand and watch their wife and children work as slaves, especially not for their own brother! Any self-respecting parent would stand up for their children, no matter what the risk. Hung-bu’s behavior was unacceptable. He proved that he cared more about himself than his own wife and children. As if this abuse wasn’t enough, the miserable family wasn’t even fed properly. “had to make do with the leftovers. If Hung-bu’s children cried for more food, Nol-bu’s wife would slap them and say they had eaten more than their share.” And still, Hung-bu didn’t raise a finger against his sister in law and brother. His family’s submissiveness was acceptable, for it was not their sister in law and brother who were the cause of their suffering, but Hung-bu’s silence was intolerable. Even when Hung-bu had been kicked out of his house and was living in a rundown old hovel without enough food to survive the winter, he “hated the thought of facing his brother.” He had nothing to lose; no food, money, pride, or even a real home, but he was too weak and arrogant to ask Nol-bu for a handful of grain. When Hung-bu finally did confront his brother and sister in law, he was bested by a stick and a rice scoop, winning nothing but a few grains of rice sticking to his face. The story doesn’t even say he shared this measly supper with his family. Hung-bu may have been weakened by hunger and fatigue, but with his family’s lives on the line he definitely could have put up a better fight.

Despite his failure to support his family, Hung-bu was still portrayed as a kind person, in other ways. He nursed an injured swallow back to health and invited his brother and his wife back into his house. Was that his decision to make, though? There was no documented agreement on this decision from Hung-bu’s wife or children. Think of the situation from Hung-bu’s wife’s point of view. Would you want your brother in law eating the meals you cooked after he and his wife had banished you from your home without batting an eyelash, enslaved your children, and forced you to cook, clean, and wash day and night? Then think of it from the children’s point of view. Would you want your aunt sleeping across the hall from you after she and your uncle forced you to do chores and run errands and not even feed you a meal? We are taught to forgive each other, but sometimes there are exceptions. It was as much Hung-bu’s family’s choice whether or not they allowed Nol-bu and his wife to live with them as it was Hung-bu’s, yet they appear to have no say in the matter. This again smeared guilt over Hung-bu’s seemingly clean reputation. The story should have included his family’s opinion on the matter to prevent readers from judging Hung-bu to be unkind. Without Hung-bu’s family’s consent, could the two families truly have “lived happily together”?

I disagree with some of the lessons this story teaches. While I think we should treat others the way we want to be treated and forgive each other (with some exceptions), I do not think readers should walk away from this story thinking that they can achieve their goals without trying or make decisions that will affect other people without their approval like Hung-bu did. The story should include some sort of struggle between Hung-bu and Nol-bu instead of showing Hung-bu doing nothing and being



rewarded with money, food, and a beautiful home. The story should also include Hung-bu's family's opinion on whether or not they should allow Nol-bu and his wife to live in their house. This would prevent a reader's unfair judgement of the story and make it clearer and easier to understand.



The *Queen Swallow's Gift* was an inspiring tale that showed the true meaning of compassion and mercy. The story is about two brothers Nol-bu and Hung-bu. They lived together in harmony until their father died. After that Nol-bu became very greedy and we are shown his true colors.

After Hung- bu's father died his brother Nol-bu made Hung- bu's family be slaves and do all the work around the house. They did the work without complaint until Nol-bu's wife said the Hung-bu family was going to ruin them by eating all the food. So the Hung-bu family was kicked out. Hung-bu was a good man and one day he saw a shallow that had it's leg broken by a snake. Hung-bu fixed the leg up and the bird flew away. The next spring it came back with a seed that when it grew it gave them riches, rice, and a carpenters that built them a fabulous new house. When Nol-bu heard about this he went out and broke another shallow's leg and then healed it. The next spring the bird brought them a seed that when it grew gave him beggars, putrid soil, and ogres. Their home and all their belongings were taken away, so they had to go ask Hung-bu for forgiveness and for help, and Hung-bu did forgive them so they went to live with him. Throughout this tale there are three important lessons to learn. They are not to be greedy, to be kind and forgiving to others, and to always help out family.

The first lesson to be learned about not being greedy, this lesson is taught through Nol-bu. Nol-bu was so greedy it eventually lead to his downfall because he could not stand his brother being better off than he was. He kicked his own brother out of his house because he and his wife thought they were wasting too much money by eating too much. Nol-bu then proceeded to break a shallow's leg so to get a magic seed that would supposedly give him riches, like it did for his brother. Since he was so cruel in his pursuit for greed; the swallow gave him a seed that took away all his riches and home. What people should learn from this is that being greedy can harm you in the long run because you are so consumed with getting something you forget about everyone else and will end up hurting either yourself or someone else. A story that slightly relates to this is one day my mom gave me a huge bar of chocolate. She told me to only eat one piece and save the rest for later. I was so greedy that I ate the whole thing and then I got sick. I did not get to enjoy my chocolate and my mom was than burdened with the care of taking care of me until I got better. If I had just listened to her in the first place, I would have not have gotten ill and had been able to enjoy my chocolate.

The second lesson that is taught is the importance of being kind and forgiving to others because if you ever need help having helped them in the past will make them want to help you. Nol- bu had to face his brother after he had had all his possessions taken away. He had been mean and cruel to his brother kicking them out of his home and having them almost starve. He was very lucky that Hung- bu was so kind and forgiving and took him in because if not he would have been in the same position as his brother scavenging for food in the wild. Hung-bu sets a good example in the story for being a kind and forgiving man; we should all try to be like him.

The last lesson that is taught in the story is the importance of family. When Nol- bu's family loses everything they own they went to Hung- bu and his family for help. Instead of turning them away like others might Hung- bu welcomed them in and forgave Nol- bu for throwing them out of there last home. If they were not family this might not have happened. Friends can turn on you and fade away, but family is always family whether you want them to be or not. They are there for your whole entire life in you highs and lows so it is important to forgive your family members when they hurt you.

These three lessons are important ones to remember because they are good life lessons to learn. Having these lesson retold to us throughout the tale *The Queen Swallow's Gift* was a good reminder about how it is important to not be greedy, to be kind and forgiving, and to always stick with your family. If we follow these lessons are lives will be a lot better.

## Lessons from

“The Queen Swallow’s Gift” is a very important folktale that teaches essential lessons. Throughout the Korean folktale, “The Queen Swallow’s Gift,” there is the message of good versus evil. This is the story of two brothers, Hung-bu and Nol-bu. All through the story, Hung-bu is portrayed as the good son. He is kind, caring, compassionate, and loyal. Nol-bu is depicted as heartless and selfish. Although he is given many chances to do the right thing, Nol-bu continues down the wrong path. In the end, we learn an important lesson in life: good triumphs over evil.

There is a famous saying that says, “No good deed goes unpunished.” It means that even when you do everything right, sometimes bad things still happen to you. Hung-bu must have felt this way in the beginning of the tale. Hung-bu was the younger brother of Nol-bu. When their wealthy father was dying, he asked that they share everything and live in harmony. Unfortunately, Nol-bu and his wife were selfish, and they treated Hung-bu and his family very badly. They took advantage of Hung-bu’s family’s kindness and good nature by making them do all the work and chores. Amazingly, Nol-bu and his wife were ungrateful, and they eventually threw Hung-bu and his family out into the streets with no place to go. Nol-bu did not even care that Hung-bu’s family was starving. He would not even share a few bowls of rice or bags of barley. Just like the quote, even though Hung-bu did everything right and was honoring his father’s wishes, his family was very badly mistreated.

In spite of all the bad things, Hung-bu and his family kept a positive attitude and made a decent life for themselves. They found a shack to live in, foraged for food, and relied on each other to get through the rough times. When spring arrived, they took joy in the simple things in life, like a swallow’s nest and baby birds. When Hung-bu discovered that a snake had destroyed the nest and only one injured bird remained, he knew he had to care for the baby bird and nurse it back to health. Again, Hung-bu and his family just naturally did the right thing. They represent all things good, kind, and compassionate.

As it turned out, the Queen Swallow repaid Hung-bu for his kindness with a magic seed. They planted the magic seed and were rewarded with riches, food, and new shelter. Hung-bu’s family was rich! Nol-bu found out and was jealous. He wanted to get a magic seed that would provide him with riches too. Of course, given his disposition, Nol-bu was not one to show kindness and compassion. Instead, he harmed a swallow and expected great things in return. When his magic seed was delivered, it did not produce gold, silver and jewels. Instead, Nol-bu’s seed produced gourds containing beggars, putrid soil, and ogres. There’s another saying that states, “What goes around, comes around.” This certainly seems true in “The Queen Swallow’s Gift.” Hung-bu’s kindness was rewarded with riches. Nol-bu’s cruelty and callousness were rewarded with undesirable results. What each man put out into the world, he got right back for himself and his family.

In the end, Hung-bu found out about Nol-bu’s troubles. Instead of being happy about his brother’s misfortunes, Hung-bu reached out to help his brother. He turned the other cheek and took in Nol-bu’s family in their time of need. Nol-bu realized that his past behavior was unacceptable, and he apologized to Hung-bu. The families then lived together in harmony.

There are so many lessons to be learned from this folktale. There is the Golden Rule that says, “Do unto others as you would have them do to you.” In other words, you should treat people the way you want to be treated. Nol-bu should have followed this key rule. If he had, he never would have been so selfish and treated his brother so poorly. Another important lesson is that our actions have consequences. This is something that we should always keep in mind when faced with choices. Nol-bu did a bad thing by hurting the baby swallow. He did not stop to think that his actions might have bad consequences. On the other hand, Hung-bu always made the right choices and good things came to him. Finally, another main lesson is the importance of forgiveness. Hung-bu accepted Nol-bu’s apology and shared his fortune with him. By forgiving him, they were able to live happily together and become the best of friends.

In my opinion, this folktale was created to drive these important lessons home to everyone. Children hearing this could learn to share toys. Teenagers could learn to not bully one another. Families could learn to respect each other. Communities could learn to help one another when things get tough. In one short story, “The Queen Swallow’s Gift” showed in so many ways that kindness is one of the most important things in the world.

## The Rabbit's Liver

I chose to write an essay about the Korean folktale "The Rabbit's Liver." I am Indian, and I heard and read Indian folktales quite often when I was younger. One of my favorite stories was, in fact, quite similar to this one. It was about a crocodile and a monkey who were best friends. The monkey lived in an apple tree, and he used to give the crocodile sweet apples to eat. One day, the crocodile gives some of the apples to his wife. The wife notices how sweet the apples are, thinking that the monkey's flesh must be sweet too, just like the fruit he eats. So she pretends to be ill and tells her husband that the doctor had prescribed the heart of a monkey to cure her illness. The crocodile is heart-broken, but he doesn't want to lose his wife. So he tells the monkey that his wife wants to meet him. The monkey rides on his back, but immediately becomes wary when he is about to go under water. At this point, the crocodile tells his friend sadly about his wife. The monkey is shocked at first but then tells the crocodile that he left his heart in the tree to keep it safe. The crocodile takes the monkey back and the monkey escapes to his tree and apologizes to the crocodile for tricking him.

I always thought that this tale was just a tale about being true to your friends, but when I read "The Rabbit's Liver", I realized that there was more to the tale than just that. Both the rabbit and the monkey were quick and clever in their thinking. They didn't try to run away, or scream for help or start panicking. Instead they used their brain – another vital organ – to think of a way to get out of their dire situation. One method the rabbit used was manipulating the person who was trying to take advantage of him. The rabbit gained the trust of the turtle and the respect of the dragon king, so they didn't suspect anything. He also didn't reveal his fear to the turtle and dragon king. Instead, he hid it behind a seemingly true mask of sincerity and devotion of wanting to help the dragon king. He quickly figured out how the dragon king thought and manipulated his thinking. He didn't become emotional, either. He was calm, focused, and careful while attempting to escape – and he was successful.

I also think that the turtle and the dragon king should have been more careful when bringing the rabbit underwater. They assumed that he was just a simple, loyal, ignorant, and unassuming creature who would lay down his life for the dragon king. They had underestimated the rabbit, as he was much more complex than they had anticipated. They also should have thought more about their plan instead of just blindly rushing to find a rabbit. Watching the rabbit and considering all the possibilities that he might use to escape was another crucial thing that was ignored – if he's your captive, treat him like one.

In conclusion, I believe that this folktale teaches two important lessons. The first one is to remain calm and think quickly under pressure. Don't become too emotional or negative when you have a problem. If you remain focused and have a clear mind when faced with difficult situations, you will be able to solve all your problems in life and overcome your obstacles. The second lesson is to not underestimate another person – no matter how simple or nice they are. Consider the person's feelings, thoughts, and emotions; try to stand in their shoes. Don't judge a person before you get to know them properly. This concept is closely related to the precious lesson. Overall, be calm and observant, and consider all the possibilities and points of view.

These lessons are very important to a person, as well as the other people in your life. By being able to think clearly, you will be able to help both yourself and others. By understanding them, you will be able to help them even more. You will also become kinder and more helpful, and in general become a better person.



## The Optimistic Rhinoceros

The day the world began to burn, nobody bothered to look. Speeches were given, or rather yelled, while smartly uniformed masses marched by on clean streets. On the outside, everyone was happy for the safety and unity their state would give them. Only later did history look back with horror and realize what suffering was caused by those first flames.

This story could relate to any number of regimes. Students of history are perpetually surprised by the similarities in between totalitarian states. In fact, the story is likely to be retold in a new country soon enough. How do populaces capitulate to the destructive force of tyranny? That is the question which *Our Twisted Hero*, a satirical allegory by Yi Mun-yol about schoolchildren that fall under the tyranny of a class monitor named Sokdae, attempts to answer. Yi's question is mirrored by another author who saw his friends fall to totalitarianism, Eugene Ionesco. In Ionesco's play *Rhinoceros*, the citizens of a small town in France begin to spontaneously turn into angry rhinoceroses. In the absurdity that follows, only one non-conformist named Berenger is left in a sea of pachyderms. *Rhinoceros* symbolizes the failure of citizens to stand up to the rise of fascism and Nazism in the 1930s. Although *Rhinoceros* and *Our Twisted Hero* were written at different times and on different sides of the globe, the situations they pose are similar.

In both works, the characters have analogous rationales for supporting totalitarianism. In *Our Twisted Hero*, the students' reasons for supporting Sokdae are simple. As Han Pyongt'ae puts it, "system of enforced allocation meant our class had more perks than any other class. For example, the walls were crammed to overflowing with expensive frames. With him as captain, our team won every contest with other classes" (30). In *Rhinoceros*, the town's citizens become rhinoceroses out of an urge for unity. They want to fit in, and know that they would be ostracized if they did not. Historically, these justifications accurately represent the emotions of citizens under a burgeoning totalitarian state.

In addition, the totalitarian states' downsides in both *Hero* and *Rhinoceros* are disregarded. Except for Pyongt'ae and Berenger, everybody in *Hero* and *Rhinoceros* capitulates to the demands of the state. Sokdae's subjects allow themselves to be beaten and robbed. The French townsfolk allow themselves to turn into rhinoceroses, heralding an end to their humanity. Subjects in both stories surrender their human rights in exchange for perceived security and the comfort of unity.

Of course, the positives to each story's totalitarianism quickly become overshadowed by the negatives. There is some irony that in *Hero*, Sokdae's subjects allow Sokdae to thrash them just so that smaller students do not similarly harm them. In *Rhinoceros*, the townsfolk end up losing everything they loved — art, music, and sitting around on Sunday afternoons in small cafés — in their effort to preserve those very loves. In the end, when students in Sokdae's class get the opportunity to throw off their shackles, they respond with such vigor and become so involved in their attempt at redemptive democracy afterwards that one must question why they put up with totalitarianism in the first place.

Why do humans capitulate? Perhaps Pyongt'ae's insight into the 'real world' is accurate: "I took a step back and managed to see the world more clearly...Here Om Sokdae began to reappear from the dim past. In a world like this, Sokdae would certainly become class monitor again — of this I was sure" (122). Berenger similarly finds himself questioning whether he should become a rhinoceros and capitulate. All seems lost for both Berenger and Pyongt'ae.

But these stories are not about capitulation. *Our Twisted Hero* highlights the optimistic rebellion that is necessary for the advancement of the human condition. Even through its injustices, *Hero* is ultimately a book of triumph. Pyongt'ae gets beaten down by Sokdae, but his spirit never truly dies. If Pyongt'ae did not fight for so long against Sokdae and plant seeds of doubt, even a change in teachers probably could not have broken Sokdae's grip on the class.

Pyongt'ae closes with the line, "In the end, I shed a few tears, but whether they were for me or for , whether from relief for the world, or from a new pessimism, I still really don't know" (127). Although Pyongt'ae regrets the toll which his fight took on him, he cannot help but realize the benefits for the world at large.

*Rhinoceros* closes similarly. In the last, emotional lines of the play, Berenger decides, "Against everyone, I will defend myself! I am the last man; I will stay to the end! I will not capitulate!" In Berenger's resilience, too, lies humanity's hope.

We currently face many challenges to the prosperity of humanity. However, that a class of schoolchildren could overcome the seemingly inescapable tyranny of Sokdae; that millions of Koreans could persistently fight for what they knew was right; these are testaments to the existence of something greater than the unity totalitarianism promises. This something is the ultimate unity of the human spirit.

Yi Mun-yol's allegory could relate to any country in any time; past, present, and future. Without people like Berenger or Pyongt'ae, society is lost. That is why these stories are optimistic. The only way forward, we learn, is to struggle against that which is unjust. Currently, we are faced with international struggles that are to be decided by people like those in Pyongt'ae's class. But when I look at the news and am deluged with pictures of the struggles in Syria, Egypt, and North Korea, I am filled with not just grief but also hope. I trust in my brothers and sisters, no matter what country or race, to fight for the virtue which they deserve. I remember that for every Sokdae that threatens a peaceful world, there will be a Pyongt'ae to combat him, and a Berenger to fight even when nobody else will.

I know that their struggles, too, shall pass.

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As Abraham Lincoln once said, “Nearly all men can stand adversity, but if you want to test a man's character, give him power.” When a man gets hold of power and status, only then does he reveal his true character and moral values. Often, the cruelty and immorality of human nature are revealed when leadership and control is bestowed upon an individual. *Our Twisted Hero* explores this revelation through a power struggle among provincial schoolboys in order to analogize much broader themes from the Korean political landscape. However, the author’s message that a person’s sense of morality lessens as his authority increases has been examined by many other great works of literature, particularly *The Lord of the Flies*. By examining these two important works, one can learn more about the corruptive influence of authority while analyzing the conditions under which morality overcomes depravity.

First, a prominent similarity in these novels is that they are both allegories—stories told with the characters of children to represent the adult world and the flaws that exist within it, most specifically the danger of omnipotence to distort one’s moral compass and personal humanity. *Our Twisted Hero* engages the character of Om Sokdae, who acts as the class dictator, as the antagonist of the story. Sokdae loses his moral values in order to earn the respect and approval of his peers and teacher. Because academic success is one of the fundamental qualities of the class leader, he is only able to keep his title by mendacious acts such as cheating on his tests. Similarly, Jack in *The Lord of the Flies* learns that the more savage and violent his behavior, the more effectively he is able to control the other boys on the island and keep his position as Chief. Furthermore, even the protagonists in both stories become corrupted by this power at one point. Though Han Pyong’tae initially attempts to overthrow Sokdae, he eventually acquiesces and becomes Sokdae’s biggest supporter and right-hand man, even becoming so drunk on his own little taste of Sokdae’s power that he doesn’t do anything when he learns that Sokdae cheats. In *The Lord of the Flies*, Ralph, who serves as the strongest resistance to Jack’s violent ways and is a character who embodies the benevolence of human nature, becomes as bloodthirsty and brutal as the others when he experiences the thrill of hunting for the first time.

On the other hand, the two works seemingly diverge in certain aspects, particularly with respect to their perspectives on violence. While the boys in *Our Twisted Hero* seem to have accepted violence as a normal and expected action in the classroom, any acts of aggression that the characters commit in *The Lord of the Flies* seem to be portrayed as brutal and unnatural. However, the eventual recognition of the boys on the island that violence is an unavoidable part of human nature by the end of the book suggests that they are merely at a different stage of the process. While *The Lord of the Flies* illustrates the boys’ gradual process towards accepting violence as normal, the reader quickly infers that such an evolution has already occurred prior to the events described in *Our Twisted Hero*.

Another significant difference between these novels, however, is the outcome of the leadership; while Sokdae is eventually overthrown and stripped of his power by his classmates, Jack still remains in full control by the end of *The Lord of the Flies*. By examining these particular differences, a reader can observe an emerging and critical distinction between the views of the two authors, most specifically regarding the potential of humans to overcome oppression and to resist conforming to corruptive power. William Golding seems to suggest that humans are ultimately doomed when they are corrupted with power and brutality, and that people naturally revert to savagery when they have power in their hands, as illustrated by the barbaric crimes the boys commit. On the contrary, Yi Munyol presents a much more optimistic view that humans will overcome this corruptive power and that in the end, justice will prevail, as it did in Han Pyong’tae’s classroom.

Despite the contrast between the author’s viewpoints regarding whether or not corruptive power essentially triumphs over morality, both *Our Twisted Hero* and *The Lord of the Flies* analyze the tendency of power to demoralize the goodness of human nature. While Golding holds a belief that when given power, people reveal their natural, innate character of cruelty and barbarism, Yi shows that sometimes, the compassion of the human character is able to resist conformity and overcome oppression. As for the reader, the future of the world—a world in which the presence of power is consuming—remains nebulous; we can only hold onto Yi’s optimism and hope that our integrity will ultimately prevail.



## Resilience and Corrupt Leadership

A likable World War II hero who survived forty-seven days aboard a raft at sea only to be captured by the Japanese, Louie Zamperini lived an inspiring life in which he showed the power of human will to live. The protagonist of Laura Hillenbrand's *Unbroken* showed great resilience when facing unfair oppression. A young student from Seoul who thinks that there should be a fair way of doing things, Han Pyong-tae struggles to adapt to the totalitarian method of running a classroom, and the protagonist of *Our Twisted Hero* becomes frustrated in his attempt to achieve fairness. Zamperini and Pyong-tae are both thrown into worlds in which they are at the bottom of society, and they both try to resist. In their own ways, both Zamperini and Pyong-tae illustrate the dangers of oppressive leadership. As 21st century citizens of the world, we should take note of these perilous methods of leadership in order to make sure that people are not treated unfairly.

While the stories of Zamperini and Pyong-tae are very different, there are some parallels in their encounters with other people. After being captured by the Japanese, Zamperini was sent to a Prisoner of War camp where he met "The Bird". The Bird was a prison guard who went out of his way to make Zamperini's life miserable, always torturing Zamperini for no apparent reason, such as when he made every prisoner in the camp "punch him as hard as they could" (Hillenbrand 228). Pyong-tae does not suffer nearly as much physically as Zamperini, but he faces similar oppression with Om Sok-dae. For example, Sok-dae made the smartest students in the class take his tests for him in "all subjects in every exam" (Yi 153). The Bird and Sok-dae both take advantage of their subjects, and in this way, they represent totalitarian rulers. Some may say that the Bird and Sok-dae are incomparable because one is a prison guard and the other is a class monitor. However, both of them impose their power over their subjects, and they take advantage of them.

Zamperini and Pyong-tae were both put in positions in which they were harassed, but both of them put up fights, which was unusual compared to their peers. Zamperini was behind several plots of the other prisoners to avoid hard labor and to steal food, and one time he even plotted to kill the Bird (Hillenbrand 246). Most of prisoners who had been there before him didn't bother to try to resist that much. Similarly, Pyong-tae was revolutionary in that he tried to get his peers to stand up for themselves when they had previously regarded Sok-dae as their unquestioned leader, such as when he confronted his classmate whose lighter had been stolen by Sok-dae. He figured out the Sok-dae unfairly "took the lighter" (Yi 118). Some may say that Zamperini's and Pyong-tae's positions are incomparable, but they both showed similar resiliency when they arrived in a new society. Both of their reactions were important to their respective stories because they planted revolutionary seeds. When facing oppression, people must not be willing to submit to their leaders if being treated unjustly, just like Zamperini and Pyong-tae.

After a great struggle in the camp, Zamperini was finally worn down by the Bird and his relentless torture. Pyong-tae also was mentally exhausted from fighting against Sok-dae, and he too gave in. Both of these characters showed that at some point, if they couldn't win the fight, they had to give in. Both of them had fallen into the trap of their ruler, and all hope of overthrowing them was lost with them. Both of them had to be bailed out by an outside force. In Zamperini's case, he was rescued by the American army (Hillenbrand 280), and Pyong-tae and his classmates were saved by the new teacher when he discovered Sok-dae's cheating by discovering "the mark of the eraser" (Yi 163) where his name was written. This is important because people can only put up a fight for so long before they succumb. In this world, there are people suffering from oppression like this, such as in North Korea. Some may say that they need to work out their problems on their own, but they are not going to save themselves at this point.

One would think that after being saved from oppression, Zamperini and Pyong-tae would go back to enjoying their free lives. However, neither fully recovered from the trauma they experienced. When Zamperini returned to America, he was rightfully treated as a hero, but he could not erase the Bird and his experiences from his mind. Even though the Bird was being tried for war crimes, Zamperini had nightmares about him every night, and he could not stop thinking about killing him. Zamperini turned to alcohol, and he never truly recovered until he had a religious experience (Hillenbrand 329). Even then, he still hated the Bird with a burning passion. On the other hand, Pyong-tae also never fully recovered from his experience with Sok-dae, and he never really



became successful in life like many of his peers. He was especially scarred when he saw Sok-dae at the end of the story, and he “drank till it was late” (Yi 189). This is important because it shows that people who put so much energy into fighting become unable to fully recover from their traumatic experiences.

Thus, the stories of Louie Zamperini and Han Pyong-tae teach us all a valuable lesson. Unfair leadership, such as totalitarian dictators, should be stripped of their power before they have a big enough impact to scar someone for the rest of their life. In order to do this, people must have a greater awareness of these kinds of situations that exist in our world today, and we must do something to stop it. Both Zamperini and Pyong-tae had the right ideas, but they did not have enough support around them to accomplish their goals on their own.

The allegorical novel *Our Twisted Hero* contains an abundance of political metaphors and analogies that speak the truth of South Korea's history. The novel is allegorical to the corruption of government in South Korea during the 1960s, a time of deception, intimidation and autocracy in politics. *Lord of The Flies* contains similar analogies to World War II and its political context. Both novels contain characters and events that are representative of political figures and events in their respective time periods.

Published in 1994, *Our Twisted Hero* was written after the end of South Korean President Rhee's term, and the novel is allegorical to the corruption of government during his term. The protagonist, Han Pyongt'ae, encounters struggles that all seem to be associated with his refusal to submit to Om Sokdae. The antagonist, Om Sokdae, represents President Rhee, as both have an insidious grip over their country and classroom, as well as utilizing their power for immoral reasons. Om Sokdae abuses his position of power by forcing the students to relinquish their belongings to him, deceiving the teacher, and rigging the election for class monitor by intimidation. President Rhee exploited his presidency by attempting to amend the Constitution to prolong his term as well as striving to conceal the heinous death of Kim Ju-Yul. The young students in the novel are united against the dictator Om Sokdae, much like the students from Masan, South Korea united in protests against corruption of President Rhee. In both the novel and real life, young, capable adolescents start these rebellions.

There are catalysts in the novel that are allegorical as well. When the first student confesses all of Sokdae's misdeeds, the students' perception of him significantly degrades. This insight depicts him as a subordinate and breaks the insidious grasp Sokdae has, ultimately allowing the other students to fully revolt against him. The revolt is allegorical to the significant death of a young Korean protestor. On April 11, 1960, Kim Ju-yul's body was found in a harbor by a fisherman. Kim, a high school student, went missing after he participated in the protests against President Rhee. When authorities announced that the passing of Kim Ju-yul was due to drowning, protestors stormed a hospital and discovered grenade fragments behind his eyes which was the cause of his death. This event provoked the April Revolution, ultimately leading to the end of President Rhee's term. In the novel, one student's confession was the catalyst that prompted the end of Sokdae's dictatorship.

Published in 1954, *Lord of the Flies* was written nine years after the end of WWII and is an allegory of Hitler's dictatorship during the war. Although Ralph begins as the group's superior chief, gradually Jack transitions into the dominant position of power. Jack is analogous to Adolf Hitler in several distinct ways. During WWII, Hitler sought to establish a fascist government in Germany, aspiring to be the only authority of his country. Hitler's reign of tyranny is identical to Jack's desire to become an autocratic ruler to his tribe. Hitler was also an extreme nationalist and believed Germany was superior, as Jack very adamantly believes his tribe is superior to Ralph's tribe. These two also share intense aggression and brutality. Hitler demonstrated hostile leadership in his mistreatment of weak and defenseless Jews, as Jack beats the younger kids on the island who are defenseless as well. Hitler exterminated Jews to establish superiority, similar to Jack who beats the others to exhibit authority and supremacy.

Jack and Hitler also share exploitation of scapegoats. Hitler blamed Jews for Germany's defeat in World War I. He used this as a scapegoat to justify his actions and to have his subjects execute his dirty work. Jack utilizes the "beastie," Simon, as his scapegoat. As they brutally tear Simon to shreds, Jack realizes that by his death more boys will conform to him, due to their fear of the "beastie." These two leaders exercised their power with contemptible methods, sacrificing someone else for the sake of their supremacy.

The common theme in these novels is autocracy, a theme the author addresses as a significant problem in society. For *Our Twisted Hero*, Sokdae is allegorical to Korean President Rhee, for they both shared strong dominion over their class and country. The president was leading a corrupt government just as Om Sokdae was leading a corrupt classroom. They lead through intimidation, manipulating everyone around them. These dictators all abused their position of power, much like Jack in *Lord of the Flies* and the tyrant Hitler.

Another common allegorical theme shared between these novels is the capability of adolescents to be able to unify for a greater cause. In *Our Twisted Hero*, the young students unify to overcome Om Sokdae's reign of despotism. Similarly, a group of



young students ignited the April Revolution against the fraudulent government, forcing infamous President Rhee to step down. These young students were integral to the welfare of South Korea. Golding depicts the potential of youth to unite for the common good in *Lord Of the Flies*. Without the guidance or assurance of adults, the kids take immense initiative and are able to survive on the island's resources. The unified achievement is allegorical to the American Student Movement in 1939, the year World War II began. 500,000 American college students mobilized to protest against war, a necessary step toward the beginning of student political activism. This movement verified the capability and proficiency of youth, just as the young kids are able to sustain themselves on a deserted island.

Both novels express the severe consequences of authoritarianism and embody the corruption of politics. The authors' objective of these allegories is to express not only their perspective on politics but to enlighten the reader as well. The authors express that despotism will ultimately corrupt the civilization in which it occurs. Whether on a deserted island full of menacing children, or a country in the midst of a revolution, autocracy will always hold the potential to decay the quality of society.

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## A Clockwork Hero

Alex and Pyong-Tae, the respective protagonists in Anthony Burgess' *A Clockwork Orange* and Yi Mun-Yol's *Our Twisted Hero*, are two characters who demonstrate their free will in similarly repressive societies. Both stories attempt to show the repercussions of societies such as these. Free will is humankind's most valuable attribute, and any attempt to rid man of that personal agency is an attempt to destroy humanity as a whole. Alex and Pyong-Tae defy what confines them in an effort to prove their humanity.

The structure of the world that Alex lives in is similar to that of Pyong-Tae, but where the fictionalized dystopia that Alex lives in serves as a direct analogy to the Soviet Union that Burgess portrays, Pyong-Tae's classroom is more of a metaphor to a totalitarian government. In the world in which Alex lives, his actions are monitored and eventually stifled by the omnipresent state. Pyong-Tae's actions are not stifled by the state but by Sok Dae, who symbolizes a communist government. Alex manifests his free will through extreme actions, such as brutally raping and killing a woman and then robbing her house. He commits random acts of violence and reports those actions to his readers through a remarkable honest and unremorseful account. As Pyong-Tae is a child in a classroom setting, his actions are not as drastic as Alex's, but represent the same thing: free will. The specific things they do to rebel should not be viewed as subjectively good or bad choices, but as objectively human choices.

While Alex grew up in a society in which Big Brother lurks but anarchy flourishes, Pyong-Tae had never seen such societal structure. Pyong-Tae was dumfounded the first time that he heard Sok Dae's name. He said that it was "as if he were using the name of someone very great and noble, as if respect and obedience for such a one were only fitting" (Yi 97). He was disgusted and felt that no student should hold any sort of control over him. It would have been the same for Alex had he not lived in the same society his whole life. That was how it was for Burgess, who wrote *A Clockwork Orange* after he visited Leningrad in the sixties. In later interviews, Burgess would explain that he wrote the novel as a warning to westerners as to what could happen if communism were to spread. Pyong-Tae, on the other hand, was thrown into this new structure, unaware of how he could retain his humanity. Like Burgess, Pyong-Tae was entering into the unknown, and like Alex, he would rebel.

Alex and Pyong-Tae both eventually lost their humanity. Alex underwent an experimental treatment called the Ludovico Technique, which would eliminate his personal agency and destroy him as a human being. Pyong-Tae lost his humanity by giving in to Om Sok Dae. Pyong-Tae says that he "rediscovered friends and games," which he did by allowing Sok Dae to do his choosing for him and becoming a soldier in Sok Dae's army. Later in *Our Twisted Hero*, when Pyong-Tae is much older, he describes feeling lost, inadequate, and unfulfilled. It is obvious that he was unable to function in the real world because he could not make choices for himself; Pyong-Tae was always waiting to be told what to do, and without Sok Dae he was nothing. Alex and Pyong-Tae ceased to be humans when they lost their free will.

Big Brother and Sok Dae seem to convey the idea that free will is bad, but they fail to mention that they retain their free will but diminish the free will of those they conquer. Whether it is an entire society or one person, free will must exist. Free will is what separates humans from animals and what makes us great; it is what allows us to show our humanity. By making choices and having feelings, we prove that we are not merely operating as an animal on instinct, but by a contemplative human being.

Humanity is defined as the ability to choose, and whether that choice is good or bad is irrelevant. In the introduction of *A Clockwork Orange*, Burgess states that if a human "can only perform good or only perform evil, then he is merely a clockwork orange – a toy to be wound up by God or the devil or the Almighty state" (Burgess XIII). In losing freedom of choice, Alex is no longer a human at all. Alex did horrific things to people and was rightly arrested, but he used his free will in the only way he knew how. It does not matter what choices are being made; choice is "all that matters, and to impose good is evil, to act evil is better than to have good imposed" (Bowie). In essence, a bad human is better than a good zombie.

After reading these two stories, one learns that it does not matter what choices are being made as long as choices are being made. Both *A Clockwork Orange* and *Our Twisted Hero* show the power of human beings and how their free will is what separates them from every other species. It is what makes us incredible. Stripped of our freedom of choice, we are nothing at all.

## Om Sokdae Vs. Napoleon

Benjamin Disraeli, Prime Minister of England for seven years, once said, “I must follow the people. Am I not their leader?” This sentiment is found in many works of writing, from the Magna Carta, to the Declaration of Independence, to the John Locke’s *Two Treatises of Government*. Leaders that have taken control of their country for any reason other than to protect their own people and to serve their people are destined to be vilified by the rest of the world. Corrupt leaders and dictators, such as Germany’s Adolf Hitler, the dissolved USSR’s Josef Stalin, Libya’s Muammar Gadhafi, Syria’s Bashar Al-Assad, and Cuba’s Fidel Castro all attained power only for the sake of power, not the sake of their people. However, all of these stories, spread out as they are across continents and time periods, have common elements to them. In fact, the Korean classroom terror of Om Sokdae is really the same person as real authoritarian-type dictators in history, such as Mubarak, Nero, Franco, and Kim Jong-Il, as well as fictional leaders, such as Voldemort, Galbatorix, or Megatron.

Yi Mun-yol’s work, *Our Twisted Hero*, could actually be compared with any other work of fiction featuring a dastardly dictatorial leader. However, this novella can be compared to another short political satire—George Orwell’s *Animal Farm*. Satirizing the Russian Revolution and the Eastern Bloc’s subsequent control under Stalin and his cult of personality, it is particularly striking in its parallels to Yi Mun-yol’s short story. Although it is written about a society controlled by animals, instead of one constructed by students, they are both similar in that they have one manipulative, powerful leader, and a distinctive following group of toadies, loyal friends, and hanger-ons that surround and empower them.

In *Our Twisted Hero*, Om Sokdae is portrayed as a domineering child who, although lacking in book-smarts, made up for it with big fists, combative personality, and an uncanny ability to manipulate and use people to his advantage. In *Animal Farm*, the opposite is true- the pigs, who have the greatest intellects of the farm animals, though not necessarily the strongest physically, rise up in an “animals’ rebellion” that soon turns sour, destroying all the competitors against one pig named Napoleon. Napoleon soon takes control of all affairs in the farm, gaining the support of a small group of sycophants and mindless followers (ex. Squealer and the sheep). Similarly, it is shown through Han Pyongt’ae’s encounters that Sokdae’s followers include those who wanted to get close to him in order to feed off of his power, while there are also others who follow the path of least resistance in the classroom, by following the tyrannical rule of Sokdae.

Both leaders are similar in that they appeal to the people they control by keeping the pretense that they are providing for the greater good, while the opposite is blatantly obvious. Both leaders take taxes of food from their subjects- Sokdae demands rice and sweet potatoes from his classmates, while Napoleon force the animals to give up apples. By using their own power, as well as a growing cult of personality, both rulers create their own functioning economies.

Sok-dae, with his mediating skills and notorious fighting ability, is able to control the environment within the classroom, just as Napoleon the pig is able to create an atmosphere of servility and placidity among the farm animals with his oratory skills, his uncanny abilities with politics and fighting force of police dogs. However, these dystopias, for all their injustices, maintain a high level of productivity. In Sokdae’s classroom, the walls are laden with the frames of rewards, the gardens are kept in a constantly flourishing state, and classroom disputes are settled with final mandates laid down by the authoritarian leader. Similarly, in Manor Farm, Napoleon, despite his despotic rule over the animals, produces significant amounts of produce (at the expense of his workers). This façade of productivity and prosperity is what lures the sheep of the population back into the enticing lures of an authoritarian rule, where they are set free from all responsibility and power.

Both of these stories are satirical allegories of some of the world’s greatest problems: corrupt and power-greedy political leaders- more specifically, authoritarian rulers. In *Our Twisted Hero*, Yi Mun-yol attempts to paint a picture of Chun Du-Han, a man who ruled with military might and cunning politics. Orwell, a man who had had his first brush with communism and attempts at authoritarian ruler in the Spanish Civil War and a fierce opposition to the Eastern Bloc, wrote his work as a stab at Josef Stalin, the ruthless Soviet dictator. Both works accurately depicted the inner workings of a country under an aggressively totalitarian state.





In both works, there are elements that stay parallel to each other through the duration of both novellas—the placidity of those students who were not in the group of Sokdae’s friends mirrored the meek, apathetic trust with which the sheep unquestioningly followed Napoleon’s rule. The flattering of the Sokdae’s clique of friends was reminiscent of the toadying that Squealer and some other animals offered to their ruler. The initial persecution of Han Pyongt’ae resembles the driving out of Snowball from the farm by Napoleon, who was afraid of a usurping power. All of these elements are symbols for the inherent flaws that arise in an authoritarian government, such as the helpless malleability of the masses, the sycophancy in the government, the resulting nepotism, as well as power-hungry vilification, in the way Stalin vilified his rival, Trotsky.

Both of these novellas introduce the idea of an authoritarian state, its complete control over the people that it rules over, and the necessity of a revolution in order to change the corrupt cycle of power that the ruler of such an authoritarian nature controls. Although the allegories and target of these political satires are different in both novellas, they both tell the same story.

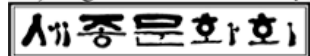
Manipulation is the art of influencing others in order to achieve a personal end. The novella *Our Twisted Hero*, a schoolboy allegory of the circumstances leading to democratic South Korea, by Yi Mun-yol is a story of manipulative power, ambition, and corruption. Sadly, the themes portrayed through the actions of Han Pyong-t'ae, the protagonist, and Om Sokdae, the authoritarian antagonist, in the classroom repeat themselves throughout human history. Another example of a reign built on fear, corruption, and bribery is the Third Reich of Germany under Adolf Hitler. Although Hitler's reign was far larger and more complex than a schoolboy feud, within both instances we see the abuse of power, the manipulations of the powerful, and the fear which drives compliance.

Perhaps the most obvious of comparisons between *Our Twisted Hero* and the Third Reich is the abuses of power that both Om Sokdae and Hitler committed. In *Our Twisted Hero*, when Han Pyong-t'ae first transfers to S Elementary School, he notes the "flagrantly inappropriate behavior" by Om Sokdae (15). Han Pyong-t'ae is shocked by how all the other students treat Om Sokdae with the same respect as the teacher, and he is incensed by the way none of the boys protest against him. Throughout the beginning of the novella, Han Pyong-t'ae becomes more and more furious as he consistently notes Om Sokdae's abuse of the position of monitor, using his power to make other boys bring him snacks and their coveted items. Although Om Sokdae's actions seem rather tame compared to Hitler's abuses, which included the institution of concentration camps to cull the German population's undesirables and the implementation of an authoritarian government, both Om Sokdae and Hitler used their power to achieve personal goals at the expense of others.

Furthermore, both Om Sokdae and Hitler were masters of manipulation. In *Our Twisted Hero*, the idea of manipulation through both intimidation and assimilation is prevalent. As the novella progresses, Han Pyong-t'ae describes Sokdae's systematic destruction of Han's spirit and ambition. Han Pyong-t'ae depicts in painful detail how Om Sokdae uses his considerable influence in the class to shun and belittle Han. Also, Om Sokdae wins the support and trust of the teacher by utilizing his power to create a model, disciplined classroom. Han Pyong-t'ae states, "The more I examined Sokdae the more clearly I saw the teacher's reasons for trusting him were, in a sense, verified time after time... we had the cleanest classroom in the school, and he kept our flower bed eye-catchingly bright" (29-30). Han Pyong-t'ae's descriptions of Om Sokdae's policies bear an eerie resemblance to Hitler's actions before and during World War II. During Hitler's reign, he shifted Germany's failing economy towards war, and by doing so decreased unemployment from six million to one million citizens while increasing his own popularity. Hitler then used his popularity and power to arrest and to create a unified front against the minorities who he deemed "enemies of the State". Although the incarcerated minorities did not win back Hitler's favor as Han Pyong-t'ae won Sokdae's, both Om Sokdae and Hitler won support through their institution of popular policies as well as through their intimidation of their opponents.

One of the most heart-rending aspects of the Holocaust may be how millions of German citizens watched their friends and peers taken away and did nothing. The compliance of the German citizens is reflected in the attitudes of the students under Om Sokdae's reign. Both the younger Han Pyong-t'ae as well as the new sixth grade teacher comment on the submission of the students, "Fools! So full of silly fears! Eyes straight ahead! What sort of behavior is this for boys? Looking to see what the next boy is doing!" (91) As seen by the breaking of Han Pyong-t'ae, the boys were scared of being ostracized and humiliated by the rest of the class and were thus scared into obedience and following the rest of the pack led by Sokdae. Similarly, Hitler utilized the strategy of setting the majority against specific minorities in order to enforce compliance. Dissidents were sent to concentration camps and the German population was too afraid for themselves to stand up for anyone else. Although Om Sokdae's form of intimidation was to a much lesser degree than Hitler's Holocaust, both Om Sokdae and Hitler utilized fear in order to keep their subjects in line.

Looking at corrupt regimes throughout history, we see repeating patterns. We notice the use of incentives to win the initial support of the people and the intimidation and the fear used to keep them in line. We notice the removal of dissidents and intellectuals, either through assimilation into the system or through complete eradication. We observe the creation of a totalitarian government. Although Hitler's actions were much more severe and brutal than those of a schoolroom bully, both the stories of the



Third Reich and Our Twisted Hero offer an insight into oppression through the implementation of power at the expense of others and the fear that leads to conformity.



A few common themes throughout much of popular literature are that good ultimately conquers evil and that having individuality is better than conformity. In both Yi Min-yol's short story *Our Twisted Hero* and George Orwell's novel *1984*, these themes are both questioned and challenged. In both stories the dynamics between the characters and plots emphasize how truly difficult it is to do what is right and all the problems that can occur in the pursuit of justice.

Similar to the way the rebellious Winston is broken down and in a way reprogrammed at the end of 1984, Om Sok-dae and his followers break Han Pyong-tae down to force him to become part of the group. Om Sok-dae uses his power over the rest of the class to hide his wrongdoings and cause Han Pyong-tae to eventually believe that his search for a democratic system is futile. No matter how hard he tries to expose Om Sok-dae, the corrupt class monitor's hold on the rest of the class and even the teacher proves to be too strong. After a long struggle, Han Pyong-tae finally gives in during a class cleanup day. The large task of tidying up the entire classroom is divided up among the students. Pyong-tae is given the assignment of cleaning windows. While the rest of his classmates finished their tasks, Sok-dae wouldn't allow Pyong-tae to stop cleaning his assigned windows. During each inspection of his work, Sok-dae found at least a handful of problems with Pyong-tae's work. Eventually Pyong-tae was left alone crying. To Sok-dae, his tears were a signal of victory. At this point Pyong-tae began to see Sok-dae as more of a savior rather than an enemy. Winston is reprogrammed in a similar manner. To break Winston down, they use Room 101. There, he is forced to face his greatest fear, rats. A wire cage filled with hungry rats is placed on Winston's face. The only way for him to avoid his punishment is by asking for them to punish his love Julia. As the rats get closer and closer, he finally gives in and begs for them to her Julia instead of him. At this point, Winston betrays Julia and accepts the Party as his own.

Though *Our Twisted Hero* seems similar to many other stories about good conquering over evil, it has a major twist. Instead of focusing on how the main character struggles for justice, it highlights how Han Pyong-tae eventually gives in. Most stories would focus on how his life would become worse after allowing himself to become part of the group and emphasize how individuality is better. In this story however Han Pyong-tae's life gets even better once he joins his classmates. He even is disappointed when their teacher discovers the cheating scandal new teacher brings down Om Sok-dae and his hold over the classroom. Pyong-tae's once orderly and top ranked class descends into organized chaos. Instead of having one leader to unify the group, leadership is divided up among multiple students in a long and confusing period of elections. Winston encounters the same situation after he breaks down in *1984*. Any sense of justice or freedom he had before turns into an unwavering loyalty and love for the party. Winston's love for Julia and rebellious nature is replaced with complacency. Winston's conversion is one of the few parts of the novel where he is truly happy.

This new sense of freedom leaves mixed feelings among Pyong-tae and his classmates. While some devote themselves wholeheartedly to their newfound democracy, others feel out of place in the new system and continue to long for a new Om Sok-dae. The new democracy lacks any actual stability. Students take advantage of their newfound freedom by reporting any small indiscretion committed by a council member "so that once a week a council member was changed" (Yi 180). If Winston and Julia had been successful in their search for freedom, they and the citizens of Oceania would have encountered the same problems as Pyong-tae and his classmates. The Party, the government maintained in *1984*, uses multiple tactics to maintain a sort of stability within the province where Winston and Julia live. They use almost constant war, intimidation, and propaganda, much like Om Sok-dae, to maintain a sense of order among its citizens. The sudden removal of their leader Big Brother and the Party would cause chaos. The lives of citizens in all the social classes would change significantly.

Instead of focusing on the common themes of individuality and doing what is right, these two stories highlight how truly difficult it can be to achieve both of these ideals. Both main characters struggle for individuality, but eventually succumb to uniformity and even enjoy it. Both *Our Twisted Hero* and *1984* add a layer of depth and show the grey area to these ideas which are commonly portrayed in black and white.

## Follow the Leader: A Comparison of Our Twisted Hero and Lord of the Flies

Power comes the masses and not from the person. In a time of political unrest in Korea, Yi Munyol weaves a jarring allegory about the power of the crowd in his novella, *Our Twisted Hero*. Han Pyoung'tae, the protagonist of the story, recounts his memories from the fifth grade, and more specifically, the overwhelming control that Om Sokdae, the class monitor held over the entire class. A similar theme is recurrent in *The Lord of the Flies* by William Goulding, where a group of castaway boys rally around Jack, another charismatic leader, while expelling Ralph, the protagonist, from the group. Both of these leaders, Jack and Om Sokdae, show that the control of the crowd, through fear and manipulation, is what keeps them in power.

Om Sokdae and Jack Merridew assume the role of the leader in both stories, where they manipulate the influence of the crowd to control every aspect of torturing the protagonist who dares intrude on their territory. While Jack is more brash and outspoken in his authority, Sokdae is, in contrast, calm in the face of defiance--described as having "precision and composure" far greater than his age (23). Both manipulate their respective followers into doing what *they* want, receiving 'favors,' and turning the crowd against Ralph and Pyoung'tae. Their followers' fears come from the implicit threat that the rest of the crowd may pose. Such backlash is shown through Pyoung'tae's estrangement from the rest of the class, as he is relentlessly bullied, excluded, and ignored by his classmates.

However, Sokdae's increasing pressure on Pyoung'tae is not directly shown; he passively works, and builds insurmountable social barriers against the boy to make him submit. The transfer student comes as an outsider to Sokdae's kingdom, knowing no one and depending on his new classmates for support. This vulnerability made Pyoung'tae an easy target for Sokdae. The leader isolates his opponent, turning everyone Pyoung'tae knows against him--even his own parents. The exile, coupled with his failing efforts in the school, crushes Pyoung'tae's spirit, and he willingly, even gratefully, accepts Sokdae's supremacy. In return, Sokdae returns the status, the connections, the respect that he had taken away from the boy, disguising them as 'gifts' to tie Pyoung'tae to him. It can be inferred from this that Sokdae had done what he did to Pyoung'tae to many of the other children, asserting his own authority and ruling them through fear.

Jack's power also comes from the crowd that supports him. He already knows the other boys since Jack is also a choirboy. As such a figure, Jack's charisma and promises of excitement draw the boys' attention, while Ralph struggles to establish order. On the island, Ralph's call for civilization is ignored in lieu of Jack's animalistic wildness. Such choices are made with Pyoung'tae and Sokdae's situation as well, with Pyoung'tae trying in vain to call attention to Sokdae's doings. Jack riles his followers into a nearly-mindless mob, which he then uses to hunt down Ralph. Unlike Sokdae, Jack directly pits himself against Ralph, acknowledging him as a threat instead of ignoring him. However, Ralph, even with a mob out for his blood, continues to struggle with Jack, eventually reasserting himself over the choirboy when rescue comes.

These roles leave only the followers that follow the tyrannical leader, the mobs, the crowd, the boys. These children have many traits in common, but the most prevalent is the tendency to follow the strongest person they can find. In *Our Twisted Hero*, it is Sokdae who can fill in the role willingly and gleefully, giving the boys something to be proud of, and in *The Lord of the Flies*, it is Jack, who can provide them with blood, hunt, and fun. Working themselves into a frenzied mob, the boys in both stories would do anything for their leader, even cheat, with Sokdae's prodding, and kill, with Jack's egging. "It scares me to think our innocent children will turn out like you," (41) says Han's fifth grade teacher, when accusing Han of a list of crimes, not knowing the true nature of the mob--scared and all too willing to comply with orders, losing their "belief in the principle of freedom and any memory of the necessity of reason" (15). In the end, however, their loyalties are not to Sokdae nor to Jack, but their own selves, as they submit to another person after they 'defeat' their current leader. For Sokdae's classroom kingdom, it was the new teacher that broke Sokdae's hold over the crowd, and eventually caused the boy's downfall. With Jack, the naval officer did not take control of the crowd, but only snapped them out of the frothing mob and made them come to their senses. The crowd as a whole moves with the power, and if one does not have power to offer, then the crowd would not follow.

*The Lord of the Flies* and *Our Twisted Hero* serve as vivid reminders of how a leader, no matter what age or situation,



manipulates a crowd into following him. Both subtle oppression, like Sokdae, and direct confrontation, like Jack, are in a tyrannical leader's arsenal, and they will use all force to dispose of detractors. Whether by crushing their spirit and incorporating them or through physical violence, the leader must remain the 'strongest' in order to control the capricious crowd. Such care must be taken towards the crowd because it is through the masses that these leaders have power, and without their support, the leaders, like Sokdae and Jack, will have nothing.

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## The Effects of Power

Power does not exist on its own; rather, power exists because we allow it to exist when we categorize ourselves and structure society. In the West, we generally tend to believe that the power should lie in the hands of the people, albeit with limits, rather than in the hands of one person. When these boundaries are crossed by those in positions of power, we voice our concerns and effectively fight against these perceived injustices. Works like *Our Twisted Hero* and *Animal Farm* exhibit these aspects of human nature, although both works go on further to illustrate what happens to the human mind when directly confronted with power. Both pieces demonstrate that while initially the human mind may stand strong in the face of power and adversity, the human mind will eventually become comfortable and even support the abuse and injustice associated with power. In our lives, we must ask ourselves whether or not the status quo in which we live is just and fair, or whether we too have fallen complacent and been perverted by the abuse of power.

In both works, the main characters have come from a relatively democratized societal structure. The farm animals had instituted a democratic coalition for themselves after rebelling against Mr. Jones, and Pyong-tae had just come from a top-notch school in Seoul where class debates and voting procedures were the norm. Once the characters find themselves in a new environment, however, one in which power is truly consolidated in the hands of one person, they initially feel uneasy and attempt to change their situation. The animals, for example, initially question Napoleon's rhetoric and the way he runs the farm; Pyong-tae, on the other hand, works against Om Sok-dae and tries to expose his true nature not only to the teacher but his classmates as well. Pyong-tae goes to great lengths to explain to his naïve classmates that Om Sok-dae has been abusing and taking advantage of them. One such example comes when Pyong-tae speaks with Yun Pyong-jo about the lighter Yun had given to Om Sok-dae earlier that day. Pyong-tae feels as though he has proven his point that Om Sok-dae has taken advantage of him when Yun finally admits "won't give back" (Yi 118). Unfortunately for Pyong-tae, forcing the statement out of Yun effectively sets him against Pyong-tae, as evidenced the next day when nobody admits to the teacher that Om Sok-dae rules the class in a harsh and controlling manner.

After an initial struggle to change their environment, both the animals and Pyong-tae begin to feel weak. And once they have lost their vigor to fight, they become susceptible to the power of Napoleon and Om Sok-dae. The animals, even though a few have recollections from the past, believe the pigs and Napoleon when they make changes to the Seven Commandments of Animalism. Pyong-tae himself, once a boy with a vision, falls into line and submits to Om Sok-dae, eventually becoming Om Sok-dae's right-hand man. The characters are furthermore bribed into being on good terms with those in power. The animals work themselves close to death under Napoleon's premise that life will be easier in the future. Although they are denied instant pleasures like milk or apples, the incentive of an easier life ahead convinces the animals that the hard work of now will soon be replaced with better times. Once Pyong-tae submits to Om Sok-dae, Pyong-tae begins to "recover what was," or the various things that had been taken from him during the course of his struggle with Om Sok-dae (Yi 149). As the weeks unfold, Pyong-tae realizes that Om Sok-dae has bestowed upon him "passive privileges - exemption from burden and duties" that have ultimately been given to him for his unfailing support to Om Sok-dae (Yi 150). With these promises and benefits, both the animals and Pyong-tae decide that it's in their best interest to side with those in power.

One would assume that when an opportunity for change comes, these characters who once had experienced freedom, equality, and democracy would jump to the chance to rebel. In both works, however, this is not the case. In *Animal Farm*, despite the knowing that Boxer had been sold to a glue factory and that some of the original Seven Commandments of Animalism had been changed, the animals have become so weakened by power that they had no will or motivation to rise up against Napoleon. In *Our Twisted Hero*, Pyong-tae laments that he enjoyed his recently won privileges and the efficiency with which Om Sok-dae ruled the classroom. Pyong-tae notes that "from time to time...the convenience and utility of Sok-dae's order would come to mind," essentially meaning that part of Pyong-tae longed for the time when an authoritative leader could take decisive action for the perceived good of the class (Yi 182). At the end of the novella, after seeing Om Sok-dae some thirty years later, Pyong-tae "dropped a few tears, but whether they were for or for ... does not know" (Yi 189). As a result, in both cases, the characters' sense



of right and wrong has been perverted by the power to which they had been subject.

In both *Our Twisted Hero* and *Animal Farm*, the main characters initially stand strong and attempt to fight the perceived injustice. As time progresses, however, the characters are weakened and fall victim to power. In fact, these characters become perverted by power and eventually are some of the staunchest supporters of the injustice taking place. Although we as people condemn any form of totalitarianism and the power it exercises, we do not always recognize totalitarianism as it exists in our lives, whether it be in school, at our jobs, on a sports team, or even in our families. And as our societies become increasingly structured, we too must ask ourselves this fundamental question: have we as a society become weakened and fallen victim to power and its manipulative effects?

## A Blind Society

Since the beginning of civilization, tyrants have risen to power, drastically changing the course of history through manipulation and abuse. As time passes, society looks back in disbelief, unable to comprehend that the masses could have been so blind to the wickedness of these leaders. However, history shows that it is simple for a society to ignore reality when under the control of a seemingly excellent leader. The reigns of Adolf Hitler in Nazi Germany and Om Sokdae in *Our Twisted Hero* suggest that the deification of a leader can blind an entire society to reality, making that society extraordinarily powerful but corrupt, until an outsider forces them to acknowledge the truth.

A crafty leader is able to create blind obedience in their followers through lies or intimidation. In Nazi Germany, Hitler's use of propaganda caused the citizens to regard him as their savior: "On all sides the Nazi cause is being promoted and streamers proclaim: "All power to Hitler, the Leader, the Deliverer!" ("Hitler's Propaganda Machine"). Already desperate because of post-WWI unrest (Scheffer), the citizens gladly welcomed Hitler's promises of redemption. It was the will of society to give power to this tyrant. Likewise, in *Our Twisted Hero*, the students themselves create the situation that allows Om Sokdae to gain power. On the first day in his new school, Han observes the strange behavior that his classmates exhibit towards the class monitor, Sokdae. When Han refuses to follow Sokdae's orders, his classmates ridicule his disobedience: "'You mean you don't come when the monitor calls? What sort of school did you go to? Where was it? Didn't you have a class monitor'" (Mun-yol 11). Confused, Han plays along and obeys Sokdae. Thus, his uncertainty about the situation forces him to follow the leader of the class. Both Hitler and Sokdae accumulate power by confusing the other people and twisting their perspective so that they are unable to discern reality.

A leader with total power over a society is able to increase that society's strength even if there is dissatisfaction among their followers. To clarify, leaders such as Hitler and Sokdae are able to create powerful societies despite evidence of corruption. For example, Hitler raised his country out of the ruins of WWI and "converted Germany into a fully militarized society" ("HITLER, Adolf.") Although his methods and motivations were appalling, Hitler managed to transform a weary, beaten country into a dominant military power feared by nations around the world. He was able to do this because of the citizens' confusion and fear. Sokdae is similar to Hitler in this respect. Though emotionally and physically brutal, Sokdae makes their class the best: "Our class under Sokdae was a model for the whole school" (Mun-yol 29). Fear of Sokdae is a more powerful motivator than teachers' encouragement. Therefore, the class strives for excellence in order to avoid Sokdae's wrath. Although Hitler's methods may have been more deceptive at the start of his rise to power, both utilize fear to achieve results. Han notes "...the repressive atmosphere in the class and the dark crushed faces of the boys... Clearly, beat the boys and abused them... Although he ate their snacks and used their things without giving any recompense, the boys invariably had offered the stuff freely" (Mun-yol 29). The other boys do not know how to respond to Sokdae's abuse except to suffer in silence. While their classroom may seem to be the best to the rest of the school, they are experiencing severe inner turmoil. They fool themselves into believing that everything is perfectly fine and that they want Sokdae to be in charge, but the truth seeps out in their defeated faces. Hitler and Sokdae were able to increase the power of their society by playing on society's fear and confusion, despite the emotional turmoil of their followers.

When a society has lost its grip on reality due to fear and confusion, it takes an outside perspective to force them to recognize the truth. In Nazi Germany, the rest of the world had to fight an entire war in order to force the Germans to recognize the horror of their corruption: "The Third Reich lasted twelve years and three months. It was responsible for some fifty million deaths and additional millions of injuries, as well as immeasurable personal and collective suffering and economic, social, and moral devastation. The end of the war revealed the extent and nature of the Holocaust. The Reich's vast and systematic genocide shocked the world" (Nazi Germany). While the rest of the world is astounded by what the Germans did, Germany did not realize their atrocities until their country lay in ruins. They were so blinded by Hitler's lies that they willingly committed terrible crimes against humanity. The rest of the global community had to destroy them in order to force them to recognize what they had become. In *Our Twisted Hero*, the new teacher gets rid of Sokdae and tries to restore order to the classroom. However, Sokdae ambushes groups of boys on the way to school and beats them up by himself: "The teacher's method of the solving the problem was rather unusual. For



some reason, the teacher dealt with boys who were absent because of Sokdae with beatings and scoldings that were harsher than ever, even though the matter was really beyond their control” (Mun-yol 115). Han erroneously thinks that Om Sokdae alone is able to overpower several boys fighting together. The boys are defeated because of their mindset; they believe that they have no power after years living under Sokdae’s rule. The teacher has to physically beat them in order to make them understand that in reality, they are stronger than Sokdae. While Germany made excuses for their crimes, it was in their power to defy Hitler all along; their confused perspective made them willing to submit to his reign. Similarly, the students’ usual blind submission to Sokdae meant that it was nearly impossible for them to recognize their diseased mindset.

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## Structuring the Class: Hierarchy in Om Sokdae's Classroom and Kims' North Korea

Yi Munyol's *Our Twisted Hero* was published in 1987, a momentous year in South Korea's struggle to achieve democracy. The year saw a popular uprising against military dictatorship, which ultimately succeeded in achieving the desired reforms. Writing during that crucial transition, Yi fittingly ponders questions of governance in his allegorical work. Today, South Korea is a full-fledged democracy, but North Korea is still under the iron grip of the dynastic Kim family, and the themes of authoritarianism in *Our Twisted Hero* remain very much relevant. A comparison of Kim's North Korea to Om's allegorical classroom uncovers striking structural similarities in hierarchical composition – an insight which can help explain the Kim regime's longevity.

Kim and Om implement a similar hierarchical structure: they are at the center of all privilege, and the further one is from their good graces, the less fortunate one becomes. North Koreans are divided into three classes: Core, Wavering and Hostile. These classes determine “where you live, how much food you eat, and whether you are assigned to sit in a comfortable office or toil in a dangerous mineshaft” (Byman and Lind, 61). The hierarchy can be envisioned as a series of concentric circles. At the center is the Kim family, from whom emanates all good. The three generations of Kim dictators are worshipped as supreme providers and saviors of the nation: their pictures are displayed in every home and badges of Kim Il Sung's likeness worn by every North Korean (Oberdorfer 20).

Core class members are deemed loyal, and are allowed to live in Pyongyang with the Kims; they are given safer and easier jobs, and more and better food. The Wavering and the Hostile are banished to impoverished regions outside the capital. Many are sentenced to remote political prison camps, where about 200,000 prisoners “routinely malnutrition, disease, overwork, beatings, or execution” (Byman and Lind 57). Closeness – in both physical and figurative sense – to the quasi-divine Kim family determines a North Korean's destiny.

Om controls a similar structure: he is the center of all privilege and those closest to him enjoy the most, whereas those furthest suffer the most. Although no formal division is made, Om's class can be divided into three distinct groups. Like the Kims, Om plays “the role of savior or problem-solver” (23), inspiring not only adoration but also “an instinctual terror” (25). Om tightly controls the material resources by collecting tariffs from children of shopkeepers, farmers, and peddlers (98), as well as the more figurative resource of classroom activities and games.

Om's equivalent of the Core class comprises of the physically strong – the “three or four boys, all about the same size as Sokdae, who sat in the back of the class” (24) – and the intellectual elite, such as Pak Wonha who takes Om's arithmetic exams and is counted among his “ten closest friends” (75). In return for physical and intellectual assistance, the Core enjoys Om's friendship and its benefits. The Wavering in Om's kingdom may be those “distressed by an unfair burden or pressure imposed by Sokdae” (73) but who are spared the persecution meted out to the Hostile, such as Han Pyongt'ae. Han's defiance places him outside of Om's favors and into persecution. Han suffers ostracization from all activities and games (54), unfairly strict application of school rules and their punishments (57-59), and demotion in fighting rank (53), which determines one's standing in class. Eventually, these measures break Han's resistant spirit and Han submits to Om's rule.

Han then experiences a dizzying elevation in his rank from the Hostile to the Core. Han is rewarded with sweet privileges, such as the elaborate banquet that Han suspects is thrown especially for him (84), and an “exemption from burdens and duties” (73) imposed on the lower ranks. Soon, Han's heart is won and he ruefully wishes, “I hoped and believed that order, his kingdom, and the special benefits I enjoyed, would last forever” (85). Om's effective class system eliminates opposition and creates fervent adherers to his rule; Om is the source of all privilege, and Han learns that rebellion means deprivation while obedience means comfort.

The North Korean system, of course, is much harsher than Om's. The kind of upward mobility that Han achieves is unavailable, whereas demotion looms threateningly close; one can be condemned to prison for as little cause as “inadvertently defacing or sitting on a newspaper photograph of the Great Leader” (Oberdorfer 21). Moreover, class is not determined by loyalty and ability – as it is in Om's classroom – but by ancestral socio-economic status; if one's great-grandparents owned land or were

South Korean sympathizers, he is condemned to the lower classes from birth (Byman and Lind 61). The stakes are much higher as well; death is the wages of defiance. These factors reinforce the regime's brutal stability; North Koreans are forced to rely on the Kims for daily necessities and to fear devastating consequences for the slightest misdemeanor.

Despite these differences, *Our Twisted Hero* is still very much pertinent. The value of comparing an allegory with real tragedies lies in its accessibility. Yi's work makes grand, high-stakes political systems more tangible, intimate and understandable; readers that have never suffered authoritarianism can still identify with Han's outrage, struggle, and break down. The readers then can translate that sympathy to the millions languishing under North Korea's tyrannical yoke. Comparison also sheds new insight into the source of the strength of that yoke: the three-class system. By controlling the resources, the rulers portray themselves as the source of all good, inspiring loyalty. The hierarchy further reinforces loyalty with promises of privilege and threats of deprivation and persecution. These exacting measures can partly explain how Kims' regime survives to this day, despite the people's extreme impoverishment and suffering.

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증빙 번호 **48a**



# “과거·현재도 작가 미래도 작가”

## 이문열 시카고 문학콘서트 한인 500여명 참가

한국 현대문학을 대표하는 작가 중 한 명으로 꼽히는 이문열씨가 시카고 한인들과 만나 삶과 문학 그리고 정치에 대한 그의 생각을 털어냈다.

9일 오후 글렌뷰의 윈담호텔에서 열린 세종문화회(회장 주영혜) 주최, 이문열 문학 콘서트에는 500여명이 참석해 이 작가를 통해 한국의 현대 정치와 문학을 짚어봤다.

이 작가는 최근 논란이 됐던 ‘보수 논객’이라는 지칭에 대해 “불편하다”며 “한국의 이상한 문화적 특성, 징벌의 형태로 규정짓기를 좋아한 결과”라고 말했다.

그는 또 “서운하다”며 “작가였고 지금도 작가이며 앞으로도 작가일 것이다, 다른 수식어는 받고 싶지 않다”며 정치 참여에 대해 일축했다.

이 작가는 “보수와 진보는 이데올로기가 아니라 세상을 바라보는 태도”라며 “역사의 진보는 지난 일에

서 올라가는 것으로 부정은 아니다. 완전치 않은 부분은 고쳐야 되지만 방식은 진보보다는 개선이 더 좋다”고 말했다.

작품 세계에 대해서 그는 “‘우리들의 일그러진 영웅’은 80년대 어른들의 칙칙한 모습을 5학년으로 단순화시켰다”며 베스트셀러가 됐지만 개인의 경제적인 부와 연결되지 못한 당시 상황을 구수한 입담으로 풀어냈다.

또 월북한 아버지로 인해 제한된 미래의 선택과 작가가 되기까지, 그리고 얼마 남지 않은 작가 생활을 생각하며 결정했던 연재물 절필 그리고 앞으로 작품 계획까지 진솔하게 이야기를 풀어갔다. 특히 월북 아버지와 기독교인 어머니 그리고 유교적 집안에서 성장한 작가의 삶이 배어있는 소설 ‘사람의 아들’에 대한 이야기는 자리를 숙연케 했다.

김성우(노스브룩 거주)씨는 “진보와 보수에 대한 시각이 작가가 아니라 정치인으로 보는 것 같았다”며 “그의 말보다는 글이 더 좋았다. ‘사람의 아들’이 인상 깊었다”고 말했다.

박아린(23)씨는 “너무 좋았다. 번역, 문학에 관심이 많았는데 이 작가의 독서, 문장력 연습을 해야한다는 말이 도움이 많이 됐다”며 “이런 행사가 많았으면 좋겠다”고 말했다.

이승훈(호프만에스테이트)씨는 “진행이 아쉽다”며 “몇 권을 썼는지, 한국 정치에 대한 것보다는 대부분이 작가의 문학 세계를 듣고 싶어 했다”고 아쉬워했다.

한편 지난 6일 시카고를 방문, 7일과 8일 레익 포레스트 아카데미 고교와 일리노이대-어바나샴페인을 방문, 간담회와 심포지엄 등에 참석한 이 작가는 다음 방문지인 LA로 떠났다. 임명환 기자



500여명의 한인들이 한국 현대문학계를 대표하는 작가 이문열을 만나기 위해 9일 윈담호텔에 모였다.



증빙 번호 **48b**



# 이문열 시카고 문학 콘서트에 400여명 참석

## “요즘 가장 중요한 80년대 이야기 쓰고 있다”

“문학인들 이데올로기에서 더 자유로울 필요 있다.”

‘우리들의 일그러진 영웅’, ‘사람의 아들’, ‘젊은 날의 초상’, ‘시인과 도둑’, ‘추락하는 것은 날개가 있다’, ‘우리 기쁜 젊은 날’, ‘영웅시대’, ‘시인’ ‘태백산맥’, ‘여우사냥’, ‘삼국지’, ‘수호지’ 등 장편 30여편, 중단편 60여편의 수많은 베스트셀러 작품들을 탄생시킨 이문열 작가가 시카고를 방문하여 <이문열 시카고 문학콘서트>를 성황리에 개최되었다.



이문열 작가 인터뷰 장면

세종문화회(회장 주영혜)가 이문열 작가를 시카고에 초대하여 지난 3월 7일부터 10일까지 바쁜 일정을 보냈다.

7일 첫날에는 이문열 작품인 ‘우리들의 일그러진 영웅(Our Twisted Hero)’ 영문판을 수업 교재로 사용하고 있는 레이크 포레스트 아카데미 고등학교를 방문하여 3개반을 돌며 하루 종일 작품에 대해 학생들과 작품 세계에 대해 대화하고 질문을 받으며 함께 교감을 나누었다.

이어 7일 저녁 문화회관에서 열린 기자회견에서 “총 60여점의 장·중단편 중 미국에서 번역되어 널리 보급된 것은 단지 ‘우리들의 일그러진 영웅’ 밖에 없다.”면서 “그 이유를 잘 모르겠다. 프랑스에서는 10권, 이탈리아 7권, 독일 5권, 스페인어에서도 10권이 넘는다. 유독 미국 시장이 힘들다. 한

국에 영어 잘 하는 사람이 가장 많지만 미국식 번역이 제일 까다롭다”고 토로했다.

“미국 시장이 원하는 작품들이 무엇인지는 짐작이 가는 것이 있다. 공개적으로는 말하기 힘든 것들이 있다. 악의 축이라고 불리는 전쟁과 관련된 소재들, 예를 들면 아프가니스탄의 탈레반 주제 작품이라든지, 월남전 같은 소재들도 많은 베스트셀러 작가들을 만들었다. 우리도 만약 누가 북한 이야기를 잘 쓴다면 잘 팔릴 것이지만 나는 그런 반공 소재의 글은 쓰고 싶지 않다”고 말했다.

이 작가는 앞으로의 작품활동 계획에 대해 “내 나이(65세)를 생각해 보니 내가 글을 쓸 수 있는 기간이 10년 이상 남은 것으로 생각된다. 현재 세월과 나이와 조울 중이다. 우선순위를 정해서 가장 중요하다고 생각되는 것부터 쓰려

고 한다. 현재 우리 시대의 기반이 되는 80년대를 다시 조명해 보는 글을 쓰고 있다. 핵, 진보·보수의 싸움, 지역성의 첨예화, 빈부 격차가 시작된 때로 해석해야 할 중요한 시기가 80년대 부터 이기 때문”이라고 말했다.

8일에는 일리노이대 어바나-샴페인(UIUC)에서 열린 한국문학 심포지움에 참석, 학생, 교수들과 함께 ‘글로벌시대의 한국문학’이란 주제로 강연 및 토론회를 했다.

9일에는 글렌뷰 타운내 윈담호텔에서 400여명의 한인들이 참석한 가운데, 주영혜 세종문화회 회장의 인사말, 김종갑 한인회장, 허철 총영사의 축사에 이어 이문열 작가와 박원정 사회자의 1대1 대담형식으로 진행된 후 참석자들의 질문을 받고 응답하며 2시간 넘게 진행됐다.

이 작가는 “한국문단은 국내적으로 보면 너무 경직되고 편향된 점들이 많다”고 지적한 후 “80년대 이후 현재까지 33년동안 대통령 선거에서 어느 지도자도 4대 6 이상 투표율의 지지를 벗어난 적이 없다. 그러나 문인들은 거의 전부 진보세력을 지지하고 있다. 이것은 거의 10대 0에 가까운 것으로 지나치게 정치 편향적이거나 걱정해야만 할 정도의 것으로 문학인들은 이데올로기에서 더 자유로울 필요가 있다.”고 지적했다.

이 작가는 “최근 논란이 됐던 자신을 ‘보수 논객’이라고 지칭한 것에 대해 불편하다”며 “한국의 이상한 문화적 특성이 징벌의 형태로 규정짓기를 좋아한 결과이다. 보수와 진보는 이데올로기가 아니라 세상을 바라보는 태도이다. 역사의 진보는 지난 일에서 올라가

는 것인지 현실을 부인하는 것은 아니다. 현실이 어느정도 완전하지는 않지만 고쳐 나가자는 방식이 보수인데 나는 이것을 더 좋아할 뿐인데 다른 사람들이 나를 ‘보수 논객’으로 규정해 버린 것이다. 나는 무 이데올로기 자이다. 지금도 작가이며 앞으로도 작가일 것이다, 다른 수식어는 받고 싶지 않다”며 정치 참여에 대해 일축했다.

이어 이 작가는 한국문학의 미래에 대해 “한국문학의 수준은 매우 높은 수준에 왔다고 생각한다.”며 “유망한 후배들도 많고 열심히 작품을 쓰고 있다. 1년에도 외국어로 번역되어 가판대에 오르고 있는 번역물도 50여권씩 이루어지고 있으며, K-Pop 정도는 아니더라도 가시적인 효과가 날 것으로 생각한다”고 밝혔다. /

<코리아트리뷴 김종식 기자>



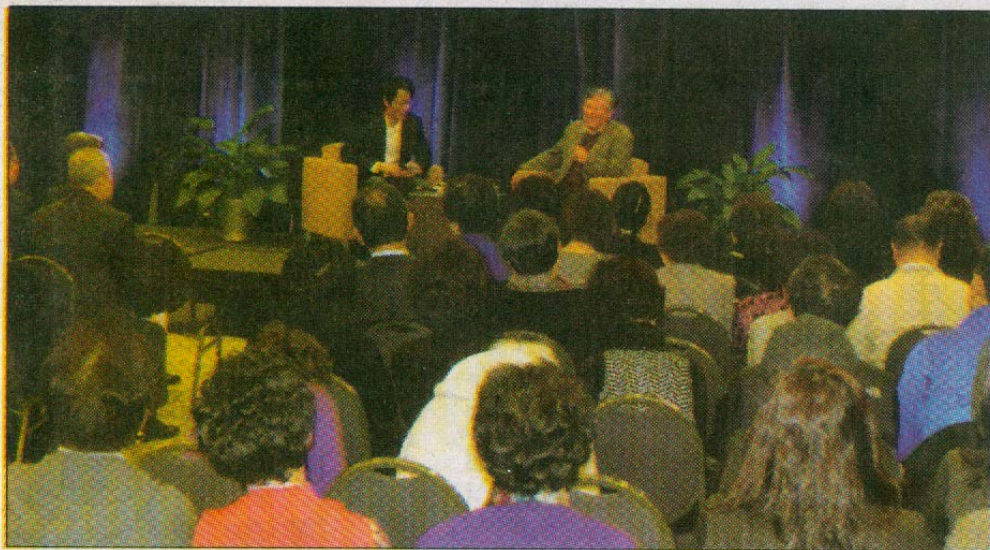
9일 글렌뷰 타운내 윈담호텔에서 열린 이문열 문학콘서트에 참석한 400여명의 한인들



증빙 번호 **48c**

Monday, March 11, 2013

# 사 회



9일 열린 문학 콘서트에서 이문열(우) 작가가 자신의 작품 세계에 대해 설명하고 있다.

## “수년내 한국작가 노벨문학상 가능”

### 소설가 이문열 시카고 문학 콘서트...430여명 참석 성황

우리들의 일그러진 영웅, 바람의 아들, 젊은 날의 초상 등 장편 30여편, 중·단편 60여편의 작품을 내놓은 한국의 베스트셀러 작가 이문열(64)의 '문학콘서트'가 시카고에서 성황리에 개최됐다.

세종문화회가 주최하고 한국문학번역원, 대산문화재단, 총영사관 등이 후원한 이번 콘서트는 지난 9일 글렌뷰 타운내 원담호텔에서 430여명의 한인들이 참석하는 성황을 이룬 가운데, 박원정씨의 사회로 주영혜 세종문화회 회장의 인사말, 김종갑 한인회장·허철 총영사의 축사에 이어 이문열 작가와의 1대1 대담형식으로 2시간 넘게 진행됐다.

이 작가는 이날 그의 수많은 작품 뒤에 숨겨진 이야기, 보수 논객으로 규정지어진 배경과 그의 정치관, 가슴 아픈 가족사에 이르기까지 진솔하게 답변함으로써 관객들로부터 박

수갈채를 받았다. 그는 왜 글을 쓰는가에 대한 사회자의 질문에, “태어나기도전 월북한 아버지로 인해 어릴 때부터 학교를 제대로 다닐 수 없어 홀로 책을 많이 읽었던 것이 내 스스로를 작가로 키우고 준비해 온 것이라 생각한다”고 밝혔다. 정치를 할 마음이 있는가에 대해서는 “이미 20년 전에 밝혔듯이 내가 정치를 한다는 것은 개인적으로나 국가적으로 손실이다. 나는 과거에도 작가였고 지금도 작가며 죽을 때까지 작가일 것”이라며 강하게 부정했다. 한국의 노벨문학상 수상 가능성에 대한 관객의 질문에는 “한국문학도 노벨상에 많이 가까워졌다고 생각한다. 당장은 아니겠지만 앞으로 몇년내 가능할 것”이라며 “난 노벨상 욕심보다 뉴욕 출판시장에서 베스트셀러 한번 내는 것이 더 큰 소망”이라고 답했다.

이날 참석한 많은 한인들은 “너무 소박하고 진솔한 모습에 놀랐다. 사람을 빨아들이는 흡입력이 있는 작가다. 다시 한번 책을 읽어봐야겠다. 한국 문학작품이 미국에 더 많이 소개됐으면 좋겠다”는 등 매우 만족스런 반응을 보였다. 이들은 콘서트가 끝나고 작가의 싸인을 받고 기념촬영을 하고자 장사진을 치며 기다리기도 했다.

세종문화회 주영혜 회장은 “처음으로 마련한 이번 문학 콘서트에 대한 큰 호응에 감사드린다. 이를 계기로 한국 인기작가들의 수준높은 문학세계를 접할 수 있는 기회를 더 많이 갖도록 노력하겠다”고 전했다.

한편 이문열 작가는 10일 VIP오찬을 마지막으로 시카고 일정을 마쳤으며, LA를 거쳐 13일 귀국할 예정이다.

(장지희 기자)



증빙 번호 **48d**



The Sejong Cultural Society  
**세종문화회**

한국 최고 작가의 삶과 작품세계에 대한 이야기



이문열  
**문학콘서트**  
 3월 9일 토 7:30pm  
 윈덤 글렌뷰 호텔  
 Wyndham Glenview Hotel  
 1400 Milwaukee Ave. Glenview, IL

입장료 무료

\*행사일정  
 3월 7일 Lake Forest Academy 미국 고등학교 방문  
 3월 8일 일리노이주립대 (일리노이) 한국문학 심포지움  
 3월 9일 시카고 한인동포 집회  
 3월 10일 VIP 모친

예매: 세종문화회 www.SejongCulturalSociety.org  
 문의: 세종문화회 (312) 497-3077 Sejong@SejongCulturalSociety.org  
 후원: 이문열기념사업회, 세종문화재단, 시카고총영사관

www.SejongCulturalSociety.org

## 인기작가 이문열 시카고 방문

3월9일 문학콘서트등 현지·한인사회서 다양한 행사

한국의 대표적인 소설가 이문열씨가 시카고를 방문해 오는 3월 7일부터 10일까지 다양한 이벤트를 갖는다.

‘추락하는 것은 날개가 있다’, ‘사람의 아들’, ‘영웅시대’, ‘황제를 위하여’, ‘우리들의 일그러진 영웅’, ‘젊은 날의 초상’ 등 수많은 베스트셀러를 기록한 이문열 작가 초청행사는 세종문화회관이 주최하고 한국문학번역원·대산문화재단·시카고총영사관 등의 후원으로 성사됐다.

이문열 작가는 3월 7일에는 사립고교인 레이크 포리스트 아카데미를 방문해 그의 소설 ‘우리들의 일그러진 영웅’을 교재로 강연과 간담회를 갖는다. 8일에는 일리노이대(아바나-삼페인)를 방문해 ‘글로벌 시대의 한국문학’이라는 주제로 한국문학 심포지움을 개최

한다. 이어 9일 오후 7시30분부터는 윈덤 글렌뷰호텔에서 한인들을 대상으로 하는 이문열 문학콘서트가 열린다(무료). 마지막으로 10일 오후 1시30분에는 롤링 메도우즈 타운내 우레 옥식당에서 이문열 작가 환영 오찬모임이 예정돼 있다. 좌석이 제한돼 있어 사전예약이 필수다.(1인당 \$50)

한편 세종문화회는 지난해 열린 제8회 세종작문경연대회에서 이문열 작가의 소설 ‘우리들의 일그러진 영웅’에 대한 독후감과 에세이를 수필부문(고등부, 청년부) 과제로 낸 바 있다. 이를 계기로 미국내 상당수 고등학교에서 이 소설을 영어과목 교재로 활용하고 있는 것으로 알려졌다.문의: 312-497-3077, 참조: [www.SejongCulturalSociety.org](http://www.SejongCulturalSociety.org)



증빙 번호 **48e**



# 한국일보

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각종상해, 디지털 X-레이  
T. 847-635-6080

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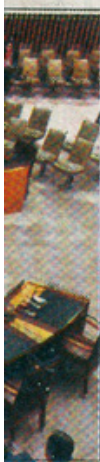
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Friday, March 8 2013

## 강력 제재”

### 결의안 만장일치 채택

포함



한 제재결

안전에 대한 명확한 위협이라고 전제했다. 따라서 북한이 탄도 미사일 기술을 사용한 재발사나 추가 핵실험, 그 외의 도발 행위를 실시하지 말라고 촉구하고, 핵확산금지조약(NPT) 탈퇴 선언을 즉시 철회하라고 요구했다. 특히 완전하고 검증 가능한 방법으로 모든 핵개발 계획이나 탄도미사일 계획을 포기하라고 명시했다. 유엔 회원국에는 결의안 위반 활동을 지원하는 개인이나 단체 또는 이들의 지시로 활동하는 북한 국민을 반드시 추방하라고 요구했다.

을 출입하  
물품을 적  
면 화물검  
행토록 하  
특히 이번  
협정 파기  
자회담 재  
대화에 나  
한이 향후  
등 무기를  
을 억제하  
결의안은  
기는 물론  
이 무기의  
제평화와

북한에 대한 금융·무역 관련 제재도 포함됐다. 우선 회원국에 북한이 핵이나 미사일 개발에 사용할 가능성이 있는 현금 등 금융자산의 이동이나 금융서비스 제공 금지를 의무화했다. 또 핵·미사일 개발과 관련이 있다고 판단되면 북한 사무소나 은행 계좌 개설 행위를 차단하라고 요청했다. 북한을 출입하는 선박이 금수 물품을 적재했다는 정보가 있으면 회원국들이 의무적으로 화물검사를 실시하고, 검사를 거부하면 긴급 사태 등의 경우가 아닌 한 선박의 입항을 금지하도록 했다.

(3면에 계속)



이문열 작가(맨 앞줄 왼쪽에서 두 번째)가 레이크 포리스트 아카데미 학생들과 함께 기념촬영을 했다.

## “훌륭한 한국문학 이해 계기”

### 시카고방문 이문열 작가 레이크포리스트고교생들과 만남

시카고를 방문한 한국의 인기작가 이문열 씨가 첫 일정으로 레이크 포리스트 아카데미 재학중인 고등학생들과 만나 작품에 대해 교감을 나누었다.

이문열 작가는 7일, 본인의 대표작품인 소설 '우리들의 일그러진 영웅'(영문명: Our Twisted Hero)을 수업교재로 사용한 레이크 포리스트 아카데미 10학년 세계문학 수업에서 14명의 학생들과 직접 만나 이들의 질문에 진지하게 답변했다.

세종문화회 루시 박 사무총장의 동시통역으로 진행된 이날 만남에서, 그 시절 어떤 계기로 작품을 쓰게 됐느냐는 한 학생의 질문에 이문열 작가는 “한국에서 합부로 정치를 입 밖으로 표현 못했던 1986년 그 시절에 초등학교 캐릭터에 대비해 권력과 지식인의 대립관계를 표현하고 싶었다”고 설명했다. 그는 “원래 작품에 쓰인 단어들을 수준을 낮춰 한국 초등학교 교과서에 실리게 됐다. 이번에

미국, 프랑스 등 중고등학교의 교재로 사용되면서 느낌이 남다르다”고 덧붙였다.

이날 만남에 참석한 한인학생 소준영군은 “한국에서 배웠던 작품을 다른 언어(영어)로 배우게 돼서 참 자랑스럽다. 이 소설을 접한 후 주변 친구들이 한국문화와 문학작품들에 대해 많이 물어보는 계기가 됐다”고 말했다. 세계문학 담당교사인 켈리 로렌스는 “전에는 한국문학에 대한 접근성이 어려웠지만, 이번 이 작가와의 직접 만남을 계기로 다양한 한국문학들을 접하도록 노력하겠다. 학생들이 한국문화와 역사를 이해할 수 있는 좋은 기회가 된 것 같아 너무 기쁘다”고 소감을 전했다.

한편 이문열 작가는 8일에는 일리노이대(어바나-섀م페인)에서 열리는 한국문학 심포지엄에 참석하며, 9일 저녁에는 시카고 한인동포들을 대상으로 하는 문학콘서트를 글렌뷰 타운내 원담호텔에서 갖는다.

(홍세기 기자·관련기사 3면)

전면 무효화될 것을 공식 선언

“그리고



증빙 번호 **48f**



# “역사의 진보는 과거를 토대로 나아가는 것”

## ‘세계 속의 한국문학’ 강연 이문열 작가

소설가 이문열(66)의 이름은 특별하다. 그는 ‘우리 시대를 대표하는 작가’다. 1979년 등단과 함께 소설 ‘사람의 아들’ 발표 후 지금까지 수많은 문제작들을 내놓으며 최고 인기를 누린 베스트셀러 작가로 굳건한 자리를 지켰다. 100만부 넘게 팔린 소설만 5권이 넘고 삼국지는 무려 1,700만부가 팔렸으며, 수십권의 작품이 18개국에 번역돼 소개되는 등 그는 ‘한국을 대표하는 소설가’ 중 한 명이다. 이문열 작가는 한국 문학에서 ‘거장’으로 우뚝 선 것과 동시에, 2000년대 이후에는 정치적으로도 늘 화제와 이슈를 몰고 다니는 인물이기도 했다. 그는 ‘보수의 아이콘’이라는 이미지로 유명세를 타면서 논란의 중심에 서기도 했다. 지난 9일 시카고에서 한인들과 직접 만나 문학 컨서트를 가진 이문열 작가를 만나 한국 문학과 한국 정치에 대한 솔직한 그의 생각을 들었다.

(글 김형재 기자 사진 하상운 인턴기자)



“  
현재와 과거 일에  
보수는 진지하고 겸손하고  
진보는 인색하지 말아야  
”

### -2년만의 미국 방문인데 목적과 소감은

▲미주 한인들과 직접 만남을 갖기 위해 4일 일정으로 시카고와 LA를 방문했다. 시카고에서 세미나 형태의 문학토론을 제대로 했다. 이왕 온 김에 제대로 이야기를 하려니 하루 8시간 이상 일을 한 것 같다.

### -‘세계 속의 한국 문학’ 강연을 하는데 한인들에게 전달하고 싶은 메시지는

▲미국을 한 18번 온 것 같다. 그동안 한국 문인 강연회는 ‘한국 민주화 보고대회’ 아니면 ‘현 정부의 권위적 행태에 대한 성토장’이 되곤 했다. 나는 그런 것 많이 안 해왔는데 올 때마다 본국과 관련된 정치적 시비를 이야기하게 됐다. (웃음)  
이번에는 그런 모습을 피하고 싶다. 한국 문학의 현황과 현주소 등 문학적 측면의 한류를 이야기하고 싶어서 왔다. 사람들이 ‘한류, 한류 하는데 문학은 뭐 하나’는 식의 질문을 많이 한다. K-팝 대신 ‘문학 한류’를 이야기 하고 싶지만 속성상 다를 것이다.

### -정치적으로 ‘보수 논객’으로 불린다. 안티도 많다. 이에 대한 생각은

▲내 입으로 난 보수라고 자처하는데 보수 측은 또 나를 개량주의라고 한다. 한국 보수와 진보의 대립, 분열이 과장되게 보이는 이유는 ‘내용’이 정리되지 않았기 때문이다. 보수는 현재와 과거에 대해서 승인과 계승정신을 갖고 있는 모습이다. 현재와 과거에 일어난 일은 개량되고 고쳐져야 하지만 보수는 그것을 판단할 때 진지하고 겸손해야 한다.

그런 면에서 진보는 현재와 과거의 일어난 일에 굉장히 인색하고 어떤 면에서 용감하다. 과거의 사실을 끔찍한 일이나 잘못된 일로 치부하고 부인만 하는 모습이 안타깝다. 역사의 진보는 과거 쌓아온 것을 토대로 미래로 간다는 점을 잊어서는 안 된다. 대한민국의 실체

를 믿는 사람이 많다는 점을 인정해야 한다. 건국 세력, 근대화 세력, 민주화 세력 역사 위에서 미래로 가는 것이다.

### -작가들의 사회 참여에 대한 입장은

▲우선 사람들이 나보고 ‘작가는 진보적이어야 하는데 왜 당신은 보수냐고 묻는다. 이상하고 서운하다. 미국 작가도 다 진보적인 것은 아니다. 진보 작가들이 약한 자를 돕는다고 하는데 근거도 없다.

한국 문단은 지난 대선에서 4번의 집단행동을 했다. 문재인 후보 멘토 역할, 국민후보 추대 운동, 단일화 촉구, (정권교체 희망) 신문광고 등이다. 한국 문단을 구성하는 작가도 유권자다. 이런 행동이 진보적이라면 보수적 행동도 가능해야 한다.

### -올해 초 ‘뉴욕커’ 잡지에 소설 ‘익명의 섬’을 게재했다. 한국 문학의 세계 진출 전망은

▲한국 문학을 (세계에) 알리고 싶은 희망이 있었다. 미국 시장만을 보는 게 아닌 다른 접근법을 생각해 뉴욕커에 작품을 실었다. 무라카미 하루키도 뉴욕커를 통해 미국에 문학을 알렸다.

1991년 이탈리아에서 책을 냈는데 현지 대사가 무척 기뻐했다. ‘한국도 문학이 있느냐’라는

질문에 난감했다는 이야기다. 이제는 문학 한류 분위기 조성이 예전보다 잘 돼 있다. K-팝과 문학은 속성은 다르지만 한국을 알린다는 점에서 맥락이 같다.

다만 우격다짐으로 (현지인에) 떠 먹여서는 안 될 것이다. 한국 문학에 대한 관심과 수요, 요구가 있어야 한다. (미국에 소개된) 신경숙 문학이 한국 문학을 대표하는가 라는 질문은 있지만 대단한 진보다. 신경숙 작품을 읽은 독자들이 다른 한국 작가에 관심을 가지면 다른 사람에게도 기회가 올 것이다. 분명히 좋은 현상이다.

### -박근혜 대통령 당선 직후 ‘최악은 면했다’라는 말의 의미는

▲문재인 후보에게 잘못하면 건국세력이나 근대화세력을 부인할 것 같다는 우려를 가졌다. 전에 10년 동안 그런 세계가 진행됐다. 우리 실체가 사라진다는 걱정이 들었고 그것을 면했다고 본다. 단, 최악을 면했다고 반드시 잘 된다는 법도 없다.

### -지난해 장편 ‘리투아니아 여인’으로 동리문학상을 받은 소감은

▲처음에는 젊은 친구들 상을 이 나이에 가로한 거 아닌가 싶어 민망하고 그랬다. 근데 싫지 않았고 기쁘게 받았다. 이문열 하면 누구도

작가가 아니고 반은 정치가, 반은 보수는책이란 소리를 10년 들었다. 문학가 소리를 안 들어 이상한 소외감을 느꼈다. 내가 아직 문학한다고 사람들이 생각하니 반갑고 신통했다. 직접적 사제관계는 아니지만 동리 선생에게 받은 영향도 생각했다.

### -새 작품은 어떤 방향으로 집필할 것인가. 이문열 하면 어떤 작가로 기억되고 싶은지

▲문학은 사실 나를 위한 것으로 생각했다. 내가 좋고 내가 원하는 세계, 이상을 보여주는 것이 좋았다. 요즘은 그게 바뀌어서 나와 이 세상을 살아가는 사람들, 상대에 대한 배려를 생각하게 된다. 적어도 사람들이 사는 세상이 더 나빠지거나 불행하도록 가담하지는 말아야겠다는 생각도 한다. 내게 무한정의 시간이 남아있지 않아서 우선순위를 정해 놓고 있다(현재 그는 1980년대 가열된 대립을 다룬 ‘예술가 소설’ 형태의 2-3권 분량의 시대물을 구상 중이다).

작가 이문열로서 끝까지 최선을 다하고 문학이란 마라톤을 완주하고 싶다. 내 원칙 중 하나가 교훈적이 되지 말자다. (내 작품이)교훈적이 되는 것이 반갑지 않았다. 소설로서 내 자유로운 상상력과 흥취, 한편 좋은 노래판을 꾸미고 싶다.

### -미국에 뿌리내려 살고 있는 한인 이민자에게 하고 싶은 말은

▲민족적 정서로는 조국을 잊지 말라고 하고 싶지만 한인들이 성경의 ‘흠룩한 바벨로니아’에 되었으면 한다. 이스라엘 사람들이 바벨론에 노예로 끌려갔지만 훗날 자발적으로 현지 정착한 이들이 많다. 그들은 바벨론에서 여호와의 영광을 실천하며 훌륭한 바벨로니아인이 되었다. 한인들도 미국에서 훌륭한 코리안 아메리칸이 되면 좋겠다.

### ■이문열 작가 약력

▲1948년 경북 영양 출생 ▲1970년 서울대 사범대 국어과 중퇴 ▲1978~1980년 대구매일신문 기자 ▲1979년 동아일보에 중편 당선되며 등단 ▲2003년 한나라당 국회의원 공천 심사위원 ▲2006년 UC 버클리 체류작가 ▲2007~2008년 하버드대 체류작가 ▲2009년~현재 한국외국어대 석좌교수

### ■주요 작품

▲사람의 아들(1979) ▲그대 다시는 고향에 가지 못하리(1980) ▲그해 겨울(1980) ▲어둠의 그늘(1981) ▲젊은 날의 초상(1981) ▲황제를 위하여(1982) ▲금시조(1983) ▲레테의 연가(1983) ▲영웅시대(1984) ▲우리들의 일그러진 영웅(1990) ▲변경(1998) ▲호모 엑세쿠탄스(2006)



증빙 번호 **48g**



# 세종 문화회 주최, 이문열 문학 콘서트 열려

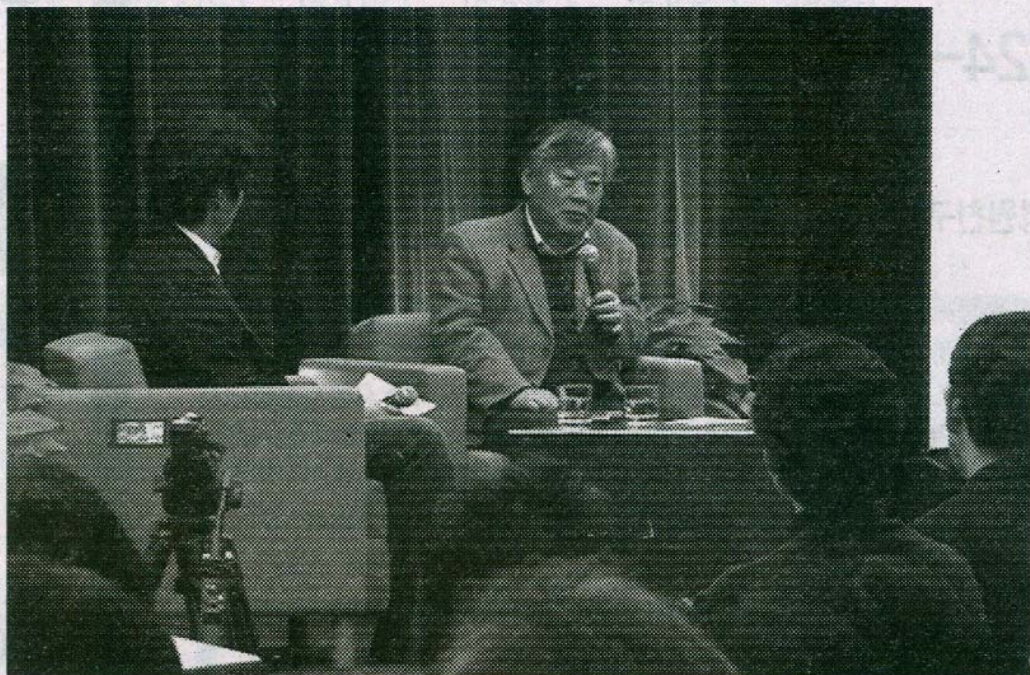
세종 문화회가 주최한 이문열 문학 콘서트가 지난 9일 글렌뷰의 윈담 호텔에서 500여명의 관객들이 함께한 가운데 성황리에 열렸다.

토크쇼 형식으로 진행된 이날 콘서트에서는 이문열 작가의 작품세계와 정치성향 그리고 현대문학의 세계를 짚어보는 시간들로 채워졌다.

이문열 작가는 약 16개 나라 언어로 그의 저서 65권이 번역되었지만 유독 미국에서 만큼은 번역상황이 좋지 않았다고 말하며 현재 번역되었으나 출판되지 못하고 있는 책들도 있다고 소개했다.

이작가는 최근 보수논객이라고 규정 짓는 것에 대해 불편한 심기를 드러내며 보수와 진보는 이데올로기가 아니라 세상을 바라보고 이해하는 태도라고 말했다. 보수라는 말보다 개량과 개선이 더 맞으며 과거를 부정하고 만들어내는 새로운 시대에는 기대감을 갖지 못한다고 의견을 피력했다.

이문열 작가는 사람의 아들을 비롯 작품이 나오게 된 배경과 출판 후 뒷 이야기를 비롯 월북한 아버지로 인해



대학 공부와 직업선택도 마음대로 할 수 없었던 자신의 이야기를 솔직하게 풀어냈다. 순서에 따라 세종문화회 루시 박 사무총장이 이문열 작가의 시카고 일정의 결과를 소개했으며 1987년 발표되어 영화로도 제작된 “우리들의 일그러진 영웅”의 하이라이트를 함께 보는 시간을 가졌다.

노벨 문학상에 대해 묻는 관객의 질문에 당장은 아니겠지만 우리나라도

많이 가까워져있다고 말하며 자신의 경우 노벨문학상 보다 뉴욕출판시장에서 베스트셀러 한번 내는 것이 더 큰 소망이라고 말해 큰 박수를 받았다.

행사에 참여한 이들은 작가의 솔직한 이야기에 한층 가까워진 느낌을 받게되었으며 다시 그의 책을 접해보기 바라고 많은 책들이 영어로 번역되어 미국시장에 퍼지기 바란다고 소감을 전했다.



증빙 번호 **50a**





The  
Sejong Cultural Society



# SEJONG PRIZE

## WINNING COMPOSITIONS & MUSIC BY SHULAMIT RAN

**SATURDAY, OCTOBER 5, 2013**

Fulton Recital Hall  
University of Chicago  
1010 E. 59th Street  
Goodspeed Hall, 4th Floor  
Chicago, IL

## GREETINGS FROM THE COMMITTEE CHAIRPERSON



When Dr. Lucy Park, Executive Director of the Sejong Cultural Society, first approached me in February 2011 with the invitation to serve as Chair of the Planning Committee of the Sejong Prize Competition, I was immediately struck by the passion that she herself, a non-musician, brought to the endeavor. I was also moved by the goal of the Sejong Cultural Society, that of fostering a broader awareness of Korean culture through its musical heritage.

My first priority in accepting this invitation was to help the Society select a panel of experts for the competition who I knew would bring the highest professional standards to the process of judging. But it was also important, I felt, to bring together composers whose work had evidenced an affinity to the expression of one's own culture through music.

Our panel thus consisted of five Korean and non-Korean composers of exceptional accomplishment, and it was fascinating, over the next few months, to witness the serious discussion that ensued, eventually leading to the development of the competition's guidelines and its goals (*see page 14*).

I am confident that audiences of Korean and non-Koreans alike will find this program of music by this year's Sejong Competition winners to be stimulating and exciting. Though each of the works you will hear by the three winners defines its relationship to Korean music in its own uniquely personal way, ultimately they remind us of the extraordinary capacity of music to speak universally, touching on our common humanity.

Shulamit Ran

*Chair, Sejong Prize Competition Planning Committee*

## PROGRAM

<i>The Birds</i> (2012)	Heeyoung Yang
<i>Song of the Night</i> (2012)	David Hier
<i>Ein klarer Klang</i> (2012)	Yongbin Park
<i>Soliloquy</i> for violin, cello, and piano (1997)	Shulamit Ran
Piano Trio (2003) II. <i>Fiery Red</i>	Jennifer Higdon

## THE LINCOLN TRIO

Desirée Ruhstrat, *violin*

David Cunliffe, *cello*

Marta Aznavoorian, *piano*

## ABOUT THE LINCOLN TRIO



In 2012 FANFARE Magazine hailed the celebrated Chicago-based Lincoln Trio—made up of **Desirée Ruhstrat**, violin, **David Cunliffe**, cello, and **Marta Aznavoorian**, piano—as “one of the hottest young trios in the business.”

Formed in 2003, the Lincoln Trio takes its name from their home, the heartland of the United States, the land of Lincoln. The trio has been praised for its polished presentations of well-known chamber works and its ability to forge new paths with contemporary repertoire. The group’s

reputation as a first-rate ensemble draws an eclectic audience of sophisticated music lovers, young admirers of contemporary programs and students discovering chamber music for the first time. Bringing together performing experience spanning the globe, each member is an artist of international renown. Violinist Desirée Ruhstrat has performed throughout the US and Europe, appearing at the White House and performing on live radio broadcast heard around the world with the Berlin Radio Orchestra; cellist David Cunliffe has performed with the BBC and Royal Scottish orchestras as well as touring as a member of the Balanescu Quartet; pianist Marta Aznavoorian has appeared with the Chicago Symphony and has performed at the Kennedy Center and the Sydney Opera House.

The trio has performed throughout the United States, including appearances at Carnegie’s Weil Hall, Ravinia Festival, Poisson Rouge, the Indianapolis Symphony Beethoven Chamber Music Series, Lane Concert Series, University of Chicago, Dame Myra Hess Memorial Concert Series, Music in the Loft, and in Springfield, Illinois, where the trio was chosen to celebrate the Abraham Lincoln Bicentennial celebration with President Barack Obama. Internationally the trio has performed in Germany, Singapore, Hong Kong, Vietnam and most recently a 5 city tour of Colombia.

Champions of new music, the Lincoln Trio has performed numerous compositions written especially for them, including premieres of seven works by members of the Chicago Composers Consortium, Stacy Garrop, Mischa Zupko,

Janice Misurell-Mitchell, Ravinia commissioned works for the Lincoln Bicentennial by James Crowley, Eric Sawyer and Lawrence Dillon and an award winning work dedicated to the trio by young ASCAP winner Conrad Tao. 2013 will see the premiere of a Chamber Music America Award commission with composer Laura Elise Schwendinger and a trio by renowned Chicago composer Stacy Garrop.

Staunch proponents of music education, the Lincoln Trio has had residencies at the Music Institute of Chicago as well as San Francisco State University, University of Wisconsin Madison, and SUNY Fredoni. Valuing the importance of cultural diversity in music, the trio is strong supporters of the Chinese Fine Arts Society and the Korean Sejong Cultural Society which has commissioned three works based on Korean themes to be premiered at the University of Chicago and to be recorded by the Lincoln Trio in 2013.

The Trios extensive discography includes “Notable Women” released on the Cedille Label which featured Grammy and Pulitzer prize winning composer Jennifer Higdon, Joan Tower, Lera Auerbach, Stacy Garrop, Augusta Read Thomas and Laura Schwendinger. The CD has received numerous accolades including NAXOS CD of the Month, Baker and Taylor CD Hotlist, Byzantion Recording of the month, TPR Classical Spotlighted album, WQXR/Q2 Music Album of the week, UK Observer Hidden Gems of 2011 and was listed on Alex Ross of the New Yorker Magazine “Nighafternight playlist for summer’s end.” Other releases on the Cedille label include “Composers In the Loft”, “In Eleanors Words: Music of Stacy Garrop” and “The Billy Collins Suite”.

2013 saw the critically acclaimed release on the NAXOS label of “Annelies” based on the Diary of Anne Frank with Westminster Williamson Voices, Clarinetist Bharat Chandra and soprano Arianna Zukerman. The Midwest premiere was given at the Ravinia Festival in February 2013 with the Chicago Children’s Choir and will be the featured concluding event of the US Holocaust Memorial Museum’s 20th Anniversary Tour of the United States. The Trio will return to the recording studio in the Fall of 2013 to record the entire works of Joaquin Turina for piano and strings on the Cedille Label. Winners of the 2008 Master Players International Competition in Venice, Italy and recipients of the 2011 prestigious Young Performers Career Advancement Award, the 2013-14 season will see the trio performing throughout the US and travels to Germany and Mexico.



## ABOUT THE COMPOSERS

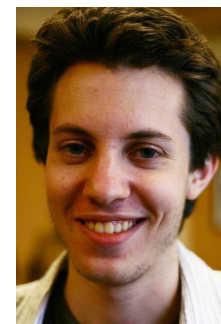


**YONGBIN PARK** studied music composition at Seoul National University with scholarship. Park studied composition with Professors Sang-Jick Jun and Uzung Choi from 2005-2009. He completed a special Music Composition training workshop by the Tong-Yeong International Music Festival Academy held in Bangkok, Thailand in 2008. While he was a college student he won first prize from Dong-A competition in 2007 and grand prize from Piano Duo Music Composition in 2008. His works have

been performed at the Korea Piano Duo Association concert (2008) and Ensemble Yurim (2010 & 2011). His commissioned works were performed by Ensemble TIMF “An Evening with Korean Composers” (2010), Special concert by Ensemble TIMF in Athens, Greece, and European tour (2011, special concert commemorating 10th anniversary of Ensemble TIMF). Currently he is studying composition with Professor Hans Jürgen von Bose at the Hochschule für Musik und Theater München.

**EIN KLARER KLANG:** Korean traditional wind instruments, dae-gum and dan-so, produce tones that are in wider spectrum than their western counterparts, which is known as “heterophonic”. While playing Chung-sung-gok, dae-gum and dan-so produce subtle or residual sound colors, simple sound colors, and thick tonal colors. I tried to express these different tonal qualities with piano trio by using each instrument—piano, violin, and cello. “Chung-sung” literally means “clear sound” or “clear sound of high notes”. There are high notes in Chung-sung-gok produced by dae-gum or dan-so that is similar to the high notes produced by a shorter Korean wind instrument called pul-piri. I studied the range of tonal quality that can be produced by each instrument of piano trio, then reproduced the high notes and “clear sound” of Chung-sung-gok while continuing to express the traditional Korean tonality and effect. Additionally, I added chords to the theme that are not present in solo wind instruments. In Chung-sung-gok we hear motifs played repeatedly using a variety of tonal quality and ornamentation. I tried to use a similar format, repeating motifs with slight variation, in order to recreate this ambience.

**DAVID HIER** was born and raised in Toronto, Ontario where he has studied piano and composition. He is currently pursuing degrees in Composition and Theory from McGill university in Montreal where he has studied with John Rea, Jean Lesage, William Caplin and Christoph Neidhofer.



**SONG OF THE NIGHT:** The chung-song-gok, with its nimble melodic lines, its pleasing contrasts, its evocative sounds and its flowery ornamentation, represents, to me, that exuberant yet profoundly meditative quality that so pervades every aspect of Korean society, culture and even daily life. In adapting these qualities to a more contemporary sound-world, that is, one with a slightly more extended harmonic vocabulary and a new conception of form, I have attempted to prove that the dazzling beauties of traditional Korean music are not out of place in the modern world, in fact, far from it. The ornamented, free-flowing and refreshingly irregular melody of the chung-song-gok has shaped every line of my piece, and the interval of the fourth nearly every harmony. In addition to the use of exact melodic elements of the chung-song-gok, its spirit is infused, quite clearly, into every bar.



**HEEYOUNG YANG** holds a M.M. in composition from Yonsei University (Korea) and College-Conservatory of Music, University of Cincinnati where she studied with Joel Hoffman. She attended Aspen Music Festival and studied with George Tsontakis. Her music has been performed in Korea, Japan, France, Croatia, Canada as well as in various place in the States. She is also active in Christian choral music, offering various works to churches in Ohio and Indiana area, as well as in Korea and Germany. She is currently working toward her doctoral degree with Joel Hoffman, Mara Helmuth, and Michael Fiday at College-Conservatory of Music, University of Cincinnati.



**THE BIRDS:** This is a short piece based on Sae-Taryeong (Bird Song) for piano trio. Five main pitches (A-C-D-E-F) in the original melody and their relationship, pitch class set, pitch center and their characteristic gesture mostly remain in the piece; vibrating note (A), a note without vibrato as pitch center (D), and bending note, appoggiatura (F-E). The twenty-measure-long melody is divided into five phrases, four measures each, and become the essential ideas of each five sections in the piece. The opening melody of Sae-Taryeong and its specific gesture of vibrating note (A), non-vibrating note (D), and bending note, appoggiatura (F-E) are emphasized in the first and second section. As the original tune centers bird sound, especially cuckoo with two note figure F-D, in its melody, various melodic and harmonic figurations describing birds sounds are presented in the middle section and sound of cuckoo, F-D or other minor 3rd is also emphasized. The essential melodic ideas of the fourth section, minor 3rd (A-C) and perfect 4th (A-D) are combined with several passages from the previous sections as a remembrance and this tranquil fourth section opens the animated final section which restates the original tune in an intense and passionate tone.



**SHULAMIT RAN** (Chair, Sejong Prize Competition Planning Committee), winner of the 1991 Pulitzer Prize in composition, has been awarded most major honors given to composers in the U.S., including first prize in the Kennedy Center-Friedheim Awards competition for orchestral music, two Guggenheim Foundation fellowships, grants from the N.E.A., the Koussevitzky Foundation at the Library of Congress, Chamber Music America, and many more.

Her music has been played by major orchestras including the Chicago Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Israel Philharmonic, the New York Philharmonic, and the American Composers Orchestra. Maestros Daniel Barenboim, Pierre Boulez, Christoph Von Dohnanyi, Zubin Mehta, Gustavo Dudamel, and various others, have conducted her works.

She served as Composer-in-Residence with the Chicago Symphony Orchestra (1990-1997) and with the Lyric Opera of Chicago (1994-1997), the latter culminating in the performance of her first opera *Between Two Worlds* (*The Dybbuk*). The recipient of five honorary doctorates, Ran is presently the Andrew MacLeish Distinguished Service Professor in the Department of Music at the University of Chicago, where she has taught since 1973, serving also as Artistic Director of Contempo (Contemporary Chamber Players).

Shulamit Ran is an elected member of both the American Academy of Arts and Sciences and the American Academy of Arts and Letters. In September-December 2011 she was the Paul Fromm Composer in Residence at the American Academy in Rome.

**SOLILOQUY** for violin, cello and piano (1997), a single-movement work of approximately seven minutes, owes its inspiration in no small part to the experience of being preoccupied over a period of some three years between 1995 and 1997 with the creation of my first opera, *Between Two Worlds* (*The Dybbuk*), based on S. Ansky's famous Yiddish play by the same name. My compositional point of departure was a musical line which begins the opening soliloquy of Khonnon, the play's (and opera's) protagonist, where his yearning and desire for his beloved Leya is first revealed. In *The Dybbuk* Khonnon dies when it becomes clear that his love is to remain unrequited. Whereas most similar tales would end right there, Khonnon's death is only the first step in the journey to fulfill the great longing of the doomed would-be lovers.

While the aforementioned phrase (originally a tenor line, played here on the cello) served as the compositional "trigger" for me in *Soliloquy*, its placement in this work differs from its operatic analogue in that it appears as the answer (consequent phrase) to *Soliloquy's* principal theme, a newly composed violin line. This legato line is loosely based on a whole-tone configuration, a different melodic permutation of which is associated throughout the opera with Khonnon's desire, and which I have come to think of as the opera's "lust motif".

The title refers not only to Khonnon's soliloquy, but also to the fact that, although written for a standard piano trio combination, it is, in fact, the violin which serves as the carrier, the "voice" of the piece, and its emotional center.



**JENNIFER HIGDON**, born in Brooklyn, New York on New Year's Eve 1962 and raised in Atlanta and Tennessee, is one of America's foremost composers. She took her undergraduate training in flute performance at Bowling Green State University, and received her master's and doctoral degrees in composition from the University of Pennsylvania; she also holds an Artist Diploma from the Curtis Institute of Music in Philadelphia. Higdon joined the composition faculty of Curtis in 1994 after having served as conductor of the University of Pennsylvania Orchestra and Wind Ensemble and Visiting Assistant Professor in music composition at Bard College; she now holds the Milton L. Rock Chair in Composition Studies at Curtis. Higdon has received grants, awards and commissions from leading organizations and ensembles across the country, as well as a Grammy Award for Best Contemporary Classical Composition for her Percussion Concerto, and the 2010 Pulitzer Prize in Music for her Violin Concerto, composed for Hilary Hahn.

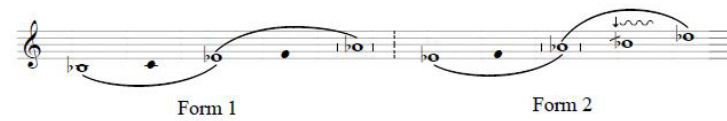
Higdon composed her **PIANO TRIO** in 2003 on a commission from Colorado's Bravo! Vail Valley Music Festival; it was premiered there on July 15, 2003 by violinist Anne Akiko Meyers, cellist Alisa Weilerstein and pianist Adam Neiman. The composer wrote of it, "Can music reflect colors and can colors be reflected in music? I have always been fascinated with the connection between painting and music. In my composing, I often picture colors as if I were spreading them on a canvas, except I do so with melodies, harmonies and through the instruments themselves. The colors that I have chosen in both movement titles of the Piano Trio and in the music itself reflect very different moods and energy levels, which I find fascinating, as it begs the question, can colors actually convey a mood?" Higdon found a pastoral spirit in Pale Yellow, the Trio's first movement, which begins with meditative chord streams in the piano and grows more animated as it unfolds, perhaps reflecting the spreading light at sunrise, before recalling the opening mood to come to a peaceable close. Fiery Red begins with shock-cut intensity as scales fly through all the instruments and isolated staccato notes are hammered deep in the piano. The music never relents from its breathless pace, though there are episodes where the density decreases and the intensity abates, which, with the repetitions of several passages and the pervasive thematic development, give the movement the expressive dynamic if not the conventional plan of a sonata form.

## KOREAN MUSIC SAMPLE

### CHEONG-SONG-GOK (청성곡)

*Cheongsonggok* or *cheong-seong-jajin-hanip*, a solo piece for *daegeum* (large transverse bamboo flute) or *danso* (small notched bamboo vertical flute), originated from the variations of the vocal melody of *Taepyeongga*, one of the most popular repertoires of the classical lyric song genre, *Gaggok*. This piece is called *Cheongseonggok* (the song of the clear, high sound) because of the clear timbre generated by the *daegeum* sound in the high register. In addition to the finger holes, the *daegeum* has a hole called *cheonggong* on which a membrane is attached, and when a performer pushes the high tessitura the shaking membrane makes a buzzing sound. The vibration of the membrane, collected from a river reed, produces a unique sound called *cheongsori*, prominent in the high register of the instrument. Throughout the song there are contrasting phrases between long sustained notes and clusters of grace notes that accentuate the clear, tonal quality of the bamboo flute.

The melody of *Cheongsonggok* is characterized in the typical *gyemyeonjo* mode, one of the two major modal collections of the Korean classical music, the other being *ujo*. The five note pattern of the *gyemyeonjo* mode is presented below in two forms: 1) B-flat, C, E-flat, F and A-flat, and 2) E-flat, F, A-flat, B-flat and D-flat. The second form is an exact transposition of the first up a perfect fourth. In these two forms the A-flat functions as the modal center, an anchor pitch connecting the two collections, each of which emphasizes melodies in two different registers. In the first form, B-flat, E-flat and A-flat are the primary notes usually performed with a long sustained sound, and the C and F are the secondary notes usually used as melodic ornamentation supporting the primary notes. In contrast the second form, E-flat, A-flat, B-flat and D-flat (sometimes performed as either C or E-flat) are the primary notes and the F is the secondary note. Here B-flat is performed with intense downward vibrato and its intonation is half way between B-flat and B-half flat, eventually resolving into A-flat.



*Gyemyeonjo* in Korean Classical Music

Commentary courtesy of Yongjoo Ha, faculty at Seoul National University



## KOREAN MUSIC SAMPLE

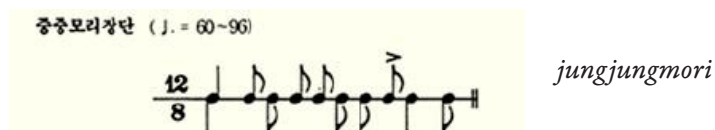
### BIRD SONG (새타령)

Among the folk songs of the southwestern Jeolla Province, *Sae Taryeong* (Bird Song), along with *Jindo Arirang*, is considered to be the most representative. The song describes a scene in which various birds sing on a sunny spring day. It uses onomatopoeic sounds as well as elegant gestures to represent birds including the Chinese phoenix, cuckoo, peacock, parrot, and pheasant, among others. The origin of this piece is unknown, but it became popular after it was transformed and included in the *pansori* repertory in *Jeokbyeokga* (The Song of the Red Cliff), by the great Master Singer Yi Dong-baek of the late Joseon Dynasty.

The melodic characteristics of the song are based on the modal practice of the southwestern region, *yukjabae-gitori*, consisting of the four main pitches with specific pitch gestures or *sikimsae*, such as the vibrating note (*tteoneunum*—with wide and slow vibrato), a note without vibrato (*cheong* or melodic center), a bending note or appoggiatura (*kkeokneunum*), and upward vibrating note (*eotcheong*—a perfect fourth above the *cheong*). The most intriguing part of the song is found in the melodic gesture of the two-note figure G and D occurring in the upper octave, usually sung in falsetto voice, that describes a bird crying, especially a cuckoo.



The rhythm is *jungjungmori*, written either in 12/8, 6/8, or a 6/4 meter, with the accent on the first and ninth beats. The song is usually sung at a tempo of  $\text{♩} = 80-96$ .



Commentary courtesy of Yongjoo Ha, faculty at Seoul National University

## ABOUT THE SEJONG CULTURAL SOCIETY

The Sejong Cultural Society strives to advance awareness and understanding of Korea's cultural heritage amongst people in the United States by reaching out to the younger generations through contemporary creative and fine arts. It is our hope that, through this, the rich culture behind Korea's colorful history will be accessible to people of any ethnicity and nationality while being a unique part of the larger, more familiar Western culture.

Our programs currently include an annual writing competition and music competition for students and young adults throughout the US and Canada; various *sijo* poetry events created for both the public and pre-college educators; and the international Sejong Prize for Music Composition.

Created in 2004 and based in Chicago, IL, the Sejong Cultural Society is a 501(c)(3) not-for-profit organization.

### KING SEJONG THE GREAT



King Sejong the Great (1397-1450) was the fourth ruler during the Choson dynasty. His reign was a period of great cultural and intellectual accomplishment in Korea. Believing that the basis of good government was a ruler with broad-ranging knowledge, virtue, and the ability to recognize and utilize men of talent for government service, he governed according to Confucian principles that included the belief that justice and righteousness should characterize the relations between sovereign and subject.

A scholar and inventor himself, King Sejong placed great emphasis on education and promoted research in the cultural, economic, and political heritage of Korea, and he sponsored many new developments in the areas of science, philosophy, music, and linguistics. Additionally, he introduced many progressive ideas and implemented reforms to improve the life of the common people.

The most outstanding of his achievements was the creation of the Korean alphabet, or *hangul*. Initially, scholars relied on Chinese for written purposes, using awkward systems that made use of Chinese characters to substitute for a lack of Korean script. With the vast differences between Chinese and Korean vocal patterns and sentence formation, the system left much to be desired, and it was with this in mind that King Sejong commissioned a group of scholars to devise a phonetic writing system that would correctly represent the sounds of spoken Korean and that could be easily learned by all people. The system was completed in 1443.

# THE SEJONG PRIZE FOR MUSIC COMPOSITION

## 2012 INTERNATIONAL MUSIC COMPOSITION COMPETITION

### MISSION

Traditional Korean music contains many unique elements. The Sejong Prize for Music Composition encourages composers to explore these elements and incorporate them into their compositions to create contemporary pieces for Western instruments that evoke Korean themes. By using these pieces in performances and our Music Competition, we hope to bring the world of Korean music not only to composers, but performers and listeners as well.

### ELIGIBILITY

Open to composers of all ages, all nationalities, and all ethnic backgrounds.

### PIECE REQUIREMENTS

- Pieces should be written as duo or trio for piano, violin, and/or cello.
- Playing time must be less than 12 minutes.
- Judges are looking for originality, basic skills (i.e. technique), and Korean themes and expressions.
- Pieces must contain elements of one of the following traditional themes.

### SELECTED KOREAN TRADITIONAL MUSIC

The following pieces were used in contestants' pieces. Recordings, commentary, and transcriptions can be found online at:

[www.sejongculturalsociety.org/composition](http://www.sejongculturalsociety.org/composition)

Arirang (아리랑)	Chung-sung-gok (청성곡)
Jindo Arirang (진도아리랑)	Sang-ryung-san (상령산)
Milyang Arirang (밀양아리랑)	Mon-geum-po-taryung (몽금포타령)
Blue Bird (새야 새야 파랑새야)	Chang-bu-taryung (창부타령)
Bird Song (새타령)	Sijo chang: Chung-san-ri (시조창 청산리)

### WINNERS

(all pieces composed for piano trio)

<b>First</b>	Yongbin Park Seoul, Korea	<i>Ein klarer Klang</i> based on Chung-sung-gok
<b>Second</b>	David Hier Toronto, ON, Canada	<i>Song of the Night</i> based on Chung-sung-gok
<b>Third</b>	Heeyoung Yang West Lafayette, IN, USA	<i>The Birds</i> based on Bird Song
<b>Honorable Mentions</b>	Bonnie Miksch Portland, OR, USA	<i>Song of Sanshin</i> based on Sang-ryung-san
	Jung Yoon Wie Wooster, OH, USA	<i>Chung-sung-gok</i> based on Chung-sung-gok

### JUDGES AND COMPETITION PLANNING COMMITTEE

**Shih Hui Chen** – Rice University, Houston, TX  
**Hi Kyung Kim** – University of California at Santa Cruz, Santa Cruz, CA  
**Geonyong Lee** – Music Director, Seoul Opera; Professor Emeritus, Korean National University of Arts, Seoul, Korea  
**Younghi Pagh-Paan** – Professor Emeritus, University of Arts Bremen, Bremen, Germany  
**Jan Radzynski** – Ohio State University, Columbus, OH

### PLANNING COMMITTEE CHAIR

**Shulamit Ran** – University of Chicago, Chicago, IL



## UPCOMING EVENTS

### SIJO: POETRY FROM KOREA

Saturday, November 16, 2013 at 3pm

Poetry Foundation

61 West Superior Street, Chicago, IL 60654

A reception featuring Korean food will follow.



### 2013 SEJONG MUSIC COMPETITION

Sunday, December 8, 2013

University of Illinois at Chicago

Open to pre-college piano and violin students.



### 2014 SEJONG WRITING COMPETITION

*in collaboration with the Korea Institute, Harvard University*

Submission deadline: January 31, 2014

Essay category open to all residents of the US and Canada age 25 and younger.

Sijo poetry category open to students grade 12 and younger.

For more information, please visit [www.sejongculturalsociety.org/writing](http://www.sejongculturalsociety.org/writing)



### MUSIC WITH KOREAN THEMES

Thursday, February 6, 2014 at 7pm

Ganz Hall, Roosevelt University

430 South Michigan Avenue, Chicago, IL 60605

The Lincoln Trio, ensemble-in-residence at Roosevelt University,  
will present contemporary works written with Korean themes.

Contact us at [sejong@sejongculturalsociety.org](mailto:sejong@sejongculturalsociety.org) with any questions  
or visit our website at [www.sejongculturalsociety.org](http://www.sejongculturalsociety.org).



증빙 번호 **51a**

## SEJONG CULTURAL SOCIETY UPCOMING EVENTS

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### MUSIC WITH KOREAN THEMES AT THE SUNDAY SALON SERIES

Sunday, January 26th, 2014 at 3pm

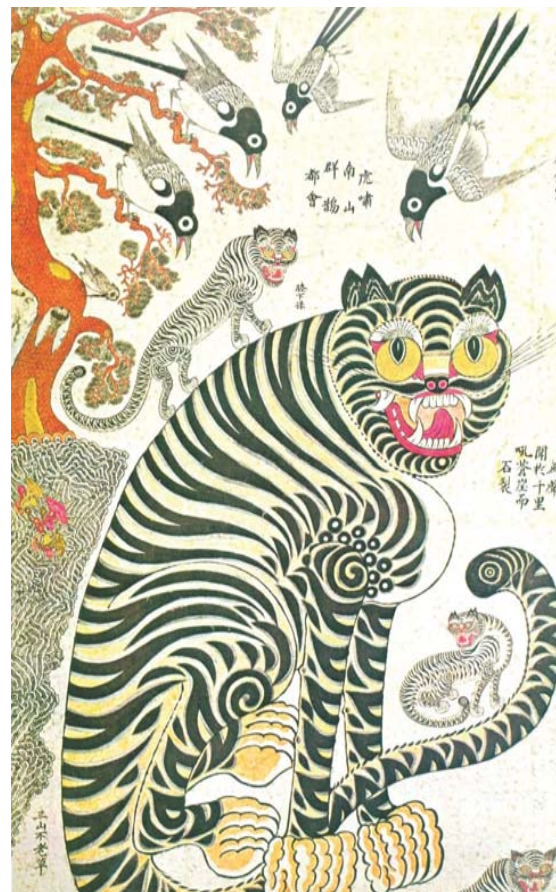
Chicago Cultural Center

Free admission

Featuring the Lincoln Trio and past winners of the Sejong Music Competitions.



[www.sejongculturalsociety.org](http://www.sejongculturalsociety.org).



Saturday  
November 16, 2013  
3pm

Poetry Foundation  
61 W. Superior  
Chicago, IL 60654

## POETRY OFF THE SHELF: SIJO POETRY WITH DAVID McCANN

presented by the Poetry Foundation

in collaboration with the Sejong Cultural Society

### SIJO READINGS

Susanna Song

Hollister Rhone



**DAVID McCANN**, award winning poet, Korea Foundation Professor of Korean Literature, and former Director of the Korea Institute, is Editor of Azalea Journal. Professor McCann's courses include Writing Asian Poetry, Seminar on Pre-Modern Korean Literature, a Directed Readings course on modern sijo, and many others. He has also given lectures on modern Korean cultural history at Seoul National University International Summer School (2008). Professor McCann's publications in 2008-2009 included a feature article and sijo poems in October issue, Munhak Sasang, "Korean Literature and Performance? Sijo!" and translations of sijo poems by Cho Ohyon, Hong Songnan, and Kim Dae Jung in Azalea 2. Urban Temple, a collection of his sijo poems, was published in 2010 by Bo Leaf Books and in a dual-language, Korean and English edition by Changbi Publishers in 2012.



**SUSANNA SONG** has been a reporter for CBS 2 TV Chicago for 3 years and she also fills in at the anchor desk. She won two Emmy Awards for team coverage of the 35W bridge collapse in Minneapolis and one-year anniversary of the tragedy. She was also nominated for three other Emmy Awards, including her in-depth and exclusive coverage of a Korean adoptee from Minnesota who searched and reunited with his birth mother in Korea. The story also won Song second place in the Society of Professional Journalists' Page One Awards. Song graduated from Northwestern University in 2004 with a B.S. in Broadcast Journalism at the Medill School of Journalism. She also minored in Religion. Song received the prestigious East-West Center Journalism Fellowship in 2010 that took her to Asia and allowed her to visit North Korea and the DMZ. Song is co-president of the Chicago chapter of the Asian American Journalists Association and the former vice president of the Minnesota AAJA Chapter.



Thirteen-year-old **HOLLISTER RHONE** won the first place in 2012 Sejong Writing Competition while she was in the fifth grade at Ted Lenart Regional Gifted Center in Chicago, Illinois.

In her own words: "This type of poetry was new to me so I gave it a shot. In fact, it was really fun! At first it was hard to think of an idea for the sijo poem, but then it hit me! My family had been fostering a pit bull terrier named Gomez. When we found him as a stray it was clear that he had been abused and neglected for most of his life. During his first few weeks with us he seemed really sad. It was then that I realized he had no voice when he was being abused on the streets. He couldn't do anything about it except run. I started thinking that maybe animals do have voices and you just have to listen carefully to hear them. That's why I wrote this poem.

My future goal is simple; To keep writing. Whenever I have an idea, I write it down, and I want to continue to do that. I am on a high-level competitive gymnastics team, and between writing and gymnastics, there's nothing more I can ask for."

## CONTEMPORARY SIJO WRITTEN BY YOUNG ADULTS

### I HAVE HEARD

I can speak the language of tigers, I can understand their words.  
I can hear the honey bees, the bears, the lions, and the birds.  
I can tell the mice what's on my mind, and I've heard. Yes, I have heard.

**HOLLISTER RHONE** (5th grade, Chicago, IL)

*first place, 2012 Sejong Writing Competition sijo division*

### STILL AMERICAN

They say go, return to land that I don't know. It makes no sense.  
Born and raised American, so Mexico is still foreign.  
Culture kept, but this is my home. Immigrant, no: Hispanic.

**ROBERTO SANTOS** (12th grade, Laredo, TX)

*first place, 2013 Sejong Writing Competition sijo division*

### SECRET SONG

You ask me what I'm humming; I tell you I'm humming about nothing.  
This is untrue because I'm humming about you, all day long.  
Who am I to tell you you're "nothing" when you are my song?

**TAYLOR EDWARDS** (10th grade, Euless, TX)

*second place, 2009 Sejong Writing Competition sijo division*

### DREAMS ON A LAKE

I'm floating on the dark lake, dreaming I'm floating on a cloud  
The surface of my tanned skin tingling as water dries on it  
A man yells, "Hello, good neighbor!" breaking my dreams to pieces.

**MICHAEL CHUNG** (5th grade, Los Angeles, CA)

*third place, 2008 Sejong Writing Competition sijo division*



## ABOUT THE SIJO

The sijo (Korean 시조, pronounced SHEE-jo) is a traditional three-line Korean poetic form typically exploring cosmological, metaphysical, or pastoral themes. Organized both technically and thematically by line and syllable count, sijo are expected to be phrasal and lyrical, as they are first and foremost meant to be songs.

Sijo are written in three lines, each averaging 14-16 syllables for a total of 44-46 syllables. Each line is written in four groups of syllables that should be clearly differentiated from the other groups, yet still flow together as a single line. When written in English, sijo may be written in six lines, with each line containing two syllable groupings instead of four. Additionally, as shown in the example below, liberties may be taken (within reason) with the number of syllables per group as long as the total syllable count for the line remains the same.

- The first line is usually written in a 3-4-4-4 grouping pattern and states the theme of the poem, where a situation generally introduced.
- The second line is usually written in a 3-4-4-4 pattern (similar to the first) and is an elaboration of the first line's theme or situation (development).
- The third line is divided into two sections. The first section, the counter-theme, is grouped as 3-5, while the second part, considered the conclusion of the poem, is written as 4-3. The counter-theme is called the 'twist,' which is usually a surprise in meaning, sound, or other device.

## SONG OF MY FIVE FRIENDS

YOON SUNDO (1587-1671)

You ask how many friends I have? Water and stone, bamboo and pine.

(2-6-4-4)

The moon rising over the eastern hill is a joyful comrade.

(2-4-4-6)

Besides these five companions, what other pleasure should I ask?

(2-5-5-3)

내 벗이 몇인가 하니 수석과 송죽이라 (3-5-3-4)

동산에 달오르니 괴더욱 반갑고야 (3-4-3-4)

두어라. 이 다섯밖에 또더하야 무엇하리? (3-5-4-4)

Rising early each morning,  
I let her into the warm barn;  
I pour oats, clean her stall,  
then fork more hay into the trough;  
When she kicks my hand away,  
why do I think of my wife?

LARRY GROSS

Sitting at her window now  
she stares through cool darkness  
Oh all those moons and brilliant stars  
enjoyed almost a century  
Blind eyes reach beyond the dark  
her vision steeped in memories

ELIZABETH St JACQUES

*from Sijo Blossoms*

## CLASSIC KOREAN SIJO

Jade Green Stream, Don't boast so proud  
of your easy passing through these blue hills  
Once you have reached the broad sea,  
to return again will be hard,  
While the Bright Moon fills these empty hills,  
why not pause? Then go on, if you will.

청산리 벽계수야 수이감을 자랑마라  
일도 창해하면 다시오기 어려오니  
명월이 만공산하니 쉬여간들 엇더리

**HWANG CHIN-I (1506-1544)**

I will break the back of this long, midwinter night,  
Folding it double, fold beneath my spring quilt,  
That I may draw out the night, should my love return.

동지달 지나긴 밤을 한 허리를 버혀 내여  
춘풍 이불 아래 서리허리 넣었다가  
어른 님 오신 날 밤이여드란 구비구비 퍼리라

**HWANG CHIN-I (1506-1544) 황진이**

## ALL THE DIFFERENCE

### A LINKED SIJO BY LARRY GROSS AND ELIZABETH St JACQUES

*A linked sijo may be written by one to three poets. Each poet takes turns writing a sijo that is "linked" to the previous poem in some way, for a total of six sijo. To link, an image, color, sound, sensation, or sentiment may be chosen from the previous sijo, then responded to. Each link connects only with the preceding sijo, never with earlier or later sijo.*

#### 1 (LG)

I pick up that tattered broom  
to sweep leaves  
off autumn's patio;  
When I was a boy I straddled  
its handle for my horse.  
Now that no one is looking,  
what the hell –  
Hi-Yo, Silver ...

#### 2 (ESJ)

At sweet sixteen, she had outgrown  
her precious bicycle;  
Young women (sniff) earned luxuries  
of leather and four wheels.  
Now sixty-three, what does she buy  
to roll away her girth? Yes!

#### 3 (LG)

The plane silenced our goodbyes,  
froze her leaving  
in steel and glass.  
It shrank her away, a nestling  
leaving home for bluer sky.  
Behind my sigh, the greedy  
terminal welcomed travelers.

#### 4 (ESJ)

Excitement drew me from the road  
to the ancient canyon's call.  
From the cliff, my spirit soared --  
an eagle flowing through silence.  
Yet, soft chants filled up empty space  
and low drumbeats  
from distant days.

#### 5 (LG)

Silent now through vibrant drums  
beneath the tent  
of the mountain;  
gone to their fathers the bronze painted  
braves grown weak in the hunt.  
Thundering out of the tunnel,  
we stop at the post for beads.

#### 6 (ESJ)

One year of convent nighttime hours  
and long unnerving sounds:  
through corridors, black rosaries clicked  
with muffled hymns  
and padding feet.  
Now moonlit winds hum lullabies --  
the convent is a parking lot.

## CONTEMPORARY ENGLISH SIJO

### FIRST SIJO: A NIGHT IN ANDONG

One night in Andong  
after a tour of back-alley wine shops,  
head spinning, I staggered down  
the narrow, paddy-field paths,  
when the two pigs grunted grunted  
“So, you! Home at last?”

DAVID McCANN

*from Urban Temple, 2010*

### METAPHOR

What they wrote about gardens  
the rocks, flowers, birds, butterflies:  
metaphor, dis-simile,  
a way to write away from this:  
she was ink to his darting brush,  
their story grew down the white sheet.

DAVID McCANN

*from Urban Temple, 2010*

Alas! It was my doing;  
how did I know I would miss him so?  
Had I asked him to stay,  
he would not have gone.  
Of all things! To yearn for a love after sending it away.  
I cannot comprehend this kind of love.

어저 내일이야 그릴줄을 모르다나  
이시랴 하더면 가락마는 제 구태여  
보내고 그리는 정은 나도 몰라 하노라.

HWANG CHIN-I (1506-1544) 황진이

My horse neighs to leave here now,  
but you plead with me to stay;  
the sun is dipping behind the hill,  
and I have far to go.  
Dear One, instead of stopping me,  
why not hold back the setting sun?

말은 가자울고 님은 잡고 놓지않네  
석양은 재를 넘고 갈길은 천리로다.  
저님아 가는 날 잡지말고 지는해를 잡아라.

ANONYMOUS



White heron, do not mock  
the crow for being black.  
Black outside,  
is it black inside, too?  
White outside,  
black inside: that's really you.

까마귀 검다하고 백로야 웃지 마라.  
겉이 검은들 속조차 검은소냐.  
겉 희고 속 검은 손 너뿐인가 하노라.

YI CHIK (1362-1431) 이직

A shadow strikes the water below:  
a monk passes by on the bridge,  
“Stay awhile, reverend sir,  
let me ask you where you go.”  
He just points his staff at the white clouds  
and keeps on his way without turning.

물 아래 그림자 지니 다리위에 중이 간다  
저 중아 게 있거라 너 가는 데 물어보자  
막대로 흰 구름 가리키며 돌아 아니 보고 가노메라.

CHUNG CHUL (1536-1593) 정철

Green grass covers the valley.  
Do you sleep? Are you at rest?  
O where is that lovely face?  
Can mere bones lie buried here?  
I have wine, but no chance to share it.  
Alone, I pour it sadly.

청초 우거진 골에 자는다 누엇는다  
홍안을 어디두고 백골만 못?는다  
잔잡아 권하리 업스니 글을 슬허 하노라

IM CHE (1549-1587) 임제

If on the pathways of dreams  
a footprint could leave a mark,  
The road by your window  
though rough with rocks,  
would soon wear smooth.  
But in dreams paths take no footprints.  
I mourn the more for that.

꿈에 다니는 길이 자취 곧 나랑이면  
님이 집 창 밖에 석로이라도 닳으련마는  
꿈길이 자취 없으니 그를 슬허하노라

YI MYONGHAN (1596-1645) 이명한

증빙 번호 **51b**

## Registration Form

### Sijo (Korean Poetry) Writing in English

Workshop for English Teachers

Please print or type your name as you wish it to appear  
in the participants' list

Last Name First Name MI

School Name

Street Address

City State Zip

Your class grade(s) or program

E-mail

Office Telephone#

Cell Phone# or Home Phone#

☐ I am a current school teacher.

☐ Travel grant requested. (attach a map)

Confirmation of registration will be sent by e-mail.

## Sijo (Korean Poetry) Writing in English Workshop for English Teachers

**UIC** University of Illinois  
at Chicago  
Department of English  
2027 University Hall  
601 South Morgan St. (M/C162)  
Chicago, IL 60607-7120

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Sejong Cultural Society &  
UIC Department of English present

## Sijo (Korean Poetry) Writing in English: Workshop for Teachers

Nov 16 (Sat), 2013  
9 am – 12 pm  
University of Illinois  
Student Center East  
Room #613  
750 S. Halsted  
Chicago, IL 60612  
312-413-2200

**UIC** University of Illinois  
at Chicago



# Sijo (Korean Poetry) Writing in English: Workshop for Teachers

November 16, Saturday, 2013

9 am – 12 pm

University of Illinois

Student Center East

Room #613

750 S. Halsted

Chicago, IL 60612

8:30 - 9:00 am	Registration
9:00 – 9:05 am	Welcome
9:05 - 9:35 am	Introduction to Korean Literature and the Sijo
9:35 – 10:15 am	Reading, Writing, and Presenting the Sijo
10:15 – 10:30 am	coffee break
10:30 – 11:30 am	Writing Sijo
11:30 – 12:00 pm	Discussion

## Ninth Annual Sejong Writing Competition

Essay category & Sijo category  
For pre-college students & young adults  
Submission deadline **Jan 31, 2014**

Visit [www.SejongCulturalSociety.org](http://www.SejongCulturalSociety.org) for details

## Faculty

### David McCann

*Professor of Korean Literature in the Department of East Asian Languages and Civilizations & Former Director of the Korea Institute, Harvard University*  
Not only a well-known translator of major Korean poems but also a recognized poet, Professor McCann has published his own poems in such distinguished journals as *Poetry*, *Ploughshares*, *Descant*, and *Runes*. His poem "David" was included in the *Pushcart Prize Anthology* III. His new book of poems *Urban Temple*, a collection of sijo, has been published recently by Bo Leaf Books.

## Registration

Registration is **\$25** on or before **Nov 11, 2013**.

Pre-registration is required. After November 11<sup>th</sup>, registration is \$50. **The registration fee is waived for current school teachers** if pre-registered on or before Nov 11<sup>th</sup>. Register online at [www.sejongculturalsociety.org](http://www.sejongculturalsociety.org)

**Accreditation:** The University of Illinois at Chicago (UIC) is accredited by the Illinois State Board of Education to award 3 hours of CPDU (Continuing Professional Development Unit). Participants should claim only those credits that he/she actually spent in the educational activity.

## Travel Grant

A limited number of travel grants for one night's lodging (\$125) is available for participants travelling more than three hours of driving time.

## Directions by car or CTA train

From Eisenhower Expressway (I-290) take Morgan exit (from east) or Racine exit (from west), then proceed to Halsted Street. The Student Center West is located on Halsted, a half block south of Harrison Street. The Halsted Street Parking Structure (801 S. Halsted) is located across the street from the Student Center East. By CTA train, take the blue or pink line and exit at UIC/Halsted station. Map is available on our website.

## Educational Objectives

The sijo (pronounced SHEE-jo) is a traditional Korean poetic form typically exploring cosmological, metaphysical, or pastoral themes. Though less familiar than its Japanese cousin, haiku, Korean sijo has a similarly rich heritage. Sijo is written in three lines with forty-some syllables. It is more flexible and allows for narrative developments that aren't feasible in haiku's seventeen-syllable form.

This program has been designed to introduce the sijo to English teachers. By the end of the workshop, participants will learn:

- history of sijo and structure and themes of sijo
- examples of sijo written by ancient Korean and contemporary English poets
- how to teach sijo writing in your class

We will provide teaching tools (teaching plans and power point presentations) to the participants.

## Sijo Poetry

Nov 16 (Sat) 3 - 5 pm

Poetry Foundation

61 W. Superior St. Chicago, IL 60654

Lecture: Prof. McCann

Sijo Reading: Susanna Song (CBS Chicago)

Free Admission. Reception will follow

Visit [www.SejongCulturalSociety.org](http://www.SejongCulturalSociety.org) for info.

Major funding for this program are provided by Literature Translation Institute of Korea, Yonkang Foundation, & Daesan Foundation.



증빙 번호 **52a**



The Tenth Annual Sejong Music Competition

# Winners Concert and Award Ceremony

Sunday, January 19, 2014  
6:00 – 8:00 pm

Claudia Cassidy Theater  
Chicago Cultural Center, 2<sup>nd</sup> floor  
78 East Randolph, Chicago, IL





**OFFICE OF THE MAYOR  
CITY OF CHICAGO**

**RAHM EMANUEL**  
MAYOR



January 19, 2014

Dear Friends:

As Mayor and on behalf of the City of Chicago, I extend warmest greetings to all those attending the Tenth Annual Sejong Music Competition Winners Concert and Award Ceremony, and offer heartfelt congratulations to all of the participants.

Founded in 2004 and based in Chicago, the Sejong Cultural Society houses a mission to foster and advance greater cultural understanding. As a not-for-profit organization, Sejong maintains strong ties within the Korean American community. Through active and engaging programming, the Sejong Cultural Society reaches all of Chicagoland's residents.

This special anniversary marks an important milestone in Chicago's greater culture while the event continues to offer unique opportunities to share in the vibrant cultural traditions of Korea, as well as honor some of our talented young musicians and composers. The music competition not only illustrates the universal power of the arts to connect us but also celebrates our diversity. I commend the Sejong Cultural Society for promoting music, literature and other aspects of the arts in an effort to enhance our greater cultural exchange.

I hope you have an enjoyable and memorable event. Best wishes for much continued success.

Sincerely,

Mayor



*Consulate General of the Republic of Korea in Chicago*

*Consul General*

January 19, 2014

Greetings!

It is my great pleasure to congratulate the Winners Concert of the 10<sup>th</sup> Annual Sejong Music Competition.

I am glad that this concert will be an occasion to experience traditional Korean melodies and savour the beauty of Korean music.

The Sejong Cultural Society, since its foundation in 2004, has made efforts to promote understanding of Korean culture through various programs, thereby enhancing cultural diversity among communities in the Chicagoland and beyond.

I hope that today's concert will show the harmony and delightfulness of Korean traditional melodies, strike the audience's chord with fragrance of Korean music, and add the richness to the American music.

I would like to express my warmest thanks to the Sejong Cultural Society for its efforts to wonderfully organize this concert.

Sincerely yours,

Sang-il Kim

A handwritten signature in black ink, appearing to be 'Sang-il Kim' in a stylized script.

## Greetings from the President of the Sejong Cultural Society



Welcome to our 10th Annual Sejong Music Competition winners' concert.

I would like to congratulate all participants of our Sejong Music Competition for their great effort. I am especially proud of our winners for their accomplishments. I would like to also express my appreciation to all parents and teachers because without their support this level of achievement would not be possible.

Since the Sejong Cultural Society was established 10 years ago, the Sejong Music Competition has become a well-recognized music competition in the Midwest region. This year we had 83 contestants from IL, WI, MO, MN, and OH. The scope of the competition has also grown to include the primary and elementary levels in addition to junior and senior sections. As you know, all students play a required Korean piece; by this means they bring a little bit of Korean culture into their lives and that of their families and teachers.

In addition to our music competition, The Sejong Cultural Society has a national writing competition in essay and sijo (unique Korean poetry form) sections, receiving entries from the United States and Canada. The competition is currently underway and the deadline is January 31, 2014. We also provide sijo workshops and teaching materials for teachers.

I would like to thank our executive director, music competition planning committee members, board members, advisors, volunteers, generous donors, and grant providers who make our mission possible. The Sejong Cultural Society is dedicated to providing a window to Korean culture through its various programs and promoting awareness and understanding of Korean culture.

Again, congratulations to the winners!

Juliana Chyu  
President, Sejong Cultural Society

Sejong Cultural Society Programs	
Program in Progress	The Ninth Annual <b>Sejong Writing Competition</b> Submission deadline Jan 31 <sup>st</sup> , 2014
Upcoming Programs	<b>Sejong Cultural Society Benefit Dinner</b> Oct 2014 (details TBA)
	<b>Sijo Writing Workshop</b> Nov 2014 (details TBA)
	The Eleventh Annual <b>Sejong Music Competition</b> Dec 6 <sup>th</sup> , 2014



## Letter from the Sejong Music Competition Chair



On behalf of the Competition Planning Committee, I would like to welcome everyone to the Winners' Concert. Congratulations to all the performers, their families and the teachers for another year of making beautiful music!

It was a very special year for our competition as we celebrated the 10<sup>th</sup> year, we witness noticeable growth in overall level of contestants' performances as well as their passion for music. This year, several of contestants came from out of state indicating that the reputation of Sejong Music Competition is also steadily growing. On January 26, 2014, some of our former winners of the competition will be featured in Sunday Salon Concert Series at the Chicago Cultural Center performing contemporary compositions based on Korean themes as well as well-known classical pieces sharing the stage with critically acclaimed chamber group The Lincoln Trio. We are very proud of these young musicians who not only dedicate and discipline themselves to master an art form that touches us throughout our history but also challenge themselves to study newly written compositions based on the traditional music from a different culture in preparation for our competition. Our mission is to introduce a piece of Korean heritage to the American audience through a common language we share; music. It is our sincere hope that all contestants found their participation in the Sejong Music Competition an enriching experience in the course of their study.

As we bring in the New Year, please join me in celebrating the joy of music with these promising young musicians on today's program.

Kay Kim  
Chair, The Sejong Music Competition Planning Committee

## Letter from the President of the Korea Times of Chicago



Congratulations to all winners of the 10th Annual Sejong Music Competition. I also would like to extend my congratulations to their families and teachers. Without the support and sacrifice of families and dedicated teachers these students would not be here today.

I like to extend my congratulation to the officers of the Sejong Cultural Society for their monumental achievement. This is an especially memorable year since you achieved a milestone of tenth year. Since the inception in 2004, this competition has grown steadily in number of participants while building reputation as being a high-quality and well-organized competition. Addition of elementary division in 2010 and primary division in 2012 not only increased number of participating students but also the regions where students came from. This year having students from as far as Iowa, Minnesota, Ohio, Texas, and New York proves that this competition has firmly established its reputation as one of the premier music competition for precollegiate students in Midwest and beyond.

I wish success to all music students who participated in this competition. I believe that their hard work during preparation for this competition will help them to build their skills and perseverance regardless of the outcome of the competition.

Once again I would like to thank the officers of the Sejong Cultural Society who carried out such a fantastic program successfully for the past ten years.

Kon Su Mun  
Acting President, The Korea Times Chicago

# PROGRAM

Please turn off cell phones and pagers.

Piano Sonata No. 6 in A major, Op. 82 .....Sergei Prokofiev  
*VI. Vivace*

**Sean Choi, *piano***

Flowers ..... Lawrence Lee  
Doctor Gradus ad Parnassum..... Claudia Debussy

**Caleb D. Kim, *piano***

Jindo Waltz ..... Jeong Yoon Wie

**Isabel Chen, *piano***

Arirang ..... Lawrence Lee  
Jeux D'eau..... Maurice Ravel

**Lilian Xu, *piano***

Yin-Yang (Infinity) ..... Misook Kim

**David Peng, *piano***

Tae-Pyung-Ga ..... Eun Young Lee

**Daniel Rong, *piano***

Mong ..... Heeyoung Yang  
Gargoyles, Op.29 ..... Lowell Liebermann

*IV. Presto feroce*

**Michael Lee, *piano***

La Leggerezza..... Franz Liszt

**Yerin Yang, *piano***

Polish Dance ..... Edmund Severn

**Foster Ward**, *violin*  
Thomas Edward Zeman, *piano*

Sae-Ta-Ryung ..... Eun Young Lee

**Justin Lee**, *violin*

Ari Ari ..... Eun Young Lee

**Christian D. Kim**, *violin*  
Milana Pavchinskaya, *piano*

Fun, FUNNER, Funniest ..... Misook Kim

**Barbara Juminaga**, *violin*  
Milana Pavchinskaya, *piano*

Jindo Arirang ..... Misook Kim

**Esme Arias-Kim**, *violin*  
Milana Pavchinskaya, *piano*

Violin Concerto No.1, in G minor, Op.26. .... Max Bruch

*III. Finale: Allegro energico*

**Isabel Chen**, *violin*  
Milana Pavchinskaya, *piano*

Ara Ri Yo ..... Eun Young Lee

Scene de Ballet..... Charles DeBeriot

**Claire Arias-Kim**, *violin*  
Milana Pavchinskaya, *piano*

Joy of Ong-He-Ya ..... Misook Kim

Violin Concerto No.1 in D major, Op.19. .... Sergei Prokofiev

*II. Scherzo: Vivacissimo*

**Karisa Chiu**, *violin*  
Inah Chiu, *piano*



## 2013 Sejong Music Competition Winners

	Piano Senior Division	Piano Junior Division	Piano Elementary Division	Piano Primary Division
First	<b>Sean Choi</b> Sueanne Metz Wilmette, IL	<b>Yerin Yang</b> Brenda Huang Mount Prospect, IL	<b>Lilian Xu</b> Sueanne Metz Lincolnshire, IL	<b>Caleb D. Kim</b> Brenda Huang Schaumburg, IL
Second	<b>Michael Lee</b> Brenda Huang Hawthorn Woods	<b>Justin Chang</b> Brenda Huang Schaumburg, IL	<b>Emily Cho</b> Brenda Huang Schaumburg, IL	<b>Emmie Guo</b> Sueanne Metz Chicago, IL
Third	none	<b>Li-jae Woo</b> Sueanne Metz Glenview, IL	<b>Isabel Chen</b> Inah Chiu Northbrook, IL	<b>Freya Pang</b> Sueanne Metz Darien, IL
HM	<b>Whitney Jin</b> Brenda Huang Naperville, IL	<b>Joseph Shin</b> Sueanne Metz Glenview, IL	<b>Maggie Peng</b> Sueanne Metz Buffalo Grove, IL	<b>Richard Li</b> Soyoung Kee Buffalo Grove, IL
Int*	<b>Daniel Rong</b> Brenda Huang Vernon Hills, IL	<b>David Peng</b> Sueanne Metz Buffalo Grove, IL	<b>Isabel Chen</b> Inah Chiu Northbrook, IL	<b>Richard Li</b> Soyoung Kee Buffalo Grove, IL

\*Best interpretation of Korean piece

	Violin Senior Division	Violin Junior Division	Violin Elementary Division	Violin Primary Division
First	<b>Julian Rhee</b> Hye-Sun Lee Brookfield, WI	<b>Claire Arias-Kim</b> Almita Vamos Hoffman Estates, IL	<b>Isabel Chen</b> Hye-Sun Lee Northbrook, IL	<b>Foster Ward</b> Betty Haag-Kuhnke Northbrook, IL
Second	<b>Hannah White</b> Hye-Sun Lee & Almita Vamos Germantown, WI	<b>Rachel Hsu</b> Desirée Ruhstrat Wilmette, IL	<b>Christian D. Kim</b> Almita Vamos Schaumburg, IL	<b>Esme Arias-Kim</b> Betty Haag-Kuhnke Hoffman Estates, IL
Third	<b>Karisa Chiu</b> Almita Vamos Palatine, IL	<b>Rebecca Moy</b> Drew Lecher Naperville, IL	<b>Christopher J. Kim</b> Betty Haag-Kuhnke Palatine, IL	<b>Kaylee Kim</b> Betty Haag-Kuhnke Round Lake, IL
HM	<b>Serena Harnack</b> Almita Vamos Glen Ellyn, IL	<b>Micah Yoo</b> Desirée Ruhstrat Northbrook, IL	<b>Linda Wang</b> Hye-Sun Lee Lincolnshire, IL	<b>Yelang Lee</b> Betty Haag-Kuhnke Palatine, IL
	<b>Tabby Rhee</b> Hye-Sun Lee Brookfield, WI			<b>Jasmine Horton</b> Hye-Sun Lee Glencoe, IL
Int*	<b>Hansuh Rhee</b> Almita & Roland Vamos Glenview, IL	<b>Justin Lee</b> Betty Haag-Kuhnke Buffalo Grove, IL	<b>Christian D. Kim</b> Almita Vamos Schaumburg, IL	<b>Esme Arias-Kim</b> Betty Haag-Kuhnke Hoffman Estates, IL
			<b>Barbara Juminaga</b> Addison Teng Chesterfield, MO	

\*Best interpretation of Korean piece

**Claire Arias-Kim** is 12 years old and is currently a student of Almita Vamos. She has performed on tour with The Magical Strings of Youth under the direction of Betty Haag in Prague and had solo performances on the more recent California tour. She has won outstanding and first place awards at the Grandquist Music Competition for both violin and piano as well as second place for the Chinese Fine Arts Society Contest in the violin division. She has been chosen four times to perform a piano solo in Orchestra Hall for the Betty Haag Academy of Music annual concert and has played in violin masterclasses for Vadim Gluzman, Kristof Barati, Gerardo Ribeiro and Olga Kaler as well as piano masterclasses with Dr. Brian Lee and Angela Yoffee. Claire also loves to act and sing and was most recently thrilled to play the title role of "Mulan". In her spare time she loves to play with her little sister Esme.

**Esme Arias-Kim** started playing violin a little before she turned three. She is a student of Betty Haag and is a member of the Magical Strings of Youth with whom she has toured California. She won Second Place this year at the Confucius Competition as well as the Sejong Competition. Esme also plays piano. She is also a budding actress and played Bielke in a production of "Fiddler on the Roof" with her sister Claire. In her spare time, Esme loves to play with her sister and perform magic.

**Isabel Chen**, age 10, a 5<sup>th</sup> grade student at Wescott Elementary School in Northbrook, Illinois. She currently studies violin with Dr. Hye-Sun Lee at the Music Institute of Chicago (MIC) where she started her Suzuki violin at age 4½. She later began her piano study with Dr. Inah Chiu at MIC till present. She was first introduced to chamber music as the violinist at age 7½. Since then she has been in a trio, and is currently involved in MIC's violin duet and duo piano. Isabel started participating in piano Sonata-Sonatina Festivals (NSMTA, etc.) in the Chicago area in 2011 and received gold medal awards. She has recently participated in competitions and festivals (sponsored by the Chinese Fine Arts Society, the Sejong Cultural Society, the DePaul Concerto Festival for Young Performers, and the Society of American Musicians) and has received Honorable Mention and Second Place awards for both violin and piano. She has also been a Merit Scholarship recipient for both violin and piano at the Music Institute of Chicago. Besides playing music, Isabel loves school as well. She enjoys exploring different subjects through challenging programs with her peer groups. In her free time, she likes to read, to write, to draw, to create art work and definitely to have play days with her good friends. She would also never want to miss her favorite outdoor activities such as tennis and biking in summer and skiing in winter.

**Karisa Chiu**, 14 years old, is a Rachel Barton Pine scholarship recipient and member of the Music Institute of Chicago's Academy program where she is studying the violin with MIC artist faculty Almita Vamos. She began playing the violin at the age of two with her father Cornelius Chiu who is a violinist with the Chicago Symphony Orchestra. In the past Karisa was the first prize winner in both the youth and the junior I division in the Chinese Fine Arts Society Competition as well as the top prize winner of the junior II division in 2013. She also won first place in the 2011 junior division and the 2012 intermediate division in the Society of American Musicians Competition. In 2011 and 2013, she was a winner of the string category of the open junior division at the Walgreen's National Concerto Competition, and also received third place in Sejong Music Competition. In 2013 Karisa won the Northern Illinois University Youth Concerto Competition as well as the University of Illinois at Chicago Youth Concerto Competition, and as a result, she will be performing with the CSA Sinfonia and UIC Orchestra in March 2014. She has performed in master class for Ilya Kaler, Andrey Baranov and Joel Smirnoff. Most recently Karisa was selected to perform at the Harris Theatre with members of the New World Symphony Orchestra under the direction Michael Tilson Thomas. As a chamber musician Karisa has performed in the Trio Bravura and is currently a member of the Atara String Quartet. Karisa is a ninth grader at Fremd High School in Palatine and is an avid soccer player. She also enjoys playing the piano, reading, and playing with her dog.

**Sean Choi**, 13, is an 8<sup>th</sup> grader at Wilmette Junior High School in Wilmette, IL. He currently studies piano with Sueanne Metz. Recently, he was the overall winner for Kishwaukee Young Artists Concerto Competition and will be playing with the Kishwaukee Symphony Orchestra in February. He has won competitions including Honorable Mention at MTNA (2013), first place at Confucius Music Festival (2013), Honorable Mention at Emilio Del Rosario Concerto Competition (2013), first places at DePaul Concerto Competition, played with Oistrach Symphony Orchestra (2012), CAMTA Roberta Savler (2011), third place at the North Shore Music Teachers' Association (2011), and first place at Sejong Music Competition (2010). He also won awards at the Grandquist Music Competition. Besides piano, he has won the first prizes (2010, 2008), the second prize (2009) and Honorable Mention (2011) for cello at the Confucius Music Festival, and the second places (2013, 2010) at the Society of

American Musicians competition. Other than music, Sean enjoys swimming. He is on the NASA Wildcat Aquatics swim team.

**Barbara Juminaga**, is a fifth grade student at Seton School. She has played violin since the age of 5 and studied with Zaven Melikian and Jenny Rudin in California. Her current teachers are Almita Vamos and Addison Teng. Recently, she won the annual young artist Concerto Competition of Belleville Philharmonic and second-place award in Confucius Music Festival. Besides violin, Barbara also enjoys reading and drawing, and participates in Rhythmic gymnastics.

**Caleb D. Kim** is a 2nd grade student at Hoover Math and Science Academy. He began piano studies with Brenda Huang at the age of 3 ½. In October 2010, Caleb participated in the Piano Sonata-Sonatina Festival and received a gold medal. This year, Caleb won first place in the Chinese Confucius Music Festival. He enjoys reading the action Bible, building Lego blocks, playing chess and swimming. Aside from his interest in music, Caleb is a member of Team Martial Arts Taekwondo Demo team and a volunteer for "Promiseland Age 3 Ministry" at Willow Creek Community Church.

**Christian D. Kim** is 10 years old and a student of Almita Vamos at the Music Institute of Chicago. He began violin studies at age 6 with Betty Haag-Kuhnke at the Betty Haag Academy of Music. Christian has performed at the Orchestra Hall as a member of The Magical Strings of Youth and is a merit scholarship recipient of MIC. Christian received first place in the 2011 Confucius Music Festival, third place in Sejong Cultural Society and early music HM in the Walgreen's National Concerto Competition. Recently, he won second place in the Chinese Confucius Music Festival in Junior I division. Christian enjoys reading, playing chess, practicing Taekwondo, and is currently striving to become a pediatrician and a writer of children's literature.

**Michael Lee**, 14, is a student of Twin Groves Middle School in Buffalo Grove, IL. He currently studies piano under the guidance of Brenda Huang. Some of Michael's musical achievements include 1st in level D of the Savler Competition, 3rd in the 2011 Confucius Competition, 2nd in the 2012 Confucius Competition, 1st for the ISMTA senior duet, honorable mention in the EDR Concerto Competition, and placed in the Youth Chopin Competition in Milwaukee. He recently performed on Chicago Symphony Center Stage as part of the young pianist showcase. In the summer, he performed in recitals at the International Institute for Young Musicians in Kansas. Michael likes to bike, swim, and travel with his family.

**Justin J. Lee**, 13, attends 8th grade at Twin Grove middle school in Buffalo Grove, Illinois. Justin has been studying violin with Betty Haag-Kuhnke at the Betty Haag Academy of Music since 7 years old. He has been selected for Rising Star Award and scholarship recipient at the Betty Haag Academy of Music in 2012. He also has participated in various Master classes with Vadim Gluzman, Olga Dubossarskaya Kaler, and Dan Rizner. In 2013, he was a Concert Master in Illinois Music Education Association (ILMEA) festival and has been a member of ILMEA festival since 2011. He also has been participating and awarded from many competitions including Best Interpretation Awards from Sejong Music Competition in 2012 and 2013, Honorable Mention in the 2012 Music Festival in Honor of Confucius (MFHC) Junior II Division. In addition, he won outstanding at Granquist Music Competitions in 2009, 2012, and 2013. Justin is a member of the Magical Strings of Youth have traveled around the world to perform music such as at White House, Vatican, Rome, Italy, China, South Korea, Taiwan, Prague, and etc.. He also has traveled and played at Crystal Cathedral, Walt Disney Concert Hall, and Segerstrom Center with Pacific Symphony Orchestra in California and many local concerts such as Millennium Park, Dailey Center, Bulls game at United center, Chicago Women's athletic club, and etc. He also has been performing at North Shore Chamber Music Festival since 2010 and was a member of Midwest Philharmonic Orchestra. Besides playing violin, Justin enjoys reading, math, science, and playing tennis.

**David Peng**, a sixth grader at Twin Groves Middle School in Buffalo Grove, studies piano with Sueanne Metz. He recently won the 2nd place in the North Shore Contest, and the 1st place in the Roberta Savler Contest (CAMTA). David plays cello in his school orchestra, and enjoys basketball, baseball, reading, Legos and video games.

**Daniel Rong** is a sophomore at Adlai E Stevenson High School. He has studied piano with Ms. Brenda Huang for 9 years. Daniel was an alternate winner in Chicago Symphony Orchestra Youth Audition in 2012 and gave a performance at the League of the CSO annual meeting. Daniel performed Mozart's Piano Concerto No. 19 in F



Major with The Knox-Galesburg Symphony Orchestra under the direction of artistic director/conductor Bruce Polay. He was the piano category winner of the Walgreen National Concerto Competition MYA Junior Division in 2012. As the first place winner of both youth and junior divisions, Daniel has given performances in the annual MFHC winner's prestigious concerts held in Preston Bradley Hall at the Chicago Cultural Center. In addition to his work as a pianist, Daniel is a cellist in Stevenson High School Patriot Orchestra, and plays harpsichord in his school's Baroque Ensemble directed by Mr. Vilaseco.

**Foster L. Ward** is a 2nd grade student at Hickory Point Elementary School in Northbrook, IL. He has enjoyed studying under Betty Haag-Kuhnke of the Betty Haag Academy of Music since the age of 3. As a member of the Magical Strings of Youth, he has performed at Orchestra Hall in Chicago's Symphony Center as well as numerous venues throughout Chicagoland, Indiana, and Wisconsin. He has also been performing at the North Shore Chamber Music Festival. This summer he will join Magical Strings in their performance tour through Germany. When not playing the violin, he enjoys baseball, swimming, skating, and inventing new toys and gadgets at home. He hopes one day to become either a professional violinist or inventor.

**Lilian Xu**, Age 10, is currently a fifth grader at Daniel Wright Junior High in Lincolnshire IL. She is a student of Sueanne Metz. Lilian has performed in Carnegie Hall at age 9. She has won numerous awards in piano competitions which include Illinois Music Association, Aloha International in Hawaii, Roberta Salver Contest, DePaul Concerto Competition, Illinois State Music Teachers Association etc. Lilian was also a finalist at Los Angeles International Young Musicians Competition this past summer. Besides playing piano, Lilian is also a first violin in Daniel Wright's orchestra, and is also a member of the advanced math competition team at Daniel Wright.

**Yerin Yang**, 10 years old, currently attends Dryden Elementary School in Arlington Heights, IL. She started piano at the age of five and currently studies with Brenda Huang at the Music Institute of Chicago. She has won awards in numerous competitions, including first place in the Los Angeles Young Musician International Competition (2013), winner of the DePaul Concerto Festival (2013), first place in the Junior II division at the Chinese Fine Arts Society Competition (2013), second place in the junior division of the Society of American Musicians Competition (2013), and first place in the elementary division of the Sejong Music Competition (2012). In addition, she has won prizes from other competitions including ISMTA District Audition, Savler Competition, Emilio Del Rosario Concerto Competition, North Shore Music Teachers Association, and Olympic Level of Geneva Music Competition. As the winner of the DePaul Concerto Festival she performed a concerto with the Oistrach Orchestra in 2013. She appeared on WFMT's "Introductions" and performed a solo concert for the Young Piano Prodigies at the Harold Washington Library in 2012. She is scheduled to perform at Music in the Loft's Young Artists Concert in March 2014.

Besides playing the piano, she has been playing the violin since she was 5 years old. A student in the gifted program at school, Yerin loves reading books and solving math problems. The utmost desire of Yerin's heart is to be a pianist like her teacher, Brenda Huang. In addition, she also hopes to be a great composer of piano music.

## We thank the following teachers (2004-2013)

Adam Chlastawa  
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 Brigitte Gray  
 Carina Voly  
 Cathy Kuna  
 Cheryl Cheon-Ae Lim  
 Chin Mi Kim  
 Cornelius Chiu  
 Cynthia Peterson  
 Cyrus Forough  
 Daira Skriblis  
 Daniel Kwok  
 David Cunliffe  
 David Ledgerwood  
 David Yonan  
 Deborah Masloski  
 Desirée Ruhstrat  
 Dr. Janice Razaq  
 Drew Lecher  
 Elaine Felder  
 Emil del Rosario  
 Eugene Purdue  
 Eugenia Wie  
 Gerado Ribeiro  
 Gilda Barston  
 Haans Jorgen Jensen  
 Hae Won Song  
 Haeok Bahk  
 Hue Jeong Jang  
 Hye Young Kim  
 Hyen Lee  
 Hye-Sun Lee  
 Hye-Yoon Jung  
 Hyungsil Mun

Inah Chiu  
 Injoo Choi  
 Inna Spevak  
 Irene Faliks  
 James Giles  
 James Park  
 Janice Razaq  
 Janna Willamson  
 Jesus Garcia  
 Jina Lee-Aleman  
 Jo Anne Koltyk  
 Jonathan Sturm  
 Jorgen Jensen  
 Julie D. Fischer  
 Julie Maura  
 Jusun Whang  
 Kari Johnson  
 Karin Addis  
 Kate Metcalf  
 Kate Nir  
 Katherine Lee  
 Klin-Ton  
 Kurt Sassmannshaus  
 Kyung Sun Lee  
 Kyung Woo Shin  
 Lana Robotewskyj  
 Laurene Parsons  
 Lee H. Kwon  
 Ling Lee  
 Lisa Chodorowski  
 Logan Skelton  
 Lorene Parsons  
 Lori Lynn Graves  
 Lucinda Ali  
 Manigridas Motekaitis  
 Maria Bessmeltseva  
 Marina Lerner  
 Marko Dreher  
 Marta Aznavoorian  
 Matthew Hagle  
 Maya Galperin  
 Megan Lauterbach  
 Micah Yui

Michael Thiele  
 Michelle Gribbon  
 Milana Pavchinskaya  
 Mi-Young Kim  
 Myung-Hee Chung  
 Nadya Dubikovsky  
 Nan Zhou  
 Nina Gordon  
 Oksana Pidruchna  
 Olga Kaler  
 Pam Bates  
 Panayis Lyras  
 Regan Eckstein  
 Richard Trumbo  
 Roland Vamos  
 Sandra Leibowitz  
 Sang Mee Lee  
 Sara Hoffee  
 Sharon Chung  
 Shirley Harris  
 Shu-Ching Chuang  
 Sojung Hong  
 Solange Sior  
 Soo Lee  
 Soo Yon Choi  
 Soyoung Kee  
 Stacia Spencer  
 Stephanie Owen  
 Su Hyon Kim  
 Sue Jacula  
 Sueanne Metz  
 Suhong Jin  
 Sung Ha Kim  
 Sung Hoon Mo  
 Sungrai Sohn  
 Susan Breitner  
 Taka Matsunaga  
 Tanya Carey  
 Tatyana Stepanova  
 Terrance Gray  
 Theodore Edel  
 Tina Pappademos  
 Violeta Field

# Piano Judges

## **Elena Abend** (piano junior and senior)



Born in Caracas, Venezuela, pianist **Elena Abend** is well known as a soloist and chamber musician. She has performed with all the major orchestras of her country and has recorded with the National Philharmonic Orchestra of Venezuela. As the recipient of a scholarship from the Venezuelan Council for the Arts, Ms. Abend studied at the Juilliard School, where she received her Bachelor and Master degrees. She was awarded the William Schuman Prize for outstanding achievement given to a single graduate student of her class. She has performed at the Purcell Room in London's Royal Festival Hall, Avery Fisher Hall in New York's Lincoln Center, Weill Recital Hall at Carnegie Hall and the Academy of Music with the Philadelphia Orchestra. Other engagements have included the Wigmore Hall in London, the Toulouse Conservatoire and the Theatre Luxembourg in France, the Corcoran Gallery in Washington D.C., the United Nations, Merkin Concert Hall in New York, Chicago Cultural Center, Pabst Theater in Milwaukee, Atlanta Historical Society, and the Teresa Carreno Cultural Center in Caracas. Other chamber music collaborations include, performances at the Ravinia and Marlboro Music Festivals, as well as live broadcasts on Philadelphia's WFLN, The Dame Myra Hess Concert Series on Chicago's WFMT and Wisconsin Public Radio at the Elvehjem Museum in Madison. Ms. Abend has been on the Faculty of the Wisconsin Conservatory of Music, Indiana University's String Academy summer program and the Milwaukee Chamber Music Festival. An active performer in the Milwaukee area, Ms. Abend has performed on the Milwaukee Chamber Orchestra Series at Schwan Concert Hall, Piano Chamber, New Generations, Music from almost Yesterday, and the Yolanda Marculescu Vocal Art Series at the UWM. She has performed with "Present Music Now" and the "Frankly Music" Series, as well as being an invited guest on several occasions to perform with the Fine Arts Quartet. She recorded a CD with clarinetist Todd Levy performing music of Brahms and Schumann for the Avie Label, as well as numerous CD projects for the Hal Leonard Corporation. She is currently on the Faculty at the University of Wisconsin-Milwaukee where she teaches piano and chamber music.

## **Marcia Bosits** (piano junior and senior)



**Marcia Bosits** is Associate Professor of Piano and Director of the Piano Pedagogy Program at the Bienen School of Music, Northwestern University. In addition to the doctorate from Northwestern, she earned an Artist's Diploma from the Warsaw Conservatory in Poland as the recipient of a Kosciuszko Foundation Fellowship. Dr. Bosits has held national positions in many professional organizations including Music Teachers National Association, the College Music Society, the National Group Piano and Pedagogy Forum, the National Conference on Keyboard Pedagogy and the World Piano Conference. Her articles have appeared in such recognized journals as *Clavier*, *Keyboard Companion*, *Piano Journal* and the *American Music Teacher*, and she appears as a clinician in piano pedagogy throughout the United States, Canada, Europe and the Far East. Active as a soloist and chamber musician, she has been a guest performer for the European Piano Teachers Association (EPTA) Conferences in Rome, Portugal, and Serbia.

## **Kyomi Sugimura** (piano junior and senior)



**Kyomi Sugimura** has appeared at the major festivals such as Edinburgh, Stars of the White Nights and Mikkeli Festivals. She has performed in Japan, USA, England, Scotland, Netherlands, Italy, Finland, Russia and Taiwan. She has appeared as a soloist with Osaka Philharmonic, Kansai Philharmonic, Nara Philharmonic and Osaka Symphonika orchestras. Ms. Sugimura has been also featured on live broadcasts on NHK radio, Asahi TV and Nara Radio/TV in Japan. By Valery Gergiev's invitation, She was the first foreign pianist to play Stravinsky's unknown early piano sonata in St. Petersburg, Russia, where composer conceived it. This performance received the highest critical acclaim from Russian press. Ms. Sugimura has served as a faculty member at Osaka Conservatory, Kansai College of Music and Sakurai Pre-College of Music, and as adjunct faculty member at Indiana University South Bend. She has studied Osaka Pre-Conservatory, Osaka Conservatory, Arizona State University and Indiana University South Bend, where her teachers were Shizuko Okii, Toyoko Kreutzer, Robert Hamilton and Alexander Toradze.



**Yu-Sui Hung** (piano primary and elementary)



A versatile performer, **Yu-Sui Esther Hung** has appeared as a solo and collaborative pianist throughout the United States and her native Taiwan. A chamber music enthusiast, she is equally at home with singers and instrumentalists and has collaborated with members of the Philadelphia Orchestra, Cincinnati Symphony Orchestra, Cincinnati Chamber Orchestra, Chicago Philharmonic Orchestra, and the National Symphony Orchestra in Taiwan.

Yu-Sui has participated in numerous piano and chamber music masterclasses conducted by leading musicians, most notably Martin Canin, Orlando Cole, Vladimir Feltsman, Seymour Lipkin, Lambert Orkis, David Soyer, Herbert Stessin, James Tocco, and the Guarneri Quartet. As an orchestral pianist, Yu-Sui has performed in major concert halls such as the Kimmel Center of Performing Arts and the Academy of Music in Philadelphia, the Orchestra Hall in Chicago, the Aspen Music Festival, and the National Concert Hall in Taipei, Taiwan, and has worked under the baton of Luis Biava, James Conlon, and David Zinman. A strong advocate of new music, she has premiered both solo and chamber works extensively including works dedicated to her and has played with various contemporary ensembles throughout the US.

Yu-Sui holds a bachelor's degree in piano and clarinet from National Taiwan Normal University, master's in solo and collaborative piano from Temple University, and doctorate in piano performance with secondary expertise in theory from University of Cincinnati, College-Conservatory of Music (CCM). She is currently on the faculty of VanderCook College of Music in Chicago, where she teaches piano and theory and serves as staff pianist. She also serves as the choir director at Taiwan Presbyterian Church of Greater Chicago in Des Plaines. Before settling in Chicago, she has taught piano, music theory, and ear training at Temple and CCM. Her primary teachers include Charles Abramovic, Li-Chin Lai, Lambert Orkis, and Frank Weinstock.

**Aaron Stampfl** (piano primary and elementary)



**Aaron Stampfl** recently completed a Doctorate in Music at Northwestern University studying piano with Alan Chow. Stampfl completed his undergraduate studies at the Wheaton College Conservatory of Music under the tutelage of Daniel Paul Horn. He studied piano and chamber music with Shigeo Neriki, Evelyn Brancart and János Starker at Indiana University, receiving a Master's Degree and Performance Diploma.

As a soloist, Stampfl has given many concerts including performances at the Chicago Cultural Center and Weill Hall at Carnegie Hall. He has been heard live on Vermont Public Radio and Chicago's Q101. He has also performed in masterclasses given by André Laplante, Stephen Hough, and the Emerson String Quartet.

In addition to maintaining a private studio, Dr. Stampfl currently serves as a professor of piano at Benedictine University and group piano at DePaul University in Chicago. He has formerly served as an Associate Lecturer and Staff Accompanist at the University of Wisconsin-Parkside.

A performer in a variety of genres, Stampfl has collaborated with the Tony Award winning soul singer Heather Headley and has worked in the recording studio alongside Brian Bell of the Grammy-winning rock band Weezer. Having performed in every major rock club in Chicago, Stampfl continues to appear frequently with numerous indie-rock bands.

# Violin Judges

## **So Young Bae** (violin junior and senior)



A native of Busan, South Korea, violinist **So Young Bae** is an active soloist, chamber musician and orchestral player both in the United States and South Korea. Bae has received numerous awards from competitions including first prize in the Busan Music Association Competition, second prize in the Korea-America National Competition, Gold medal in the Se-Jong University Competition, second prize in the Taegu Broadcasting Competition, and second prize in Nanpa Music Competition. She is also the recipient of various scholarships, including the Joseph Fuchs Scholarship, Knafel Askin Violin Scholarship and Samuel Gardner Grant. As an active soloist, Bae recently won the Stony Brook Concerto Competition, and will be performing Tchaikovsky's Violin Concerto in the 2012/13 season. Bae is an active chamber music musician, and has collaborated with artists such as members of the Emerson Quartet, Colin Carr and Tina Dahl. As an orchestral player, Bae has recently joined Chicago Symphony Orchestra appointed by Music Director Riccardo Muti in July 2012. In the past, she has performed with the New York City Ballet Orchestra for its 2012 winter season and with New World Symphony Orchestra. She has also toured Europe with the Juilliard Orchestra under the baton of James DePriest in 2005 and China under Xian Zhang in 2008. Bae has participated in many festivals over the years including the Aspen Music Festival (2008) and Music Academy of the West (2006), where she was a fellowship recipient. She has also attended Kneisel Hall (2007), Sarasota Music Festival (2006, 2007) and the 2007 Juilliard Chamber Fest. In the summers of 2009, 2010 and 2011, Bae was invited to participate in the orchestra of the Verbier Music Festival. Bae began her studies of the violin at the age of 7. At age 18, she was honored with the rare distinction of early admission at the Seoul National University. She obtained both her Bachelor and Master's degrees at the Juilliard School, where she was a student of Stephen Clapp and Sylvia Rosenberg. She is currently pursuing her Doctoral degree as a full-scholarship student and violin teaching assistant at Stony Brook University studying with Soovin Kim and Philip Setzer.

## **Russell Hershow** (violin junior and senior)



A native of New York City, **Russell Hershow** took his first music lessons from his father, an amateur violinist. He went on to attend the Juilliard School and the Indiana University School of Music, graduating with a Bachelor of Music degree. He received private instruction from Josef Gingold and Yuval Yaron at Indiana University and Joseph Fuchs at Juilliard. Hershow participated in numerous music festivals and competitions before joining the Baltimore Symphony Orchestra in 1987. In 1989, he played with the Pittsburgh Symphony for a short time before joining the Chicago Symphony Orchestra later that year—just in time to participate in the Orchestra's exciting sixth tour to Europe with Sir Georg Solti. In addition to his orchestral duties with the CSO, Hershow pursues an active chamber music career in Chicago.

## **Ni Mei** (violin junior and senior)



**Ni Mei** joined the Chicago Symphony Orchestra as fourth chair second violin in 2009. She came to the CSO from the Detroit Symphony, where she previously was a member of the first violin section. A native of China, Mei began playing violin at the age of 6. Her first teacher was her father, concertmaster and later music director of the Wuhan Symphony Orchestra. At 10 years old, she entered the Shanghai Conservatory of Music, where she studied for 11 years under Duoqin Xu, Shisheng Zheng and Zhinuo Ding. Ni Mei came to the United States to continue her violin studies at Pittsburg State University and at Rice University, where she studied with Kathleen Winkler. During her years of study, she won Pittsburg State's Concerto-Aria Competition, the Waddill Chamber Music Competition, and first prize in the Young Texas Artists Competition. She also was concertmaster of the Southeast Kansas Orchestra, associate concertmaster of the Ohio Light Opera and a member of the Houston Symphony Orchestra.

**Susan Paik** (violin primary and elementary)



**Susan Paik**, Co-concertmaster and former Principal Second Violin of the Civic Orchestra of Chicago, holds performance degrees from The Juilliard School and Seoul National University in South Korea, as well as diplomas from Indiana University and Manhattan School of Music. She is currently in the dissertation stage (ABD) of her doctoral degree in violin performance at Indiana University. Her major teachers include Mauricio Fuks, Sylvia Rosenberg, Hyo Kang, Chongsuk Li and Kwang-Koon Kim.

Active as a recitalist, chamber musician, and educator, Ms. Paik serves on the chamber music faculty of the Chicago Youth Symphony Orchestra. Ms. Paik has appeared at the Indiana University Summer Festival and in collaboration with Indiana University faculty artists and has performed as soloist with the Juilliard Theatre Orchestra.

An advocate of contemporary music, Ms. Paik has performed on the Chicago Symphony Orchestra's MusicNOW chamber series. She premiered new works by Teddy Niedermaier, Eric Nathan, Yoomi Paick, Austin Jaquith, and others. Her 2014 season features performances in Paris, Berlin, and London.

Ms. Paik served as assistant to distinguished violinist Mauricio Fuks at Indiana University and provided technical and fundamental instruction to his undergraduate and graduate students. She held an Associate Instructor position at Indiana University.

A former Orchestra Mentor at the Aspen Music Festival, Ms. Paik also served as concertmaster of the Indiana University Symphony Orchestra under conductor Cliff Colnot.

**Stacia Spencer** (violin primary and elementary)



**Stacia Spencer** is a senior lecturer in string pedagogy at Northwestern University Bienen School of Music and string coordinator for the Northwestern Music Academy. She also has been on the faculty of the Northwestern National High School Music Institute teaching violin, viola and chamber music. Prior to moving to the Chicago area, Ms. Spencer was an assistant professor of music at Indiana University School of Music where she taught classes in violin and viola pedagogy and was the assistant to Mimi Zweig at the IU String Academy. Ms. Spencer has a special interest in contemporary music, working with composers and performing new pieces. An eclectic musician

and performer, she has been a vocalist and jazz singer in the Jon Eaton Pocket Opera Company in Chicago and New York.

As a singer and electric violist she has also performed and recorded in the rock genre. She received her bachelors and masters degrees in viola from Indiana University School of Music, where she studied with Mimi Zweig, Kim Kashkashian and George Janzer. Ms. Spencer's students have won many competitions and have been featured on "From the Top". They also participate in their school orchestras as well as the Chicago Youth Orchestras and the Midwest Young Artists Orchestras.

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## Korean Pieces and Composers

**Misook Kim** received her B.A. with the honor of Cum Laude from Seoul National University, Seoul, Korea.



After finishing her "New Star Concert" sponsored by the Cho-sun Newspaper, she entered the graduate school at the University of Texas at Austin where she completed her M.M. and D.M.A. degrees in composition and the certificate of piano performance. Reviewer Mike Greenberg, writing in the San Antonio Express-News, called the composer 'a bold and unrepentant modernist'. He also has mentioned 'each of her works presented thus far has impressed with its fearless modernism, its concision and its strong individual profile'. Kim has performed as a composer as well as a pianist in various concerts of her own works from solo to larger ensemble compositions throughout the States and Korea. Including commissions for the MUSICOPIA

Concert, Olmos Ensemble, she has won International Alliance for Women in Music (IAWM) Judith Zaimont Award and the Long Island Arts Council International Composition Competition in 2007. She was a former faculty member at The University of the Incarnate Word and Trinity University in San Antonio, TX. In Fall 2006, Kim joined the faculty at the Conservatory of Music at Wheaton College, IL.



A native of Korea, **Eun Young Lee** graduated from Ewha Women's University with undergraduate and graduate degrees in Music Theory. After teaching music in universities across Korea, she moved to the United States in 1999 and did graduate studies with David Noon at the Manhattan School of Music. Currently Ms. Lee is a PhD candidate at the University of Chicago, where she is a recipient of the Lowell C. Wadmond Award, Doolittle Harrison Fellowship and Humanities Grant. Her current teachers include Shulamit Ran, Marta Ptaszynska, Jan Radzynski, Bernard Rands, Howard Sandroff, and Kotoka Suzuki. Ms. Lee has won multiple awards for her music, including first prize for the Tsang-Houei Hsu International Music Composition Award; the



2008 Max Di Julio Prize at the Nevada Encounters of New Music Festival; Honorable Mention in Great Wall International Competition; the first regional award in the SCI/ASCAP student composition commission. She was a recipient of the MacDowell Colony and Virginia Center for the Creative Arts fellowships, and the Gerald Oshita Memorial Fellowship for the 2010 Djerassi Resident Artist Program. Her music has been heard through Art of the States, European Broadcasting Union, and Korean Broadcasting System programs. Prominent ensembles including the New York New Music Ensemble, eighth blackbird, Pacifica String Quartet, ALEA III, and North/South Consonance Ensemble have performed her music. Her instrumental pieces, multimedia pieces, computer music, and film scores were featured in festivals and concerts in many countries, including June in Buffalo, SCI Conference, SCI National Conference, Czech-America Institute in Prague, Korean Music Expo, 60X60 Project Vox Novus, Hawaii International Conference on Arts and Humanities, Gene Siskel Film Center, Pinocoteca do estado de Sao Paulo in Brazil, and Music09 in Switzerland.

**Lawrence Lee** is a versatile Korean American composer, songwriter, and jazz pianist. Growing up in both the United States and South Korea, Lee deeply absorbed the two distinct cultures, which have greatly influenced his music. He graduated with a BA degree in music from the University of California, Berkeley, where he studied composition with John Thow, Jorge Liderman, and Yiorgos Vassilandonakis; jazz piano with Mark Levine, Frank Martin, and Ken Berman; and conducting with David Milnes. He is currently pursuing a PhD in composition at the University of California, Los Angeles where he has been honored with the *Henry Mancini Award*, *Elaine Krown Klein Fine Arts Scholarship* as well as numerous other awards. In addition to writing music, Lee has performed as a pianist and singer, and has experience in film scoring, choral directing, live sound engineering, production and contemporary Christian worship music. His experience teaching piano and music theory privately for several years brings a unique blend of culture, composition, and pedagogy to the Korean Folk Songs Collection.



**Jung Yoon Wie** Born in Seoul, South Korea, Jung Yoon Wie has garnered notable accomplishments as a composer. At the College of Wooster in Ohio, she majors in composition and music theory under the guidance of Jack Gallagher. Ms. Wie has had numerous compositions of her own performed in public. As a result of winning the 2012 Young and Emerging Composers Competition, her chamber orchestra work, *Flying in Winter*, was selected for performance by the Grammy Award-winning Cleveland Chamber Symphony. Another work, *Chung-sung-gok*, written for piano trio, was also awarded an Honorable Mention in the 2012 International Sejong Music Composition Competition. Other additional awards include winning the 2012 Wooster Chorus Composition Competition. Ms. Wie is scheduled to perform her concerto for piano and orchestra with The Wooster Symphony Orchestra during the 2013-14 season. In the future, she plans to write more fun piano pieces.



**Heeyoung Yang** holds a M.M. in composition from Yonsei University (Korea) and College-Conservatory of Music, University of Cincinnati where she studied with Joel Hoffman. She attended Aspen Music Festival and studied with George Tsontakis. Her music has been performed in Korea, Japan, France, Croatia, Canada as well as in various place in the States. She is also active in Christian choral music, offering various works to churches in Ohio and Indiana area, as well as in Korea and Germany. She is currently working toward her doctoral degree with Joel Hoffman, Mara Helmuth, and Michael Fiday at College-Conservatory of Music, University of Cincinnati.



## Past Winners of the Sejong Music Competition

2012			
Piano (2012)	Senior	1	Kyle Jannak-Huang Palatine, IL (Brenda Huang)
		2	Amber Scherer Winnetka, IL (Sueanne Metz)
		3	Pamela Lin Vernon Hills, IL (Sueanne Metz)
		HM	William Woodard Bloomington, IL (Lorene Parsons)
	Junior	1	Derek Chung Long Grove, IL (Sueanne Metz)
		2	Alexander Jin Chicago, IL (Brenda Huang)
		3	Xiaoping Wang Jr Chicago, IL (Brenda Huang)
		HM	Charlie Cao Buffalo Grove, IL (Brenda Huang)
			Joshua White Germantown, WI (Brenda Huang)
	Whitney Jin Naperville, IL (Brenda Huang)		
	Elem	1	Yerin Yang Mount Prospect, IL (Brenda Huang)
		2	Eriko Darcy Chicago, IL (Brenda Huang)
		3	Emily Cho Schaumburg, IL (Brenda Huang)
		HM	Colin Song Glenview, IL (Inah Chiu)
	Prim	1	Kimiko Darcy Chicago, IL (Brenda Huang)
		2	Kevin Chlastawa Kenosha, WI (Brenda Huang)
3		None	
HM		Ryan Liu Arlington Heights, IL (Sueanne Metz)	
Violin (2012)	Senior	1	Tabitha Oh Chicago, IL
		2	Hannah White Germantown, WI (Hye-Sun Lee)
		3	Emily Jones Winnetka, IL
		HM	Serena Harnack Glen Ellyn, IL (Almita Vamos)
	Junior	1	Julian Rhee Brookfield, WI (Hye-Sun Lee)
		2	Jason Wang Yorktown Heights, NY (Sungrai Sohn)
		3	Karisa Chiu Palatine, IL (Almita Vamos)
		HM	Chloe Lee Chicago, IL
			Claire Arias-Kim Hoffman Estates, IL (Betty Haag-Kuhnke)
	Elem	1	None
		2	Christina Nam West Chester, OH (Kurt Sassmannshaus)
		3	Maya Kilburn Muncie, IN (Chin Mi Kim)
		HM	Zechary Mo Palatine, IL (Injoo Choi)
	Prim	1	Isabel Chen Northbrook, IL (Hye-Sun Lee)
		1	Ella Saputra Schaumburg, IL (Taka Matsunaga)
		2	Sean Lee Naperville, IL (Betty Haag-Kuhnke)
3		Esme Arias-Kim Hoffman Estates, IL (Betty Haag-Kuhnke)	
Best Interpretation of Korean Music (2012)	Piano	Sr	Amber Scherer Winnetka, IL (Sueanne Metz)
		Jr	Derek Chung Long Grove, IL (Sueanne Metz)
		Elem	Yerin Yang Mount Prospect, IL (Brenda Huang)
		Prim	Kimiko Darcy Chicago, IL (Brenda Huang)
	Violin	Sr	Christi Park Hindsdale, IL (Cyrus Forough)
		Jr	Justin Lee Buffalo Grove, IL (Betty Haag-Kuhnke)
		Elem	Christian D. Kim Schaumburg, IL
		Prim	Ella Saputra Schaumburg, IL (Taka Matsunaga)

2011			
Piano (2011)	Senior	1	Trenton Takaki, Wilmette, IL (Sueanne Metz)
		2	William Woodard, Bloomington, IL (Laurene Parsons)
		3	Amber Ginmi Scherer, Winnetka, IL (Sueanne Metz)
		HM	None
	Junior	1	Eric Lin, Hawthorn Woods, IL (Brenda Huang)
		2	Roger Shen, Northbrook, IL (Sueanne Metz)
		3	Whitney Jin, Naperville, IL (Brenda Huang)
		HM	Zihan Xiong, Wilmette, IL (Brenda Huang)
	Elem	1	Colin Choi, Northbrook, IL (Sueanne Metz)
		2	Joshua Zhu, Long Grove, IL (Sueanne Metz)
		3	David Du, West Lafayette, IN (Nadya Dubikovsky)
		HM	Lily Meng, Vernon Hills, IL (Sueanne Metz)
Violin (2011)	Senior	1	Gallia Kastner, Arlington Heights, IL (Almita Vamos)
		2	Claire Bourg, Aurora, IL (Cyrus Forough)
		3	Tabitha Oh, Chicago, IL (Desirée Ruhstrat)
		HM	Erika Gray, Wilmette, IL (Desirée Ruhstrat)
	Junior	1	Hannah White ,Germantown, WI (Hye-Sun Lee)
		2	Julian Rhee ,Brookfield, WI (Hye-Sun Lee)
		3	Karisa Chiu ,Palatine, IL(Cornelius Chiu)
		HM	Serena Harnack, Glen Ellyn, IL (Almita Vamos) Jonathan Wolf , Ames, IA(Jonathan Sturm)
	Elem	1	John Heo, Northbrook, IL (Cornelius Chiu)
		2	Christina Jihee Nam, (Kurt Sassmannshaus) Cincinnati, OH
		3	Christian Kim, (Desirée Ruhstrat) Schaumburg, IL
		HM	Esme Arias-Kim, (Betty Haag) Hoffman Estates, IL
Best Interpretation of Korean Music (2011)	Piano	Sr	Trenton Takaki, Wilmette, IL (Sueanne Metz)
		Jr	Whitney Jin, Naperville, IL (Brenda Huang)
		Elem	David Du, West Lafayette, IN (Nadya Dubikovsky)
	Violin	Sr	Claire Bourg, Aurora, IL (Cyrus Forough)
		Jr	Tabby Rhee ,Brookfield, WI (Hye-Sun Lee)
		Elem	Rachel Shekinah Hsu ,Wilmette, IL (Desirée Ruhstrat)
2010			
Piano (2010)	Senior	1	Christopher Park, West Lafayette, IN (Nadya Dubikovsky)
		2	None
		3	None
		HM	Susie Lee, Naperville, IL (Brenda Huang)
	Junior	1	None
		2	Vivan Jin, Naperville, IL (Brenda Huang) Roger Shen, Northbrook, IL (Sueanne Metz)
		3	Ryan Jannak-Huang, Palatine, IL (Brenda Huang)
		HM	Pamela Lin, Vernon Hills, IL (Sueanne Metz)
	Elem	1	Sean Choi, Wilmette, IL (Elaine Felder)
		2	Alexandra Woo, Glenview, IL (Sueanne Metz)
		3	Cholin Choi, Northbrook, IL (Sueanne Metz)
		HM	Derek Chung, Long Grove, IL (Elaine Felder) David Hou, Hawthorn Woods, IL (Brenda Huang)



Violin (2010)	Senior	1	Jennifer Eugena Cha, Naperville, IL (Desirée Ruhstrat) Adé Williams, Chicago, IL (Almita Vamos and Marko Dreher)
		2	Gallia Kastner, Arlington Heights, IL (Almita and Roland Vamos)
		3	None
	Junior	1	Zachary Brandon, Battle Creek, MI (Hye-Sun Lee) Hansuh Rhee, Glenview, IL (Marko Dreher)
		2	Mira Williams, Chicago, IL (Marko Dreher)
		3	Karisa Chiu, Palatine, IL (Cornelius Chiu)
	Elem	1	Hannah White, Germantown, WI (Hye-Sun Lee)
		2	Rachel Hsu, Wilmette, IL (Desirée Ruhstrat)
		3	Julian Rhee, Brookfield, WI (Hye-Sun Lee)
Best Interpretation of Korean Music (2010)	Piano	Sr	Christopher Park, West Lafayette, IN (Nadya Dubikovsky)
		Jr	Vivian Jin, Naperville, IL (Brenda Huang)
		Elem	Yerin Yang, Mount Prospect, IL (Soo Lee)
	Violin	Sr	Jennifer Eugena Cha, Naperville, IL (Desirée Ruhstrat) Adé Williams, Chicago, IL (Almita Vamos and Marko Dreher)
		Jr	Karisa Chiu, Palatine, IL (Cornelius Chiu) Hansuh Rhee, Glenview, IL (Marko Dreher)
		Elem	Julian Rhee, Brookfield, WI (Hye-Sun Lee)
2009			
Piano (2009)	Senior	1	Andrew Ly, Arlington Heights, IL (Brenda Huang)
		2	Yesse Kim, Ann Arbor, MI (Panayis Lyras)
		3	Hannah Kay, Lincolnshire, IL (Brenda Huang)
	Junior	1	Seoyun Baek, Buffalo Grove, IL (Elaine Felder)
		2	Yoan Ganev, Wheeling, IL (Marta Azanavorian)
		3	Kyle Jannak-Huang, Palatine, IL (Brenda Huang)
Violin (2009)	Senior	1	Ethan Hoppe, Chicago, IL (Almita Vamos and Marko Dreher)
		2	Lydia Umlauf, Rensselaer, IN (Desirée Ruhstrat)
		3	Laura Park, Palatine, IL (Almita Vamos and Marko Dreher)
	Junior	1	Adé Williams, Chicago, IL (Almita Vamos and Marko Dreher)
		2	Serena Harnack, Glen Ellyn, IL (Julie Maura)
		3	Tabby Rhee, Brookfield, WI (Hey-Sun Lee)
HM	Chloe Lee, Chicago, IL (Desirée Ruhstrat)		
Best Interpretation of Korean Music (2009)	Piano	Sr	Yesse Kim, Ann Arbor, MI (Panayis Lyras)
		Jr	Seoyun Baek, Buffalo Grove, IL (Elaine Felder)
	Violin	Sr	Sofia Kim, Wilmette, IL (Almita Vamos)
		Jr	Adé Williams, Chicago, IL (Almita Vamos and Marko Dreher)
2008			
Cello (2008)		1	Johannes Gray, Wilmette, IL (Gilda Barston and Hans Jensen)
		2	None
		3	Christine Lee, Dublin, OH (Alison Wells)
		HM	Josiah Yoo, Northbrook, IL (Gilda Barston)
Piano (2008)	Senior	1	Nathan Noh, Hawthorn Woods, IL (Brenda Huang)
		2	Yeji Yoon, Vernon Hills, IL (Micah Yui)
		3	None
	Junior	1	Seung Joon Kim, Glenview, IL (Micah Yui)
		2	Ryan Jannak-Huang (Northbrook, IL (Brenda Huang)
		3	None
Violin (2008)		1	George Hyun, Winnetka, IL (Betty Haag-Kuhnke)

	Senior	2	Laura Park, Palatine, IL (Almita Vamos & Marko Dreher)
		3	Shelley Liu, Winnetka, IL (Almita Vamos)
			Lydia Umlauf, Rensselaer, IN (Desirée Ruhstrat)
		HM	Sophia Cho, Park Ridge, IL (Almita Vamos)
			Natsuki Kumagai, Elk Grove Village, IL (Marko Dreher)
	Junior	1	Jennifer Eugena Cha, Naperville, IL (Desiree Ruhstrat)
		2	Michaela Wellems, Lincolnshire, IL (Marko Dreher)
			Adé Williams, Chicago, IL (Marko Dreher & Almita Vamos)
		3	Haeji Kim, Bloomfield Hills, MI (Almita & Roland Vamos)
		HM	Erika Gray, Wilmette, IL (Desirée Ruhstrat)
Tabitha Oh, Chicago, IL (Desirée Ruhstrat)			
Best Interpretation of Korean Music (2008)	Cello		Johannes Gray, Wilmette, IL (Gilda Barston and Hans Jensen)
	Piano	Sr	Nathan Noh, Hawthorn Woods, IL (Brenda Huang)
		Jr	None
	Violin	Sr	Laura Park, Palatine, IL (Almita Vamos & Marko Dreher)
Jr		Adé Williams, Chicago, IL (Marko Dreher & Almita Vamos)	
2007			
Cello (2007)		1	Benjamin Lash, Evanston, IL (Tanya Carey)
		2	Hyunjin Jessica Cho, Glenview, IL (David Cunliffe)
		3	None
		HM	David Mei, Elmhurst, IL (Hans Jensen)
Piano (2007)	Senior	1	Paul Juhn, Mundelein, IL (Emilio del Rosario)
		2	Alice Huang, Verona, WI (Shu-Ching Chung)
		3	Matthew Sun-oo Scherer, Winnetka, IL (Soo Lee)
	Junior	1	None
		2	Susie Lee, Naperville, IL (Emilio del Rosario)
			Dongkyu Yoon, Brookfield, WI (Michael Thiele)
		3	Emma Michalak, Evanston, IL (Soo Lee)
HM	Christopher Park, West Lafayette, IN (Nadya Dubikovsky)		
Violin (2007)	Senior	1	Samantha Bennett, Evanston, IL (Almita Vamos / Marko Dreher)
		2	Shelley Liu, Winnetka, IL (Almita Vamos)
		3	Hannah Selonick, Evanston, IL (Desirée Ruhstrat)
		HM	Emily Hyun, Winnetka, IL (Betty Haag-Kuhnke)
	Junior	1	Gallia Kastner, Arlington Heights, IL (Almita Vamos / Marko Dreher)
		2	Susie Koh, Buffalo Grove, IL (Almita Vamos / Marko Dreher)
		3	Connie Liou, Elk Grove Village, IL (Julie Maura)
		HM	Tabitha Oh, Chicago, IL (Desirée Ruhstrat)
Jennifer Eugena Cha, Naperville, IL (Desirée Ruhstrat)			
2006			
Cello (2006)		1	Mindy Park, Palatine, IL (Hans Jensen)
		2	Benjamin Lash, Evanston, IL (Tanya Carey)
		3	Hyunjin Jessica Cho, Glenview, IL (David Cunliffe)
Piano (2006)	Senior	1	Sean Yeh, Libertyville, IL (Emilio Del Rosario)
		2	Paul Juhn, Mundelein, IL (Emilio Del Rosario)
		3	Yueun Kim, Chicago, IL (Theodore Edel)
		HM	Namrata Kodali, Long Grove, IL (Soo Lee)

	Junior		Andy Jonggeal Kim, Chicago, IL (Soo Lee)
		1	Lauren Eun Kim, Bannockburn, IL(Emilio Del Rosario)
		2	Myung Sook Stella Tu, Northbrook, IL (Sueanne Metz)
		3	Jonathan Lyu, Vernon Hills, IL (Sung Hoon Mo)
		HM	Jung Hyun Jang, Niles, IL (Kyung Woo Shin)
Violin (2006)	Senior	1	Siwoo Kim, Westerville, OH (Almita & Roland Vamos)
		2	Emily Hyun, Winnetka, IL (Betty Haag-Kuhnke)
		3	Ashley Sachay, DeKalb, IL (Desirée Ruhstrat)
	Junior	1	Laura Park, Hawthorn Woods, IL (Injoo Choi)
		2	George Hyun, Winnetka, IL (Betty Haag-Kuhnke)
		3	Erika Gray, Wilmette, IL (Desirée Ruhstrat)
		HM	Ade Williams, Chicago, IL (Almita and Roland Vamos) Serena Amanda Harnack, Glen Ellyn, IL (Julie Maura)
2005			
Piano (2005)	Senior	1	None
		2	Andrew Kim, Glencoe, IL (Soo Lee)
		3	None
	Junior	1	Paul Juhn, Mundelein, IL (Emilio Del Rosario)
		2	Alice Huang, Verona, WI (Shu-Ching Chuang)
		3	Myung Sook Stella Tu, Northbrook, IL (Sueanne Metz)
		HM	Jane Chang, Naperville, IL (Sojung Hong)
Violin (2005)	Senior	1	Shawn Moore, Elgin, IL (Cyrus Forough)
		2	Yeon Sun Huh, Oberlin, OH (Kyung Sun Lee)
		3	Ji Yeun Yook, Oberlin, OH (Kyung Sun Lee)
	Junior	1	Herah Kim, Glenview, IL (Desirée Ruhstrat)
		2	Laura Park, Hawthorn Woods, IL (Injoo Choi)
		3	Jaimie Sachay, DeKalb, IL (Desirée Ruhstrat)
2004			
Piano (2004)	Senior	1	Joeeun Shim, Northbrook, IL ( Emilio del Rosario)
			Ada Jeon, Northbrook, IL (Sylvia Wang / Soo Lee)
		3	Jonathan Shih, Lisle, IL (Cheryl Cheon-Ae Lim)
		HM	Jin Lee, Naperville, IL (William Phemister)
	Junior	1	Andrew Yoon, Vernon Hill, IL (Emilio del Rosario)
		2	Paul Juhn, Mundelein, IL (Emilio del Rosario)
		3	Alice Choe, Northbrook, IL (Emilio del Rosario)
		HM	Michelle Kim, Skokie, IL (Haeok Bahk)
			Anthony Girjatowicz, Hoffman Estate, IL (Adam Chlastawa)
			Robert Kim, Lisle, IL (Tatyana Stepanova)
Violin (2004)	Senior	1	Susan Jang, Wauconda, IL (Almita Vamos)
		2	Eun-Hye Dong, Seoul, Korea (Kyung Sun Lee)
		3	Sang Won Chung, Seoul, Korea (Kyung Sun Lee)
		HM	Yae Ri Choi, Seoul, Korea (Kyung Sun Lee)
	Junior	1	Sophia Cho, Park Ridge, IL (Almita Vamos)
		2	Herah Kim, Glenview, IL (Desirée Ruhstrat)
		3	Thomas Huntington, South Bend, IN (Cyrus Forough)
			Jaeyon Chung, Wilmette, IL (Gerardo Ribeiro)
		HM	Laura Park, Hawthorn Woods, IL (Injoo Choi)



## Sejong Music Competition Judges 2004-2012

Year	Piano Division	Violin Division
2012	Susan Tang (Northeastern Illinois University)	Sue Synnestvedt (Chicago Symphony Orchestra)
	Julian Dawson (Northwestern University)	Sylvia Kim (Chicago Symphony Orchestra)
	Anthony Molinaro (Loyola University)	Russell Hershow (Chicago Symphony Orchestra)
	Junichi Sato (DePaul University)	Rodolfo Vieira (Civic Orchestra of Chicago)
	Soyeon Park (Northwestern University)	Jaime Gorgojo (Northeastern Illinois University)
2011	Winston Choi (Roosevelt University)	Ik-Hwan Bae (Indiana University)
	Sung-Mi Im (Indiana University)	Stephanie Jeong (Chicago Symphony Orchestra)
	George Vatchnadze (DePaul University)	Hermine Gagné (Chicago Symphony Orchestra)
2010	Kuang-Hao Huang (Roosevelt University)	Karina Canellakis (Midwest Young Artist)
	Ludmila Lazar (Roosevelt University)	Blaise Magniere (Northern Illinois University)
	Daniel Schlosberg (University of Notre Dame)	Janet Sung (DePaul University)
2009	Kenneth Drake (University of Illinois at Urbana-Champaign)	Guillaume Combet (University of Illinois at Chicago)
	Theodore Edel (University of Illinois at Chicago)	Stefan Milenkovich (University of Illinois at Urbana-Champaign)
	Meng-Chieh Liu (Curtis Institute & Roosevelt University)	Thomas Wermuth (Western Springs School of Talent Education)
2008	Winston Choi (Roosevelt University)	Russell Hershow (Chicago Symphony Orchestra)
	Fredda Hyman (Music In The Loft, Artistic Director)	Ella Ionescu (Chicago Symphony Orchestra)
	JeongSoo Kim (Northern Illinois University)	Sando Shia (Chicago Symphony Orchestra)
		Victor Yampolsky (Chicago Symphony Orchestra)
2007	Aglika Angelova (DePaul University)	Nathan Cole (Chicago Symphony Orchestra)
	Elyse Mach (Northeastern Illinois University)	Gerado Ribeiro (Northwestern University)
	Andrea Swan (Evanston Chamber Ensemble)	Akiko Tarumoto (Chicago Symphony Orchestra)
2006	Svetlana Belsky (University of Chicago)	Stefan Hersh (Roosevelt University)
	Brenda Huang (Music Institute of Chicago)	Kyung Sun Lee (University of Houston)
	Graham Scott (Roosevelt University)	Robert Waters (DePaul University)
2005	Michael Kim (Lawrence University)	Alison Dalton (Chicago Symphony Orchestra)
	Rev. John Palmer (Benedictine University)	Russell Hershow (Chicago Symphony Orchestra)
	Sylvia Wang (Northwestern University)	Yuan Qing Yu (Chicago Symphony Orchestra)
2004	Inah Choi (Music Institute of Chicago)	Alan Heatherington (Ars Viva, Music Director)
	James Giles (Northwestern University)	Ilya Kaler (De Paul University)
	Abe Stokman (Music Institute of Chicago)	Joyce Noh (Chicago Symphony Orchestra)
		Rami Solomonow (Roosevelt University)

Year	Cello Division
2008	Loren Brown (Chicago Symphony Orchestra)
	Patrick Jee (Roosevelt University )
	John Sharp (Roosevelt University )
2007	Loren Brown (Chicago Symphony Orchestra)
	Paula Kosower (Northwestern University)
	Gary Stucka (Chicago Symphony Orchestra)
2006	Kenneth Olsen (Chicago Symphony Orchestra)
	Brant Taylor (Chicago Symphony Orchestra)

## Kudos: Past Winners of the Sejong Music Competition

**Siwoo Kim (first place, 2006 senior violin division)** is currently pursuing a Master of Music Degree at The Juilliard School with full scholarship. There, he leads the Juilliard Orchestra as concertmaster and studies with Donald Weilerstein and Ronald Copes. As a winner of 2011 Juilliard Violin Competition, he made his New York concerto debut at Carnegie Hall with the Juilliard Orchestra. Siwoo has given concerto performances with the Columbus, Houston, Springfield, and Tulsa symphony orchestras, among others. In the 2013 – 2014 season Siwoo is scheduled for a week-long residency with El Sistema in Venezuela; performances at the Bergen (Norway) and Tivoli (Denmark) International Festivals; tour in South Korea with Ensemble DITTO; and the world premiere of Juilliard composition faculty member Samuel Adler's first violin concerto.

**Emily Hyun (second place, 2006 senior violin division)** recently graduated magna cum laude from Dartmouth College (B.A. in Biology) where she studied violin with Anthony Princiotti and served as concertmaster of the Dartmouth Symphony Orchestra. The past few years have included performances of Beethoven's Violin Concerto and Vivaldi's Four Seasons with the Dartmouth Symphony Orchestra, and Prokofiev's Violin Concerto No. 2 with the New Hampshire Philharmonic. She currently attends the Yale School of Medicine where she participates in the Yale Medical Symphony Orchestra and the Yale Music in Medicine program. Emily would like to thank the Sejong Cultural Society for being supportive of her musical studies and for encouraging awareness of Korean culture.

**George Hyun (first place, 2008 senior violin division)** is studying mathematics at the University of Chicago. There he enjoys being a member of a piano quintet and the University of Chicago Symphony Orchestra. In 2013, he was a recipient of the David L. Fulton Prize for Orchestral Excellence and this year was selected to participate in the Paris Math Program. The Sejong Music Competition provided him the opportunity to increase his awareness of his Korean culture through the process of learning about, interpreting, and sharing traditional folk songs and music.

**Trenton Takaki (first place, 2011 senior piano division):** Since graduating from New Trier High School, Trenton was awarded the Premier Young Artist Award at the Jacobs School of Music, Indiana University. Currently he is studying in the piano studio of Shigeo Neriki and is seeking a double major in piano performance and biology.

We thank the following volunteer staff (2004-2013)		
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Dawn Juhn	Kristin Yoo	Tag Moon
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Eugene Chang	Kyung Ja Cho	Youngho Kim
Euyil Han	Lisette Martinez	Sejong board members
Grace Moon		

## Sijo (Korean Poetry Form) Competition Winners

### Still American

They say go, return to land that I don't know. It makes no sense.  
Born and raised American, so Mexico is still foreign.  
Culture kept, but this is my home. Immigrant, no: Hispanic.

**Roberto Santos** (12th grade, TX)

*First place, 2013 Sijo Competition*

### Dreams on a Lake

I'm floating on the dark lake, dreaming I'm floating on a cloud  
The surface of my tanned skin tingling as water dries on it  
A man yells, "Hello, good neighbor!" breaking my dreams to pieces.

**Michael Chung** (5<sup>th</sup> grade, CA)

*Third place, 2008 Sijo Competition*

### I Have Heard

I can speak the language of tigers, I can understand their words.  
I can hear the honey bees, the bears, the lions, and the birds.  
I can tell the mice what's on my mind, and I've heard. Yes, I have heard.

**Hollister Rhone**, (5th grade, IL)

*First place, 2012 Sijo Competition*

### Secret Song

You ask me what I'm humming; I tell you I'm humming about nothing.  
This is untrue because I'm humming about you, all day long.  
Who am I to tell you you're "nothing" when you are my song?

**Taylor Edwards** (10<sup>th</sup> grade, TX)

*Second place, 2009 Sejong Sijo Competition*

**Sijo** are written in three lines, each averaging 14-16 syllables for a total of 44-46 syllables. Each line is written in four groups of syllables that should be clearly differentiated from the other groups, yet still flow together as a single line.

When written in English, sijo may be written in six lines, with each line containing two syllable groupings instead of four. Additionally, as shown in the example below, liberties may be taken (within reason) with the number of syllables per group as long as the total syllable count for the line remains the same.

The **first line** is usually written in a **3-4-4-4** grouping pattern and states the **theme** of the poem, where a situation generally introduced.

The **second line** is usually written in a **3-4-4-4** pattern (similar to the first) and is an **elaboration** of the first line's theme or situation (development).

The **third line** is divided into two sections. The first section, the **counter-theme**, is grouped as **3-5**, while the second part, considered the **conclusion** of the poem, is written as **4-3**. The counter-theme is called the 'twist,' which is usually a surprise in meaning, sound, or other device.

### Example: excerpt from "Song of my five friends"

You ask how many friends I have? Water and stone, bamboo and pine. (2-6-4-4)

The moon rising over the eastern hill is a joyful comrade. (2-4-4-6)

Besides these five companions, what other pleasure should I ask? (2-5, 5-3)

-Yun Seondo (1587-1671)



## Quotes

“Congratulations on a very successful competition. The level of playing was very impressive and I was very proud that we have such an organization run by Korean people as a cultural ambassador in Chicago area. I loved the idea of having the contestants play compositions based on Korean folk tune/children's song.”

– **Susan Paik** (*Civic Orchestra of Chicago, violin elementary/primary judge 2013*)

“I was very honored to serve as a juror for the second Sejong Music Competition. It is particularly notable that the competition promotes and fosters the growth of both young composers and performers, and that makes this competition stand out amongst its peers, and a competition with a very promising future.”

– **Michael Kim** (*Lawrence University Conservatory of Music, piano judge 2005*)

“I just wanted to write and tell you how much I enjoyed and was impressed by the Sejong Music Competition. It was an honor to judge an event that was so well organized, from beginning to end. I was particularly impressed with the high level of playing that I heard in both the Junior and Senior divisions. Indeed, there were several young musicians whom I would not be surprised to see enjoying very successful musical careers 10-20 years from now.”

– **Robert Waters** (*DePaul University, violin judge 2006*)

“It really was wonderful afternoon for being in the [winners'] concert ... It made me happy and gave me a certain responsibility that we should make more music with Korean folk tunes that our children can enjoy and learn, and our voice of Korean music can be shared by all people.”

– **Eun Young Lee**, University of Chicago, composer of required Korean themed pieces

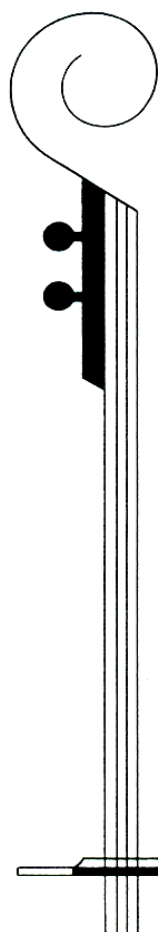
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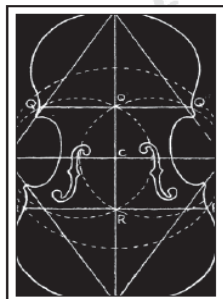
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Dae Hyun Cho Hyong Won Cho David Choi Sun Oak Choi Christopher H. Chu Myung J. Chung Annette H. Faber Arthur Frank Stella Hahn Wonsam S. & Myungja Hahn Kyung Ja Han David Hentrich Kyung R. Hong Jung J. Hurh Fay Kang Byung Y. Kim Doo Shik & Jae Choi Kim	Eun Sook Kim Ilhoon Kim Jae Kim Kay C. Kim Koon Yong Kim Korean American Community Services Richard Kim Steve Sanghu Kim Won Sun Kim Suk Joo Ko Eun Young Lee Soong Sun Lee Jin Lee (Keumsil Cultural Society) Lawrence E. Levine Sun Ae Ma David Eugene Miller Jung Hyun Min	Key I. Nam Bonnie B. Oh Marian Olma Albany Pharmacy Young H. Paik Kyung Im Park Stephen & Nancy M. Park Eun Ro Kyoo S & Joanne Youngsoon Ro Jae H. & Suk K. Song Myung Sook Song Jinhwa Suh Jae Sul (Sul Realty) Hwa J. Woo Wonja Yook Tiffany Hyde



## Mission

The Sejong Cultural Society strives to advance awareness and understanding of Korea's cultural heritage amongst people in the United States by reaching out to the younger generations through contemporary creative and fine arts.

It is our hope that, through this, the rich culture behind Korea's colorful history will be accessible to people of any ethnicity and nationality while being a unique part of the larger, more familiar Western culture, and that such harmonizing of the two cultures will create a better understanding between them.

## Current Programs

Sejong Music Competition (Piano category and Violin category)

Sejong Writing Competition (Essay category and Sijo category)

Sejong Prize: International Music Composition Competition

Sijo workshop

## Officers

President	Juliana Chyu
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Jeong Soo Kim (*faculty*, Northern Illinois University, DeKalb, IL)

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Martha Vickery (*editor*, Korean Quarterly, St. Paul, MN)

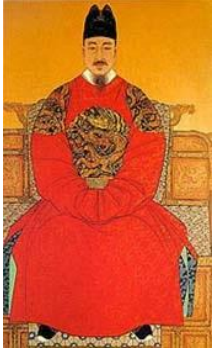
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Yong Hi Moon (*faculty*, Peabody Conservatory, Baltimore, MD)  
Nancy Park (*violinist*, Chicago Symphony Orchestra, IL)  
Desirée Ruhstrat (*faculty*, Indiana University, IN)

# King Sejong the Great



King Sejong the Great (1397-1450) was the fourth ruler during the Choson dynasty. His reign was a period of great cultural and intellectual accomplishment in Korea. Believing that the basis of good government was a ruler with broad-ranging knowledge, virtue, and the ability to recognize and utilize men of talent for government service, he governed according to Confucian principles that included the belief that justice and righteousness should characterize the relations between sovereign and subject. He placed great emphasis on education and promoted research in the cultural, economic, and political heritage of Korea, and he sponsored many new developments in the areas of science, philosophy, music, and linguistics. To encourage young scholars to devote their time to study, he established grants and other forms of government support.

King Sejong was not only a patron of the arts and education but also a scholar and inventor himself. Among his many contributions are the development of musical notation for Korean and Chinese music, improvements to the Korean system of movable type, and numerous inventions including the rain gauge, sundial, water clock, astronomical maps, and armillary sphere. As a prolific writer, he wrote many books and songs, including a dictionary on proper pronunciation, a biography on the Buddha, and several collections of poems and songs.

Sejong introduced many progressive ideas and implemented reforms to improve the life of the common people. In times of drought and flood, he established relief programs and opened centers to provide food and shelter. He was also a humanitarian who proclaimed that there must be three trials before a final judgment is reached, and he prohibited brutality in the punishment of criminals, such as flogging.

The most outstanding of his achievements by far was the creation of the Korean alphabet, or hangul. Initially, scholars relied on Chinese for written purposes, using awkward systems that made use of Chinese characters to substitute for a lack of Korean script. With the vast differences between Chinese and Korean vocal patterns and sentence formation, the system left much to be desired, and it was with this in mind that King Sejong commissioned a group of scholars to devise a phonetic writing system that would correctly represent the sounds of spoken Korean and that could be easily learned by all people. The system was completed in 1443.



## Support the Sejong Cultural Society

Sejong Cultural Society is a 501(C)(3) non-profit organization.

Our organization is supported by individuals and organizations who share our vision.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Email: \_\_\_\_\_

My Contribution: \$\_\_\_\_\_

Mail your contribution to:

**Sejong Cultural Society**

**606 Forest Rd.**

**Glenview, IL 60025.**

Please make your check payable to Sejong Cultural Society. Thank you!



# 2014 Sejong Writing Competition

*in collaboration with the Harvard University Korea Institute*

1. **Mission:** Through this writing competition we hope to increase the awareness and understanding of Korea's cultural heritage amongst the younger generations growing up in the United States so as to promote harmony among people of various ethnic backgrounds and bridge Asian and Western cultures.
2. **Eligibility:** This competition is open to all pre-college students and young adults (25 years and younger) residing in the US and Canada regardless of ethnic background.
3. **Junior Essay competition** (for students grade 8 or younger): **Korean folk tales**  
Korea has a rich tradition of storytelling, and its folk tales reflect important aspects of its history and culture. Many of the old historical texts are full of local legends and myths. Folk tales can be entertaining and educational, but they can also strike a deep chord in our personal lives, and many Korean folk tales demonstrate the universal tragedies and triumphs of daily life in the family. Each topic refers to the list of Korean folk tales found on our website.
4. **Senior Essay competition** (for students in grades 9-12) & **Young Adult Essay Competition** (for 25 years and younger): ***Our Twisted Hero* by Yi, Mun-yol** (English translation in entirety has been posted on our website). Please visit our website for prompts.
5. **Sijo (Poetry) writing competition** (One division open to students in grade 12 or younger):  
Sijo is a traditional Korean form of poetry, similar to haiku. Using the sijo form, write one poem in English on a topic of your choice. For examples and more information about sijo, please visit our website. One entry per student is permitted.
6. **Prizes:** visit our website for details
  - Essay young adult division: First (\$1000), Second (\$750), Third (\$500)
  - Essay senior division: First (\$500), Second (\$400), Third (\$300)
  - Essay junior division: First (\$300), Second (\$200), Third (\$100)
  - Sijo category: First (\$300), Second (\$200), Third (\$100)
  - Friends of Pacific Rim Award for selected essays and sijo (\$50 each)
7. **Rules and guidelines:** (please visit our website for details)
  - The essay must **not** exceed 1,000 words.
  - Both essay and sijo must be written **in English**.
  - The contestant's entry and application must be submitted online from [www.sejongculturalsociety.org](http://www.sejongculturalsociety.org)
8. **Submission deadline:** Jan 31<sup>st</sup>, 2014 Entries must be submitted on or before midnight (CST).  
Any questions should be emailed to [writing@SejongCulturalSociety.org](mailto:writing@SejongCulturalSociety.org)

## Chicago Cultural Center Sunday Salon Concert

### Music: Window to Culture

Sunday, Jan 26, 2014 at 3 pm at the Chicago Cultural Center

Preston Bradley Hall

78 E Washington St, Chicago, Illinois 60602

The Lincoln Trio & Past winners of Sejong Music Competition

Jennifer Cha, Kyle Jannak-Huang, Gallia Kastner

**present** music with themes from Korea and Europe

Open to public, Free Admission

## Lincoln Trio, Ensemble-in-Residence at Roosevelt University, presents

### Music and Poetry

Music of Korean Composers

Thursday, Feb 6, 2014 at 7:30 pm

Ganz Hall, Roosevelt University

430 S Michigan Ave. Chicago, IL 60605

Open to public, Free Admission

증빙 번호 **53a**





**Sunday, January 26, 2014 • 3:00 PM**  
**Sunday Salon Concert Series**

**Preston Bradley Hall • Chicago Cultural Center**

### **Sunday Salon Series**

On behalf of the City of Chicago, the Chicago Department of Cultural Affairs and Special Events (DCASE) and the Chicago Cultural Center, we would like to officially welcome you to the Sunday Salon Series. Each Sunday, from September through May, concerts will be held in the Preston Bradley Hall at 3PM. The weekly series, which began in 2000, showcases a wide variety of classical music by local, national and internationally based classical artists. We thank you for your dedication and support.

Please follow the Department of Cultural Affairs and Special Events on Facebook and Twitter @ChicagoDCASE for scheduling updates and information. Please be sure to pick up a brochure or visit [CityOfChicago.org/DCASE](http://CityOfChicago.org/DCASE) for more information and a complete schedule.

# **Music: Window to Culture**

**The Lincoln Trio &  
Winners of the Sejong Music Competition  
present  
Music with Korean Themes  
and European Classical Music**



City of Chicago  
Mayor Rahm Emanuel

CHICAGO DEPARTMENT OF  
**DCASE**  
CULTURAL AFFAIRS & SPECIAL EVENTS

The  
Sejong Cultural Society  
  
[www.sejongculturalsociety.org](http://www.sejongculturalsociety.org)

## Program

\*please turn off cell phones and pagers\*

Toad ..... Jeong Kyu Park  
Violin Sonata No. 3 in D minor(Op.108)..... Johannes Brahms  
*IV. Presto Agitato*

**Jennifer Cha** (*violin*)

*2010 Sejong Music Competition senior violin winner*  
Young Jee Cho (*piano*)

Mong ..... Hee young Yang  
Miroirs ..... Maurice Ravel  
*IV. Alborada Del Gracioso*

**Kyle Jannak-Huang** (*piano*)

*2012 Sejong Music Competition senior piano winner*

Joy of Ong-He-Ya ..... Misook Kim  
Carmen Fantasie ..... Franz Waxman

**Galia Kastner** (*violin*)

*2011 Sejong Music Competition senior violin winner*  
Milana Pavchinskaya (*piano*)

Birds (2012) for piano trio ..... Heeyoung Yang  
Trio #2 in B minor, Opus 76 ..... Joaquin Turina

**Lincoln Trio**

**Desiree Ruhstrat** (*violin*)

**David Cunliffe** (*cello*)

**Marta Aznavoorian** (*piano*)

## Performers



In 2012 FANFARE Magazine hailed the celebrated Chicago-based **Lincoln Trio**-made up of **Desirée Ruhstrat**, violin, **David Cunliffe**, cello, and **Marta Aznavoorian**, piano-as "one of the hottest young trios in the business."

Formed in 2003, the Lincoln Trio takes its name from their home, the heartland of the United States, the land of Lincoln. The trio has been praised for its polished presentations of well-known chamber works and its ability to forge new paths with contemporary repertoire. The group's reputation as a first-rate ensemble draws an eclectic

audience of sophisticated music lovers, young admirers of contemporary programs and students discovering chamber music for the first time. Bringing together performing experience spanning the globe, each member is an artist of international renown. Violinist Desirée Ruhstrat has performed throughout the US and Europe, appearing at the White House and performing on live radio broadcast heard around the world with the Berlin Radio Orchestra; cellist David Cunliffe has performed with the BBC and Royal Scottish orchestras as well as touring as a member of the Balanescu Quartet; pianist Marta Aznavoorian has appeared with the Chicago Symphony and has performed at the Kennedy Center and the Sydney Opera House.

The trio has performed throughout the United States, including appearances at Carnegie's Weil Hall, Ravinia Festival, Poisson Rouge, the Indianapolis Symphony Beethoven Chamber Music Series, Lane Concert Series, University of Chicago, Dame Myra Hess Memorial Concert Series, Music in the Loft, and in Springfield, Illinois, where the trio was chosen to celebrate the Abraham Lincoln Bicentennial celebration with President Barack Obama. Internationally the trio has performed in Germany, Singapore, Hong Kong, Vietnam and most recently a 5 city tour of Colombia.

Champions of new music, the Lincoln Trio has performed numerous compositions written especially for them, including premieres of seven works by members of the Chicago Composers Consortium, Stacy Garrop, Mischa Zupko, Janice Misurell-Mitchell,

Ravinia commissioned works for the Lincoln Bicentennial by James Crowley, Eric Sawyer and Lawrence.

Staunch proponents of music education, the Lincoln Trio has had residencies at the Music Institute of Chicago as well as San Francisco State University, University of Wisconsin Madison, and SUNY Fredoni. Valuing the importance of cultural diversity in music, the trio is strong supporters of the Korean Sejong Cultural Society which has commissioned three works based on Korean themes which were premiered at the University of Chicago and recorded by the Lincoln Trio in 2013.

The Trios extensive discography includes "Notable Women" released on the Cedille Label which featured Grammy and Pulitzer prize winning composer Jennifer Higdon, Joan Tower, Lera Auerbach, Stacy Garrop, Augusta Read Thomas and Laura Schwendinger. The CD has received numerous accolades including NAXOS CD of the Month, UK Observer Hidden Gems of 2011 and was listed on Alex Ross of the New Yorker Magazine "Nighafternight playlist for summer's end." Other releases on the Cedille label include "Composers In the Loft", "In Eleanors Words: Music of Stacy Garrop" and "The Billy Collins Suite". 2013 saw the critically acclaimed release on the NAXOS label of "Annelies" based on the Diary of Anne Frank with Westminster Williamson Voices and James Jordan, conductor. For this CD the trio received a 2014 Grammy nomination in the Best Choral Performance category. The Trio will return to the recording studio in the Fall of 2013 to record the entire works of Joaquin Turina for piano and strings on the Cedille Label.

Winners of the 2008 Master Players International Competition in Venice, Italy and recipients of the 2011 prestigious Young Performers Career Advancement Award, the 2013-14 season will see the trio performing throughout the US and travels to Germany and Mexico.



**Jennifer Cha** began playing the violin at the age of 3 while living in South Korea. She gave her first violin recital at the age of 7 and made her concerto debut at the age of 11 with the Oistrach Symphony Orchestra conducted by Maestro Mina Zikri.

She has recently been named a 2014 Young Arts Winner in Classical Music. As a result, she is being considered to be named a Presidential Scholar in the Arts. She has also won numerous top prizes from various competitions

Chicago-based, nationally, and internationally, including the Sejong Music Competition, the Music Competition in Honor of Confucius, DePaul University's Annual Concerto Festival, and the Walgreens National Concerto Competition. She was also a semi-finalist in the Cooper International Violin Competition. In addition, Jennifer Cha was a finalist in the Crain-Maling Chicago Symphony Orchestra Youth Auditions.

As both a soloist and as a chamber musician, Jennifer has performed at the Ravinia Music Festival as a guest artist for the Kraft for Kids series as well as in the Music in the Loft's Rising Stars Concert Series. Jennifer has also performed as a soloist with Neuqua Valley Symphony Orchestra, the Wheaton Symphony Orchestra and the Elmhurst Symphony Orchestra.

In 2011, Jennifer was one of 6 finalists for From the Top's Carnegie Hall Big Break Contest out of over 400 applicants nationwide. As a result, she was featured on the PBS program, From the Top, WFMT's *Introductions* series, and the NPR feature "How Do You Get To Carnegie Hall?" She has also participated in master classes with Ida Kavafian, Ani Kavafian, Ilya Kaler, and David Bowlin. As an avid orchestral musician, Jennifer has served as the concertmistress of the Chicago Youth Symphony Orchestra, the IMEA All-State Honors Orchestra, the Neuqua Valley Symphony Orchestra, as well as the Neuqua Valley Chamber Strings ensemble. She was the concertmistress of the CYSO last summer on their international tour to. With her string quartet, Quartet Ventoso, Jennifer won top prizes in the Society of American Musicians Jules M. Laser Chamber Music Competition and the St. Paul String Quartet Competition. With Quartet Ardella she won 3<sup>rd</sup> place in the Junior Division of the 2012 National Fischhoff Chamber Music Competition in South Bend, Indiana.

Jennifer volunteers for the Fine Arts Healing Program at Edward Hospital in Naperville and at various Ronald McDonald's Houses in the Chicagoland area. Jennifer studies with Desiree Ruhstrat. She attends Neuqua Valley High School.



**Gallia Kastner** of Arlington Heights, Illinois, is a 16 year old merit student of The Susan and Richard Kiphart Academy Fellowship. She studies with Almita and Roland Vamos at The Music Institute of Chicago. She commenced her private violin study at five and a half with Betty Haag-Kuhnke. In the course of her accomplishments, Gallia has won numerous competitions both as a



soloist and a chamber musician. She is the winner of the 2013 Blount- Slawson National Concerto Competition in Montgomery, Alabama, The 2012 Triennial Johansen International Competition in Washington DC, the 2012 Skokie Valley Concerto Competition, The Walgreens National Concerto Competition, and Sejong Music Competition.

Recently she was awarded the 2013 Jack Kent Cooke Young Artist Scholarship and The Jerome and Elaine Nerenberg Foundation Scholarship from The Musicians Club of Women in Chicago.

An avid chamber musician, Gallia is a member of the Lumiere String Quartet that won gold medal at The 2013 Fischoff National Chamber Music Competition, first place at the 2013 Midwest Young Artist Chamber Music Competition, SAM Jules M. Laser Chamber Competition, and A.N. and Pearl G. Barnett Chamber Music Competition. Gallia's broadcast performances include appearances on WFMT 98.7/Introductions, From The Top, WTTW Channel 11, WGN Channel 9. Some of Gallia's solo appearances include The Lake Forest Symphony Orchestra, The Montgomery Symphony Orchestra, The Skokie Valley Symphony Orchestra, The Gettysburg Chamber Orchestra, and The Highland Park Strings.

She has had the privilege to take master class with Robert Lipsett, Rachel Barton Pine, Vadim Gluzman, Arkady Fomin, Joseph Silverstein, Ida Kavafian, Ilya Kaler, Milan Vitek, and Ivry Gitlis.

She is a Junior at John Hersey High School and participates in the school orchestra and the youth music ministry at St James Parish, as a choir member and instrumentalist.

Gallia performs on a copy of the "Ex-Soldat" Guarneri del Gesu, by Peter Seman, 2008, on generous loan from Rachel Elizabeth Barton Foundation.



**Kyle Jannak-Huang**, 16, has studied piano with Brenda Huang for 11 years. Kyle was named the winner of the 2012 Crain-Maling Foundation Chicago Symphony Orchestra Youth Auditions, and he performed 6 concerts with the Chicago Symphony Orchestra in April and May, 2013. He played 2 concerts with the Lake Forest Symphony under the baton of Alan Heatherington in March, 2011 as the winner of the Steinway Concerto Competition. Kyle was the first place winner in 2013 Milwaukee Chopin Youth Piano Competition Senior Division. He was the Silver Medalist in the 2011 Seattle

International Piano Competition. Kyle was the winner of 2011 Walgreens National Concerto Competition Open Senior Piano Division. He was the first place winner in NWSMTA Awards Competition, the Society of American Musicians Competition, ISMTA competition, the Confucius Music Festival, and the Sejong Music Competition.

He performed in the Young Steinway Concert Series at Skokie Library in 2010. In 2009, Kyle played with the Oistrach Symphony Orchestra as a selected winner of the Sixth Annual DePaul Concerto Festival for Young Performers. Currently, he is a sophomore in Palatine High School. In his spare time, Kyle likes playing tennis, snowboarding, and paintballing.

## About the Composers



**Misook Kim**, received her B.M. with the honor of Cum Laude from Seoul National University, Seoul, Korea. After finishing her "New Star Concert" sponsored by the Cho-Sun Newspaper, she entered the graduate school at the University of Texas at Austin where she completed her M.M. and D.M.A. degrees in composition and the certificate of piano performance. Reviewer Mike Greenberg, writing in the San Antonio Express-News, called the composer 'a bold and unrepentant modernist.' He also has mentioned in San Antonio Current, 'her music was fearlessly Modern – spiky, protean, often highly compressed, proudly declining to participate in the fashion for "accessibility" – but she was so sure-footed in her instincts and her craft that she earned her listeners' trust to lead them safely and enjoyably through the strange realms she conjured.'

Kim has performed as a composer as well as a pianist in various concerts of her own works and other composers' from solo to larger ensemble compositions throughout the States and Korea. Including commissions for the MUSICOPIA, Hudson Duo, Olmos Ensemble, she has won International Alliance for Women in Music (IAWM) Judith Zaimont Award and the Long Island Arts Council International Composition Competition in 2007. She has also won 2008 International Sejong Music Composition Competition. Her music was broadcasted on Classical Spotlight of

KPAC (Texas Public Radio) and WFMT (Chicago's Classical Radio). Founding member of the Chicago New Arts Trio and CASA (Composers Alliance of San Antonio), Kim has served as a board member of SAIPC (San Antonio International Piano Competition). She was a former faculty member at the University of the Incarnate Word and Trinity University in San Antonio, TX. She had also served as a music director at KUMC (Korean United Methodist Church). In the fall of 2006, Kim joined the faculty at the Conservatory of Music at Wheaton College, IL.

***"JOY of Ong-He-Ya" (2008)*** is based on the Korean traditional folk tune, 'Pori-Tajak Sori', barley threshing song from Kyung-Sang Province. The thematic elements are derived from the simple interval of a major 2<sup>nd</sup>, minor/major 3<sup>rd</sup> and perfect 4<sup>th</sup>. These two short motivic ideas, 'Ong-He-Ya' and 'Uh-Jul-Shi-Gu', keeps repeating and developing as a call and response between violin and piano. A delightful rhythmic motif personifying Korean traditional folk-tune in different registers and instruments. Throughout the piece this simple and clear musical material interacts with a happy theme, representing the joyful and exciting Korean folk song.



**Jeong Kyu Park** (1<sup>st</sup> place winner of 2005 Korean-American Music Composition Competition ) attended the Korean National University of Arts graduate school, where he has received a BM in music composition. He has studied with Sung-Ho Whang, Feliciano, and Byung-Eun Yoo. Mr. Park was the first prize winner of the 2003 Dong-A Music Competition, 2004 Tong-Young International Music Festival, 2004 Korean Chorus Music Festival, 2004 Seoul City Chorus Music Competition, and 2004 Dae-Jun City Chorus Music Competition.

***"Toad" for violin and piano.*** A piece of eight variations, it is based on a theme derived from a Korean traditional children's song "Du-Gup-Ah, Du-Gup-Ah" (Toad, Toad). It starts with a slow tempo, gradually accelerating to finish with a strong and stormy ending.



**Heeyoung Yang** holds a M.M. in composition from Yonsei University (Korea) and College-Conservatory of Music, University of Cincinnati where she studied with Joel Hoffman. She attended Aspen Music Festival and studied with George Tsontakis. Her music has been performed in Korea, Japan, France, Croatia, Canada as well as in various place in the States. She is also active in Christian choral music, offering various works to churches in Ohio and Indiana area, as well as in Korea and Germany. She is currently working toward her doctoral degree with Joel Hoffman, Mara Helmuth, and Michael Fiday at College-Conservatory of Music, University of Cincinnati.

***The Birds (2012) for piano trio:*** This is a short piece based on Sae-Taryeong (Bird Song) for piano trio. Five main pitches (A-C-D-E-F) in the original melody and their relationship, pitch class set, pitch center and their characteristic gesture mostly remain in the piece; vibrating note (A), a note without vibrato as pitch center (D), and bending note, appoggiatura (F-E). The twenty-measure-long melody is divided into five phrases, four measures each, and become the essential ideas of each five sections in the piece. The opening melody of Sae-Taryeong and its specific gesture of vibrating note (A), non-vibrating note (D), and bending note, appoggiatura (F-E) are emphasized in the first and second section. As the original tune centers bird sound, especially cuckoo with two note figure F-D, in its melody, various melodic and harmonic figurations describing birds sounds are presented in the middle section and sound of cuckoo, F-D or other minor 3rd is also emphasized. The essential melodic ideas of the fourth section, minor 3rd (A-C) and perfect 4th (A-D) are combined with several passages from the previous sections as a remembrance and this tranquil fourth section opens the animated final section which restates the original tune in an intense and passionate tone.

***Mong (2012) for solo piano.*** This is a short piece based on Korean traditional song named ***MongKeumpo-Taryeong***, very simple pentatonic melody. The title ***Mong*** means 'dream' and it describes an earnest desire of a woman who longs to meet her beloved as it is implied in the text of the tune. The sequence of perfect fifth is used in the beginning and at the end in order to emphasize the innocent, pure, and sincere love with its high degree of consonance. It is composed for the Sejong Music Competition in 2012.

## King Sejong the Great



King Sejong the Great (1397-1450) was the fourth ruler during the Choson dynasty. His reign was a period of great cultural and intellectual accomplishment in Korea. Believing that the basis of good government was a ruler with broad-ranging knowledge, virtue, and the ability to recognize and utilize men of talent for government service, he governed according to Confucian principles that included the belief that justice and righteousness should characterize the relations between sovereign and subject. He placed great emphasis on education and promoted research in the cultural, economic, and political heritage of Korea, and he

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Sejong Writing Competition (Essay category and Sijo category)  
Sejong Prize: International Music Composition Competition  
Sijo: Korean Poetry form: workshop and sijo reading  
Please visit [www.sejongculturalsociety.org](http://www.sejongculturalsociety.org) for details of our program.

### Lincoln Trio

Ensemble-in-Residence at Roosevelt University  
Presents

## Music and Poetry

### Music of Korean Composers

Feb 6 (Thu) 7:30 pm

Ganz Hall, Roosevelt University  
430 S Michigan Ave. Chicago, IL 60605

**Free admission, Open to public**



증빙 번호 **57a**



# 고은 시인 시카고 초청 강의 및 시 낭송회

노벨문학상 최종후보로 10번이상 올라 갔으며 세계의 시인들로부터  
우리시대의 가장 위대한 시인 중의 하나라고 칭송을 받고 계시는  
한국의 고은 시인을 미국 뿐 아니라 전 세계의 영어권 국가의 시인들에게  
잘알려져 있는 "Poetry" 라는 시 문학 잡지를 102년째 발행해오고 있는  
시카고에 본부를 둔 Poetry Foundation 에서 초청하여 시카고  
Harold Washington Library Center 에서 강의와 시 낭송회를 갖습니다.  
고은 시인은 155권의 책을 발간하고 그중 50권이 25개 국어로  
번역되었습니다.  
이 귀한 자리에 참석하셔서 역사적인 Event 를 체험하시기 바랍니다.

2014년 **10월 2일** 목요일 저녁 **6시** (Doors open at 5.)

Chicago Harold Washington Library Center (시카고 공립도서관)  
Pritzker Auditorium

400 S. State St. Chicago, IL (312) 747-4300 (Open to public - Free admission)

고은 시인께서는 한국어로 말씀하시고 영어로 번역된 시를 Susanna Song (CBS TV Reporter)  
이 낭송하고 질의 문답은 통역자를 통하여 한국어와 영어로 동시 진행합니다.  
입장은 무료입니다. (RSVP 필요없습니다)

"그 꽃"

내려갈때 보았네

올라갈때 보지 못한 그 꽃

Under way down  
I saw the flower  
I hadn't seen on  
the way up

노를 젓다 가

노를 동력버렸다.

비로서 넓은 물을

돌아다 보았다.

Rowing with just  
one oar  
I lost that oar  
For the first time  
I looked round  
at the stretch  
of the water

10월 3일 금요일 낮 12시에는 일리노이 주립대학의 초청을 받아  
University of Illinois at Chicago(UIC) 에서  
학생들과 교수들을 위한 시 낭송과 강의를 갖습니다.  
장소: University Hall Room #1501 (601 S. Morgan St. Chicago, IL)

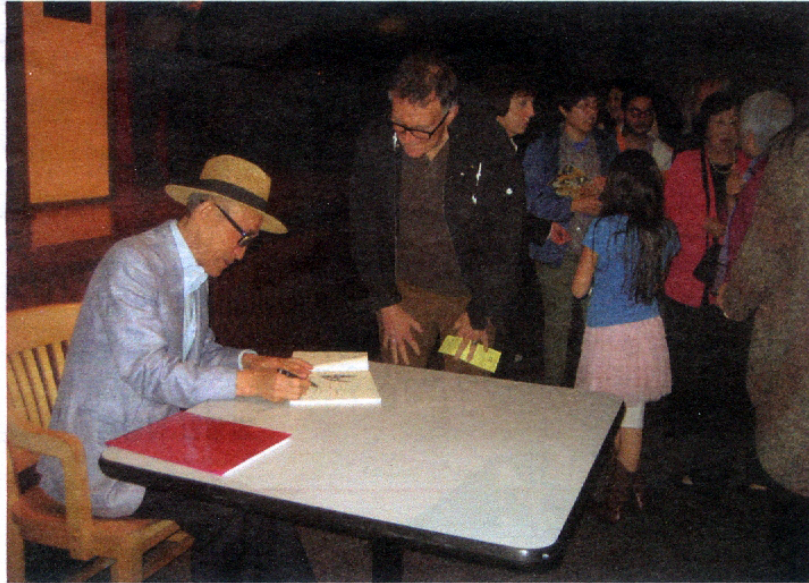
후원: 한국문학번역원, 시카고 총영사관, 세종문화회, 시카고 서울대 동창회  
문의: 312-497-3007

증빙 번호 **57b**



# 고은 시인 강연과 시 낭송회

시카고 포에트리 재단과 공립도서관 주최로



사인을 하고있는 고은 시인

시를 통해 군부독재에 항거했던 지식인이며, 해마다 노벨상 후보에 지목되는 세계적 명사인 고은 시인이 시카고를 방문했다.

시카고시재단과 공립도서관이 주최하고 세종문화회관(이사장 김호범)이 후원한 이번 행사는 1일 시카고 역사박물관에서 기자회견, 2일 메인 행사인 시 낭송 및 강연회가 다운타운의 해롤드 워싱턴 도서관의 신디 프리츠커(Cindy Pritzker) 강당에서 열렸다. 이어서 3일 UIC 유니버시티홀에서 학생과 교수를 위한 시 낭송회 및 기자와 특별 인터뷰 시간을 가졌다.

고은씨는 기자회견을 통해 “미국은 내 시가 세계로 나아가는 창문 역할을 했다”면서 영어로 번역된 작품이 아프리카 부족어와 그리스어로도 출판되어 신기했다고 설명했다. 이 자리에서 노벨문학상 수상 가능성을 묻는 기자 질문에는 ‘노 코멘트’로 일관했다. 2일 워싱턴

도서관에서 열린 시 낭송 및 강연회에는 300명이 모이는 성황을 보였으며, 청중은 대부분이 미국 사람이었으며, 이날 가지고 온 판매된 고은 시집이 매진되기도 했다. 그리고 노벨상 후보로 자주 거론되는 그의 사인을 받기 위해 긴 줄을 서서 기다리기도 했다.

올해 81세인 노 시인은 시카고 방문이 4번 째라며, 유서 깊은 시카고 시재단이 초청해서 오게 되었는데, 도서관의 강연장이 너무 아름다워 강연이 끝나고 떠날 생각을 하니 미리 슬퍼진다고 시적인 감흥을 표시했다. 고은 시인은 이날 남과 북, 달, 물결 등의 단편 시와 나의 시, 라사에서, 어떤 기쁨 등 장편시를 포함해 자신이 쓴 20여 편의 시를 손수 읽었다. 시 한편 한편의 낭송이 끝날 때 마다 곧바로 시카고 CBS-TV 수산나 송리포터가 영역 시를 낭송했다.

한편 이날 행사를 후원한 세종문화회 루시 박 사무총장은 초

청하기 쉽지 않은 훌륭한 시인을 시카고에서 만날 수 있어 보람 있었다.

또한 고은 시인의 작품성이 뛰어난 시를 미국사회에 전파할 수 있는 좋은 기회를 마련해 무척 기뻐했다고 행사 소감을 밝혔다.

육길원 기자

증빙 번호 **60a**



# 2015 International Music Composition Competition

## “Sejong Prize”

**1. Mission:** Traditional Korean music contains many unique elements. The Sejong Music Composition Competition encourages composers to explore these elements and incorporate them into their compositions to create contemporary pieces for Western instruments that evoke Korean themes. Using these pieces in performances, we hope to bring the world of Korean music not only to composers, but performers and listeners, as well. For our 2011 Sejong Composition Competition, we are looking for high quality Korean-themed pieces that can be performed frequently. Our goal is to encourage composers to write music that is appealing to general public and has clear expression of Korean themes.

**2. Competition Rules:**

- Eligibility: Open to composers of all ages, all nationalities, and all ethnic backgrounds.
- Judges' decisions are final.
- Prizes may not be awarded at the judges' discretion.
- **Please keep in mind that we are looking for pieces that can strongly convey Korean themes.**

**3. Submission Requirements:**

- Applicants must submit a work for any combination of the following instruments of no more than 12 minutes length. The work must not be commercially published or recorded.  
Violin, Cello, Piano, Flute, Clarinet,
- The piece must contain elements of traditional Korean melodies. Representative samples of Korean traditional music transcriptions and recordings of the melodies performed by Korean instruments can be found on our website as examples.
- The application should include a short paragraph (up to 500 words) that explains how the Korean theme was expressed in the composition.
- The contestant's entry and application form must be sent as email attachments to [sejong@sejongculturalsociety.org](mailto:sejong@sejongculturalsociety.org).
- The music score must be submitted in a PDF file. Printed scores or other file types will not be accepted.
- Anonymous submission of score: the entrant's name and contact details **must not** appear on any page of the score. Having a name on the score will result in disqualification. File names should include the contestant's name (eg. JohnSmith.pdf)
- First prize winners of the previous competition (2005 Korean-American Music Composition Competition, 2008 International Sejong Music Composition Competition, 2012 Sejong Prize Competition) may not enter this competition.

**4. Submission deadline: Jun 30<sup>th</sup> 2015 (before 11:59 pm CDT)**

**5. Winners and prizes:**

First place \$2,000; Honorable Mentions (2-3) \$500

In addition, the winning entries will be performed for recording, may be submitted for publication of music scores or performance of the music to be broadcasted by television and radio stations.

**6. Judging Criteria:** Works will be judged based on originality, technique, and use of Korean themes

**7. For more information:**

Visit our website at [www.sejongculturalsociety.org](http://www.sejongculturalsociety.org) or email us at [sejong@sejongculturalsociety.org](mailto:sejong@sejongculturalsociety.org).



증빙 번호 **61a**

# REGISTRATION FORM

## KOREAN SIJO POETRY WRITING WORKSHOP FOR ENGLISH TEACHERS

Please register online at [www.sejongculturalsociety.org](http://www.sejongculturalsociety.org)  
or email the following registration info to  
[sejong@sejongculturalsociety.org](mailto:sejong@sejongculturalsociety.org)

\_\_\_\_\_  
Last Name First Name MI

\_\_\_\_\_  
Home Address

\_\_\_\_\_  
City State Zip

\_\_\_\_\_  
School name

\_\_\_\_\_  
School city School state

\_\_\_\_\_  
Your class grade(s) or program

\_\_\_\_\_  
Email

\_\_\_\_\_  
Contact phone number

[ ] I am a current school teacher.

[ ] Travel grant requested.

Confirmation of registration will be sent by email.

*Disclaimer: all personal information is kept confidential. No information is shared with parties outside of the Sejong Cultural Society.*

## KOREAN SIJO POETRY WRITING WORKSHOP FOR ENGLISH TEACHERS

**UIC** University of Illinois  
at Chicago  
Department of English  
2027 University Hall  
601 South Morgan St (M/C162)  
Chicago, IL 60607



The Sejong Cultural Society and  
University of Illinois at Chicago  
Department of English *present*

## KOREAN SIJO POETRY WRITING: WORKSHOP FOR TEACHERS

SATURDAY, OCTOBER 31, 2015  
9AM - 3.30PM

UNIVERSITY OF ILLINOIS AT CHICAGO  
STUDENT CENTER EAST  
CHICAGO, IL

**UIC** University of Illinois  
at Chicago

# SIJO POETRY WRITING WORKSHOP FOR TEACHERS

**SATURDAY, OCTOBER 31, 2015**  
**9AM - 3.30PM**

## UNIVERSITY OF ILLINOIS AT CHICAGO

Student Center East, Rm #613  
White Oak Room (third floor)  
750 S. Halsted, Chicago, IL 60612



- |                  |   |
|------------------|---|
| 8.00 – 8.55 am   | Continental breakfast   |
| 8.55 – 9.00 am   | Welcome<br><i>David Schaafsma</i>                                   |
| 9.00 – 9.45 am   | History of Korean literature and sijo<br><i>Mark Peterson</i>       |
| 9.45 – 10.30 am  | Comparing sijo and other poetry forms<br><i>Mark Peterson</i>       |
| 10.45 – 11.30 am | Basics in sijo writing<br><i>Ivanna Yi</i>                          |
| 11.30 – 12.30 pm | Writing sijo and discussion<br><i>Mark Peterson and Ivanna Yi</i>   |
| 12.30 – 1.15 pm  | Lunch break   |
| 1.15 – 3.15 pm   | Teaching sijo in high school settings<br><i>Elizabeth Jorgensen</i> |
| 3.15 – 3.30 pm   | Evaluation  |

Move to Andrew Bae Gallery for evening program (optional)

## AN ENCHANTED EVENING WITH KOREAN SIJO POETRY, ART, & WINE

**SATURDAY OCTOBER 31, 5-8PM**  
**ANDREW BAE GALLERY**

300 W. Superior Street, Chicago, IL 60654

Hip-hop and traditional sijo performances, sijo readings, contemporary art, and Korean liquor and appetizers

Free admission for workshop attendees  
Visit [www.sejongculturalsociety.org](http://www.sejongculturalsociety.org) for more info

## FACULTY

**ELIZABETH JORGENSEN:** English teacher at Arrowhead Union High School, Hartland, WI; writing courses instructor for the University of Wisconsin at Waukesha, WI

**MARK PETERSON:** Professor of Korean literature and language, Department of Asian and Near Eastern Languages, Brigham Young University, Provo, UT

**DAVID SCHAAFSMA:** Professor of English, University of Illinois at Chicago, IL

**IVANNA YI:** Award-winning poet, *p'ansori* and sijo chang performer, PhD Candidate in Korean literature at Harvard University, guest lecturer at Boston University, MA

**REGISTRATION:** Registration is \$50 on or before October 23, 2015. Pre-registration is required. Included are continental breakfast, lunch, and parking. After October 23rd, registration is \$70. The registration fee is fully refunded for current school teachers if pre-registered on or before October 23rd. Refund will be issued upon completion of the workshop.

Register online at [www.sejongculturalsociety.org](http://www.sejongculturalsociety.org).

**ACCREDITATION:** The University of Illinois at Chicago (UIC) is accredited by the Illinois State Board of Education to award 5 hours of CPDU (Continuing Professional Development Unit).

**TRAVEL GRANTS:** A limited number of travel grants (\$150) is available for current teachers travelling more than three hours of driving time one way.

**LODGING:** UIC guest housing information is at [www.housing.uic.edu/halls/guest.php](http://www.housing.uic.edu/halls/guest.php)

## DIRECTIONS BY CAR OR CTA TRAIN:

From the Eisenhower Expressway (I-290), take Morgan exit (from east) or Racine exit (from west), then proceed to Halsted Street. The Student Center East is located on Halsted, a half block south of Harrison Street. The Halsted Street Parking Structure (801 S. Halsted) is located across the street from the Student Center East. By CTA train, take the blue or pink line and exit at UIC/Halsted station.

## EDUCATIONAL OBJECTIVES

The sijo (pronounced SHEE-jo) is a traditional Korean poetic form typically exploring cosmological, metaphysical, or pastoral themes. Sijo are written in three lines with forty-some syllables, allowing it to be flexible and include narrative development. Though less known than the Japanese haiku, Korean sijo has a similarly rich heritage.

By the end of the workshop, participants will learn:

- the history, structure, and themes of sijo
- examples of sijo written by ancient Korean poets and contemporary English poets
- how to teach sijo writing in the classroom, including the sijo writing and editing process, and how differentiation and engagement can lead each student to success. Particular focus will be placed on analyzing exemplars and using writers' markets to motivate students.

We will additionally provide teaching tools (teaching plans and PowerPoint presentations) to participants.

## 2016 SEJONG WRITING COMPETITION DEADLINE FEBRUARY 29, 2016

Essay category open to age 25 and younger  
*Topics include contemporary Korean short stories and traditional Korean folk tales*

Sijo category open to grade 12 and younger

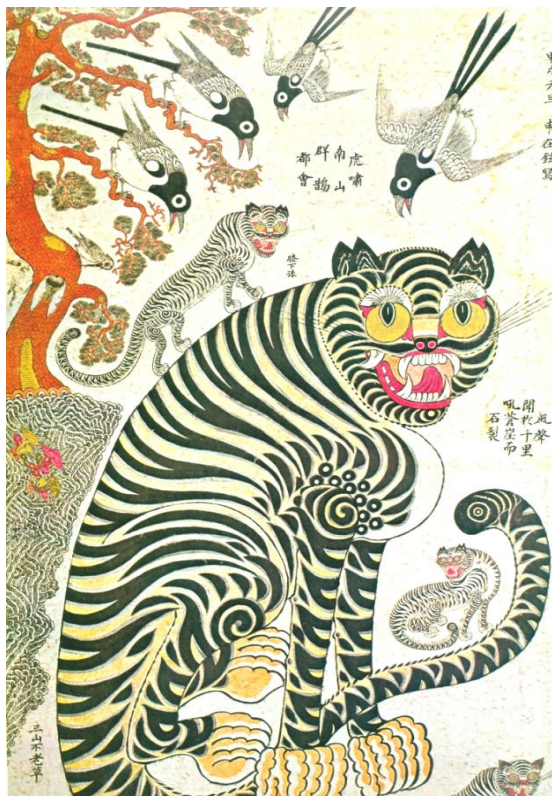
Visit [www.sejongculturalsociety.org/writing](http://www.sejongculturalsociety.org/writing) for more info

*Funding for this program is provided by the Academy of Korean Studies, the East Asian Studies Center at Indiana University, the Literature Translation Institute of Korea, Yonkang Foundation, and Daesan Foundation.*





증빙 번호 **62a**



The Sejong Cultural Society  
**세종문화회**  
[www.sejongculturalsociety.org](http://www.sejongculturalsociety.org)

Saturday  
 October 31, 2015  
 5 – 8 pm  
 Andrew Bae Gallery  
 300 W. Superior St.  
 Chicago, IL

# Enchanted Evening with Sijo, Wine, and Arts

Sijo Hip-hop singing: Elephant Rebellion  
 Sijo Introduction: Mark Peterson  
 Sijo Chang Singing: Ivanna Yi  
 Sijo Reading: Mia Park & Mark Peterson  
 Haegum: Sun Ah Park  
 Janggu: Suwan Choi



*This program was in part supported by a grant from the  
 Academy of Korean Studies "Understanding Korea" program.*

**Elephant Rebellion** is a collective artists and activists dedicated to empowering



communities through the power of arts and education. They began organizing after their friend and fellow artist/activist John Vietnam Nguyen passed away. He left behind a legacy of inspiring change in the community through positive action and self-determination. Since then they

have grown to become an organization that has been giving back to our community through music, dance, poetry, educational workshops and much more. They currently voluntarily organize at Bridgeview Bank in the Uptown neighborhood of Chicago, IL. This evening's performers include Elgin 'DJ LOKari' Bokari, Mergen "Monotone" Batdelger, Uran Kabashi, Ona Wong, Mewael "MO Beats" Michael, Micah, Angel, and others.

**Mark Peterson** is a professor and head of Korean Studies at Brigham Young University (BYU). Dr. Peterson received his B.A. in Asian Studies and Anthropology from BYU in 1971. He received his M.A. in 1973 and his Ph.D. in 1987, both from Harvard University in the field of East Asian Languages and Civilization. Prior to coming to BYU in 1984 he was the director of the Fulbright program in Korea from 1978 to 1983. He also served as the President of the Korea Pusan



Mission from 1987 to 1990. He has been the coordinator of the Asian Studies Program and was the director of the undergraduate programs in the David M. Kennedy Center for International Studies at BYU. Dr. Peterson is a member of the Association for Asian Studies, where he was formerly the chair of the Korean Studies Committee; was also the book review editor for the Journal of Asian Studies for Korean Studies books. He is also a member of the Royal Asiatic Society, the International Association for Korean Language Education, the International Korean Literature Association, and the American Association of Korean Teachers.

**Ivanna Yi** is a PhD Candidate in Korean Literature at Harvard University and a Guest Lecturer at Boston University. She is the recipient of a Fulbright Fellowship to South Korea, an International Communication Foundation Fellowship in Korean Literature at Harvard University, an Academy of American Poets Award and a Frederick Mortimer Clapp Fellowship for poetry from Yale University, and grants from the Harvard Asia Center and Korea Institute. As part of her research on Korean poetry and literature, she has studied with masters of traditional arts in *p'ansori* and *sijo* performance in Korea. Current projects examine the interrelationships between music, text, and performance in living oral traditions.





**Mia Park** happily wears many hats in Chicago. Mia teaches yoga, volunteers and is a professional actress. She teaches yoga and yoga therapy to facilitate self-integration and personal transformation. Mia believes that there are many opportunities to contribute to the community and volunteers at Cook County prison and has volunteered in Chicago's Asian community for almost twenty years. She's been a professional actress for over fifteen years and loves sharing stories on stage and film. She was honored to MC the 2015 Sejong Cultural Society Fund Raiser and agrees with it's mission to advance awareness and understanding of Korea's cultural heritage. (MiaPark.com)



**Suwan Choi**, a Korean Traditional Musician, is an Artist-in-Residence at the Global Pungmul Institute of Chicago. Received Bachelor of Arts in Korean Traditional Performing Arts. He is a former Performance Director of the Korean Traditional Performing Arts Troup NJ & P and past winner of Grand Prize at the World Samulnori Competition in Korea. Choi recently performed at Chicago Asian American Jazz Festival.



**Soo Ah Park**, haegeum player is a member of Women's Traditional Arts Troupe NORIKKOT (노리꽃) in Seoul, Korea. She received B.M. & M.M. in Korean Music, Korea National University of Arts, a prestigious premier institution for performing arts. She won prizes from numerous competitions including the 1<sup>st</sup> Place at 2014 National Gugak Competition in Korea.



The **haegeum** (해금) is a traditional Korean string instrument, resembling a fiddle. It has a rodlike neck, a hollow wooden soundbox, and two silk strings, and is held vertically on the knee of the performer and played with a bow. The haegeum is one of the most widely used instruments in Korean music. The haegeum is used in court music as well as ordinary people's music. The haegeum's range of expression is various despite having only two strings, with sounds ranging from sorrowful and sad to humorous. The haegeum is made using eight materials: gold, rock, thread, bamboo, gourd, soil, leather, and wood, and so it is called paleum (eight sounds).



The **jangu** (or **jango**; also spelled **changgo** 장구) is the most widely used drum in the traditional music of Korea. The first depiction of the instrument is on the mural painting in Goguryeo tomb (37 BC -935 AD). It has hourglass-shaped body with two heads (side made from animal skin. The two heads, played with bamboo stick, or mallet, or hands, produce sounds of different pitch and timbre as it is which when played together are believed to represent the harmony of man and woman.



## ABOUT THE SIJO

The sijo (pronounced SHEE-jo, 시조) is a traditional three-line Korean poetic form typically exploring cosmological, metaphysical, or pastoral themes. Organized both technically and thematically by line and syllable count, sijo are expected to be phrasal and lyrical, as they are first and foremost meant to be songs.

Sijo are written in three lines, each averaging 14-16 syllables for a total of 44-46 syllables. Each line is written in four groups of syllables that should be clearly differentiated from the other groups, yet still flow together as a single line. When written in English, sijo may be written in six lines, with each line containing two syllable groupings instead of four. Additionally, as shown in the example below, liberties may be taken (within reason) with the number of syllables per group as long as the total syllable count for the line remains the same.

- The first line is usually written in a 3-4-4-4 grouping pattern and states the theme of the poem, where a situation generally introduced.
- The second line is usually written in a 3-4-4-4 pattern (similar to the first) and is an elaboration of the first line's theme or situation (development).
- The third line is divided into two sections. The first section, the counter-theme, is grouped as 3-5, while the second part, considered the conclusion of the poem, is written as 4-3. The counter-theme is called the 'twist,' which is usually a surprise in meaning, sound, or other device.

## SIJO CHANG

靑山裏/ 碧溪水야 //수이 감을/ 자랑마라 (3-4-4-4)  
一到/滄海하면// 돌아오기/ 어려워라 (2-4-4-4)  
明月이/ 滿空山하니 //쉬어 간들/ 어떠리 (3-5-4-3)

Ch'öngsanri pyökkyesu ya sui kamül charang mara  
ilto ch'anghae hamyön tora ogi öryöwöra  
Myöngwöl i mankongsan hani suyö kandül öttöri

Blue stream! Within these green mountains,  
    swiftly coursing, do not boast.  
On reaching the open sea  
    it is difficult to return.  
The bright moon illumines the vacant mountain;  
    won't you rest before leaving?

**HWANG JINI** (c. 1506-1544), *translated by Ivanna Yi*

## SIJO BY KOREAN SIJO MASTERS

Though I die, and die again,  
          though I die a hundred times,  
My white bones turned to dust,  
          whether there is reincarnation or not,  
My red heart, forever loyal to my lord,  
          will never fade away.

이 몸이 죽고 죽어 일 백 번 고쳐 죽어  
백골이 진토되어 넋이라도 있고 없고  
임 향한 일편단심이야 가실 줄이 있으랴

CHŎNG MONGJU (1337-1392)

White heron, do not venture  
          into the valley where crows fight.  
The angry crows there will be  
          jealous of your whiteness.  
I fear lest your clean-washed body,  
          be stained with black.

까마귀 싸우는 곳에 백로야 가지마라  
성낸까마귀 흰빛을 새울새라  
청강에 잇것 씻은몸 더러일까 하노라

MOTHER of CHŎNG MONGJU,  
이씨 부인(14<sup>TH</sup> century)



What difference does it make,  
whether it's this way or that?  
The tangled vines of Mansu San  
in profusion grow entwined.  
And we too could be entwined like that,  
and live together a hundred years.

이런들 어떠하며 저런들 어떠하리  
만수산 드렁칫이 얹어진들 어떠하리  
우리도 이같이 얹혀져 백년까지 누리리라

YI BANG-WON (1367-1422)

A shadow strikes the water below:  
a monk passes by on the bridge,  
“Stay awhile, reverend sir,  
let me ask you where you go.”  
He just points his staff at the white clouds  
and keeps on his way without turning.

물 아래 그림자 지니 다리위에 중이 간다  
저 중아게 있거라 너 가는 데 물어보자  
막대로 흰 구름 가리키며 돌아 아니 보고 가노메라.

CHŎNG CHŎL 정철 (1536-1593)

I will bend this long midwinter night in half at its waist,  
And fold it and fold it to store wrapped in my spring quilt,  
That I may draw it out to lengthen the night at the time my  
beloved returns.

동지달 지나긴 밤을 한 허리를 버혀 내여  
춘풍 이불 아래 서리허리 넣었다가  
어른 님 오신 날 밤이여드란 구비구비 퍼리라

HWANG CHIN-I (1506-1544) 황진이

Green grass covers the valley.  
Do you sleep? Are you at rest?  
O where is that lovely face?  
Can mere bones lie buried here?  
I have wine, but no chance to share it.  
Alone, I pour it sadly.

청초 우거진 골에 자는다 누엇는다  
홍안을 어디두고 백골만 못?는다  
잔잡아 권하리 업스니 글을 슬허 하노라

IM CHE (1549-1587) 임제

If my tears were made of pearls,  
would catch them all and save them.  
When you came back ten years later,  
a jeweled castle should enthrone you.  
But these tears leave no trace at all.  
So I am left desolate

눈물이 진주라면 흐르지 않게 두었다가  
십년 후 오신 님을 구슬성에 앉히려만  
흔적이 이내 없으니 그를 슬허 하노라

ANONYMOUS 작자 미상

# CONTEMPORARY ENGLISH SIJO

## LONE ISLAND (독도)

The sea below filled with boats,  
Ulleung Island watching them work.  
Soon we will fly over Dokdo, Lone Island,  
in Japanese, Takeshima.  
Cut the crap! Territorial disputes  
at thirty-thousand feet appear pointless

That tiny thing is Dokdo?  
It must be a boat instead.  
But a boat without a wake?  
A hundred times the size of other boats?  
No wonder! Lone Island got that name  
for a reason. Leave it alone!

**DAVID McCANN** (*from Urban Temple, 2010*)

## BAG LADY

We called her the bag lady  
a fixture in the town square  
She sat there with a toothless smile  
exchanging banters with the crowd  
The bench is empty now, we learned  
a social worker picked her up

**VICTOR P. GENDRANO**

## SOFTSHELL CRAB PARODY

Though I chew and chew again,  
Though I chew one hundred times,  
After I have chewed and swallowed,  
Whether I have indigestion or not,  
The crab shells, soft crab shells they're called,  
Will stick forever in my memory.

**ANONYMOUS**



### SCHOOL LUNCH

Each food plopped by tongs or spatula  
into its own little space—  
square pizza here, square brownie there;  
milk carton cube, rectangle tray.  
My snack at home after school?  
Anything without corners.

LINDA SUE PARK (*from Tap Dancing On The Roof*)

### ON WATCHING THE OLYMPICS

Nations of the world all gather  
... in the little town of Sochi.  
Athletes compete and cameras roll  
... and the world's glued to TVs  
And for me, the experience revives memories  
... of when the world came to Salt Lake.

MARK PETERSON *Salt Lake native*

### FIRST SIJO: A NIGHT IN ANDONG

One night in Andong  
after a tour of back-alley wine shops,  
head spinning, I staggered down  
the narrow, paddy-field paths,  
when the two pigs grunted  
“So, you! Home at last?”

하룻밤 안동 시내 골목술집 구경하고  
머리가 뱅뱅돌때 발뚱길을 거닐다가  
도야지 꿀꿀 소리야 이제 왔노 하노라

DAVID McCANN (*from Urban Temple, 2010*)

## ENGLISH SIJO BY YOUNG ADULTS

### SEJONG WRITING COMPETITION WINNERS

#### OVERCOMING THE LIMITATIONS

They laughed when he struggled in his wheelchair, begging to join them.  
They laughed when they heard him speak an awkward string of gibberish.  
They saw him stand from the chair with determined eyes. They did not laugh.

**ZION KIM** (11<sup>th</sup> gr. Little Neck, NY)

*first place, 2015*

#### UNTITLED

Rustling fabrics, I explore seas of tweed,  
paisley blouses, and plaid.  
Tangible remembrances;  
your days of youth, have become mine.  
Clothed in strength, now you chase no trends.  
Wrinkled, gray, lovely threads.

**HAPSHIBA KWON** (10<sup>th</sup> gr. Cerritos, CA)

*first Place, 2014*

#### FLOWERS

The pleasure of the floral,  
how it appeals with smooth colour.  
The soothing scent tags along,  
the soft petals so delicate.  
What a shame that your arrival means  
the departure of a friend.

**JARED SKILES** (11<sup>th</sup> gr. St. Louis, Missouri)

*third place, 21015*

#### SOLITUDE

A lone wolf howls through the night, his grief ringing in the air.  
Sitting alone in my room, I shudder at the sound of his sorrow.  
Perhaps I could join him, two lost creatures seeking comfort.

**ELISE WESTERVELT** (12<sup>th</sup> gr. Montvale, NJ)

*honorable mention, 2015*

### **LAO-YE (GRANDFATHER)**

The moon interrupts, the stars wink—the inky sky is their playfield.  
In China, Grandfather climbed mountains to greet the escorts of Night.  
Though now in America, he still salutes the moon and stars.

**JEANNA QIU** (10th gr. Livingston, NJ)  
*third place, 2014*

### **UNTITLED**

A pool of ink spilled across the floor, spreading and spreading.  
Glitter tipped out a mason jar that sparkles in the light.  
A universe made of glittering stars and an ink black sky in seconds, creation  
simplified.

**HANNAH POHL** (12th gr. Coral Springs, FL)  
*second place, 2013*

### **CANCER, 2013**

Childhood memoirs infest my head with splendid visions.  
In my parents' room I was impervious to sorrow.  
Now it is smothered in disease and Death peers in the windows.

**AMY MALO** (11th grade), Soddy Daisy, TN  
*third place tie, 2013*

### **STILL AMERICAN**

They say go, return to land that I don't know. It makes no sense.  
Born and raised American, so Mexico is still foreign.  
Culture kept, but this is my home. Immigrant, no: Hispanic.

**ROBERTO SANTOS** (12th gr. Laredo, TX)  
*first place, 2013*

## SEJONG CULTURAL SOCIETY UPCOMING EVENTS

### 2015 SEJONG MUSIC COMPETITION

Sunday, December 6, 2015  
University of Illinois at Chicago  
Performing Arts Center  
1040 West Harrison Street, Chicago, IL 60607  
Open to pre-college **Piano** and **Violin** students  
Applications must be submitted online by November 20, 2015

### 2016 SEJONG WRITING COMPETITION

in collaboration with  
the Korea Institute of Harvard University &  
Literature Translation Institute of Korea  
Submission deadline: February 29, 2016  
**Essay** category open to all residents of the US and Canada  
age 25 and younger.  
**Sijo** poetry category open to students  
grade 12 and younger.  
For more information, please visit  
[www.sejongculturalsociety.org/writing](http://www.sejongculturalsociety.org/writing)





증빙 번호 **62b**



# AN ENCHANTED EVENING

## Korean Sijo Poetry, Art, and Wine

WHEN

Saturday, October 31, 2015 5 – 8 pm

WHERE

ANDREW BAE GALLERY  
300 W. Superior St. Chicago, IL

Enjoy wine, Korean liquor, & appetizers.

WHAT

Wire Sculpture Art by **Keysook Geum**

Sijo Basics by **Mark Peterson**

Sijo Reading by **Mia Park**

Sijo Singing in Korean Style (Chang) by **Ivanna Yi**

Sijo HIP-HOP Performance by **Elephant Rebellion**

Ticket \$30 (Students \$15)



증빙 번호 **65a**

# 2016 SEJONG WRITING COMPETITION

IN COLLABORATION WITH THE KOREA INSTITUTE, HARVARD UNIVERSITY  
AND THE LITERATURE TRANSLATION INSTITUTE OF KOREA

## DEADLINE FEBRUARY 29, 2016 (11:59 PM CST)

**MISSION:** The Sejong Writing Competition aims to introduce young adults to Korean culture through literature and poetry.

**ELIGIBILITY:** Open to all residents of the US and Canada age 25 and younger regardless of ethnic background.

### ESSAY CATEGORY – ADULT DIVISION (AGE 25 AND YOUNGER)

**Topic:** “The Glass Shield” (2008) by Kim Chunghyŏk (also romanized as Kim Jung-hyuk). Full text available from our website. “The Glass Shield” is one of Kim’s signature stories for its unusual tone and attitude but also for its confrontation of a major theme: What is art? It would be easy to classify the story as a postmodern one and not apply standard rules to it, but the story is also very traditional. Describe how Kim uses both traditional and unexpected approaches to addressing the central theme of the story.

### ESSAY CATEGORY – SENIOR DIVISION (GRADE 12 AND YOUNGER)

**Topic:** “Waxen Wings” (1999) by Ha Sŏngnan (also romanized as Ha Seong-nan). Full text available from our website. “Waxen Wings” seems to be a story about the repeated failures in the life of its protagonist. By American standards the story is probably a tragedy, but it does not follow the typical structure for that form. Is the story a tragedy? What is the underlying structure of “Waxen Wings,” and how does the use of the second person as the point of view change your reading of the story?

### ESSAY CATEGORY – JUNIOR DIVISION (GRADE 8 AND YOUNGER)

Korea has a rich tradition of storytelling, and its folk tales reflect important aspects of its history and culture.

**Topics (choose one):** Each topic refers to the list of Korean folktales found on our website.

- Select one folk tale from the list and explain your interpretation of the story. Why do you think it was created?
- If you could change one of these folk tales, what would you change and why?
- Which Korean folk tale character do you relate to best? Why? Would you make the same decisions as that character?

### SIJO POETRY CATEGORY (ONE DIVISION OPEN TO STUDENTS GRADE 12 AND YOUNGER)

The sijo is a traditional three-line Korean poetic form organized technically and thematically by line and syllable count. Using the sijo form, write one poem in English on a topic of your choice. For examples of sijo, more information, and teaching materials – including a teaching guide for sijo – please visit our website. Only one entry per student is permitted.

**PRIZES:** Winning entries may be published in the *Korea Times Chicago*, the *Korean Quarterly*, and *Azalea: A Journal of Korean Literature and Culture*, published by the Korea Institute at Harvard University.

- Adult essay division: First (\$1,000) Second (\$750) Third (\$500)
- Senior essay division: First (\$500) Second (\$400) Third (\$300)
- Junior essay division: First (\$300) Second (\$200) Third (\$100)
- Sijo poetry category: First (\$500) Second (\$400) Third (\$300)
- Friends of Pacific Rim Award for selected essays and sijo (\$50 each)

**GUIDELINES:** All entries must be written in English, and only one essay and one sijo per applicant are permitted. A full list of guidelines and rules can be found on our website.

**SUBMISSION DEADLINE:** 11:59pm CST, February 29, 2016. Applications and entries must be submitted through our online submission system. Teacher accounts may also be created to monitor and submit student applications.



증빙 번호 **66a**



# **MIDSUMMER AFTERNOON**

**MUSIC, POETRY, AND  
A TASTE OF KOREA**

**SPONSORED BY FRIENDS OF THE  
SEJONG CULTURAL SOCIETY**

**SOJUNG HONG, PIANO  
TEDDY NIEDERMAIER, COMPOSER**

**SATURDAY, AUGUST 6<sup>TH</sup>, 2016  
PRIVATE RESIDENCE, LAKE FOREST, IL**

## ABOUT THE SIJO

The sijo (Korean 시조, pronounced SHEE-jo) is a traditional three-line Korean poetic form typically exploring cosmological, metaphysical, or pastoral themes. Organized both technically and thematically by line and syllable count, sijo are expected to be phrasal and lyrical, as they are first and foremost meant to be songs.

Sijo are written in three lines, each averaging 14-16 syllables for a total of 44-46 syllables. Each line is written in four groups of syllables that should be clearly differentiated from the other groups, yet still flow together as a single line. When written in English, sijo may be written in six lines, with each line containing two syllable groupings instead of four. Additionally, as shown in the example below, liberties may be taken (within reason) with the number of syllables per group as long as the total syllable count for the line remains the same.

- The **first line** is usually written in a 3-4-4-4 grouping pattern and states the theme of the poem, where a situation generally introduced.
- The **second line** is usually written in a 3-4-4-4 pattern (similar to the first) and is an elaboration of the first line's theme or situation (development).
- The **third line** is divided into two sections. The first section, the counter-theme, is grouped as 3-5, while the second part, considered the conclusion of the poem, is written as 4-3. The counter-theme is called the 'twist,' which is usually a surprise in meaning, sound, or other device.

### SONG OF MY FIVE FRIENDS YOON SUNDŌ (1587-1671)

You ask how many friends I have? Water and stone, bamboo and pine.  
(2-6-4-4)

The moon rising over the eastern hill is a joyful comrade.  
(2-4-4-6)

Besides these five companions, what other pleasure should I ask?  
(2-5-5-3)

내 벗이 몇인가 하니 수석과 송죽이라 (3-5-3-4)  
동산에 달오르니 괴더욱 반갑고야 (3-4-3-4)  
두어라. 이 다섯밖에 또더하야 무엇하리? (3-5-4-4)

Rustling fabrics, I explore seas of tweed, paisley blouses, and plaid.  
Tangible remembrances; your days of youth, have become mine.  
Clothed in strength, now you chase no trends.  
Wrinkled, gray, lovely threads.

사각사각 옷스치는 소리, 각양각색 옷 사이 헤엄치면  
손에 잡힐 것 같은 기억들, 엄마의 젊은 날 내 것 되네  
유행을 따르지 않아 더 멋진, 주름진 회색의 사랑스러운 옷.

**HAPSHIBA KWON (10TH GRADE, CERRITOS, CA)**

*First place, 2014 Sejong Writing Competition*

Jade Green Stream, don't boast so proud  
of your easy passing through these blue hills.  
Once you have reached the broad sea,  
to return again will be hard.  
While the Bright Moon fills these empty hills,  
why not pause? Then go on, if you will.

청산리 벽계수야 수이감을 자랑마라  
일도 창해하면 다시오기 어려오니  
명월이 만강산하니 쉬여간들 엇더리

**HWANG CHIN-I (1506-1544) | 황진이**

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**GUNBAM TARYUNG | 군밤타령**  
**TEDDY NIEDERMAIER**

“Gunbam Taryung” (“Song of Roasted Chestnuts”) comes from the Gyeong-gi province, an area in northwestern Korea that borders Seoul. A relatively new folk song, it originates from the late Joseon dynasty (1392-1897). Lively and vivacious, “Gunbam Taryung” follows a quick rhythmic pattern called *Jajin-jangdan*; it is the fastest rhythmic structure found in Gyeong-gi traditional music. The lyrics bask in the delights of nature, relishing the sea, a refreshing breeze, the coming of spring, and the taste of freshly roasted chestnuts.

In western notation, this translates into an Allegro in duple compound meter, replete with syncopations, ties, and grace notes than enliven the rhythmic profile. Cross-hand passages, arpeggios, persistent eighth notes, and leaps generate energy and momentum. The upper register of the piano is featured to achieve a sparkling texture.



## STILL AMERICAN

They say go, return to land that I don't know. It makes no sense.  
Born and raised American, so Mexico is still foreign.  
Culture kept, but this is my home. Immigrant, no: Hispanic.

가라 하네, 돌아가라네, 모르는 나라 멕시코로  
정든 고향 미국 두고 낯선 나라 멕시코라니 -  
그래도 난 미국 사람, 히스패닉 아닌 라문화 이민

**ROBERTO SANTOS (12TH GRADE, LAREDO, TX)**

*First place, 2013 Sejong Writing Competition*

If on the pathways of dreams  
a footprint could leave a mark,  
The road by your window  
though rough with rocks,  
would soon wear smooth.  
But in dreams paths take no footprints.  
I mourn the more for that.

꿈에 다니는 길이 자취곳 나랑이면  
님의 집 窓(창) 밖의 石路(석로)라도 달으련마는  
꿈길이 자취 업스니 그를 슬허하노라

**YI MYONGHAN (1596-1645) | 이명환**

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## **PARANGSAE (BLUEBIRD, BLUEBIRD) | 파랑새** **TEDDY NIEDERMAIER**

Sung as a lullaby, the original Korean melody “Saeya, saeya, parang saeya” (“Birds, birds, bluebirds”) contains only three pitches: D, G, and A. Filled with large leaps and perfect intervals, the melody creates an empty and mysterious feeling. The sad genesis of this folk song lies with general Bong-Joon Juhn’s failed popular uprising against corrupt rulers and invading Japanese forces in 1895, in the days leading up to Japan’s formal annexation of Korea (which lasted until the end of World War II).

This arrangement of Parangsae preserves the leaps and intervals of the original melody, but immediately introduces new pitches (B-flat, A-flat, E-flat, and B-natural in the harmony) that suggest a dark mixture of the G Major and G Phrygian scales. The low, resonant registers of the piano are featured, especially in measures 51 and 75, when the bass states fragmented versions of the melody. Twice we hear outbursts of bird calls in the upper ranges of the piano, which inevitably sink down into more reflective, somber music.

## SECRET SONG

You ask me what I'm humming; I tell you I'm humming about nothing.  
This is untrue because I'm humming about you, all day long.  
Who am I to tell you you're "nothing" when you are my song?

뭘 흥얼거리는지 묻는 너에게 별것 아니라 했지  
하지만 그건 거짓말, 하루종일 널 노래했어  
내 노래인 너에게 별것 아니라는 나는 뭐지?

**TAYLOR EDWARDS (10TH GRADE, EULESS, TX)**

*Second place, 2009 Sejong Writing Competition*

I will cut out my heart to form a moon  
And hang brightly in a far corner of the sky.  
Then I'll go to my love and shine my light upon him.

내 마음 베어내어 저달을 만들고자  
구만리 장천에 번드시 걸려있어  
고온님 제신곳에 가 비취어나 보리라

**CHŎNG CHŎL (1536-1593) | 정철**

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## MILYANG ARIRANG | 밀양아리랑

**BY TEDDY NIEDERMAIER**

"Milyang Arirang" stems from Milyang, a port city in the Korea's eastern region. According to legend, "Milyang Arirang" commemorates Arang, the daughter of Milyang's governor. Arang's beauty and intelligence were legendary, and she attracted many young admirers. One night Arang went out to enjoy the full moon when she was suddenly approached by a young man who professed his love for her. Arang fled, but tragically the man chased and killed her. Much later, Arang's spirit appeared to the next governor of Milyang and revealed the crime; the following day, the governor arrested and executed Arang's murderer. Thus, like many other Korean folk songs, "Milyang Arirang" casts a complex web of emotions including loss, beauty, nostalgia, pain, and devotion.

The serious, driving melody adheres to the A minor pentatonic scale. The meter follows semachi, a pattern in moderate tempo with three beats (expressed here as 9/8 time), with the final two beats exchanging long-short and short-long rhythms. In measure 24, the Arirang melody temporarily disappears, and the semachi pattern comes to the fore.



**TEDDY NIEDERMAIER**, educator, composer and pianist, serves as Assistant Professor of Core Music Studies at Roosevelt University in Chicago. He previously taught music theory at the Oberlin Conservatory, and has served on the faculty at the European American Musical Alliance summer program in Paris since 2006.

Teddy completed a Doctor of Music degree in Music Composition in 2010 from Indiana University, where he studied with Claude Baker and David Dzubay. He earned two degrees in Music Composition (Master of Music and Bachelor of Music) from The Juilliard School as a student of John Corigliano, Samuel Adler, and Robert Beaser. Teddy's compositions have been performed by the New Juilliard Ensemble, Indiana University New Music Ensemble, Minnesota Symphonic Winds, and by members of the New York Philharmonic, Metropolitan Opera Orchestra, and Cleveland Orchestra. Several of Teddy's compositions are influenced by Korean culture and traditional music, including *Arirang Variations* for piano (2006) and *Jamwon Sonata* for violin and piano (2013).



Pianist **SOJUNG LEE HONG** has appeared as an active soloist, collaborative pianist, teacher, and church musician since her appointment in Judson University's music faculty, a Christian liberal arts institution in the Chicago area. In the past decade, notable public appearances range from a solo recital at Seoul Arts Center, a sacred music concert tour in South Korea, to a piano duo recital in New Jersey to a chamber music recital in Mexico.

In addition to her international appearances, she has given over a hundred chamber music recitals with a various range of repertoire at performing art centers, universities, public libraries, and senior residences in the Chicago area. She has given lecture recitals at conferences such as the College Music Society International Conference (2011), the College Music Society Regional Conference (2011), and the Conferences of Illinois State Music Teachers Association (2006, 2009). In her home country, she has taught as a guest artist at the Summer Piano Workshop of Suwon Women's College and at the Eum-youn Summer Piano Academy since 2007.

As Director of the Performance Certificate in Music program at Judson University, she organizes the annual scholarship benefit concert and raises funds to support talented students' education. Hong holds a bachelor's and master's degrees from Seoul National University (*magna cum laude*) and a doctoral degree in piano performance and literature from University of Illinois at Urbana-Champaign. She won the first prize at the Irene Tintner International Piano Competition and was subsequently invited to perform with many orchestras. Currently, she is Associate Professor at Judson University.

# SIJO EDUCATION PROGRAM

As an extension of our Writing Competition's sijo category, the Sejong Cultural Society has worked on a variety of sijo-related materials and events for both pre-college educators and the public. Through this, we hope young creative writers will be introduced to a unique style of poetry in a more accessible and mainstream environment.

## SIJO IN CLASSROOMS

In 2015-2016 we visited three high school English classes across the country that have already incorporated the sijo into their curricula. Video recordings of these classes being taught about the sijo have been posted on our website in an effort to demonstrate to educators how the sijo may be introduced to a pre-college classroom.



Several of these teachers and other college-level educators additionally collaborated to create written lesson plans for others to use. We plan on continuing to create more material for educators for varying grades, including videos aimed primarily for elementary school teachers.

## SIJO AND HIP HOP

In collaboration with Elephant Rebellion, a Chicago-based community-oriented artists' collective, the Sejong Cultural Society has also begun to tie the sijo to mainstream pop culture in the U.S. Featuring the music of hip-hop artists from Elephant Rebellion, both contemporary and classic sijo are being given life through hip-hop music. These sijo-based songs are being performed at events throughout Chicago and have plans to be turned into music videos in the hopes of drawing interest to the sijo through a popular and culturally mainstream source.



## SIJO WORKSHOPS

The Sejong Cultural Society supports sijo workshops intended primarily for pre-college educators. This program originated in 2011 with an ongoing annual workshop primarily hosted by Sejong, but has now expanded to various programs we collaborate on with a variety of other Korean or Asian organizations. In addition to co-hosting several programs in Chicago, we provide speakers and materials to present the sijo in a hands-on experience at conferences and workshops across the country.





# UPCOMING EVENTS

## **2016 SEJONG BENEFIT DINNER** **SUNDAY, NOVEMBER 6, 2016**

Drury Lane, Oakbrook Terrace, IL  
Saturday, March 9, 2013 at Chicago (location TBA)



## **2016 SEJONG MUSIC COMPETITION**

in collaboration with the *Korea Times Chicago*

**SUNDAY, DECEMBER 4, 2016**

Application deadline November 20, 2016  
University of Illinois at Chicago, Performing Arts Center, Chicago  
Open to precollege piano and violin students

### **WINNERS' CONCERT**

January 2017  
Chicago Cultural Center, Chicago



## **2017 SEJONG WRITING COMPETITION**

in collaboration with the Korea Institute at Harvard University  
and the Literature Translation Institute of Korea

**DEADLINE: FEBRUARY 29, 2017**

Open to US and Canada residents  
Essay category open to age 25 and younger  
Sijo category open to grade 12 and younger

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Contact us at [sejong@sejongculturalsociety.org](mailto:sejong@sejongculturalsociety.org) with any questions  
or visit our website at [www.sejongculturalsociety.org](http://www.sejongculturalsociety.org).

증빙 번호 **67a**

The  
Sejong Cultural Society

새종문화회

[www.sejongculturalsociety.org](http://www.sejongculturalsociety.org)

# 2004-2016 PROGRAM OVERVIEW

**2016 BENEFIT DINNER**

November 6th, 2016  
Drury Lane

## KING SEJONG THE GREAT



King Sejong the Great (1397-1450) was the fourth ruler during the Choson dynasty. His reign was a period of great cultural and intellectual accomplishment in Korea. Believing that the basis of good government was a ruler with broad-ranging knowledge, virtue, and the ability to recognize and utilize men of talent for government service, he governed according to Confucian principles that included the belief that justice and righteousness should characterize the relations between sovereign and subject. He placed great emphasis on education and promoted research in the cultural, economic, and political heritage of Korea, and he sponsored many new developments in the areas of science, philosophy, music, and linguistics. To encourage young scholars to devote their time to study, he established grants and other forms of government support.

King Sejong was not only a patron of the arts and education but also a scholar and inventor himself. Among his many contributions are the development of musical notation for Korean and Chinese mu-

sic, improvements to the Korean system of movable type, and numerous inventions including the rain gauge, sundial, water clock, astronomical maps, and armillary sphere. As a prolific writer, he wrote many books and songs, including a dictionary on proper pronunciation, a biography on the Buddha, and several collections of poems and songs.

Sejong introduced many progressive ideas and implemented reforms to improve the life of the common people. In times of drought and flood, he established relief programs and opened centers to provide food and shelter. He was also a humanitarian who proclaimed that there must be three trials before a final judgment is reached, and he prohibited brutality in the punishment of criminals, such as flogging.

The most outstanding of his achievements by far was the creation of the Korean alphabet, or hangul. Initially, scholars relied on Chinese for written purposes, using awkward systems that made use of Chinese characters to substitute for a lack of Korean script. With the vast differences between Chinese and Korean vocal patterns and sentence formation, the system left much to be desired, and it was with this in mind that King Sejong commissioned a group of scholars to devise a phonetic writing system that would correctly represent the sounds of spoken Korean and that could be easily learned by all people. The system was completed in 1443.

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*The Honorable Jong-kook Lee, Consul General of the Republic of Korea*  
*The Honorable Bruce Rauner, Governor, State of Illinois*

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*Performer: Karisa Chiu, 2015 Sejong Music Competition winner*  
*Master of Ceremony: Mia Park*

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## VISIT OUR WEBSITE!

For more information about the Sejong Cultural Society, check our website at [www.sejongculturalsociety.org](http://www.sejongculturalsociety.org) or email us at [sejong@sejongculturalsociety.org](mailto:sejong@sejongculturalsociety.org). Read past writing competition winners' entries or watch videos of music competition winners' concerts, or learn how to write Korean poetry. Sijo teaching materials intended for educators are available as well.



SUPPORT THE SEJONG CULTURAL SOCIETY

The Sejong Cultural Society is a 501(c)(3) not-for-profit organization supported by individuals and organizations who share our vision. Any and all donations to help advance our cause are greatly appreciated.

Donations may also be made online through our website.

Name: \_\_\_\_\_  
Address: \_\_\_\_\_  
City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_  
Tel: \_\_\_\_\_  
Email: \_\_\_\_\_

Enclosed is my contribution:

- \_\_\_\_\_ \$1,000
- \_\_\_\_\_ \$500
- \_\_\_\_\_ \$300
- \_\_\_\_\_ \$100
- \_\_\_\_\_ \$50
- \_\_\_\_\_ Other: \$\_\_\_\_\_

Please make your check payable to the **Sejong Cultural Society** and mail your contribution to:

Sejong Cultural Society  
606 Forest Road  
Glenview, IL 60025

Thank you!

GREETINGS FROM YOU SIM KIM, PRESIDENT

Greetings,

It is my heartfelt joy and honor to welcome all of you to our annual Sejong Benefit Dinner.

As you know, the Sejong Cultural Society's mission is to advance the awareness and understanding of Korea's cultural heritage amongst people in the United States by reaching out to younger generations through contemporary creative and fine arts.

Since its foundation in 2004, we have been growing very steadily with many accomplishments and are very proud of our progress and new ideas to reach our mission.

Now, we are very pleased to be at the forefront of introducing Korean culture to mainstream America through our writing competition (sijo and essay), music competition, and international music composition competition.

We hold sijo workshops for teachers every year. We had a beautiful Midsummer Afternoon event featuring music, poetry, and the taste of Korea this year. Recently we introduced hip-hop songs using our sijo as well.

We will continue to do our very best on promoting our mission and carrying out a significant role in bridging the cultures between Korea and America for many years to come.

Ultimately we would like to see Korean culture become an integral part of American life.

I would like to thank the Executive Director, Chairman of the Board, all officers, the Board of Directors, all planning committee members, advisory council, and grant providers, who all give unconditional devotion and support.

Most of all, I thank you all—the Sejong friends, supporters and donors who makes our mission goal possible.

We are looking forward your continuing interest, support, and generous contributions in the future.

Thank you.



You Sim Kim  
President, Sejong Cultural Society



GREETINGS FROM THE HONORABLE JONG-KOOK LEE



*Consulate General of the Republic of Korea in Chicago*



*Consul General*

Greetings !

November 6, 2016

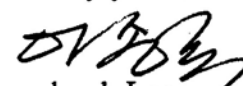
It is my great pleasure to welcome you to the benefit dinner organized by the Sejong Cultural Society.

Since its establishment from 2004, the Sejong Cultural Society has made passionate efforts to advance awareness of Korean culture to Americans. In particular, the Society has provided various programs such as Sijo workshop, music and writing competition which have contributed to the cultural richness and diversity to American society.

I hope that the Sejong Cultural Society will continue to play its valuable role to raise awareness of Korean culture in the United States and foster harmonious interaction among people living in the United States. I also believe that everyone in attendance also extends your support to the activities of the Society.

I once again convey my heartfelt thanks to the Sejong Cultural Society and its board member for their restless efforts to organize today's event.

Sincerely yours,

  
Jong-kook Lee

GREETINGS FROM THE HONORABLE BRUCE RAUNER



OFFICE OF THE GOVERNOR  
207 STATE HOUSE  
SPRINGFIELD, ILLINOIS 62706

BRUCE RAUNER  
GOVERNOR



November 6, 2016

Sejong Cultural Society  
606 Forest Road  
Glenview, Illinois 60025

Greetings!

As Governor of the State of Illinois, I am pleased to welcome everyone gathered for Sejong Cultural Society's Annual Benefit Dinner.

Since its inception in 2004, Sejong Cultural Society has worked to advance awareness and understanding of Korea's cultural heritage by reaching out to younger generations through promoting contemporary creative and fine arts. You have also furthered your organization's mission through various programs such as the Music Competition, Writing Competition and Music Composition Competition. I am sure that the work of your organization has touched the lives of many. Your service to the community is highly commendable.

I would like to applaud the Sejong Cultural Society for working to bridge cultures through your unique fine arts programming and performances. It is critically important in the State of Illinois that we find ways to promote cultural awareness and mutual understanding between different ethnic groups. I ask that everyone in attendance continue to support this worthy organization so that they can continue to positively impact the thriving Korean American community in Illinois for years to come. I would also like to take this opportunity to recognize this year's keynote speaker, Chan Eung Park, who will be presenting on "Korean Culture on the Education of American Youth". She deserves recognition for both her talent as a professor and author, and for her commitment to the mission of the Sejong Cultural Society.

On behalf of the people of Illinois, I offer my best wishes for an enjoyable and memorable event.

Sincerely,



Bruce Rauner  
Governor, State of Illinois

PROGRAM

Mia Park  
Master of Ceremony

WELCOME

Sara Youn Choh & James Hahn  
Fundraiser Committee Co-Chairs

PRESIDENT'S GREETING

You Sim Kim  
President

CONGRATULATORY REMARKS

Honorable Jong-kook Lee  
Consul General of the Republic of Korea

KEYNOTE SPEECH & PANSORI PERFORMANCE

Korean Culture and Education of American Youth  
Chan Eung Park  
Professor of Korean Literature, Ohio State University

DINNER

PROGRAM OVERVIEW OF THE SEJONG CULTURAL SOCIETY

Lucy Park  
Executive Director

PERFORMANCE

Pheasant Hunting Song	Heeyoung Yang
Five Pieces for Violin and Piano, Op. 81	Jean Sibelius
Mazurka	
Valse	

Karisa Chiu, violin  
Winner, 2015 Sejong Music Competition, violin senior division  
Inah Chiu, piano

CHAN EUNG PARK  
KEYNOTE SPEAKER

CHAN EUNG PARK received her PhD from the University of Hawaii and is currently professor of Korean language, literature, and performance studies at Ohio State University. Her specialization is the research and performance of pansori, Korean story-singing, its performance in transnational context in particular, related oral narrative/lyrical/dramatic traditions, and their places in the shaping of modern Korean drama. She has published extensively on the theory and practice of oral narratology and its interdisciplinary connection with arts and humanities as a whole, including her recent monograph, *Voices from the Straw Mat: Toward an Ethnography of Korean Story Singing* (University of Hawaii Press, 2003).

Park has given numerous lectures, seminars, workshops and performances of pansori locally, nationally, and internationally.



PANSORI: STORYTELLING THROUGH SINGING

Pansori (from *pan*, performance, and *sori*, sound or singing) is a solo-singer type of storytelling that surfaced as a distinctive art roughly three centuries ago in the southwestern part of the Korean peninsula. The first transcription of a pansori narrative was made in the mid-eighteenth century. Five traditional pansori narratives currently exist: the Song of Chunhyang, the Song of Shimchung, the Song of the Underwater Palace, the Song of Hungbu, and the Song of the Red Cliff.

A conventional performance of pansori takes place on a straw mat, upon which the singer stands, while a drummer is seated to the left of the singer. Pansori narratives are a combination of singing, used for detailed descriptions of scenes including the thoughts and actions of characters, and speaking, used for plot summaries, scene changes, and commentaries. The speaking portion serves as a necessary break from the strenuous singing.

As the singing progresses, the drummer frequently emits a stylized cry of encouragement (called *chuwimsae*) that blends with the singing and accompanying rhythm. The members of the audience are encouraged to follow suit and add their own cries, showing both performers their appreciation for their energy and expertise; it also serves as a means of engaging the audience with the performance.

Traditionally, the success of a pansori performance has been evaluated according to such categories as the performer’s presence, narrative content, vocal virtuosity, and dramatic gestures. Perhaps the most important part is the strength of the voice that, through lifelong discipline, has attained the power of portraying even the most intimate details of the story. The narrative richness of the pansori voice is further accentuated by its aesthetic of minimalism, manifest in its theatrical simplicity. Three important elements of pansori performances are rhythmic cycles, melodic paths, and overall vocal expressiveness. These elements are coordinated in accordance with the general principles of yin and yang—that is, the complements of high and low, long and short, clear and murky, tensed and relaxed, and sorrowful and merry.

Today, the art of pansori is designated as Intangible National Treasure Number Five, and its prominent singers are recognized as human national treasures.

MIA PARK  
MASTER OF CEREMONY

MIA PARK happily wears many hats in Chicago. Mia teaches yoga, volunteers and is a professional actress. She teaches yoga and yoga therapy to facilitate self integration and personal transformation. Mia believes that there are many opportunities to contribute to the community and volunteers at Cook County prison and has volunteered in Chicago’s Asian community for almost twenty years. She’s been a professional actress for over fifteen years and loves sharing stories on stage and film. She is honored to MC the 2016 Sejong Cultural Society Fundraiser and agrees with its mission to advance awareness and understanding of Korea’s cultural heritage. You can visit her at [www.MiaPark.com](http://www.MiaPark.com).





## KARISA CHIU

### VIOLIN SENIOR DIVISION WINNER, 2015 SEJONG MUSIC COMPETITION



Violinist **KARISA CHIU**, age 17, is a full merit scholarship recipient at the Music Institute of Chicago's Academy program where she is studying with Almita Vamos. She began playing the violin at the age of three with her father Cornelius Chiu. She is a winner of the 2016 Blount-Slawson Young Artists Competition and a fourth prize winner of the 2015 Cooper International Competition. She is also a recipient of the prestigious Jerome and Elaine Nerenberg Foundation Scholarship from the 2016 Musicians Club of Women Scholarship Audition. She is a winner of many other competitions including the Skokie Valley Symphony Orchestra Young Artists Competition, the Stanger Young Artists Concerto Audition, the Montzuka Young Artists Competition, the Society of American Musicians Competition, the Sejong Music Competition, the Chinese Fine Arts Society Competition, the DePaul Community Music Concerto Competition and the American Opera Society scholarship audition. She was also a two-time winner of the string category of the open junior division at the Walgreens' National Competition. Karisa was also one of the six finalists in the Crain-Maling Chicago Symphony Youth Concerto Audition in 2014. Karisa has been featured as a soloist with the Montgomery Symphony Orchestra, the Kishwaukee Symphony Orchestra, Northbrook Symphony Orchestra, the West Suburban Symphony Orchestra, the Oistrach Symphony Orchestra, CSA Sinfonia, and the UIC Symphony Orchestra. She has played in master classes given by renowned artists such as Ida Kavafian, Pamela Frank, Mauricio Fuks, Joel Smirnoff, Ilya Kaler, Victor Dancenok and Dora Schwarzberg. As a chamber musician, Karisa has won many competitions including first place at the Discover Chamber Music Competition, the Gold Medal from the Saint Paul String Quartet Competition, the Bronze Medal from the M Prize International Chamber Music Competition, the Silver Medal from the Pearl G. Barnett Chamber Music Competition, and the Honorable Mention prize from the Fischhoff National Chamber Music Competition. Karisa is currently homeschooled and enjoys biking and drawing in her spare time.

## HEEYOUNG YANG

### COMPOSER



Inspired by diverse cultural backgrounds, **HEEYOUNG YANG** has been actively composing a variety of music with a wide spectrum, which crosses multiple dimensions: the East and the West, the old and the new, the irrational and the logic, and the sacred and the secular. Such cross-cultural components are naturally embedded in her approach on musical language, timbre, intonation, lyric, pulsation, time, and expression. These ingredients enable Heeyoung's music to deliberately touch audience by a unique way of delivering the tradition of Korean and Western music in a contemporary form and by a lyrical and imaginative story-telling of her own thoughts and faith.

Her works range from solo instruments to full orchestra, as well as choral, dance, and electroacoustic music. While devoting herself mainly to the field of contemporary art music, she also experiments with other genres, writing music for theatre as well as improvisation. Her music has been recognized by various distinguished arenas, including the performance by the Lincoln trio, the Veridian symphony orchestra, the Aspen contemporary ensemble, the Chamber players, the Café MOMUS ensemble, etc. Her music also has been performed in various places in the globe, such as Korea, Japan, France, Croatia, and Canada as well as multiple places in the United States.

Recently Heeyoung has focused on Korean traditional instrument, especially Gayaguem in collaboration with Eun Sun Jung, and composed and arranged several pieces in which cross-cultural and cross-disciplinary concepts are permeated.

Heeyoung is also active in Christian and secular choral music, currently serving as the composer of Yonsei University Church Youth Choir and offering various works to choirs and churches in Pennsylvania, Ohio, and Indiana area as well as in Korea and Europe. Originally from South Korea, Heeyoung Yang received both her D.M.A. and M.M. in music composition from the College-Conservatory of Music at the University of Cincinnati, working with Joel Hoffman, Michael Fiday, and Mara Helmuth. She also received her M.M. and B.M. from the Yonsei University in South Korea, studying with Chan Hae Lee.

**PHEASANT HUNTING SONG (*Katuri Taryung*):** This energetic song that describes hunting pheasants is based on a Korean traditional tune, "Katuri Taryung". The slow and serious introduction portrays the circumspection and tensions before the hunting begins, which followed by the bouncy and animated passage, suggesting the wild pheasant chases.

## THE SEJONG CULTURAL SOCIETY

### PROGRAM INFORMATION

#### I. MISSION AND HISTORY

##### OUR MISSION

The Sejong Cultural Society strives to advance awareness and understanding of Korea's cultural heritage amongst people in the United States by reaching out to the younger generations through contemporary creative and fine arts. It is our hope that, through this, the rich culture behind Korea's colorful history will be accessible to people of any ethnicity and nationality while being a unique part of the larger, more familiar Western culture.

##### HISTORY

The Sejong Cultural Society was first conceptualized by founding members including C. Lucy Park (current executive director), Hyunil Juhn (past president), and Aesop Rim (current honorary board). In 2003, the Seoul National University Alumni Association of Chicago agreed to provide a seed grant to create a program dedicated to introducing elements of traditional Korean culture to the US, and on August 20th, 2004, the Sejong Cultural Society was incorporated in the State of Illinois and approved as a 501(c)(3) not-for-profit organization.

The organization was named after King Sejong the Great (1397-1450), who was a strong patron of music, arts, literature, and science. Under his reign, Korea flourished culturally and academically, and he is now honored for his humanity, vision, and contributions to Korean culture.

The annual Sejong Music Competition has been held since 2004 and the annual Sejong Writing Competition since 2006. The Sejong International Music Composition Competition was held in 2005 and 2008; after being renamed the Sejong Prize for Music Composition, it was hosted again in 2012 and 2015. The first sijo events were held in 2010.



#### II. PROGRAMS

##### CURRENT PROGRAMS:

- A. Sejong Music Competition (piano and violin categories)
- B. Sejong Writing Competition (essay and sijo categories)
- C. The Sejong Prize for Music Composition
- D. Sijo workshop and events
- E. Expansion of resource materials

##### A. SEJONG MUSIC COMPETITION

The Sejong Music Competition seeks to both encourage talented young musicians in their studies and introduce elements of traditional Korean music to younger generations. In addition to a piece of their own choice, participants are required to perform a Korean-themed piece from our required repertoire list, several of which were entries in previous Sejong Music Composition Competitions.

Open to pre-college violin and piano students, the competition hosts four divisions per category: senior, junior, elementary, and primary. In addition to cash prizes, winners are offered performance opportunities; example of such performances include the Korean-American Day Cultural Celebration in Chicago, the Indian Trails Library concert series, and fundraising events hosted by various Korean-American organizations.

##### B. SEJONG WRITING COMPETITION

Since its inception in 2006, the Sejong Writing Competition has continued to grow exponentially. By the ninth annual competition in 2014, we received a total of over 1,900 entries from all across the United States and parts of Canada.



Open to residents of the US and Canada age 25 and younger, the Sejong Writing Competition is divided into two categories:

- **ESSAY CATEGORY:** Focusing on introducing young adults to Korean culture and history through literature, our essay category utilizes folk tales and contemporary literature to explore Korean culture, past and present. It is divided into three divisions: young adult (age 18-25), senior (grades 9-12), and junior (grade 8 and younger). This category is funded in part by the Literature Translation Institute of Korea.
  - **ADULT AND SENIOR DIVISIONS:** Intended to give students a glimpse of Korean life and history through contemporary literature, participants are asked to read and write about selected translated short stories and essays. Stories used for the 2017 Writing Competition are “That Girl’s House” by Park Wan-suh and “Kapitan Ri” by Chon Kwangyong.
  - **JUNIOR DIVISION:** Korea has a rich tradition of storytelling, and its folk tales reflect important aspects of its history and culture. For this competition, students are asked to read one of several Korean folktales provided on our website and write an essay in response to one of three provided prompts.
- **SIJO CATEGORY:** Our sijo category brings the sijo, a classic example of traditional Korean fine arts, to a modern English-speaking audience as a unique form of poetry. Participants are asked to write a sijo in English on any topic of their choice. This category is comprised of a single division open to all students in grades 12 and under and is organized in collaboration with the Korea Institute at Harvard University.

As of the 2013 Writing Competition, we now use an online registration-based system for entry submissions. For students, this system offers the option of emailing submission confirmations and PDF copies of their entries to teachers; additionally, it enables students to edit entries easily until the competition deadline. Teacher accounts are able to view and, if necessary, submit their students’ submissions.

Since the competition’s first year in 2006, the Friends of the Pacific Rim Foundation has continued to provide funds for all Honorable Mentions, which have been named the Friends of the Pacific Rim Awards.

C. THE SEJONG PRIZE FOR MUSIC COMPOSITION

Traditional Korean music contains many unique elements rhythmically and harmonically. The Sejong Prize for Music Composition encourages composers to explore these elements and incorporate them into their compositions to create contemporary pieces for Western instruments that evoke Korean themes. Using these pieces in numerous performances organized by the Sejong Cultural Society and our music competition, we hope to bring the world of Korean music not only to composers, but performers and listeners as well.

For our prior competitions, we invited composers, regardless of nationality, race, age, or gender, to submit original pieces incorporating traditional Korean themes written for western musical instruments and suitable for young student performers. For our 2012 and 2015 Sejong Prize Competition, our goals no longer focused on creating pieces suitable for young performers; instead, we sought to put a heavier emphasis on producing high quality Korean-themed pieces for musicians of any level to play. Our first Sejong Prize Concert, featuring the music of the three international winners of the 2012 Sejong Prize, was held in October 2013 at the University of Chicago.

On January 26, 2014, the Lincoln Trio and past winners of the Sejong Music Competition presented pieces with Korean themes at the popular Sunday Salon Concert Series at the Chicago Cultural Center. The concert was entitled “Music as a Window to Culture” and attended by mostly non-Koreans.

“Music and Poetry” was a concert held on February 6, 2014 at Roosevelt University. The Lincoln Trio performed Korean-inspired pieces composed by winners of the Sejong Prize and by Professor Kyong Mee Choi (Roosevelt University). Throughout the performance, the performers recited several well-known sijo poems by famous Korean poets as well as winning entries from the Sejong Writing Competition’s sijo division.

D. SIJO WORKSHOPS AND EVENTS

As an extension of our Writing Competition’s sijo category, the Sejong Cultural Society hosts sijo workshops for pre-college educators. Our sijo workshop is primarily intended for English teachers interested in teaching about the sijo in their classrooms. Many different styles of poetry are commonly explored in most students’ curricula, and it is our hope that someday we may see the sijo being taught alongside popular poetry forms such as haikus and limericks.

In collaboration with Professor David McCann of the Korea Institute at Harvard University, Professor Mark Peterson at Brigham Young University, and several high school literature teachers, the Sejong Cultural Society developed teaching materials for educators to use in the classroom. Among other sijo-related resources, they are now available on our website. Teaching

material development was funded by the Korea Foundation and the Academy of Korean studies; distribution is funded by the Doosan Yonkang Foundation and the Kyobo Daesan Foundation.

Our sijo workshops are held at the University of Illinois at Chicago (UIC) in collaboration with the UIC English Department and the Korea Institute at Harvard University. Additional presentations on sijo poetry and a brief overview of Korean history were made in many locations in Chicago, Los Angeles, Orange, Seattle, Dallas, and Atlanta over the past several years to educators interested in learning about Korean culture. An interactive workshop on teaching sijo was presented at the National Conference of Teachers of English annual convention.

We have also hosted sijo seminar and sijo reading events for the general public at the Harold Washington Library Center in Chicago, the Andrew Bae Gallery, and the Poetry Foundation in Chicago since 2010.

E. EXPANSION OF RESOURCE MATERIALS

After reaching out to pre-college educators whose students have participated in the Sejong Writing Competition, we discussed a variety of requests and suggestions meant to assist and encourage teachers interested in teaching sijo or Korean literature in their classrooms. In response to these suggestions, we are focusing on the development and expansion of educator resource materials this year. This project is in part funded by a grant from the Academy of Korean Studies in Seoul, Korea.

We visited several schools and videotaped high school teachers who have incorporated the sijo into their curricula for the past several years and whose students number amongst the past winners of the Sejong Writing Competition. In addition to a variety of teaching plans submitted by numerous teachers who have taught sijo, these recordings are intended to give other educators an idea of how to approach teaching sijo in their own classrooms. The teachers who participated in our program include Ms. Tracy Kaminer at the Randolph Macon Academy in Front Royal, VA; Mr. Chuck Newell at Notre Dame High School in Chattanooga, TN; and Ms. Elizabeth Jorgensen at Arrowhead High School in Hartland, WI. With further funding, we hope to eventually visit additional schools in Texas, New Jersey, and California as well as more elementary schools in order to provide a more diverse range of teaching environments.

Additionally, we posted several lectures regarding various sijo-related topics—including how to write sijo, how to improve poorly written sijo, and comparisons between sijo, haiku, and quatrain—by Professors David McCann of Harvard University and Mark Peterson of Brigham Young University.

Sijo were initially first and foremost written as songs and performed with musical accompaniment. In continuing this tradition, we have begun to collaborate with Elephant Rebellion, a Chicago-based community-oriented artists’ collective, in creating hip-hop songs based on and featuring sijo. Through modern and popular mainstream genres of music, we hope that contemporary prize-winning and classic sijo will be used in works that may appeal to the younger generations.

We additionally plan on publishing bound books collecting the winning works of the Sejong Writing Competition and Sejong Prize in addition to selected required repertoire used in the Sejong Music Competition.



SEJONG COMPETITION PARTICIPANTS 2004-2016

		2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Music	Total	45	21	36	47	39	37	79	91	85	84	80	99	
Writing	Total			61	78	351	847	1169	1346	1748	1503	1948	1403	1257
	Essay			61	78	208	399	463	677	799	655	640	475	242
	Sijo			-	-	143	448	706	669	949	848	1308	928	1015
Sejong Prize	Total		52			40				38			51	
	Korean		13			8				17			39	
	US		32			28				14			12	

III. ORGANIZATION

The main direction of the organization is determined at board meetings, while the specifics of each program are determined by individual planning committees, which are comprised of experts in the respective field. Planning committee members are recommended by the Executive Director and approved by the Board of Directors, while officers are elected by the Board of Directors. Currently all officers, board members, and committee members are volunteers and do not take any compensation.

EXECUTIVE COMMITTEE (OFFICERS)

President: You Sim Kim	Treasurer: Esther Yang
Vice-President: Sook Park	Executive Director: Lucy Park
Secretary: Mark Choh	Chairman: Ho B. Kim

BOARD OF DIRECTORS

Joonhang Choh	Mark Choh	Sara Youn Choh	James K. Hahn	Yonhee Park Han
Hyunil Juhn	Byung Yoon Kim	Ho B. Kim	Hyaesung Kim	Steve Kim
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Sook Park	Hannah Suhr	Esther Yang		

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Aesop Rhim	Marja Vongerichten	Chi Yong Whang	

PAST PRESIDENT

Hyunil Juhn	Ho B. Kim	Juliana Chyu
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**MUSIC COMPETITION PLANNING COMMITTEE:** Kay Kim, chair (Northeastern Illinois University, Chicago, IL), So-young Bae (Chicago Symphony Orchestra, Chicago, IL), Sojung Hong (Judson University, Elgin, IL), Jeong Soo Kim (Nothern Illinois University, Decatur, IL), Misook Kim (Wheaton Conservatory, Wheaton, IL)

**WRITING COMPETITION PLANNING COMMITTEE:** Heinz Insu Fenkl, chair (State University of New York at New Paltz, NY), Bruce Fulton (University of British Columbia, Vancouver, Canada), Seong-Kon Kim (Seoul National University, Seoul, Korea), Young-min Kwon (Seoul National University, Seoul, Korea), David McCann (Harvard University, Cambridge, MA), Mark Peterson (Brigham Young University, Provo, UT), Martha Vickery (*Korean Quarterly*, St. Paul, MN)

**MUSIC COMPOSITION COMPETITION PLANNING COMMITTEE:** David Ludwig, chair (Curtis Institute, Philadelphia, PA), Hi Kyung Kim (University of California at Santa Cruz, Santa Cruz, CA), Geonyong Lee (Korean National University of Arts, Seoul, Korea), Shinuh Lee (Seoul National University, Seoul, Korea), Efstratios Minakakis (New England Conservatory, Boston, MA), Youngghi Pagh-paan (University of Arts Bremen, Bremen, Germany), Arlene Sierra (Cardiff University, Cardiff, Wales)

**ADVISORY COUNCIL:** Yumi Hwang-Williams (Colorado Symphony Orchestra, Denver, CO), Hi Kyung Kim (University of California at Santa Cruz, Santa Cruz, CA), Chang Keun Lee (Kwangwoon University, Seoul, Korea), Geon-yong Lee (Korean National University of Arts, Seoul, Korea), Yong Hi Moon (Peabody Conservatory, Baltimore, MD), Nancy Park (Chicago Symphony Orchestra, Chicago, IL), Desirée Rustrat (Northwestern University, Evanston, IL)

SUMMARY FINANCIAL REPORT

STATEMENT OF ACTIVITIES AND CHANGES IN NET ASSETS  
for fiscal years ending on June 30, 2016 and 2015

	7/1/14 - 6/30/15	7/1/14 - 6/30/15
Revenue:		
Contributions from general public and fundraising events	\$42,000	\$55,000
Contributions from board members	26,000	34,000
Grants & foundation support	18,000	12,000
Program revenue and other income	6,000	4,000
Total revenue	92,000	105,000
Expenses:		
Music competition	25,000	21,000
Writing competition	25,000	28,000
Sejong Prize	5,000	4,000
Various fundraising costs	15,000	8,000
Sijo seminars and education materials	13,000	8,000
Other Cultural Event Support	1,000	
Other admin and general expenses	10,000	8,000
Total expenditures	94,000	77,000
Change in net assets	-2,000	28,000
Net assets at beginning of year	131,000	103,000*
Net assets at end of year	\$129,000	\$131,000

STATEMENT OF FINANCIAL POSITION  
as of June 30, 2016 and 2015

	6/30/2015	6/30/2014
Assets:		
Cash	\$119,000	\$108,000
CDs	10,000	20,000
Prepaid expenses and other assets	—	3,000
Total assets	\$129,000	\$131,000
Liabilities and net assets:		
Accounts payable	—	—
Net assets	129,000	131,000
Total liabilities and net assets	\$129,000	\$131,000

\*7/1/2014 net assets has been restated to reflect tax accountant's journal entry for depreciation taken in prior years. (amount adjusted -\$1,000)

MUSIC COMPETITION WINNERS  
2004-2015

*honorable mentions not listed*

*“Korean Music” denotes award for best interpretation of Korean music*

2015			
Instrument	Division	Prize	Name (Teacher)
Piano	Senior	1	John Schindler, Hartland, WI (Alan Chow)
		2	Jarrett Takaki, Wilmette, IL (Sueanne Metz)
		3	Allison Lie, Naperville, IL (Sueanne Metz)
	Junior	1	Emily Cho, Schaumburg, IL (Brenda Huang)
		2	Won Yang, Wilmette, IL (Elaine Felder)
		3	Joseph Shin, Glenview, IL (Sueanne Metz)
	Elementary	1	Etien Balorda, Berrien Center, MI (Lydia Balorda)
		2	Angelika Wang, Chicago, IL (Brenda Huang)
			Joey Zhu, Buffalo Grove, IL (Sueanne Metz)
		3	Caleb D. Kim, Schaumburg, IL (Brenda Huang)
	Primary	1	Henry Shao, Sylvania, OH (Esther Chiu)
		2	Freya Pang, Highland Park, IL (Sueanne Metz)
			Chloe Palmes, Morton Grove (Sueanne Metz)
		3	Clara Zhang, Highland Park, IL (Soo Young Lee)
Violin	Senior	1	Karisa Chiu, Palatine, IL (Almita Vamos)
		2	Zachary Brandon, Battle Creek, MI (Almita Vamos & Hye-Sun Lee)
		3	Lauren Conroy, Barrington, IL (Hye-Sun Lee)
	Junior	1	Micah Yoo, Northbrook, IL (Desirée Ruhstrat)
		2	Susie Lee, West Bloomfield, MI (Almita Vamos)
		3	Chizuru Tanaka, Buffalo Grove, IL (Desirée Ruhstrat)
	Elementary	1	Kaylee Kim, Round Lake, IL (Betty Haag-Kuhnke)
		2	Esme Arias-Kim, Hoffman Estates, IL (Betty Haag-Kuhnke)
		3	Ella Saputra, Schaumburg, IL (Desirée Ruhstrat)
	Primary	1	Jasmine Horton, Glencoe, IL (Hey-Sun Lee)
2		Emily Chen, Arlington Heights, IL (Injoo Choi)	
3		Elle Cho, Park Ridge, IL (Betty Haag-Kuhnke)	
Korean Music	Piano	Sr	John Schindler, Hartland, WI (Alan Chow)
		Jr	Emily Cho, Schaumburg, IL (Brenda Huang)
		Ele	Etien Balorda, Berrien Center, MI (Lydia Balorda)
		Pri	Henry Shao, Sylvania, OH (Esther Chiu)
	Violin	Sr	Karisa Chiu, Palatine, IL (Almita Vamos)
		Jr	Micah Yoo, Northbrook, IL (Desirée Ruhstrat)
		Ele	Ella Saputra, Schaumburg, IL (Desirée Ruhstrat)
		Pri	Elle Cho, Park Ridge, IL (Betty Haag-Kuhnke)
2014			
Instrument	Division	Prize	Name (Teacher)
Piano	Senior	1	Yerin Yang, Mount Prospect, IL (Brenda Huang)
		2	Jarrett Takaki, Wilmette, IL (Sueanne Metz)

Piano (2014) <i>cont'd</i>	Sr. ( <i>cont'd</i> )	3	Amy Lian, Lake in the Hills, IL (Janice Razaq)
	Junior	1	Allison Lie, Naperville, IL (Sueanne Metz)
		2	George Dalianis, Park Ridge, IL (Katherine K. Lee)
		3	Lilian Xu, Lincolnshire, IL (Sueanne Metz)
	Elementary	1	Emily Cho, Schaumburg, IL (Brenda Huang)
		2	Alan Zhang, Naperville, IL (Sueanne Metz)
		3	Maggie Peng, Buffalo Grove, IL (Sueanne Metz)
	Primary	1	Emmie Guo, Chicago, IL (Sueanne Metz)
		2	Audrey Yixin Yin, Rolling Meadows, IL (Sueanne Metz)
3		Freya Pang, Darien, IL (Sueanne Metz)	
Violin	Senior	1	Joshua Brown, Gurnee, IL (Almita & Roland Vamos)
		2	Karisa Chiu, Palatine, IL (Almita Vamos)
		3	Serena Harnack, Glen Ellyn, IL (Almita Vamos)
	Junior	1	Isabella Brown, Gurnee, IL (Almita & Roland Vamos)
		2	John Heo, Northbrook, IL (Almita Vamos)
		3	Christian D. Kim, Schaumburg, IL (Almita Vamos)
	Elementary	1	Abigail Park, Arlington Heights, IL (Hye Sun Lee)
		2	Chizuru Tanaka, Buffalo Grove, IL (Desirée Ruhstrat)
		3	Barbara Juminaga, Highland Park, IL (Hye Sun Lee)
	Primary	1	Lauren Kim, Hoffman Estates, IL (Injoo Choi)
		2	Elle Cho, Park Ridge, IL (Betty Haag Kuhnke)
		3	Erica Jiyeon Nam, West Chester, OH (Kurt Sassmannshaus)
Korean Music	Piano	Sr	Derek Chung, Long Grove, IL (Sueanne Metz)
		Jr	Won Yang, Wilmette, IL (Elaine Felder)
		Ele	Emily Cho, Schaumburg, IL (Brenda Huang)
		Pri	Emmie Guo, Chicago, IL (Sueanne Metz)
	Violin	Sr	Shannon Kollasch, Naperville, IL (Desirée Ruhstrat)
		Jr	John Heo, Northbrook, IL (Almita Vamos)
		Ele	Lena Valenti, Chicago, IL (Sharon Chang)
		Pri	Erica Jiyeon Nam, West Chester, Kurt Sassmannshaus
2013			
Piano	Senior	1	Sean Choi, Wilmette, IL (Sueanne Metz)
		2	Michael Lee, Hawthorn Woods, IL (Brenda Huang)
		3	none
	Junior	1	Yerin Yang, Mount Prospect, IL (Brenda Huang)
		2	Justin Chang, Schaumburg, IL (Brenda Huang)
		3	Li-jae Woo, Glenview, IL (Sueanne Metz)
	Elementary	1	Lilian Xu, Lincolnshire, IL (Sueanne Metz)
		2	Emily Cho, Schaumburg, IL (Brenda Huang)
		3	Isabel Chen, Northbrook, IL (Inah Chiu)
	Primary	1	Caleb D. Kim, Schaumburg, IL (Brenda Huang)
		2	Emmie Guo, Chicago, IL (Sueanne Metz)
		3	Freya Pang, Darien, IL (Sueanne Metz)
Violin	Senior	1	Julian Rhee, Brookfield, WI (Hye-Sun Lee)
		2	Hannah White, Germantown, WI (Hye-Sun Lee and Almita Vamos)
		3	Karisa Chiu, Palatine, IL (Almita Vamos)

Violin (2013) <i>cont'd</i>	Junior	1	Claire Arias-Kim, Hoffman Estates, IL (Almita Vamos)
		2	Rachel Hsu, Wilmette, IL (Desirée Ruhstrat)
		3	Rebecca Moy, Naperville, IL (Drew Lecher)
	Elementary	1	Isabel Chen, Northbrook, IL (Hye-Sun Lee)
		2	Christian D. Kim, Schaumburg, IL (Almita Vamos)
		3	Christopher J. Kim, Palatine, IL (Betty Haag-Kuhnke)
	Primary	1	Foster Ward, Northbrook, IL (Betty Haag-Kuhnke)
		2	Esme Arias-Kim, Hoffman Estates, IL (Betty Haag-Kuhnke)
		3	Kaylee Kim, Round Lake, IL (Betty Haag-Kuhnke)
Korean Music	Piano	Sr	Daniel Rong, Vernon Hills, IL (Brenda Huang)
		Jr	David Peng, Buffalo Grove, IL (Sueanne Metz)
		Ele	Isabel Chen, Northbrook, IL (Inah Chiu)
		Pri	Richard Li, Buffalo Grove, IL (Soyoung Kee)
	Violin	Sr	Hansuh Rhee, Glenview, IL (Almita & Roland Vamos)
		Jr	Justin Lee, Buffalo Grove, IL (Betty Haag-Kuhnke)
		Ele	Christian D. Kim, Schaumburg, IL (Desirée Ruhstrat)
			Barbara Juminaga, Chesterfield, MO (Addison Teng)
		Pri	Esme Arias-Kim, Hoffman Estates, IL (Betty Haag-Kuhnke)
2012			
Piano	Senior	1	Kyle Jannak-Huang, Palatine, IL (Brenda Huang)
		2	Amber Scherer, Winnetka, IL (Sueanne Metz)
		3	Pamela Lin, Vernon Hills, IL (Sueanne Metz)
	Junior	1	Derek Chung, Long Grove, IL (Sueanne Metz)
		2	Alexander Jin, Chicago, IL (Brenda Huang)
		3	Xiaoping Wang, Jr, Chicago, IL (Brenda Huang)
	Elementary	1	Yerin Yang, Mount Prospect, IL (Brenda Huang)
		2	Eriko Darcy, Chicago, IL (Brenda Huang)
		3	Emily Cho, Schaumburg, IL (Brenda Huang)
	Primary	1	Kimiko Darcy, Chicago, IL (Brenda Huang)
		2	Kevin Chlastawa, Kenosha, WI (Brenda Huang)
		3	none
Violin	Senior	1	Tabitha Oh, Chicago, IL (Desirée Ruhstrat)
		2	Hannah White, Germantown, WI (Hye-Sun Lee)
		3	Emily Jones, Winnetka, IL (Desirée Ruhstrat)
	Junior	1	Julian Rhee, Brookfield, WI (Hye-Sun Lee)
		2	Jason Wang, Yorktown Heights, NY (Sungrai Sohn)
		3	Karisa Chiu, Palatine, IL (Almita Vamos)
	Elementary	1	none
		2	Christina Nam, West Chester, OH (Kurt Sassmannshaus)
			Maya Kilburn, Muncie, IN (Chin Mi Kim)
		3	Zechary Mo, Palatine, IL (Injoo Choi)
	Primary	1	Ella Saputra, Schaumburg, IL (Taka Matsunaga)
		2	Sean Lee, Naperville, IL (Betty Haag-Kuhnke)
3		Esme Arias-Kim, Hoffman Estates, IL (Betty Haag-Kuhnke)	
Korean Music	Piano	Sr	Amber Scherer, Winnetka, IL (Sueanne Metz)
		Jr	Derek Chung, Long Grove, IL (Sueanne Metz)

Korean Music (2012) <i>cont'd</i>	Piano <i>cont'd</i>	Ele	Yerin Yang, Mount Prospect, IL (Brenda Huang)
		Pri	Kimiko Darcy, Chicago, IL (Brenda Huang)
	Violin	Sr	Christi Park, Hindsdale, IL (Cyrus Forough)
		Jr	Justin Lee, Buffalo Grove, IL (Betty Haag-Kuhnke)
		Ele	Christian D. Kim, Schaumburg, IL (Desirée Ruhstrat)
		Pri	Ella Saputra, Schaumburg, IL (Taka Matsunaga)
2011			
Piano	Senior	1	Trenton Takaki, Wilmette, IL (Sueanne Metz)
		2	William Woodard, Bloomington, IL (Laurene Parsons)
		3	Amber Ginmi Scherer, Winnetka, IL (Sueanne Metz)
	Junior	1	Eric Lin, Hawthorn Woods, IL (Brenda Huang)
		2	Roger Shen, Northbrook, IL (Sueanne Metz)
		3	Whitney Jin, Naperville, IL (Brenda Huang)
	Elementary	1	Colin Choi, Northbrook, IL (Sueanne Metz)
		2	Joshua Zhu, Long Grove, IL (Sueanne Metz)
		3	David Du, West Lafayette, IN (Nadya Dubikovsky)
Violin	Senior	1	Gallia Kastner, Arlington Heights, IL (Almita Vamos)
		2	Claire Bourg, Aurora, IL (Cyrus Forough)
		3	Tabitha Oh, Chicago, IL (Desirée Ruhstrat)
	Junior	1	Hannah White, Germantown, WI (Hye-Sun Lee)
		2	Julian Rhee, Brookfield, WI (Hye-Sun Lee)
		3	Karisa Chiu, Palatine, IL (Cornelius Chiu)
	Elementary	1	John Heo, Northbrook, IL (Cornelius Chiu)
		2	Christina Jihee Nam, Cincinnati, OH (Kurt Sassmannshaus)
		3	Christian Kim, Schaumburg, IL (Desirée Ruhstrat)
		Esme Arias-Kim, Hoffman Estates, IL (Betty Haag)	
Korean Music	Piano	Sr	Trenton Takaki, Wilmette, IL (Sueanne Metz)
		Jr	Whitney Jin, Naperville, IL (Brenda Huang)
		Ele	David Du, West Lafayette, IN (Nadya Dubikovsky)
	Violin	Sr	Claire Bourg, Aurora, IL (Cyrus Forough)
		Jr	Tabby Rhee, Brookfield, WI (Hye-Sun Lee)
		Ele	Rachel Shekinah Hsu, Wilmette, IL (Desirée Ruhstrat)
2010			
Piano	Senior	1	Christopher Park, West Lafayette, IN (Nadya Dubikovsky)
		2	none
		3	none
	Junior	1	none
		2	Vivian Jin, Naperville, IL (Brenda Huang)
			Roger Shen, Northbrook, IL (Sueanne Metz)
	3	Ryan Jannak-Huang, Palatine, IL (Brenda Huang)	
	Elementary	1	Sean Choi, Wilmette, IL (Elaine Felder)
		2	Alexandra Woo, Glenview, IL (Sueanne Metz)
3		Colin Choi, Northbrook, IL (Sueanne Metz)	
Violin	Senior	1	Jennifer Cha, Naperville, IL (Desirée Ruhstrat)
			Ade Williams, Chicago, IL (Almita Vamos and Marko Dreher)
		2	Gallia Kastner, Arlington Heights, IL (Almita and Roland Vamos)



Music Competition Winners

Violin (2010) <i>cont'd</i>	Sr. ( <i>cont'd</i> )	3	none
	Junior	1	Zachary Brandon, Battle Creek, MI (Hye-Sun Lee)
			Hansuh Rhee, Glenview, IL (Marko Dreher)
		2	Mira Williams, Chicago, IL (Marko Dreher)
		3	Karisa Chiu, Palatine, IL (Cornelius Chiu)
	Elementary	1	Hannah White, Germantown, WI (Hye-Sun Lee)
		2	Rachel Hsu, Wilmette, IL (Desirée Ruhstrat)
3		Julian Rhee, Brookfield, WI (Hye-Sun Lee)	
Korean Music	Piano	Sr	Christopher Park, West Lafayette, IN (Nadya Dubikovsky)
		Jr	Vivian Jin, Naperville, IL (Brenda Huang)
		Ele	Yerin Yang, Mount Prospect, IL (Soo Lee)
	Violin	Sr	Jennifer Cha, Naperville, IL (Desirée Ruhstrat)
			Ade Williams, Chicago, IL (Almita Vamos and Marko Dreher)
		Jr	Karisa Chiu, Palatine, IL (Cornelius Chiu)
			Hansuh Rhee, Glenview, IL (Marko Dreher)
		Ele	Julian Rhee, Brookfield, WI (Hye-Sun Lee)
2009			
Piano	Senior	1	Andrew Ly, Arlington Heights, IL (Brenda Huang)
		2	Yesse Kim, Ann Arbor, MI (Panayis Lyras)
		3	Hannah Kay, Lincolnshire, IL (Brenda Huang)
	Junior	1	Seoyun Baek, Buffalo Grove, IL (Elaine Felder)
		2	Yoan Ganev, Wheeling, IL (Marta Azanavorian)
		3	Kyle Jannak-Huang, Palatine, IL (Brenda Huang)
Violin	Senior	1	Ethan Hoppe, Chicago, IL (Almita Vamos and Marko Dreher)
		2	Lydia Umlauf, Rensselaer, IN (Desirée Ruhstrat)
		3	Laura Park, Palatine, IL (Almita Vamos and Marko Dreher)
	Junior	1	Adé Williams, Chicago, IL (Almita Vamos and Marko Dreher)
		2	Serena Harnack, Glen Ellyn, IL (Julie Maura)
		3	Tabby Rhee, Brookfield, WI (Hey-Sun Lee)
Korean Music	Piano	Sr	Yesse Kim, Ann Arbor, MI (Panayis Lyras)
		Jr	Seoyun Baek, Buffalo Grove, IL (Elaine Felder)
	Violin	Sr	Sofia Kim, Wilmette, IL (Almita Vamos)
		Jr	Adé Williams, Chicago, IL (Almita Vamos and Marko Dreher)
2008			
Piano	Senior	1	Nathan Noh, Hawthorn Woods, IL (Brenda Huang)
		2	Yeji Yoon, Vernon Hills, IL (Micah Yui)
		3	none
	Junior	1	Seung Joon Kim, Glenview, IL (Micah Yui)
		2	Ryan Jannak-Huang, Northbrook, IL (Brenda Huang)
		3	none
Violin	Senior	1	George Hyun, Winnetka, IL (Betty Haag-Kuhnke)
		2	Laura Park, Palatine, IL (Almita Vamos & Marko Dreher)
		3	Shelley Liu, Winnetka, IL (Almita Vamos)
			Lydia Umlauf, Rensselaer, IN (Desirée Ruhstrat)
	Junior	1	Jennifer Eugena Cha, Naperville, IL (Desiree Rhustrat)

Music Competition Winners

Violin (2008) <i>cont'd</i>	Junior <i>cont'd</i>	2	Michaela Wellems, Lincolnshire, IL (Marko Dreher)
			Adé Williams, Chicago, IL (Marko Dreher & Almita Vamos)
		3	Haeji Kim, Bloomfield Hills, MI (Almita & Roland Vamos)
Cello	—	1	Johannes Gray, Wilmette, IL (Gilda Barston, Hans Jensen)
		2	none
		3	Christine Lee, Dublin, OH (Alison Wells)
Korean Music	Piano	Jr	none
		Sr	Nathan Noh, Hawthorn Woods, IL (Brenda Huang)
	Violin	Jr	Adé Williams, Chicago, IL (Marko Dreher & Almita Vamos)
		Sr	Laura Park, Palatine, IL (Almita Vamos & Marko Dreher)
	Cello	—	Johannes Gray, Wilmette, IL (Gilda Barston, Hans Jensen)
2007			
Piano	Senior	1	Paul Juhn, Mundelein, IL (Emilio del Rosario)
		2	Alice Huang, Verona, WI (Shu-Ching Chung)
		3	Matthew Sun-oo Scherer, Winnetka, IL (Soo Lee)
	Junior	1	none
		2	Susie Lee, Naperville, IL (Emilio del Rosario)
			Dongkyu Yoon, Brookfield, WI (Michael Thiele)
	3	Emma Michalak, Evanston, IL (Soo Lee)	
Violin	Senior	1	Samantha Bennett, Evanston, IL (Almita Vamos / Marko Dreher)
		2	Shelley Liu, Winnetka, IL (Almita Vamos)
		3	Hannah Selonick, Evanston, IL (Desirée Ruhstrat)
	Junior	1	Gallia Kastner, Arlington Heights, IL (Almita Vamos / Marko Dreher)
		2	Susie Koh, Buffalo Grove, IL (Almita Vamos / Marko Dreher)
			Connie Liou, Elk Grove Village, IL (Julie Maura)
		3	Tabitha Oh, Chicago, IL (Desirée Ruhstrat)
Cello	—	1	Benjamin Lash, Evanston, IL (Tanya Carey)
		2	Hyunjin Jessica Cho, Glenview, IL (David Cunliffe)
		3	none
2006			
Piano	Senior	1	Sean Yeh, Libertyville, IL (Emilio Del Rosario)
		2	Paul Juhn, Mundelein, IL (Emilio Del Rosario)
		3	Yueun Kim, Chicago, IL (Theodore Edel)
	Junior	1	Lauren Eun Kim, Bannockburn, IL(Emilio Del Rosario)
		2	Myung Sook Stella Tu, Northbrook, IL (Sueanne Metz)
		3	Jonathan Lyu, Vernon Hills, IL (Sung Hoon Mo)
Violin	Senior	1	Siwoo Kim, Westerville, OH (Almita & Roland Vamos)
		2	Emily Hyun, Winnetka, IL (Betti Haag-Kuhnke)
		3	Ashley Sachay, Dekalb, IL (Desirée Ruhstrat)
	Junior	1	Laura Park, Hawthorn woods, IL (Injoo Choi)
		2	George Hyun, Winnetka, IL (Betty Haag-Kuhnke)
		3	Erika Gray, Wilmette, IL (Desirée Ruhstrat)
Cello	—	1	Mindy Park, Mundelein, IL (Hans Jensen)
		2	Benjamin Lash, Evanston, IL (Tanya Carey)
		3	Hyunjin Jessica Cho, Glenview, IL (David Cunliffe)

2005			
Piano	Senior	1	none
		2	Andrew Kim, Glencoe, IL (Soo Lee)
		3	none
	Junior	1	Paul Juhn, Mundelein, IL (Emilio Del Rosario)
		2	Alice Huang, Verona, WI (Shu-Ching Chuang)
		3	Myung Sook Stella Tu, Northbrook, IL (Sueanne Metz)
Violin	Senior	1	Shawn Moore, Elgin, IL (Cyrus Forough)
		2	Yeon Sun Huh, Oberlin, OH (Kyung Sun Lee)
		3	Ji Yeun Yook, Oberlin, OH (Kyung Sun Lee)
	Junior	1	Herah Kim, Glenview, IL (Desirée Ruhstrat)
		2	Laura Park, Hawthorn Woods, IL (Injoo Choi)
		3	Jaimie Sachay, Dekalb, IL (Desirée Ruhstrat)
2004			
Piano	Senior	1	Jooeun Shim, Northbrook, IL ( Emilio del Rosario)
			Ada Jeon, Northbrook, IL (Sylvia Wang / Soo Lee)
		2	none
		3	Jonathan Shih, Lisle, IL (Cheryl Cheon-Ae Lim)
	Junior	1	Andrew Yoon, Vernon Hill, IL (Emilio del Rosario)
		2	Paul Juhn, Mundelein, IL (Emilio del Rosario)
3		Alice Choe, Northbrook, IL (Emilio del Rosario)	
Violin	Senior	1	Susan Jang, Wauconda, IL (Almita Vamos)
		2	Eun-Hye Dong, Seoul, Korea (Kyung Sun Lee)
		3	Sang Won Chung, Seoul, Korea (Kyung Sun Lee)
	Junior	1	Sophia Cho, Park Ridge, IL (Almita Vamos)
		2	Herah Kim, Glenview, IL (Desirée Ruhstrat)
		3	Thomas Huntington, South Bend, IN (Cyrus Forough)
			Jaeyon Chung, Wilmette, IL (Gerardo Ribeiro)

MUSIC COMPETITION JUDGES, CELLO  
2006-2008

Cello Division			
2008	Loren Brown (Chicago Symphony Orchestra)	2006	Kenneth Olsen (Chicago Symphony Orchestra)
	Paula Kosower (Northwestern University)		Brant Taylor (Chicago Symphony Orchestra)
	Gary Stucka (Chicago Symphony Orchestra)		
2007	Loren Brown (Chicago Symphony Orchestra)		
	Paula Kosower (Northwestern University)		
	Gary Stucka (Chicago Symphony Orchestra)		

MUSIC COMPETITION JUDGES, VIOLIN & PIANO  
2004-2015

Year	Piano Division	Violin Division
2015	Silvan Negrutiu (Millikin University)	Olga Kaler (DePaul University)
	Rochelle Sennet (University of Illinois at Urbana-Champaign)	MingHuan Xu (Roosevelt University)
	Sung Hoon Mo (Wheaton College Conservatory of Music)	Nelson Lee (University of Illinois at Urbana/Champaign)
	Yumy Lee Kim (DePaul University CMD)	Yoorhi Choi (Stellio Trio)
	Mary Rose Norell (Goshen College)	Angelica Lundberg (Fox Valley Symphony)
2014	Amy Briggs (University of Chicago)	So Young Bae (Chicago Symphony Orchestra)
	Haysun Kang (Loyola University)	Jun Kim (University of Wisconsin-Milwaukee)
	Sylvia Wang (Northwestern University)	Joyce Noh (Chicago Symphony Orchestra)
	Luke Norell (Goshen College)	Sang-Kyun Kim (Chicago Civic Orchestra)
	Nolan Pearson (Bienen School of Music	Angelica Lundberg (Chicago Civic Orchestra)
2013	Elena Abend (University of Wisconsin-Milwaukee)	So Young Bae (Chicago Symphony Orchestra)
	Marcia Bosits (Northwestern University)	Russell Hershow (Chicago Symphony Orchestra)
	Kyomi Sugimura (Indiana University)	Ni Mei (Chicago Symphony Orchestra)
	Yu-Sui Hung (VanderCook College of Music)	Susan Paik (Chicago Civic Orchestra)
	Aaron Stampfl (Benedictin University)	Stacia Spencer (Northwestern University)
2012	Susan Tang (Northeastern Illinois University)	Sue Synnestvedt (Chicago Symphony Orchestra)
	Julian Dawson (Northwestsern University)	Sylvia Kim (Chicago Symphony Orchestra)
	Anthony Molinaro (Loyola University)	Russell Hershow (Chicago Symphony Orchestra)
	Junichi Sato (DePaul University)	Rodolfo Vieira (Civic Orchestra of Chicago)
	Soyeon Park (Northwestsern University)	Jaime Gorgojo (Northeastern Illinois University)
2011	Winston Choi (Roosevelt University)	Ik-Hwan Bae (Indiana University)
	Sung-Mi Im (Indiana University)	Stephanie Jeong (Chicago Symphony Orchestra)
	George Vatchnadze (DePaul University)	Hermine Gagné (Chicago Symphony Orchestra)
2010	Kuang-Hao Huang (Roosevelt University)	Karina Canellakis (Midwest Young Artist)
	Ludmila Lazar (Roosevelt University)	Blaise Magniere (Nothern Illinois University)
	Daniel Schlosberg (University of Notre Dame)	Janet Sung (DePaul University)
2009	Kenneth Drake (University of Illinois at Urbana-Champaign)	Guillaume Combet (University of Illinois at Chicago)
	Theodore Edel (University of Illinois at Chicago)	Stefan Milenkovich (University of Illinois at Urbana-Champaign)
	Meng-Chieh Liu (Curtis Institute & Roosevelt University)	Thomas Wermuth (Western Springs School of Talent Education)
2008	Winston Choi (Roosevelt University)	Russell Hershow (Chicago Symphony Orchestra)
	Fredda Hyman (Music In The Loft, Artistic Director)	Ella Ionescu (Chicago Symphony Orchestra)
	JeongSoo Kim (Northern Illinois University)	Sando Shia (Chicago Symphony Orchestra)
		Victor Yampolsky (Chicago Symphony Orchestra)
2007	Aglika Angelova (DePaul University)	Nathan Cole (Chicago Symphony Orchestra)
	Elyse Mach (Northeastern Illinois University)	Gerado Ribeiro (Northwestern University)
	Andrea Swan (Evanston Chamber Ensemble)	Akiko Tarumoto (Chicago Symphony Orchestra)
2006	Svetlana Belsky (University of Chicago)	Stefan Hersh (Roosevelt University)
	Brenda Huang (Music Institute of Chicago)	Kyung Sun Lee (University of Houston)
	Graham Scott (Roosevelt University)	Robert Waters (DePaul University)

MUSIC COMPETITION JUDGES, VIOLIN & PIANO  
CONT'D

Year	Piano Division	Violin Division
2005	Michael Kim (Lawrence University)	Alison Dalton (Chicago Symphony Orchestra)
	Rev. John Palmer (Benedictine University)	Russell Hershow (Chicago Symphony Orchestra)
	Sylvia Wang (Northwestern University)	Yuan Qing Yu (Chicago Symphony Orchestra)
2004	Inah Choi (Music Institute of Chicago)	Alan Heatherington (Ars Viva, Music Director)
	James Giles (Northwestern University)	Ilya Kaler (De Paul University)
	Abe Stokman (Music Institute of Chicago)	Joyce Noh (Chicago Symphony Orchestra)
		Rami Solomonow (Roosevelt University)

OBSCURE PIANO MUSIC

Fingers poised in midair  
My eyes dart to read you  
But all I see is a sea  
of black and white surrounding me  
Oh, why do you act so difficult?  
when all I want is to understand you

*Eunice Hong, honorable mention,  
2012 sijo competition (10<sup>th</sup> grade)*

ALICE

Seeing old pictures, I think, “Was I ever really that small?”  
Were those pink hands and tiny ears mine because now  
I feel like Alice in Wonderland, far too big to fit anywhere.

*Mary Liza Hartong, second place  
2012 sijo competition (12<sup>th</sup> grade)*

A single sole was lost today, deep in the river Yalu,  
Thrashing, twisting, torn to shreds with color quickly fading.  
On the bridge a small boy laughs, holding out his empty shoe.

*Creasy Clauser, first place  
2009 sijo competition (12<sup>th</sup> grade)*

SEJONG PRIZE WINNERS

Year	Prize	Name	City	Country
2015	Winner	Su-eun Lee	Weimar	Germany
	HM	Joungbum Lee	Chicago, IL	USA
		Yuanyuan Kay He	Austin, TX	USA
2012	1	Yongbin Park	Seoul	Korea
	2	David Hier	Toronto	Canada
	3	Heeyoung Yang	West Lafayette, IN	USA
	HM	Bonnie Miksch	Portland, OR	USA
		Jung Yoon Wie	Wooster, OH	USA
2008	1	Eun Ho Chang	Dae-gu	Korea
	2	In Won Kang	Seoul	Korea
	3	Misook Kim	Naperville, IL	USA
	HM	Inhwa Song	Dae-gu	Korea
		Heeyoung Yang	Cincinnati, OH	USA
2005	1	Jean Ahn	San Francisco, CA	USA
		Jeong Kyu Park	InCheon	Korea
	2	none	—	—
	3	Sung Joo Hong	San Diego, CA	USA
	HM	Dae-Sung Kim	Seoul	Korea
		Soonmee Kahng	Seoul	Korea
		David Evan Jones	Santa Cruz, CA	USA

SEJONG PRIZE JUDGES

Year	Name (affiliation)
2015	Geon-yong Lee (Korean National University of Arts, Seoul, Korea)
	Shinuh Lee (Seoul National University, Seoul, Korea)
	David Ludwig (Curtis Institute, Philadelphia, PA)
	Stratis Minakakis (New England Conservatory, Boston, MA)
	Arlene Sierra (Uniersity of Cardiff, Cardiff, Wales)
2012	Shih-Hui Chen (Rice University, Houston, TX)
	Hi Kyung Kim (University of California, Santa Cruz, CA)
	Geon-yong Lee (Korean National University of Arts, Seoul, Korea)
	Jan Radzynski (Ohio State University, Columbus, OH)
	Younghi Pagh-Paan (Bremen University of Arts, Bremen, Germany)
2008	David Cunliffe (Highland Park, IL)
	Matthew Hagle (Evanston, IL)
	Pierre Jalbert (Rice University, Houston, TX)
	Hi Kyung Kim (University of California, Santa Cruz, CA)
	Geon-yong Lee (Korean National University of Arts, Seoul, Korea)
	Chan Hae Lee (Yon-Sei University, Seoul, Korea)
	Desirée Ruhstrat (Highland Park, IL)
2005	Cliff Colnot (Civic Orchestra of Chicago, Chicago, IL)
	David Cunliffe (Highland Park, IL)
	Hi Kyung Kim (University of California, Santa Cruz, CA)
	Chan Hae Lee (Yon-Sei University, Seoul, Korea)
	Geon-yong Lee (Korean National University of Arts, Seoul, Korea)
	Desirée Ruhstrat (Highland Park, IL)

WRITING COMPETITION WINNERS  
2006-2016

*honorable mentions (Friend of the Pacific Rim Award) not listed*

2016					
Essay Adult	1	Faith Chen (Wilmette, IL)	Essay Junior	1	Hope Galusha (Manhattan Beach, CA)
	2	Seth Kim (Blairstown, NJ)		2	Dante Kirkman (Palo Alto, CA)
	3	Melina Lopatin (Saint Louis, MO)		3	Clara Kakuk (La Canada, CA)
Essay Senior	1	Austin Snell (Pewaukee, WI)	Sijo	1	Kaitlyn Jurewicz (Dover, DE)
	2	Bella Dalton-Fenkl (Poughkeepsie, NY)		2	Tessa Yang (Bloomington, IN)
	3	Vivian Nguyen (Lakewood, CO)		3	Sarah Watanaskul (San Diego, CA)
2015					
Essay Adult	1	Taberez Alam (Bronx, NY)	Essay Junior	1	Mika Ro (Toronto, ON)
					Olivia Ward (Los Angeles, CA)
	2	Tessa Yang (Pittsford, NY)		2	Kiran Dzur (Bowling Green, OH)
	3	Kaitlyn Jurewicz (Dover, DE)		3	Alison Oh (Los Angeles, CA)
Essay Senior	1	Katie Danis (Gastonia, NC)	Sijo	1	Zion Kim (Little Neck, NY)
	2	Esther Kim (Clifton, VA)		2	Emma Kein (Frankfort, IL)
	3	Hyo Jung Julie Ha (La Crescenta, CA)		3	Talia Rochlin (Rover Edge, NJ)
					Jared Skiles (St. Louis, MO)
2014					
Essay Adult	1	Samuel Walder (Oak Park, IL)	Essay Junior	1	Jason Lee (Naperville, IL)
	2	Erin Connolly (Atlanta, GA)		2	Robin Young (Hernando, MS)
	3	Matthew McGee (Atlanta, GA)		3	Abigail Fonville (Memphis, TN)
Essay Senior	1	Brendan Phillips (Atlanta, GA)	Sijo	1	Hapshiba Kwon (Cerritos, CA)
	2	Daniel Kedansky (Tucson, AZ)		2	Alexandra Kindahl (Cockeysville, MD)
	3	Darvin Heo (Harrisburg, NC)		3	Jeanna Qiu (Livingston, NJ)
2013					
Essay Adult	1	none	Essay Junior	1	Sharon Lin (Holmdel, NJ)
	2	none		2	Jessica Hsueh (San Gabriel, CA)
	3	Shranya Kumar (Chesterfield, MO)		3	Justin Olah (Pasadena, CA)
		Joanne Lee (Oberlin College)			
Essay Senior	1	Samuel Walder (Oak Park, IL)	Sijo	1	Roberto Santos (Laredo, TX)
	2	Hebin Hannah Jeon (Long Grove, IL)		2	Hannah Pohl (Coral Springs, FL)
	3	Jack Snelling (Atlanta, GA)		3	Brandon Harris (Cleveland, TN)
					Brian Lok (San Gabreil, CA)
					Amy Malo (Soddy Daisy, TN)
2012					
Essay Senior	1	Eunsuh Emily Chun (Ridgewood, NJ)	Sijo	1	Hollister Rhone (Chicago, IL)
	2	Carlo Castillo (Lisle, IL)		2	Mary Liza Hartong (Nashville, TN)
	3	Julianna Marandola (Cranston, RI)		3	Alice Ra (Irvine, CA)
Essay Junior	1	Rosie Eunseon Choi (Irvine, CA)			
	2	Noah Lee (Mechanicsburg, PA)			
	3	Jessica Squires (Reading, MA)			

2011					
Essay Senior	1	Suah Kang (Chattanooga, TN)	Sijo	1	Nicholas Duncan (Mundelein, IL)
	2	Sarah Walsh (Stewartstown, PA)		2	Alex Griffin (Hartland, WI)
	3	Christine Hamlin (San Diego, CA)		3	Manuel Rodriguez (Lareda, TX)
Essay Junior	1	Via Savage (Davidson, NC)			
	2	Noah Lee (Mechanicsburg, PA)			
	3	Andrew Park (Fairfax, VA)			
2010					
Essay Senior	1	Joyce Sim (Jericho, NY)	Sijo	1	Sean Alaniz (Tucker, GA)
	2	Seyoung Lee (Andover, MA)		2	Jordan Levenstein (Jericho, NY)
	3	Dana Huh (Manhasset, NY)		3	Kaycee Gallup (Atlanta, GA)
Essay Junior	1	Elizabeth Dia (Germantown, TN)			
	2	Una Koh (Conshohocken, PA)			
	3	Victoria Tu (Northbrook, IL)			
2009					
Essay Senior	1	Hannah Ruebeck (Easton, PA)	Sijo	1	Creasy Clauser (Crawfordsville, IN)
	2	Gene Kim (Fort Lee, NJ)		2	Taylor Edwards (Eules, TX)
	3	Alee Cho (Palo Alto, CA)		3	Sarah Chen (Fresh Meadows, NY)
Essay Junior	1	Yegina Whang (Northridge, CA)			
	2	Victoria Tu (Northbrook, IL)			
	3	Sharon Bae (Des Plaines, IL)			
		Marian Baker (Canton, GA)			
2008					
Essay Senior	1	Susan Yoojin Lee (La Canada, CA)	Sijo	1	Jacob Diamond (Weston, FL)
	2	Sara White (Wahiawa, HI)		2	James Merideth (Vienna, VA)
	3	Bori Ha (Albany, CA)		3	Janelle Torres (Brooklyn, NY)
Essay Junior	1	Julia Triesch (Sugar Land, TX)			
	2	Sharon Bae (Algonquin, IL)			
	3	Richard Chung (Los Angeles, CA)			
2007					
Essay Senior	1	Jay Lee (Glenview, IL)	Essay Junior	1	Eunice Lee (Asheboro, NC)
	2	Christine Sun-Ah Kwon (Fort Lee, NY)		2	Michael Chung (Los Angeles, CA)
	3	Cecilia Ahn (Fort Lee, NY)		3	Andrew Song (Palatine, IL)
2006					
Essay Senior	1	Clara Yoon (West Bloomfield, MI)	Essay Junior	1	Jiyoung Kim (Hoffman Estate, IL)
	2	Jennifer Kim (Virginia Beach, VA)		2	Sarah Honchul (Poquouson, VA)
	3	Jessica Lim (Northbrook, IL)		3	James Paik (Wilmette, IL)



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We gratefully acknowledge the support of the following organizations and friends:

(donations & grants received in the eighteen months between January 1, 2015 and June 30, 2016)

WRITING COMPETITION JUDGES  
2006-2016

Year	Essay	Sijo
2015	Anne Holzman ( <i>Korean Quarterly</i> , St. Paul, MN)	David McCann (Harvard University, Boston, MA)
	Sam Park (author, Chicago, IL)	Mark Peterson (Brigham Young University, Salt Lake City, UT)
	Martha Vickery (Editor-in-Chief, <i>Korean Quarterly</i> )	Ivanna Yi (Harvard University, Cambridge, MA)
2015	Anne Holzman ( <i>Korean Quarterly</i> , St. Paul, MN)	David McCann (Harvard University, Boston, MA)
	Joonok Huh (University of Northern Colorado, Greeley, CO)	Gyung-ryul Jang (Seoul National University, Seoul, Korea)
	Jenny Lee (College of Lake County, Grayslake, IL)	Mark Peterson (Brigham Young University, Salt Lake City, UT)
2014		Ivanna Yi (Harvard University, Cambridge, MA)
	Heinz Insu Fenkl (SUNY at New Paltz, NY)	David McCann (Harvard University, Boston, MA)
	Joonok Huh (University of of Northern Colorado)	Sunghee Kim (Harvard University, Boston, MA)
2013	Ty Pak (author, Honolulu, HI)	Ivanna Yi (Harvard University, Cambridge, MA)
	Mark Hagland (Editor-in-Chief, <i>Healthcare Informatics</i> )	David McCann (Harvard University, Boston, MA)
	Anne Holzman (freelance writer, editor, St. Paul, MN)	Mark Peterson (Brigham Young University, Salt Lake City, UT)
2012	David Schaafsma (University of Illinois, Chicago, IL)	Ivanna Yi (Harvard University, Cambridge, MA)
	Anne Holzman (freelance writer, editor, St. Paul, MN)	David McCann (Harvard University, Boston, MA)
	Seong-Kon Kim (Seoul National University, Seoul, Korea)	Mark Peterson (Brigham Young University, Salt Lake City, UT)
2011	Martha Vickery (Editor-in-Chief, <i>Korean Quarterly</i> )	Ivanna Yi (Harvard University, Cambridge, MA)
	Mark Hagland (Editor-in-Chief, <i>Healthcare Informatics</i> )	Jessica Fisher (University of California, Berkeley, CA)
	Sharon Chur Lapensky (author, Minneapolis, MN)	Young Min Kwon (Seoul National University, Seoul, Korea)
2010	Sun Yung Shin (author, Minneapolis, MN)	David McCann (Harvard University, Boston, MA)
	Heinz Insu Fenkl (SUNY at New Paltz, NY)	Kevin O'Rourke (Kyunghee University, Seoul, Korea)
	David Schaafsma (University of Illinois at Chicago, Chicago, IL)	David McCann (Harvard University, Boston, MA)
2009	Mark Hagland (journalist & editor, Chicago, IL)	Anne Dalton (editor & publisher, Poughkeepsie, NY)
	Yoo-sup Chang (author, Laurel, MD)	Sarah Bennett (poet, Swampscott, MA)
	E. Bok Lee (author, Minneapolis, MN)	John Hildebidle (MIT, Cambridge, MA)
2008	Younngin Kwon (Seoul National University, Seoul, Korea)	David McCann (Harvard University, Boston, MA)
	Sun Yung Shin (author, Apple Valley, MN)	Brother Anthony An Sonjae (Sogang University, Seoul, Korea)
	Jae-Ha Kim (author & journalist, St. Charles, IL)	David McCann (Harvard University, Boston, MA)
2007	Ty Pak (author, Honolulu, HI)	Bruce Fulton (University of British Columbia, Vancouver, Canada)
	Jinyoung Kim (program officer, Korea Society, NY)	
	Heinz Insu Fenkl (SUNY at New Paltz, NY)	
2006	Ty Pak (author, Honolulu, HI)	
	Ann S. Lee (author, Towson, MD)	
	Junse Kim (San Francisco, CA)	
	Heinz Insu Fenkl (SUNY at New Paltz, NY)	
	Ty Pak (author, Honolulu, HI)	

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## OVERCOMING THE LIMITATIONS

They laughed when he struggled in his wheelchair, begging to join them.  
They laughed when they heard him speak an awkward string of gibberish.  
They saw him stand from the chair with determined eyes. They did not laugh.

*Zion Kim, 2015 sijo category first place (11<sup>th</sup> grade)*

## STILL AMERICAN

They say go, return to land that I don't know. It makes no sense.  
Born and raised American, so Mexico is still foreign.  
Culture kept, but this is my home. Immigrant, no: Hispanic.

*Roberto Santos, 2013 sijo category first place (12<sup>th</sup> grade)*

## LITTLE FOXES

The mother told the father 'the food needs fire, the fire needs wood.'  
The father thought to cut down the yard's old oak—it had within  
three lairs of small red foxes. And that night there was no wood.

*Catherine Purcell, 2010 sijo category honorable mention (11th grade, NC)*

“ Writing a sijo poem in English was, for me, like having one foot in one world and the other foot in a completely different world. I was immediately interested in this contest because although growing up in this country has led me to assimilate to the American culture, I have always been very proud of being Korean and jumped at any opportunity to embrace my heritage. The sijo allowed me to express both my American side as well as my Korean side, representing the beautiful balance between two opposites that both carry so much meaning in my life. ”

— *Zion Kim, 2015 sijo category first place (11<sup>th</sup> grade, NY)*

“ For a long time I've been interested in historical and modern Korean culture. When I heard about the competition, I immediately promised myself I'd enter. I knew I would enjoy it, and I was right. Before I entered, I knew very little about the sijo form of poetry—now I know lots. The research was fun, and I've come to think of sijo as one of the most delighting forms of traditional poetry. I was disappointed that, though most people know about Japanese haiku, sijo is relatively unknown in the Western world. Korean culture has not yet received the attention or the admiration that it deserves from our society. ”

— *Catherine Purcell, 2010 sijo category honorable mention (11<sup>th</sup> grade, NC)*

“ I'm a very math/science person, have always disliked writing, and am about the furthest thing that you can find from a South Korean, except for my love of kimchi. Needless to say, when my World Literature teacher said we were going to write a paper for a South Korean writing competition, I was a little surprised. I didn't think I would be able to relate to any of the themes in *Our Twisted Hero*; after reading it, however, and seeing one of my favorite books in the prompt for the essay, I thought the assignment was a little more manageable. I found myself actually enjoying reading and writing about such a rich culture. ”

— *Brandon Phillips, 2014 essay senior division first place (12<sup>th</sup> grade, GA)*

“ Brandon was a student in my creative writing class the first semester of this school year. Coming into the class, Brandon didn't consider himself a significantly accomplished writer and certainly not a good poet. As he said, 'I hated poetry. I didn't understand it and didn't take the time to learn how to comprehend it.' He was, after all, a good-ole-boy: a starter on the football team and an avid outdoorsman.

However, when we started the poetry unit, Brandon started to show some promise. He really started to shine when we wrote sijo. Each student only had to write one, but Brandon wrote three (all about hunting or fishing, his favorite topics: the cover of his final project for my class has a picture of him on a turkey hunt). Again, in his words: 'We began writing a type of poem called sijo, and I wrote some really good sijos. [This] improved my writing a lot. I started writing with more detail and depth. It also made me realize I could do things that I never would have done before.'

I asked Brandon if I could enter one of his sijo in the contest, and he agreed, although this was clearly out of his comfort zone. I hope he does well in the contest, but even if doesn't, I'm proud that he's started to see himself in a way that he never did before. ”

— *Duane Johansen, English teacher, IN*

## A BUCK TROTS THROUGH THE WOODS

A buck trots through the woods, looking for a couple of does.  
In the distance, he sees a pair playing; he gets into a full run.  
A coyote leaps toward the buck; his antlers pierce the heart of the coyote.

— *Brandon Dickson, 2013 sijo category entry (12<sup>th</sup> grade)*

## BACK IN NEW ORLEANS

In the South, Grandpa was born. Paper shack house had a dirt floor.  
As a kid he drank coffee. Milk for them was too expensive.  
They were rich with gospel spirit! In church they sang, and filled their hearts.

*Dante Kirkman, 2016 sijo category HM & junior essay category second place (8<sup>th</sup> grade)*

## THE SANCTUARY

Tiny snow-white egret wading  
through the sea near broken rocks—  
How can a being so fragile  
keep balanced despite the waves?  
On the beach, not far from the boardwalk,  
there stands only one tough tree.

*Bella Dalton-Fenkl, 2016 sijo category second place (12<sup>th</sup> grade)*

## A LOOK AT THE SEJONG CULTURAL SOCIETY 2004-2016



### 2013 BENEFIT DINNER

Oakbrook Terrace, IL – Marja Vongerichten of PBS's *Kimchi Chronicles* delivers her keynote speech



### 2016 MIDSUMMER AFTERNOON: MUSIC, POETRY, AND A TASTE OF KOREA

Lake Forest, IL – Sojong Hong, piano, performs *Song of Roasted Chestnuts* by Teddy Niedermaier; the piece was commissioned for the Sejong Music Competition to be used as required repertoire





### 2010 SIJO WORKSHOP

Chicago, IL – David McCann, professor of Korean literature at Harvard University, looks over a sijo in progress by high school English teacher Tracy Kaminer at our first Sejong-hosted sijo workshop for educators



### 2012 KAFE WORKSHOP

Atlanta, GA – The student becomes the teacher as Tracy Kaminer leads a discussion on sijo with other educators after fellow presenter Lucy Park gave an introductory lecture; Sejong was otherwise uninvolved in the event, which was organized by the LA-based Korean Academy for Educators



### 2013 CONVERSATION WITH YI MUN-YOL

Glenview, IL – Award-winning author Yi Mun-yol speaks with host Won-Jung Park to a packed audience at one of several Sejong-organized events; Mr. Yi's novella *Our Twisted Hero* was used in our writing competition



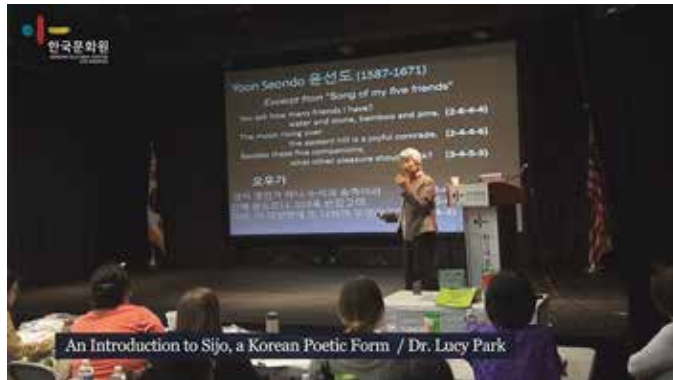
### 2014 POETRY OFF THE SHELF: KO UN

Chicago, IL – Poet, political activist, former Buddhist monk, and Pulitzer Prize nominee Ko Un reads his poems at the Chicago Public Library at an event organized in collaboration with the Poetry Foundation as part of their Poetry Off the Shelf series



### 2016 SIJO WORKSHOP

Glenview, IL – Elizabeth Jorgensen, English teacher at Arrowhead High School in WI, discusses her methods of teaching sijo at this educators' workshop hosted in collaboration with Indiana University



### 2015 NATIONAL KOREAN STUDIES SEMINAR

Los Angeles, CA – Lucy Park was invited to give a sijo presentation on behalf of Sejong at the week-long, cross-cultural seminar for American educators; Sejong was otherwise uninvolved in the event



### 2012 POETRY OFF THE SHELF: DAVID MCCANN

Chicago, IL – Guests attend a reception at the Poetry Foundation following a sijo lecture by David McCann, professor of Korean literature at Harvard University, at a Poetry Off the Shelf event



### 2013 POETRY OFF THE SHELF: DAVID MCCANN

Chicago, IL – David McCann and Susanna Song, reporter for CBS, read sijo at the Poetry Foundation for another Poetry Off the Shelf lecture led by Professor McCann; twelve-year-old 2012 writing competition winner Hollister Rhone also read her winning sijo at the event



### 2016 TEACHING SIJO: HARTLAND

Hartland, WI – Elizabeth Jorgensen teaches her 11<sup>th</sup> grade creative writing class about sijo; as part of an ongoing project, Ms. Jorgensen's class is one of many to be video-recorded with the intention of providing examples of teaching methods for other educators



### 2016 TEACHING SIJO: WHEELING

Wheeling, IL – Elizabeth Jorgensen teaches sijo to a group of third- and fourth grade students in front of the cameras; television producer and host Won-Jung Park records and edits the Teaching Sijo series of videos



### 2015 ENCHANTED EVENING WITH SIJO, ARTS, AND WINE

Chicago, IL – Mark Peterson, professor of Korean literature at Brigham Young University, and host Mia Park read sijo; Sun Ah Park (*haegum*) and Sora Kim (*janggu*) also performed traditional Korean music at the Andrew Bae Gallery



### 2015 ENCHANTED EVENING WITH SIJO, ARTS, AND WINE

Chicago, IL – Community-oriented artists' collective Elephant Rebellion performs hip-hop songs based on sijo by Hwang Jini and 2015 competition winner Roberto Diaz to the accompaniment of Suwan Choi on the *janggu* at the Andrew Bae Gallery





#### 2005 MUSIC COMPETITION WINNERS' CONCERT

Chicago, IL – Winners of the 2005 Music Competition at Ganz Hall, Roosevelt University



#### 2015 MUSIC COMPETITION WINNERS' CONCERT

Chicago, IL – Winners of the 2015 Music Competition at the Claudia Cassidy Theater, Chicago Cultural Center



#### 2013 MUSIC AND POETRY

Chicago, IL – The Lincoln Trio and 2012 Sejong Prize for Music Composition winners Yongbin Park (Seoul), David Hier (Toronto), and Heeyoung Yang (Lafayette, IN) take a bow after a concert featuring the composers' winning works at Fulton Recital Hall, University of Chicago



#### 2004 MUSIC COMPETITION WINNERS' CONCERT

Chicago, IL – Susan Jang, violin senior division first place winner, plays *Ari-rang Fantasy* by Soonmee Kahng at Curtiss Hall, Fine Arts Building



#### 2014 MUSIC COMPETITION WINNERS' CONCERT

Chicago, IL – Emmie Guo, piano primary division first place winner, plays Nocturne in C# minor by Chopin at the Claudia Cassidy Theater, Chicago Cultural Center

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# JUNGJIN LEE "Echo"

Fotomuseum Winterthur, Switzerland  
2016. 09. 17 - 2017. 01. 29



Exhibition view of "Echo" : (L) Thing 07-66, Cup, (R) Thing 03-04, Chair, both Photography on rice paper, 55 x 77"

The retrospective exhibition "Echo" showcases Korean American artist Jungjin Lee's 11 series of analog photography throughout her 20 year artistic career.

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# UPCOMING EVENTS

## 2016 SEJONG MUSIC COMPETITION

**Sunday, December 4, 2015**

Location: University of Illinois at Chicago, Performing Arts Center  
1040 West Harrison Street, Chicago, IL 60607

Eligibility: Open to pre-college piano and violin students residing in US

Repertoire: One required piece containing Korean traditional musical theme (purchase from our website) and one piece of contestant's choice

Applications must be submitted online by November 20, 2016

## SEJONG MUSIC COMPETITION AWARD CEREMONY AND WINNERS CONCERT

**Sunday, January 29, 2017 2 PM - 5 PM**

Location: Claudia Cassidy Theater, Chicago Cultural Center 78 E Washington St, Chicago, IL 60602

## 2017 SEJONG WRITING COMPETITION

In collaboration with the Korea Institute, Harvard University and the Literature Translation Institute of Korea

Submission deadline: **February 28, 2017**

### Essay category:

Open to all residents of the US and Canada, age 25 and younger.

Write an essay in English after reading the following stories

Essay Junior division: Korean folktales posted on our website.

Essay Senior division: Kapitan Ri (1962) by Chon Kwangyong

Essay Adult division: That Girl's House (1995) by Park Wan-suh

\*Full text of above stories and prompts can be found on our website.

### Sijo poetry category:

Open to students of the US and Canada, grade 12 and younger.

Write a sijo in English on a topic of your choice

Please visit our website for samples of sijo and learning and teaching guides for sijo.

Visit our website at [www.sejongculturalsociety.org](http://www.sejongculturalsociety.org) for details.

Contact us at [sejong@sejongculturalsociety.org](mailto:sejong@sejongculturalsociety.org) with any questions



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증빙 번호 **68a**



# The Thirteenth Annual Sejong Music Competition

## Sunday, December 4, 2016

Eligibility Requirements: This competition is open to **all** pre-college students residing in US

Divisions:

Senior	9 <sup>th</sup> -12 <sup>th</sup> grade
Junior	6 <sup>th</sup> -8 <sup>th</sup> grade
Elementary	3 <sup>rd</sup> -5 <sup>th</sup> grade
Primary	2 <sup>nd</sup> grade and younger

Repertoire Requirements:

**I. Piano :**

1. One solo piece of the competitors' selection, performed from memory and without repeats, **AND**
2. One of the following required pieces (music allowed).

**II. Violin:**

1. First or third movement from any concerto OR one piece for violin with piano, performed from memory without repeats, **AND**
2. One of the following required pieces (music allowed).

Required Music: purchased online at our website at [www.sejongculturalsociety.org](http://www.sejongculturalsociety.org)

Piano Division		
Senior (9 <sup>th</sup> -12 <sup>th</sup> grade)	Breathe Life II.....	Kyong Mee Choi
	Milyang Arirang .....	Teddy Niedermaier
	Monguempo .....	Jean Ahn
	Parangsae .....	Teddy Niedermaier
Junior (6 <sup>th</sup> -8 <sup>th</sup> grade)	Distant Fields .....	Kyle Werner
	Hanobaeknyeon.....	Insik Lee
	Rang Rang .....	Eun Young Lee
	Roasted Chestnut .....	Teddy Niedermaier
Elementary (3 <sup>rd</sup> -5 <sup>th</sup> grade)	Dream of Blue Bird .....	Misook Kim
	Seen My Flower .....	Heeyoung Yang

Primary (2 <sup>nd</sup> grade or younger)	Curious Cuckoo ..... On a Swing ..... Popping Chestnuts .....	Heeyoung Yang Misook Kim Heeyoung Yang
<b>Violin Division</b>		
Senior (9 <sup>th</sup> -12 <sup>th</sup> grade)	Barcarole-joie de vivre ..... Pheasant Hunting Song .....	Misook Kim Heeyoung Yang
Junior (6 <sup>th</sup> -8 <sup>th</sup> grade)	Milyang Arirang ..... Milyang Arirang ..... Ara Ri Yo .....	Insik Lee Teddy Niedermaier Eun Young Lee
Elementary (3 <sup>rd</sup> -5 <sup>th</sup> grade)	Milyang Arirang ..... Scattered Melodies ..... The Blue Bird .....	Do-Won Yu Misook Kim Heeyoung Yang
Primary (2 <sup>nd</sup> grade or younger)	Amazing Arirang ..... ARA ..... Cuckoo ..... Seen My Flowers .....	Heeyoung Yang Misook Kim Misook Kim Heeyoung Yang

#### Competition Rules:

- Music may be used **only** for the piece from the required music repertoire. Music of the contestant's choice must be performed from memory.
- **Judges may not hear pieces in their entirety due to time constraints.** The approximate performance time limit at the competition will be:
  - Senior division: 9 minutes
  - Junior division: 9 minutes
  - Elementary division: 6 minutes
  - Primary division: 6 minutes
- Judges' decisions are final.
- Prizes may not be awarded at the judges' discretion.
- The competition will not provide an accompanist for violin contestants but can recommend pianists upon request. The contestant is responsible for arranging rehearsals and paying expense for the accompanist.
- Once a student has won first prize in a division, s/he may not compete in that division again.
- One clean copy of the original music score and two clean photocopies must be provided for the judges. **Contestants will not be allowed to compete if he/she fails to provide a clean original music score.** Please number measures at the beginning of each line.
- Additional rules and information may be found on our website ([www.sejongculturalsociety.org](http://www.sejongculturalsociety.org)). Questions may be directed to [sejong@sejongculturalsociety.org](mailto:sejong@sejongculturalsociety.org)

#### Competition Location:

University of Illinois, Performing Arts Center  
1044 West Harrison St. Chicago, IL 60607

#### Application deadline:

Application must be submitted online **on or before 11:59 pm CST of November 20, 2016.**

Application Fee:

\$50 per application. Application fees must be paid online through our website using PayPal.

Awards: Winners may additionally be offered future performance opportunities.

	<b>First place</b>	<b>Second place</b>	<b>Third place</b>	<b>Best Interpretation of Korean Music</b>
<b>Seniors</b>	\$500	\$400	\$300	\$300
<b>Junior</b>	\$300	\$200	\$100	\$100
<b>Elementary</b>	\$150	\$100	\$75	\$75
<b>Primary</b>	\$100	\$75	\$50	\$50

Winners Recital:

January 2017, details TBA  
Chicago Cultural Center

Contact information:

Email us at [sejong@sejongculturalsociety.org](mailto:sejong@sejongculturalsociety.org).

Please visit our website for detailed information regarding competition regulations.