



MUSIC INSPIRED BY KOREAN POETRY

**SIJO POEMS IN SETTINGS
FROM CLASSICAL TO HIP-HOP**

SATURDAY, OCTOBER 21ST, 2017

**POETRY FOUNDATION
61 W. SUPERIOR ST. CHICAGO, IL**

ON SIJO WRITING
YANG SANGGYONG (1904-?)

The first line is a full skirt,
the second is the bodice;
On reaching the third and last
the neat collar has been added.
Lightly tie the ribbon bow,
and the charm of the dress will appear.

The basic pattern of fours
is like the counting of the days:
Twenty-eight will make a month,
thirty-one, too, will make a month.
Set the stern, and when leaves and flowers bloom
fragrance will come of itself.

The bright moon lighting up the sky,
clear and white above the ground,
Is it just the shining soul
of the sijo of ancient masters?
The mere sound of a lute in moonlight—
is that not a sijo too?

translated by Richard Rutt

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 most often 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, the most common format variation is six lines of two groups each.

Additionally, as shown in the example below, liberties may be taken with the number of syllables per group as long as the total syllable count for the line remains within reason.

- 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 하니수석과 송죽이라 (3-5-3-4)

동산에 달오르니 기더옥 반갑고야 (3-4-3-4)

두어라. 이 다섯밖에 또더하야 무엇하리? (3-5-4-4)

PROGRAM

WELCOME AND INTRODUCTION

Stephen Young, *Program Director, Poetry Foundation*
Honorable Jong Kuk Lee, *Consul General of the Republic of Korea*
You Sim Kim, *President, Sejong Cultural Society*
David McCann, *Professor Emeritus, Harvard University*

KOREAN ART SONGS

- The Swing (그네) Gum Su-hyun
based on sijo by Kim Mal-bong
- Stars (별) Lee Soo-in
based on sijo by Yi Pyong-gi
- Spring Maiden (봄 처녀) Hong Nan-pa
based on sijo by Yi Un-sang
Ghibong Kim, *baritone*
Sojung Lee, *piano*

CONTEMPORARY CLASSICAL

- Ga-go-pa (Nostalgia) Misook Kim
based on sijo by Yi Un-sang
Yoorhi Choi, *violin*
Sojung Lee, *piano*
- Trio Teddy Niedemaier
based on sijo by Yi Myung-han, Hwang Chin-I, and Yang Sa-Un
Gretchen Adams, *mezzo-soprano*
Allegra Montanari, *cello*
Jennifer Woodrum, *clarinet*

JAZZ ENSEMBLE

Composed by Scott Hall
based on sijo by Linda Sue Park

Columbia College Chicago Jazz Combo

Adam Dib, *alto saxophone*
Michael Hilgendorf, *guitar*
Zane DeBord, *bass*
Lyle Luckett, *percussion*

HIP-HOP

They Say Go
based on sijo by Roberto Santos

Be Here
based on sijo by Hwang Chin-I

Elephant Rebellion

TJ Ayodele • Elgin Bokari • Mergen Batdelger
Stephanie Camba • Micah Gray • Uran Kabashi
Mewael Michael • Angel Pantoja • Ona Wong
and
Suwan Choi, *jang-gu*



***Meet the composers and performers at a reception in the Library
following the concert.***

THREE KOREAN ART SONGS

Ghibong Kim, baritone • Sojung Lee, piano

THE SWING

SIJO BY KIM MAL-BONG • MUSIC BY GUM SU-HYON

Jade-colored fine ramie-cloth skirt and gilt pigtail ribbons
are leaping into the blue sky and fluttering in the clouds.
A startled swallow stares at them, forgetting to beat its wings.

As she pushes off once, she soars as high as to the treetop.
As she pushes off twice, the world lays itself flat beneath her feet.
Myriad worries of the mind are all blown away in the wind.

translated by Jang Gyong-ryol

그네 (김말봉 시, 금수현 곡)

세모시 옥색치마 금박 물린 저 댕기가
창공을 차고 나가 구름 속에 나부낀다
제비도 놀란 양 나래 쉬고 보더라

한 번 구르니 나무 끝에 아련하고
두 번을 거듭 차니 사바가 발 아래라
마음의 일만 근심은 바람이 실어가네

KIM MAL-BONG (1901-1961) | poet and author



Kim Mal-bong started her career as a reporter at the newspaper Joong-wae Daily and published many works of fiction throughout her life. She is notable for being one of the first highly educated Korean women during Japan's annexation of Korea. She was deeply involved in social service and operated a home for the poor.

GUM SU-HYUN (1919-1992) | composer and educator



Gum Su-hyun was a high school music teacher, journal editor, and author of essays on music and music education. His compositions primarily consisted of art songs, musicals, and choral music. During the Korean War, he provided shelter to musicians and artists who were refugees and actively supported artistic exchanges. He is best-known for "Swing."

STARS

SIJO BY YI PYONG-GI • MUSIC BY LEE SOO-IN

The air is cool and pleasant as I step into my courtyard.
The sky has cleared above the peaks to the west.
And a slice of moon appears with the coming of the stars.

Now the moon sinks, the stars signal to one another.
Whose stars can they be? Which one is mine?
Standing alone in the night, I count them one by one.

translated by Jaibium Kim

별 (이병기 시, 이수인 곡)

바람이 서늘도 하여 뜰 앞에 나섰더니
서산머리에 하늘은 구름을 벗어나고
산뜻한 초사흘달이 별과 함께 나오더라

달은 넘어 가고 별만 서로 반짝인다
저 별은 뉘 별이며 내 별 또 어느 게요
잠자코 호을로 서서 별을 헤어 보노라

YI PYONG-GI (1891-1968) | *poet and academic*



Yi Pyong-gi is one of the most prolific scholars of Korean literature, linguistics, and poetry in the 20th century. As an academic, he taught at the prestigious Seoul National University and Joong-ang University, and dedicated his life to modernizing ancient Korean literature. As such, Yi is noted for being one of several poets to champion the revival and modernization of sijo in mainstream Korean culture, as sijo had at the time been long forgotten to the general Korean population.

LEE SOO-IN (B. 1939) | *composer*



Lee Soo-in is best known for his work with choral music. For two decades he was the director of the Children's Choir for the Korean national public broadcaster KBS; several former members of his choir went on to become highly successful singers, including the coloratura soprano Sumi Jo. Lee has composed over 200 works of vocal music, ranging from solo pieces to musicals, and has received numerous awards for his effort in music education and composition.

SPRING MAIDEN

SIJO BY YI UN-SANG • MUSIC BY HONG NAN-PA

Here comes at last our Spring Maid
dressed in shoots of grass,
veiled in a fleecy cloud,
shod with pearls of dew.
Who will she be meeting,
a bouquet pinned on her breast?

Will she ever pass my house
on her way to meet her lover?
Or is she coming for me?
I don't know.
Shall I go and make a fool of myself
and ask her where she is going?

translated by Jaibium Kim

봄 처녀 (이은상 시, 홍난파 곡)

봄 처녀 제 오시네. 새 풀웃을 입으셨네
하얀 구름 너울 쓰고 진주이슬 신으셨네
꽃다발 가슴에 안고 뉘를 찾아 오시는고

넌 찾아 가는 길에 내 집 앞을 지나시나
이상도 하오시라 행여 내게 오심인가
미안코 어리석은 양 나가 물어 볼까나

YI UN-SANG (1903-1982) | poet and academic



Yi Un-sang is one of the most influential Korean poets of the 20th century. After obtaining a bachelor's degree in history, he received a PhD in Korean literature and went on to teach at Seoul National University and Sook-Myung University. Though his literary works range from biographies to novels, he is primarily remembered as a poet and one of the champions of the revitalization of sijo. Many of his poems served as the basis for some of the most popular Korean art songs.

HONG NAN-PA (1898-1941) | composer



Born to a musical family, Hong Nan-pa studied the violin and Western music from an early age, leading to a career as a music critic, violinist, and composer. His compositions primarily consist of art songs, film scores, and children's songs. Hong was initially an outspoken advocate of Korean rights during the Japanese annexation of Korea in the early 20th century, leading to his arrest and imprisonment by the Japanese government. After his release, his stance changed and he wrote essays and songs in support of Japan, though many assert that this was due to coercion. As a result, he is now a controversial figure in South Korea, though politics have not influenced the popularity of his compositions.

ARTISTS



Baritone **GHIBONG KIM**, born in Daegu, Korea, received his Bachelor's degree in Voice Performance at Seoul National University. He continued his voice studies at the Arrigo Boito Conservatory in Parma, Italy, which Renata Tebaldi and Claudio Abbado had attended, and graduated with the highest academic honor. He was a winner of the international competition Rocca delle Macie in Siena, where Renato Bruson served as a judge. He was also a finalist at the Tito Schipa Voice Competition in Lecce and the Flaviano Lavo' Competition in Piacenza. His major teachers were Sherrill Milnes and Inci Bashar.

Mr. Kim's first professional appearance in Italy was as Cola in Paer's *Camilla* at Teatro Regio di Parma. Following this success, he was consequently engaged to sing as Belcore in *L'elisir d'amore*, Marcello in *La bohème*, and Rigoletto in *Rigoletto*. Other roles include Renato (*Un ballo in maschera*), and Valentine (*Faust*). Since moving to the United States, Mr. Kim has been an active performer not only in operas, but also as an oratorio soloist. Mendelssohn's Oratorio "Elijah" is his signature role. Mr. Kim made his Chicago debut as Conte in *Le nozze di Figaro* at the Chicago Chamber Opera with the Northbrook Symphony Orchestra. Other roles include Germont in *La traviata* with the Elgin Opera and Morales in *Carmen* at the DuPage Opera Theater. In 2011, he performed Brahms's *Ein deutsches Requiem* with the Elgin Choral Union and Elgin Symphony Orchestra, which was broadcast on WFMT Chicago Radio.

Mr. Kim has given solo and chamber concerts in Europe, Canada, Mexico, Guatemala, Argentina, Paraguay, and South Korea. He taught voice as faculty at Judson University in Elgin, IL, and currently serves as the music director at the Alliance Fellowship Church in Hoffman Estates.



Dr. **SOJUNG LEE HONG**, Associate Professor of Music at Judson University, has worked as a soloist, collaborative pianist, teacher, and church musician in the Chicago area since her appointment to the music faculty of Judson University. She has also performed and taught internationally, frequently touring with ensembles for charity and missions concerts. For the past ten years she has organized the annual scholarship benefit concerts to support talented Korean students who come to the United States to further their music studies. She holds BM and MM degrees from Seoul National University in South Korea and a doctoral degree in piano performance and literature from the University of Illinois at Urbana-Champaign. Recently, she was awarded the Margaret Hillis Award for the Arts by the Elgin YWCA, for her distinctive contribution to the Arts.

GA-GO-PA (NOSTALGIA)

Misook Kim, composer
Yoorhi Choi, violin · Sojung Lee, piano

NOSTALGIA YI UN-SANG

Vividly I see in my mind's eye the Southern Sea so blue and serene.
How can I forget even in dreams that serene waters of my hometown?
Even now, the seabirds would greet me. Oh, I wish I were back home!

I miss those friends of mine whom I played with when I was a child.
Wherever I go and wherever I am, how can I ever forget them?
How are they doing these days? Oh, I wish I met them again!

While seabirds and friends are all still there at my hometown,
How and why have I come to leave my hometown and live alone?
Shall I go back home right now, leaving everything behind?

Oh, how I long to go back home and mingle with them as before!
How I long to live there and laugh as I did as a child in festive attire!
How I long to go back to those days when there were no tears at all!

translated by Jang Gyong-ryol

가고파 (이은상)

내 고향 남쪽 바다 그 파란물 눈에 보이네
꿈엔들 잊으리요 그 잔잔한 고향바다
지금도 그 물새들 날으리 가고파라 가고파

어릴 제 같이 놀던 그 동무들 그리워라
어디 간들 잊으리요 그 뛰놀던 고향 동무
오늘은 다 무얼 하는고 가고파라 가고파

그 물새 그 동무들 고향에 다 있는데
나는 왜 어이타가 떠나 살게 되었는고
온갖 것 다 뿌리치고 돌아갈까 돌아가

가서 한테 얼려 옛날같이 살고 지고
내 마음 색동옷 입혀 웃고 웃고 지내고저
그날 그 눈물 없던 때를 찾아가자 찾아가

COMPOSER'S NOTE

GA-GO-PA (NOSTALGIA) for violin and piano is inspired by Yi Un-Sang's text (1931), which is traditional sijo varied as modern lyric poetry. Dongjin Kim composed a Korean art song with this text in 1933, which I used as a modified melody. I intended for my music to match the poet's wistful perspectives, longing for home, missing all those childhood memories. For example, in Yi's opening stanza ("My hometown, the vivid blue South sea, comes into view as scenes from the past"), I tried to isolate those restless sea waves and amplify them with a repeated two-note motivic idea, while the violin stays on the melodic surface more serenely. Sometimes my music translates the text almost literally as the violin plays a long, peaceful and quiet but intense monophonic statement: "Why on earth I am here all alone, far far away from my hometown?" This beautiful form of modern sijo reveals a sentimental yearning for our past with collected music in a new way.

—Misook Kim

ARTISTS



Dr. **MISOOK KIM** received her B.M. with the honor of Cum Laude from Seoul National University in Seoul, South Korea. After finishing her "New Star Concert" sponsored by the newspaper *Chosun Ilbo*, she entered graduate school at the University of Texas at Austin; there she completed her M.M. and D.M.A. degrees in composition and a certificate in piano performance. Reviewer Mike Greenberg, writing for the *San Antonio Express-News*, called the composer "a bold and unrepentant modernist." He also wrote in the *San Antonio Current* that "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 been featured throughout the United States and Korea as a composer as well as pianist in various concerts of her own and other composers' works ranging from solo pieces to larger ensemble compositions. In addition to commissions for the MUSICOPIA, Hudson Duo, and Olmos Ensemble, she has won the International Alliance for Women in Music Judith Zaimont Award and the Long Island Arts Council International Composition Competition in 2007. She also won the 2008 International Sejong Music Composition Competition. Her music was broadcast on Classical Spotlight of KPAC Texas Public Radio and WFMT Chicago Classical Radio.

A founding member of the Chicago New Arts Trio and the Composers' Alliance of San Antonio, Kim has also served as a board member of the San Antonio International Piano Competition. She is a former faculty member at the University of the Incarnate Word and Trinity University in San Antonio, TX. She has also served as music director at the Korean United Methodist Church. In the fall of 2006, Kim joined the faculty at the Conservatory of Music at Wheaton College, IL.



YOORHI CHOI has been recognized for her remarkable virtuosity and extraordinary, distinctive musicality. She is an active soloist and chamber musician in the United States and South Korea. She is top prizewinner of numerous competitions, including the Kingsville International Competition, Artists International Competition, Young Artists Competition, *Korea Times* Competition, and Thaviu competition. Choi holds Bachelor and Master's degrees from the Juilliard School, where she studied with Dorothy DeLay, Hyo Kang, and David Chan on full scholarship. She also holds an Artists' Diploma from Yale University and teaches undergraduate students as a doctoral candidate at Northwestern University under Professor Blair Milton.

A native of Seoul, South Korea, Choi moved to the United States in 1999 when she was invited to study with Dorothy DeLay. She has performed at prestigious venues such as Lincoln Center, Carnegie-Weill Hall, Chicago Symphony Center, Pick-Staiger Concert Hall, and Seoul Arts Center. As a chamber musician, Choi has worked with world-renowned chamber musicians such as the Tokyo String Quartet, Toby Appel, Jacob Lateiner, Rohan DeSilva, Earl Carlyss, Nicholas Mann, Shoko Aki, and Jonathan Feldman. In 2014, Choi founded the Stellio Trio. Shortly after their debut concert, they won the Plowman Chamber Music Competition and were semifinalists at the Fischhoff National Chamber Music Competition. The Stellio Trio has had the privilege of working with Emanuel Ax, Garrick Ohlsson, and the Matisse Trio.

As an orchestral musician, Choi has served as ensemble-in-residence at the Festival dei Due Mondi in Spoleto in Italy and toured through China with the Juilliard Orchestra under the baton of Xian Zhang. She is a member of the Peninsula Music Festival and features as guest principal violinist with Symphony S.O.N.G., Seoul Philharmonic, and New Haven Symphony. Choi has been invited as a guest artist to the University of Central Missouri and University of Wisconsin Whitewater. Choi serves as faculty at Juilliard-partnered institution British International School of Chicago, and Lakeview Music School.

TRIO

Teddy Niedermaier, composer

Gretchen Adams, mezzo-soprano

Allegra Montanari, cello · Jennifer Woodrum, clarinet

If on the pathways of dreams
left a footprint marks
The rough road with rocks by your window
would soon wear smooth.

But in dreams paths take no footprints.
I mourn the more for that.

—Yi Myunghan

꿈에 다니는 길이 자취곳 나랑이면
님의 집窓(창) 밖의 石路(석로)라도 달으려만
꿈길이 자취 업스니 그를 슬허하노라

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.

—Hwang Chin-I

청산리 청산리 벽계수야 수이감을 자랑마라
일도 창해하면 다시오기 어려오니
명월이 만강산하니 쉬여간들 엇더리

Soaring high though a mountain may be,
it is a mere mound beneath the Heavens

Climb and climb,
and no summit cannot be reached

Yet the people stay at its base
they say the mountain is too high.

—Yang Sa Eun

태산이 높다하되 하늘아래 뉘이로다
오르고 또 오르면 못오를리 없건만은
사람이 제 아니 오르고 뉘만 높다 하더라

YI MYUNGHAN 이명환 (1595-1645) was a high ranking government official equivalent to a chancellor. He is known for having been particularly gifted in poetry since childhood, and as government officials were often highly cultured members of the elite, he continued to write poetry throughout his life. His works were compiled into a collection of twenty volumes after his death.

HWANG CHIN-I 황진이 (1506-1544) is perhaps the most famous courtesan (*gis-aeng*) in Korean history. She was particularly noted for her exceptional beauty, charming quick wit, extraordinary intellect, mastery of the fine arts—including dancing, music, painting, and poetry—and her assertive and independent nature. She has become somewhat of a myth-like figure in modern Korea, inspiring novels, operas, films, and television series.

However, few of her *sijo* and musical compositions have survived, as she was denounced and vilified immediately after her death for her status as a courtesan; there has been some speculation that this sentiment was prompted by jealous contemporaries.

YANG SA EUN 양사언 (1517-1584) was a government official appointed as the governor of several districts. Talented in calligraphy and poetry, he was referred to as a genius by his contemporaries for his extensive knowledge of various topics, and is particularly well-remembered for his strong sense of morality and wisdom. His poems were considered unique for his time, as many of his works were written to inspire and encourage wisdom in others.

ARTISTS



Dr. **TEDDY NIEDERMAIER** is an Associate 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. Dr. Niedermaier 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.

For more information, please visit www.teddycomposer.com.



American Mezzo-soprano **GRETCHEN ADAMS** has been noted for her bright, flexible voice and velvety tone. During the 2016-17 season she joined Madison, Wisconsin's Opera for the Young for a season of touring, as Dr. Dulcamara in Donizetti's *The Elixir of Love*, and may be heard on the upcoming recording of Ross Crean's *Great God Pan*. Ms. Adams has lately enjoyed collaborating with several American composers, including performing Chicago premieres of *Even for Wars* by Scott Wasserman, performing with the Joffrey Ballet of Chicago in an evening honoring Isadora Duncan, as well as an upcoming premiere of works by Teddy Niedermaier at Chicago's Poetry Foundation (fall 2017).

As a young artist with Cedar Rapids Opera Theater, she performed Maria in *Man of La Mancha* and Ernesto in their children's production *Billy Goats Gruff*. Favorite opera credits include Mercédès in *Carmen* and Second Lady in *The Magic Flute* with American Chamber Opera, Barbarina in *Le nozze di Figaro* with Kor Productions, as well as Ilonka in *The Ball at the Savoy* with Chicago Folks Operetta. Ms. Adams maintains membership in several Chicago-based chamber ensembles, most notably VOX 3 Collective and CHAI Collaborative Ensemble. She is an accomplished dancer and seeks out vocally challenging repertoire to match her on-stage physicality.

Ms. Adams currently lives in Chicago, where she studies with Sunny Joy Langton.



After meeting a cello in an instrument petting zoo for the first time in Texas, **ALLEGRA MONTANARI** knew she had found the instrument for her. Almost twenty years later, this love at first sight has blossomed into an exciting and multi-faceted career as a professional cellist, teacher and administrative leader. She has performed in orchestras such as the Civic Orchestra of Chicago, New World Symphony, Sarasota Opera Orchestra, Charlottesville Opera, and Musical Theater Works of Evanston. Also an avid chamber musician, she has performed recitals throughout the United States and has collaborated with artists such as the Pacifica Quartet, Stefan Hersh, Orion Weiss, and the Fifth House Ensemble. In 2017, Ms. Montanari joined Corky Siegal's Chamber Blues as team cellist and continues to perform with the ensemble for performances in 2018.

Ms. Montanari teaches cello as Adjunct Faculty at Carthage College, where she is a member of the Carthage Faculty Piano Trio, and at the Urban Prairie Waldorf School. In 2012, Ms. Montanari created Sharing Notes, an award-winning 501(c)3 nonprofit, that organizes musicians to give engaging, interactive live performances for Chicago hospitals. She currently serves as Executive Director. Recently appointed to the staff of Roosevelt University's Chicago College of Performing Arts,

Allegra combines her background of teaching, entrepreneurship and performance to serve as Director of the newly launched Center for Arts Leadership.

Ms. Montanari graduated from the Jacobs School of Music at Indiana University and completed her Masters at the Chicago College of Performing Arts where she was a student of John Sharp, Principal Cellist of the Chicago Symphony Orchestra.



JENNIFER WOODRUM's commitment to engaging audiences through the performance of genre-bending chamber music sends her to world-renowned venues across the country including Bennet Gordon Hall at Ravinia, Chicago's Pritzker Pavilion, the San Francisco Center for New Music, and Miller Theatre in New York. A solo competition prize winner of the Chicago Musicians' Club of Women, the Union League Civic and Arts Foundation, and the American Opera Society, Jennifer maintains a busy career as a recital and solo artist. Jennifer is on faculty at Carthage College and the University of Wisconsin Parkside and holds Bachelors and Masters degrees from Northwestern University, where she studied with Russ Dagon.

A devoted mother to two beautiful children, Jennifer sees life as a constant challenge to achieve balance. She loves spending time in her kitchen fermenting vegetables from her garden, barely cooking meat and putting lots of butter in everything.



By the stream in the valley
I leaned on a rock and made a house;
I ploughed the fields of the moonlight
and I lay down on a bed of clouds.
Heaven and earth both spoke to me and said:
Let us grow old together here.

Anonymous
translated by Richard Rutt

JAZZ ENSEMBLE

Scott Hall, composer

Columbia College Chicago Jazz Combo

Adam Dib, alto saxophone · Michael Hilgendorf, guitar

Zane DeBord, bass · Lyle Luckett, percussion

TENNIS

LINDA SUE PARK

When the professionals play,
it's like watching a metronome:
Racquet to racquet and back again,
the ball keeps a perfect, steady beat.

When I'm on the court with my friends,
we improvise: jazz, hip-hop

from *Tap Dancing on the Roof* (2015)



LINDA SUE PARK was born in Urbana, Illinois on March 25, 1960, and grew up outside Chicago. The daughter of Korean immigrants, she has been writing poems and stories since she was four years old, and her favorite thing to do as a child was read. Her first publication was a haiku in a children's magazine at the age of nine.

Almost 30 years later, Linda Sue started writing her first book, *Seesaw Girl*. It was accepted that same year and published in 1999. Since then, she has published many other books for young people, including *A Single Shard*, which was awarded the 2002 Newbery Medal. Subsequently, she published numerous books and received numerous awards. She has written several books based in Korean culture, including a sijo collection, *Tap Dancing on the Roof*. One of her recent books, *A Long Walk To Water*, based on a true story, was a long-running *New York Times* bestseller and has sold more than a million copies.

Linda Sue now lives with her husband in western New York. She has two grown children and two grandchildren.

ARTISTS



SCOTT HALL began his association with Ramsey Lewis in 2007 arranging Lewis' compositions for Ravinia Festival collaborations such as the Joffrey Ballet, Turtle Island Quartet, and the Abraham Lincoln celebration "Proclamation of Hope." He has conducted at the Kennedy Center for the Performing Arts, Teatro Manzini in Milan, Ravinia Festival, Chicago Theatre, Jazz Showcase, and the Conservatory Luisa D'Annunzio in Pescara, Italy. His recent premiere of the Concerto for Jazz Trio and Orchestra at the Ravinia Festival featured his work as arranger and conductor for the Chicago Symphony Orchestra with the Ramsey Lewis Trio.

A classically trained trumpeter, he works predominantly as a jazz conductor, performer, arranger, producer, and educator. He has conducted important Duke Ellington works for jazz orchestra, as well as conducting the Chicago Jazz Ensemble in concert with the late Buddy DeFranco in Milan, Italy for the recreation of Benny Goodman's 1938 Carnegie Hall concert. As interim music director for the Chicago Jazz Ensemble, he commissioned Slide Hampton to compose "Africa" and conducted the ensemble for the American Heritage Series featuring Jon Faddis. He has performed at Symphony Center, Chicago Jazz Festival, Ravinia Festival, Harris Theatre, Humanities Festival, Chicago Theatre, and the Jazz Showcase. His international appearances have been at the Beijing Dance Festival, Montreal Jazz Festival, Conservatory of Puerto Rico, Pescara Jazz Festival, Vicenza Jazz Festival, and throughout Italy. As an invited clinician and teaching artist, Mr. Hall has mentored for the Sant'Anna Arresi Jazz Festival, Arcevia Jazz Festival, Pescara Jazz Festival, Illinois Music Educators Association, and the Straight Ahead Jazz Camp of the Jazz Institute of Chicago. As producer for Hallway Records, he has recorded and released albums for some of Chicago's finest jazz artists. His debut album Scott Hall Quartet "Strength In Numbers" received critical acclaim from Down Beat magazine and media play in the United States and Europe.

Mr. Hall is a Conn Selmer artist and the former president of the Illinois chapter of the International Association for Jazz Education. He is currently Associate Professor of Instruction and Director of Jazz Studies at Columbia College Chicago.



COLUMBIA COLLEGE CHICAGO JAZZ COMBO is comprised of students at Columbia College under Scott Hall. Pictured L to R: Lyle Luckett, percussion, is a 2021 candidate for a BA in Jazz Studies; Zane DeBord, bass, is a 2019 candidate for a BA in Music Composition and a native of Chicago, IL; Adam Dib, alto saxophone, is a 2019 candidate for an MFA in Music Composition for the Screen and hails from Dearborn, MI; Michael Hilgendorf, guitar, is a 2020 candidate for a BA in Jazz Studies, and is from Chesterfield, MI.

THEY SAY GO

Elephant Rebellion, music, lyrics, and performance

TJ “TJGT” Ayodele · Elgin “DJ LOKari” Bokari · Mergen “Monotone” Batdelger

Stephanie “Soultree” Camba · Micah Gray · Uran Kabashi

Mewael “MO Beats” Michael · Angel Pantoja · Ona Wong

Suwan Choi, *jang-gu*

STILL AMERICAN ROBERTO SANTOS

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.

가라네, 내가 모르는 나라로 돌아가라니, 말도안돼
난 여기서 나고 자란 미국인, 멕시코는 외국인데
미국은 내 고향, 난 이민자 아냐 히스패닉이지

translation by Young Ae Chon and Lucy Park

“Still American” received first place in the 2013 Sejong Writing Competition for pre-college students. At the time of writing, author Roberto Santos was in 12th grade and a student at John B. Alexander High School in Laredo, TX.



I'm **ROBERTO SANTOS**, an 18 year old senior at John B. Alexander High School. I had first heard of the Sejong Writing 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. (2013)

THEY SAY GO

“They Say Go” is comprised of a series of six sijo and one free verse poem, each one written by a member of Elephant Rebellion in response to “Still American.”

POEM 1: ONA WONG

Learn English: the official language. This is America.
Are you dumb? That's what they say:
Teachers, couns'lers, special ed class.
Speaking Shawnee on First Nations Land.
America. Where is that?

POEM 2: URAN KABASHI ("FU GEE LA")

Its hard for me, to speak the past, refugee, a lethal path.
But now I'm here, awoken life, its broken right, there's hope tonight
open lights, and then I speak the truth, at an open mic, with the youth.

POEM 3: MEWAEL "MO BEATS" MICHAEL ("AMERICAN NO DREAM")

I hear a sound that is shockingly disturbing my dreams
They call it an alarm clock, and it's supposed to wake you up
But when I wake up, I feel more asleep than when I'm dreaming

POEM 4: ELGIN "DJ LOKARI" BOKARI ("LORENA BUÑI'S POEM")

She left home borrowed money took the plane to a foreign land.
She worked hard for her young child, her aging mom and ailing dad.
Now she's home, balikbayan box she is flown in, modern day slave.

POEM 5: MERGEN "MONOTONE" BATDELGER

I say, I cannot for I have never attempted
I don't know for I have yet to unravel the truth
But how dare I answer questions I have yet to question
always been a foreigner on a quest,
alienated based on where I was born at

POEM 6: ANGEL PANTOJA

They call my people criminals
saying we've stolen all their jobs
We who leave behind our families
to work in fields all day
America, you criminals;
let us correct your twisted ways

POEM 7: MICAH GRAY

Who can stop—humanity's—
Deceptive ways—can someone see
It is me—the one who lives—
Searching for love—in this new age
Gifted be—the messenger who—flies ahead with—(battered wings) x2

BE HERE

Elephant Rebellion, music, lyrics, and performance

TJ “TJGT” Ayodele • Elgin “DJ LOKari” Bokari • Mergen “Monotone” Batdelger
Stephanie “Soultree” Camba • Micah Gray • Uran Kabashi
Mewael “MO Beats” Michael • Angel Pantoja • Ona Wong
Suwan Choi, *jang-gu*

JADE GREEN STREAM

HWANG CHIN-I

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

ARTISTS



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 organize at Bridgeview Bank in the Uptown neighborhood of Chicago, IL.



SUWAN CHOI, a Korean traditional musician, is an Artist-in-Residence at the Global Pungmul Institute of Chicago. He received a Bachelor of Arts in Korean Traditional Performing Arts. He is a former performance director of the Korean traditional performing arts troupe NJ&P and was a grand prize winner at the World Samulnori Competition in Korea. Choi recently performed at the Chicago Asian American Jazz Festival.

The *jang-gu* is the most widely used drum in the traditional music of Korea. The first depiction of the instrument is in a mural inside a tomb dating back to the Goguryeo kingdom (37 BC—935 AD), a predecessor to modern-day Korea. The jang-gu has an hourglass-shaped body with two sides, called heads, made from animal skin. The two heads are played with bamboo sticks, mallets, or hands. Each head produces a different sound in pitch and timbre; when played together, they are believed to represent the harmony of man and woman.



ABOUT THE SEJONG CULTURAL SOCIETY

Based in Chicago, IL, the Sejong Cultural Society was founded in 2004. It is a 501(c)(3) not-for-profit organization.

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 American culture.

The annual Sejong Music Competition for pre-college students has been held since 2004 and the annual Sejong Writing Competition for pre-college and young adult students since 2006. The writing competition is divided into two categories: essays and sijo. The Sejong International Music Composition Competition was held in 2005 and 2008; now renamed the Sejong Prize for Music Composition, it was hosted again in 2012 and 2015. The first sijo events were held in 2010.

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 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 educational 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.



SIJO IN CLASSROOMS

Since 2015, we visited four high school English classrooms across the country that incorporated the sijo into their curricula, and we hosted a master class aimed towards teaching elementary school students. Video recordings of these classes being taught about the sijo have been posted on our website in an effort to not only demonstrate to educators how the sijo may be introduced to a pre-college classroom, but also for anyone interested in learning about sijo in an accessible format.



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.

SIJO AS MUSIC

In addition to our goal of introducing sijo to the West as a poetry form, we also hope to modernize sijo further by tying the form to mainstream contemporary culture in the form of music. Through concerts such as *Music Inspired by Korean Poetry* and with the collaboration of individuals and groups such as Elephant Rebellion, we hope to utilize a vast range of musical genres in the hopes of drawing interest to the sijo through a popular and culturally mainstream source.



The
Sejong Cultural Society



www.sejongculturalsociety.org

UPCOMING EVENTS

2017 SEJONG MUSIC COMPETITION SUNDAY, NOVEMBER 12, 2017

Application deadline November 20, 2016
University of Illinois at Chicago, Performing Arts Center, Chicago
Open to precollege piano and violin students

WINNERS' CONCERT

January 8, 2018
Chicago Cultural Center, Chicago

For more information, please visit www.sejongculturalsociety.org/music.

2018 SEJONG WRITING COMPETITION DEADLINE, FEBRUARY 28, 2018

in collaboration with the Korea Institute at Harvard University
and the Literature Translation Institute of Korea

Open to US and Canada residents
Essay category open to age 25 and younger
Sijo category open to grade 12 and younger

For more information, please visit www.sejongculturalsociety.org/writing.



Contact us at sejong@sejongculturalsociety.org with any questions
or visit our website at www.sejongculturalsociety.org.

POETRY



FOUNDATION



Consulate General of the
Republic of Korea in Chicago

Music Inspired by Korean Poetry was sponsored by the Consulate General of the Republic of Korea in Chicago, hosted by the Poetry Foundation, and organized by the Sejong Cultural Society.