

2025
KOREAN CULTURE FESTIVAL
AT INDIANA STATE UNIVERSITY

Samulnori

*Rhythms
of Korea in Indiana*

January 31 (Friday), 2025

2-3 p.m.

**The University Hall (UH) Theater
at Bayh College of Education**



**INDIANA STATE
UNIVERSITY**

SPONSORED BY

CHICAGO KOREAN EDUCATION CENTER

CONSULATE GENERAL OF THE REPUBLIC
OF KOREA IN CHICAGO

INDIANA STATE UNIVERSITY

DAEGU NATIONAL UNIVERSITY OF
EDUCATION, SOUTH KOREA



Major Sponsors



Dr. Malea Crosby
Assistant Dean of
Bayh College of Education



Dr. Katie Lugar
Director of Multicultural
Services & Programs



Ms. Jessica Starr
Director of Center for
Community Engagement



Dr. Carrie Ball
Cair & Professor at
Department of Teaching
and Learning

Appreciation and Recognition of Korean War Veterans

I, Yong Joon Park, deeply appreciate the U.S., the Republic of Korea, and other allies' veterans who fought for the democracy during the Korean War (1950-1953). Many Koreans and Korean Americans including me will remember their sacrifice forever.

Special Thanks to Korean War Veterans in the U.S.:

“The United States and the Republic of Korea (or South Korea) are allies with a long history of shared sacrifice. In a call to defend freedom and democracy abroad, 1.8 million Americans joined the fight. The Republic of Korea has grown into a thriving, vibrant country, and the enduring relationship between our two nations has flourished through decades of peace.”

The resource is from www.census.gov/newsroom/stories/korean-war-armistice-day.html



Figure 1. Korean War Memorial Statue and Monument in Terre Haute, Indiana

Welcome Speech



Dr. Brad Balch

Dean of Bayh College of Education, Indiana State University

On behalf of the students, faculty, and staff at Indiana State University's Bayh College of Education, I bring greetings and welcome you to our 2025 Korean Culture Festival. I'm Brad Balch, Dean of the College, and it's a pleasure to be a part of today's activities and serve as a co-sponsor.

This exceptional event would not be possible without the support and sponsorship of the Chicago Korean Education Center as well as the Consulate General of the Republic of Korea in Chicago, and the Jeonju National University of Education. Many thanks to all of you for your generosity!

I'd be remiss if I didn't express my deepest gratitude for the leadership and expert facilitation of our Dean's Fellow for East Asian Strategic Initiatives and Professor,

Dr. Yong Joon Park, as well as his colleagues who have worked tirelessly to ensure today's event is second to none. This Festival makes an important and value-added contribution to our East Asian engagement efforts.

I also want to offer a heartfelt welcome to Ms. Seonjin Song, Director of the Chicago Korean Education Center – your participation is most appreciated. And to our performers and table supervisors, thank you so much for your willingness to share your exceptional talents.

Again, it's a pleasure to welcome you to this year's Festival. Do take care and I wish you the very best. **감사합니다.**



Ms. Seonjin Song

Director of Chicago Korean Education Center

The Chicago Korean Education Center extends its heartfelt congratulations on the 2025 Korean Culture Festival!

This event beautifully showcases the richness of Korean heritage and offers a meaningful opportunity to celebrate the spirit of unity and cultural appreciation within the community. This festival serves as an excellent model for fostering greater interest in and understanding of Korean culture. By experiencing Korea's traditions, music, and art, we take a significant step toward building mutual respect and connection.

This event would not have been possible without the incredible efforts of Dr. Brad Balch, Dr. Katie Lugar, Dr. Malea Crosby, Dr. Carrie Ball, Mrs. Jessica Starr, Dr. Yong Joon Park, the dedicated staff, and the volunteers. Thank you for your hard work and passion in sharing Korea's vibrant heritage with everyone here.

I hope you enjoy every moment of this wonderful celebration. Let us celebrate together and welcome the new year with joy, good health, and cherished memories! **새해 복 많이 받으세요!**

The Table of Contents

Introduction by Dr. Yong Joon Park, Professor and Dean's Fellow of East Asian Initiatives in the Department of Teaching & Learning (2–2:05 p.m.)

Major Sponsors' Speech (2:05–2:15 p.m.)

Welcome Speech by Dr. Brad Balch, Dean of Bayh College of Education

Opening Speech by Ms. Seonjin Song, Director of Chicago Korean Education Center

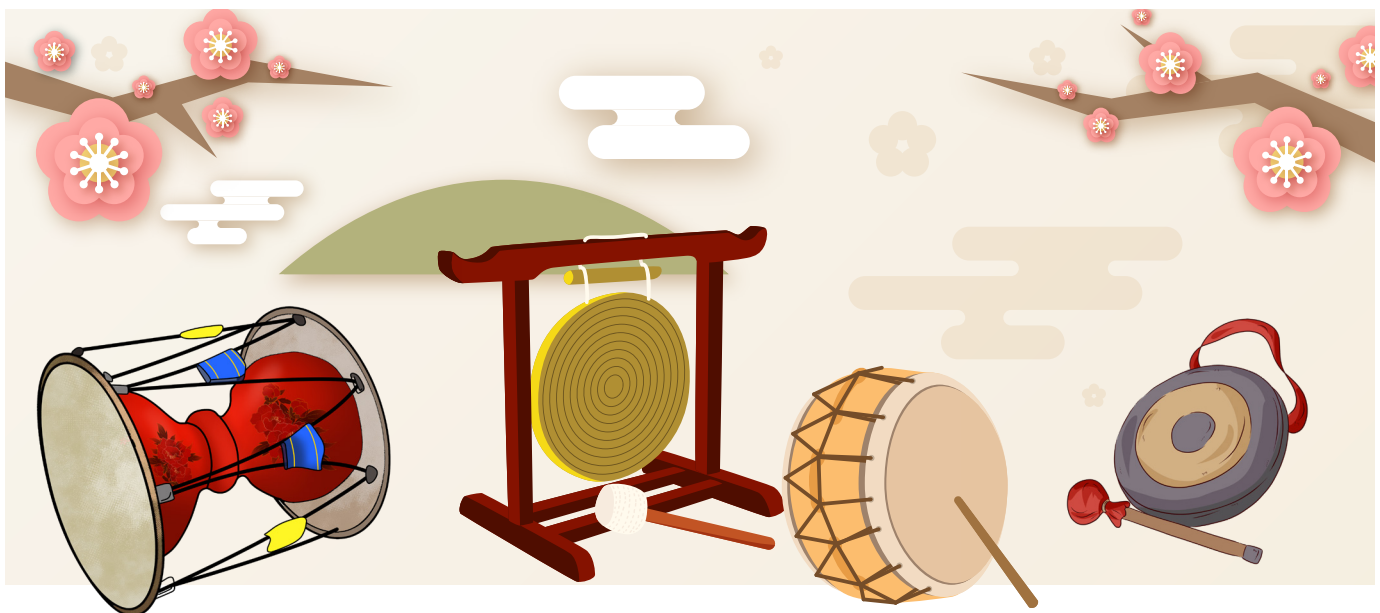
PROGRAM I: PROFESSIONAL MUSIC CONCERT

in the UH Theater (2:15–3 p.m.)

Time	Performer(s)	Music to Perform
2:15 - 2:55 p.m.	Executive Director: Byoung Sug Kim Performer: Suwan Choi, Yun Sil Jang, Deokhwan Kim, Cheongra Ha, and Chansoo Lee	Anjeunban (Seated) Seoljanggu The term <i>Seoljanggu</i> refers to the lead <i>janggu</i> player in a traditional Korean percussion ensemble called <i>pungmul</i> or <i>nongak</i> . The <i>janggu</i> is a traditional Korean double-headed drum that plays a central role in Korean percussion music. Occasionally, the <i>Seoljanggu</i> performs solo, showcasing their individual artistry. Over time, these solo rhythms, developed and performed by masterful <i>Seoljanggu</i> players, have been woven together into cohesive performance pieces, which are also referred to as <i>Seoljanggu</i> . The performance begins with <i>Daseureum</i> , a steady and calming introductory rhythm that sets the tone, followed by <i>Samchae</i> , a vibrant triple-meter rhythm that builds energy and excitement. It culminates in <i>Hwimori</i> , an exhilarating and fast-paced rhythm that highlights the performer's mastery. This seated arrangement allows the audience to focus on the precision, artistry, and rich traditions embodied in Korean percussion music. Samulnori <i>Samulnori</i> showcases the modernized form of the traditional Korean percussion ensemble called <i>pungmul</i> or <i>nongak</i> . <i>Samul</i> means "four instruments," and <i>nori</i> means "to play," referring to the four instruments that form the core of the ensemble. Each instrument's sound represents a different natural element: the <i>kkwaenggwari</i> (small gong) conveys the sound of thunder, the <i>jing</i> (large gong) evokes the sound of wind, the <i>janggu</i> (double-headed drum) mimics the sound of rain, and the <i>buk</i> (barrel drum) reflects the movement of clouds. The modernized version of <i>Samulnori</i> has been reborn as a short, stage-based performance, a departure from the traditional <i>Pungmul</i> performances, which are often long and involve walking and dancing for hours. This performance highlights the intricate interplay of these instruments, creating a dynamic and captivating representation of nature's rhythms and energy.

Time	Performer(s)	Music to Perform
		<p>Daegeum Solo, Dahyang The Daegeum (대금) is a traditional Korean wind instrument made from bamboo. It is one of the most iconic instruments in Korean music, known for its rich, resonant sound and expressive tonal qualities. This instrument is also referred to as Manpasikjeok (만파식적), which means “a flute that brings peace to ten thousand waves.” In this performance, the Daegeum player will present a piece titled ‘Dahyang’. Composed by Ji Wonsuk, Dahyang—meaning “<i>The Fragrance of Father</i>”—expresses the composer’s deep longing and heartfelt emotions for his father. The piece masterfully blends rugged yet tender, and intense yet poignant elements, creating a deeply moving and heartfelt tribute through its evocative melodies.</p> <p>Sangmo Pangut <i>Sangmo Pangut</i> is a dynamic and visually captivating piece that showcases the artistry of the <i>sangmo</i>, a traditional Korean spinning hat used in <i>nongak</i> (farmers’ music). In this performance, the performers spin the <i>sangmo</i> atop their heads while playing percussion instruments, creating a mesmerizing visual display that is deeply connected to the rhythms and energy of the music. <i>Sangmo Pangut</i> is a traditional shamanistic ritual performance, where the spinning of the <i>sangmo</i> symbolizes the movement of spirits and the harmony between the physical and spiritual worlds. The rapid, rhythmic spinning combined with the energetic drumming and gongs enhances the sense of celebration and the connection between music, dance, and spirituality. This performance reflects the deep cultural significance of <i>nongak</i> as a means of both artistic expression and spiritual connection within Korean tradition.</p>

Final Announcement by Dr. Yong Joon Park (2:55- 3 p.m.)





Korean Performing Arts Institute of Chicago

Korean Performing Arts Institute of Chicago (KPAC)

Office 1: 5008 N. Kedzie Ave. Chicago, IL 60625

Office 2: 8338 Kenton Ave. Skokie, IL 60076

Studio: 9725 Capitol Dr. Wheeling, IL 60090

www.soribeat.org / (224) 347-4800 / info@soribeat.org

ABOUT KPAC

“KPAC’s mission is to preserve, promote, and develop Korean traditional performing arts.”

The Korean Performing Arts Institute of Chicago (KPAC), established in 2013, is dedicated to preserving, promoting, and developing Korean traditional performing arts. We fulfill this mission through three core avenues.

KPAC preserves the authenticity of Korean arts by delivering high-quality performances and offering hands-on educational programs led by professionally trained artists from South Korea. KPAC *promotes* Korean and other ethnic/folk arts by engaging diverse audiences, expanding beyond the Korean community to share the richness of Korean culture with the wider public and contributing to the multicultural landscape of Chicago and beyond. KPAC *develops* and innovates within the art form by creating new music and collaborating with artists from other genres, enriching Korean performing arts and broadening its appeal.

KPAC has a team of 9 Korean music professionals working to fulfill our mission. In addition to year-round classes, KPAC delivers approximately 140 presentations (including performances, workshops, and lectures) to 50,000 people annually in Chicago and beyond.

ARTISTS



Suwan Choi

Suwan Choi won first place at the 19th World Samulnori Competition 2011 in South Korea. He joined KPAC as an Artist in Residence in January 2015 and has since played a pivotal role in shaping and implementing KPAC's artistic programming. In 2021, he earned his Master's degree in World Music from Northern Illinois University, where he now teaches a Korean percussion ensemble course for credit. In 2022, he received an Individual Artist Support Grant from the Illinois Arts Council Agency to develop a music form that combines traditional Korean drumming with modern music effects and production techniques. Currently, he serves as KPAC's Artistic Director.



Chansoo Lee

Chansoo Lee is a professional Korean traditional percussionist who was trained under the renowned master drummer and original Samulnori member Lee Kwang Soo. He earned his Bachelor's and Master's degrees in Korean Music from Sehan University and became an Artist in Residence at KPAC in 2016. In 2018, he staged a full-length solo concert titled *Choshim* (meaning "beginner's mind"), which revisited and elevated the foundational elements of Korean percussion music. As KPAC's Director of Education, he now oversees the design and implementation of percussion program curriculums.



Yun Sil Jang

Yun Sil Jang studied Korean drumming at the Seoul Institute of the Arts and earned her Bachelor's degree in Korean Dance from Yewon Arts University in 2009. She served as a principal member of the Gwangju City Gwangjiwon Nongak Troupe and was designated an Apprentice of Intangible Cultural Asset #3, Namsadang Nori. Since joining KPAC as an Artist in Residence in 2017, she has developed and implemented educational programs for young children. A multi-talented artist, Yun Sil excels not only in Korean drumming but also in traditional dance and voice.

ARTISTS



Deokhwan Kim

Deokhwan Kim holds a Master's degree in Korean traditional music from Yong-in University in South Korea. He has been teaching and performing Korean drumming as an Artist in Residence at KPAC since 2021. In 2022, he premiered an original work titled *Flow*, where three janggu performers interwove diverse rhythms over the steady bass line of the jing. He has also been training in Western percussion under classical percussionist and educator Yun Park, with the goal of creating innovative hybrid works in the future.



Cheongra Ha

Cheongra Ha earned her Bachelor's degree in Korean Music from Ewha Womans University and won first prize at both the 13th National Daegeum Competition and the 40th Nangye National Korean Traditional Music Competition. She is currently training in *Daegeum Jeongak*, designated as National Intangible Cultural Asset No. 20, and previously delivered a lecture on Korean music at the University of Oxford. In 2024, she completed her Master's degree in Korean Studies at SOAS, University of London. Since joining KPAC as an Artist in Residence in August 2024, she has played a key role in performing and teaching *Daegeum*.