

ISANG YUN'S *DUO FOR VIOLA AND PIANO* (1976):
A SYNTHESIS OF EASTERN MUSIC CONCEPTS
WITH WESTERN MUSIC TECHNIQUES.

by
Junghyun Kim

A Document Submitted to the Faculty of the

SCHOOL OF MUSIC

In Partial Fulfillment of the Requirements
For the Degree of

DOCTOR OF MUSICAL ARTS

In the Graduate College

THE UNIVERSITY OF ARIZONA

2007

THE UNIVERSITY OF ARIZONA
GRADUATE COLLEGE

As members of the Document Committee, we certify that we have read the document prepared by Junghyun Kim entitled Isang Yun's *Duo for Viola and Piano* (1976): A Synthesis of Eastern Music Concepts With Western Music Techniques and recommend that it be accepted as fulfilling the document requirement for the Degree of Doctor of Musical Arts

Date: 4/19/07
Hong-Mei Xiao

Date: 4/19/07
Mark Rush

Date: 4/19/07
Thomas Patterson

Final approval and acceptance of this document is contingent upon the candidate's submission of the final copies of the document to the Graduate College.

I hereby certify that I have read this document prepared under my direction and recommend that it be accepted as fulfilling the document requirement.

Date: 4/19/07
Document Director: Hong-Mei Xiao

STATEMENT BY AUTHOR

This document has been submitted in partial fulfillment of requirements for an advanced degree at the University of Arizona and is deposited in the University Library to be made available to borrowers under rules of the Library.

Brief quotations from this document are allowable without special permission, provided that accurate acknowledgment of source is made. Requests for permission for extended quotation from or reproduction of this manuscript in whole or in part may be granted by the head of the major department or the Dean of the Graduate College when in his or her judgment the proposed use of the material is in the interests of scholarship. In all other instances, however, permission must be obtained from the author.

Signed: Junghyun Kim

DEDICATION

TO MY FAMILY

S.D.G

TABLE OF CONTENTS

LIST OF FIGURES.....	7
LIST OF MUSICAL EXAMPLES.....	8
ABSTRACT.....	10
INTRODUCTION.....	11
ISANG YUN'S LIFE AND COMPOSITIONAL STYLES.....	15
In Korea (1917-1955)	16
Korean Traditional Music.....	16
Taoism.....	18
Nationalist.....	20
In Europe (1956-1995)	22
Twelve-tone Technique.....	22
Main-tone Technique.....	24
Humanism.....	26
ANALYSIS OF <i>DUO FOR VIOLA AND PIANO</i>	32
EASTERN ELEMENTS.....	33
TAOISM.....	33
<i>Yin and Yang</i>	33
Everlasting Energy Status Changes.....	39
Balance <i>Yin</i> with <i>Yang</i>	43

TABLE OF CONTENTS - *Continued*

KOREAN TRADITIONAL MUSIC.....	47
Court Music: <i>Aak</i>	47
Central Tone.....	48
Brush Stroke Shaping.....	54
Folk Music: <i>Pansori</i>	57
Ornamentation.....	58
<i>Nonghyun</i>	59
Moving While Seeming Still.....	62
Microcosm Within Macrocosm.....	65
WESTERN MUSICAL ELEMENTS.....	67
Twelve-tone Theory.....	67
CONCLUSION.....	71
Works Similar to the Viola Sonata.....	71
Signature Compositional Strategies.....	72
Yun's Successors.....	73
Need for Further Study.....	73
APPENDIX: CONSENT LETTER FROM BOOSEY & HAWKES.....	76
REFERENCES.....	77

LIST OF FIGURES

Figure 1. The progress of the change of central tone.....	50
Figure 2. Brush stroke of Calligraphy.....	57
Figure 3. Various ornamentations in <i>Gagok</i>	60
Figure 4. Microcosm within macrocosm in <i>Concerto for Violoncello and Orchestra</i>	65
Figure 5. Microcosm within macrocosm in m.120-125.....	66
Figure 6. Matrix based on the twelve-tone row in the first movement.....	68

LIST OF MUSICAL EXAMPLES

Example 1. A pitches produced by solo cello in m.184-200, <i>Concerto for Violoncello and Orchestra</i>	30
Example 2. Dissonance in m.16 (viola part)	35
Example 3. Consonance in m.17 (viola part)	35
Example 4. Stillness in m.24-30 (viola part)	35
Example 5. Movement in m.31-34 (viola part)	36
Example 6. Crescendo occurs in m.101-103 (viola part).....	36
Example 7. Decrescendo appears in m.104-106 (viola part).....	37
Example 8. Lower register in m.112-116 (first half), (piano part).....	37
Example 9. Higher register in m.116 (second half)-119 (piano part).....	38
Example 10. The loudest section within m.143-159 (m.153-157, viola part)...	39
Example 11. The softest section within m.160-175 (m.169-175, viola part)....	39
Example 12. Taoismic gestures in m.16-30 (viola part).....	41
Example 13. Taoismic gestures within m.140-175 (m.151-165, viola part)....	42
Example 14. <i>Yin</i> and <i>yang</i> elements exist at the same time in m.24.....	44
Example 15. <i>Yin</i> and <i>yang</i> elements exist at the same time in m.83.....	44
Example 16. <i>Yin</i> and <i>yang</i> elements exist at the same time in m.138-140....	45
Example 17. <i>Yin</i> and <i>yang</i> elements exist at the same time in m.44-45.....	45
Example 18. <i>Soojech'on</i> , m.22-27.....	48
Example 19. Central tone, E, in m.53-56 (viola part).....	50
Example 20. Central tone, E, in m.129-132 (viola part)	50
Example 21. Accent on the weak beat in m.123-124 (viola part).....	51
Example 22. Accent on the weak beat in m.126-127 (viola part).....	51
Example 23. <i>Etüden</i> for Flute Solo, m.30-41.....	52
Example 24. <i>Reak</i> , m.107-115.....	53
Example 25. Central tone, E, in m.53-56 (viola part).....	54
Example 26. Central tone, F, in m.82-86 (viola part).....	54
Example 27. Brush stroke shape in m.44-45 (viola part).....	56
Example 28. Brush stroke shape in m.115 (viola part).....	56
Example 29. Express of wide ranged vibrato in m.43-44 (viola part)	62
Example 30. Moving while seeming still in m.1-5 (viola part)	63

Example 31. <i>Arirang of Milyang County</i> , m.1-4.....	64
Example 32. P0: F- A#(Bb)-B-F#-G-D- A-G#-D#- C- C#- E in m.1-7 (viola part).....	69
Example 33. I7: C-G-F#-B- A#(Bb)-D#(Eb)-G#(Ab)- A- D- F- E- C# in m.7-9 (viola part).....	70
Example 34. P1: F#-B-C-G-G#-D#- A#- A-E-C#-D-F in m.10-11 (viola part).....	70

ABSTRACT

Isang Yun is one of the most significant figures in Korean music of the twentieth century. He moved beyond serialism, founding his musical resources in Korean traditional music as well as in Taoism. Yun created unique sound which has resemblance to Korean traditional music particularly in ornaments through Western instrumentation and musical techniques. Consequently, Yun invented his own main tone technique, and its distinctive Korean sound separated him from other important avant-garde composers of the twentieth century.

In this thesis Yun's life is introduced as a strong influence on his compositional styles. Also, his compositional styles are placed within the larger context of twentieth century musical trends, which shows why his works are important in twentieth century music history. Most importantly, it demonstrates that the idiosyncratic style of Isang Yun's *Duo for Viola and Piano* results from a blending of Eastern and Western musical elements. For this reason, in this document I will analyze and examine the *Duo for Viola and Piano*, and explain how Yun translated Eastern musical concepts into Western musical techniques.

INTRODUCTION

In Europe, the Korean-born composer Isang Yun (1917-1995) is considered a great artist, known for combining Eastern music concepts with Western music techniques. Yun's work has attracted attention from many music scholars, particularly in Germany. In 1972, for example, he was named in *Music in the 20th Century from Schoenberg to Penderecki* (*Musik im 20. Jahrhundert von Schoenberg zu Penderecki*) by Joseph Hausler.¹ In addition, *The Wounded Dragon* (*Der verwundete Drache*), a dialogue about the Life and Works of Isang Yun, written by Yun and Louise Linser, was published in 1977 by the Fischer Publishing Company. In 1987, in memory of Yun's 70th birthday, German press Text und Kritik published a collection of articles about Yun's works called *The Composer Isang Yun* (*Der Komponist Isang Yun*). For his 75th birthday, Bote und Bock published a collection of articles about Yun's music, entitled *Essays in Celebration of Isang Yun's 75th Birthday* (*Isang Yun:Festschrift zum 75. Geburtstag*).² Many European cities, including Amsterdam, Basel, Salzburg, Zurich, Berlin, Hanover, Heidelberg, Detmolt, Köln, Lübeck and Munich, held concerts and seminars in his honor. In 1995, Saarbruecken broadcasting station in Germany selected Yun as one of "the thirty most important composers in the

¹ Younghwan Kim, comp. and trans., *윤이상 연구* (Isang Yun Study) (Seoul: Sigongsa, 2000), 18; Yun-Jeong Choi, "The Study About Isang Yun's Compositional Technique: Sim Tjong's Aria," (M.M. diss., Seoul National University, 2003), 1.

² Younghwan Kim, 18.

last one hundred years.”³

Yun worked as a member of the Hamburg and Berlin Academies of the Arts and the European Academy of the Arts and Sciences in Salzburg. He was also an honorary member of the International Society of Contemporary Music; only fifteen people currently living have received this honor. Yun received the Distinguished Service Cross of the Order of Merit from the Federal Republic of Germany by German President Richard von Weizsaecker, “the Plakate” Prize from Hamburg Academy in Germany and “the Goethe Medal” from the Goethe Institute in Munich. In 1995, when Yun died, he was interred in a grave of honor provided by the City Senate in Germany at the public cemetery in Gatow, Berlin. When he died, he left 150 works including operas, oratorios, concertos, cantatas, chamber music, solo instrumental music, vocal music and orchestral works.⁴

Outside of Europe, however, Yun and his works are largely unfamiliar to players and audiences. For decades, this was even true in his native Korea due to the political strife between the north and the south. For Yun, both South and North Korea were equally precious because he saw them as the same nation. Therefore Yun freely performed his music in communist North Korea, an act which was against South Korean law. Consequently, Yun’s works were prohibited in South Korea and Yun lived in exile in Europe. The Korean government

³ Younghwan Kim, 18; Yun-Jeong Choi, 1.

⁴ Younghwan Kim, 15.

imposed legal controls on this matter so strictly that Korean musicians were very afraid to perform Yun's work, even in places outside of Korea including the United States. Yun's influence in Korean music diminished.

As the South Korean government has changed and gradually opened its doors to North Korea, as well as removed the embargo on Yun's music, musicians have been freer to perform Yun's works in South Korea.⁵ In 1990, the government permitted Yun to supervise a "Pan-Korean Unification Concert" which took place in Pyoungyang, North Korea, and was supported by both the governments of South and North Korea.⁶ After Yun's death, many musicians from around the world gathered together in his memory and held the "Tongyeong Modern Music Festival 2000: In Honor of Isang Yun" in his hometown. After that, Tongyeong city changed the name of the festival to the "Tongyeong International Music Festival" and it is held now every year. At this festival, many musicians perform his music, and scholars from around the world analyze and discuss his compositional styles and his works.⁷

In this document Isang Yun will be introduced to American audiences along with the influences on his compositional styles. Yun's writing styles are analyzed to show their roots in East Asian musical concepts and their

⁵ Yun-Jeong Choi, 2.

⁶ Ibid., 7; Younghwan Kim, 47-50.

⁷ Yun-Jeong Choi, 8; Younghwan Kim, 51-52.

expressions in Western musical techniques. In addition, Yun's compositional genius is illustrated through the analysis of the *Duo for Viola and Piano*.

ISANG YUN'S LIFE AND COMPOSITIONAL STYLES

In Korea, there is a superstition about pregnant women's dreams. This superstition implies that the woman will see the destiny of her unborn child in her dream. In this case, Yun's mother's dream was about a dragon, which is known as a divine animal in East Asian culture. When a pregnant woman dreams about a dragon, it hints at a successful future for her unborn child. However, Yun's mother's dream was a little bit different. Her dream was about a dragon flying to the sky, but suddenly wounded. A wounded dragon will imply that something painful will happen to the child sometime in its life. Indeed, Yun had tremendous success in his life, but also much pain.⁸

⁸ Luise Rinser, *윤이상 삶과 음악의 세계* (Isang Yun's Life and Music World), trans. Kyochoon Shin (Seoul: Younghack, 1984), 19.

In Korea (1917-1955)

He lived in Korea from 1917 to 1955. In this period, his musical foundations had cumulated based on Korean Traditional Music and Taoism, and he had grown into a nationalist by going through anticolonial struggles.

Korean Traditional Music

Isang Yun was born in Ducksan myon, Sanchung kun, South Gyoungsang province, which is in the southeastern part of South Korea, on September 17, 1917.⁹ At the age of three, Yun and his family moved to Tongyeong, a beautiful seaport in the southeastern part of Korea. There he spent his childhood and exposed himself to various musical events.

Tongyeong has been a treasury city of Korean traditional music. It was the first place to absorb Western music during Japanese colonial occupation, and to play various musical genres including Korean ritual court music *Aak*, Korean folk music, music from China, and Buddhist music. It had an open air theater where performances ranging from acrobatic feats to Manchurian orchestra concerts occurred, as well as festivals during each season. Even today, Tongyeong has an association of court musicians, which supervises *Aak* and

⁹ Younghwan Kim, 20; Rinser, 21.

Korean traditional folk music.¹⁰ His musical memories in Tongyeong also included songs of fishermen in the twinkling night, sounds of frogs in the spring, folk songs of women in the rice paddies, the sounds of people at memorial service days, old lyric dramas of vagabond theatrical troupes, and gaily colorful images of shaman rituals.¹¹

Later, all of these valuable experiences influenced Yun's music strongly. One of the vagabond theatrical troupes' performances, *Sim Tjong*, became a motivating factor of Yun's opera *Sim Tjong*, which was played at the opening ceremony for the Munich Olympics in 1972. The Buddhist monks and nuns' dance of prayer was represented by musical expression in his orchestral piece, *Bara* (1960), and motives from *Nackyangchun*, a piece of the Korean traditional court music from the *Aak* repertory, were expanded and developed through the twelve-tone technique in his chamber ensemble piece, *Loyang* (1962).¹² In addition, a piece for three sopranos and orchestra, *Namo* (1971), has its basis in Yun's memory of shaman rituals.¹³

¹⁰ Younghwan Kim, 40; Sungman Choi and Eunmi Hong, compiled and translated, *한길 문학예술총서* (Collection of Books About Literature and Art by Hangil Publication Inc.) vol. 4, *윤 이상의 음악세계* (Isang Yun's Music World) (Seoul: Hangil Publication Inc., 1991), 148.

¹¹ Younghwan Kim, 39; Rinser, 27-41; Sungman Choi, 219.

¹² Jiwon Son, "Analysis and Study About Korean Idioms in Yun's Works: Reak," (Master diss., Seoul National University, 1984), 9.

¹³ Rinser, 36, 180.

Taoism

As Yun was of noble birth, he went to a village schoolhouse at the age of five. The school offered instruction in Chinese classic literatures, including works written by Confucius and Chuan Tzu, and calligraphy. All of these arts would influence Yun's compositional techniques.¹⁴ Chinese literature raised Yun's interest in "Taoism," a theme present in most of his works. Tao translates into English as "the way," and it regulates natural processes and nourishes balance in the universe; it embodies the harmony of opposites. For example, in Taoism there is no love without hate, no light without dark, no male without female.

Yun developed this philosophy in his compositions through the use of movement of sound, using various ornamentations in many subtle ways. Yun wanted to make his music move while also appearing to remain still, representing both staying *yin* energy and moving *yang* energy, two important component parts of Taoism. This concept was described in Yun's compositional styles; moving while seeming still as well as microcosm within macrocosm. Two opposite energy forces change their status continuously to create balance between *yin* and *yang*. This philosophy is also similar to how East Asians perceive calligraphy; both Taoism and calligraphy are flexible, various, vibrant and continuous in their

¹⁴ Younghwan Kim, 21; Rinser, 41-43.

forms.¹⁵

In addition to the Asian philosophical idea of *Taoism*, Yun also learned the Western musical concept of harmony in this period. At the age of eight, Yun began studying in a European-style school, and education there exposed him to harmonized music for the first time. For him, it was a shocking experience because in East Asian traditional music there is no concept of harmony. Later, he learned several hymns from a church near his town and also took violin lessons. Soon he became the only student who could sight-sing in his class, and he started to compose. One of his compositions, written at the age of thirteen, was played at the intermission of a silent film showing. Yun has said that, when he heard his music played publicly, he truly started his career as a composer.¹⁶

In 1933 Yun moved to Seoul to study music. He took lessons in harmony and score reading from a pupil of Franz Eckert. Eckert, composer of the Japanese national anthem, and founder of the first Westernized military band in Korea, had brought the Western music scale system to East Asia.¹⁷ After that, Yun decided to go to Japan to study Western music.

¹⁵ Rinser, 42-43; Younghwan Kim, 34; Isang Yun and Walter-Wolfgang Sparrer, *윤이상*의 음악미학과 철학 : 나의 길, 나의 이상, 나의 음악 윤이상 (Isang Yun's Music Aesthetics and Philosophy: My way, My ideal, My music), trans. Kyonchol Jung and Injung Yang (Seoul: HICE, 1994), 24-25; Eunsook Cho, Collection of Folk Study: a Collection of Essays on Korean Traditional Music, vol.7, *The Relationship Between Isang Yun's Compositional Techniques and Korean Traditional music* (Seoul: Tuh Publication Company, 2003), 387.

¹⁶ Younghwan Kim, 21-22; Rinser, 43-48; Yun, 62.

¹⁷ Younghwan Kim, 22.

Nationalist

In 1935, Yun moved to Japan, entered an Osaka conservatory, and trained in composition, theory, counterpoint, and cello. In this conservatory, Yun was able to learn Western musical skills, but his life in Japan was painful. Japan controlled Korea at this time, and Yun consequently experienced extreme poverty and discrimination. As he was a Korean, he was not allowed to find a job. The Japanese landlords dismissed him from a room he rented when they found out he was Korean. When he returned to Korea, he was arrested for composing songs in Korean, as Japanese was the only legally-spoken language.¹⁸

In 1941, when Yun returned to Korea, Japan entered the Second World War. From that time until Korea became independent from Japan in 1945, many intellectuals including Yun tried to liberate Korea from Japan. They even built an ammunition factory and made bombs.¹⁹ Later it resulted in them being imprisoned and tortured by the Japanese occupants. During this time, Yun also contracted tuberculosis.

Despite these painful experiences, he performed several roles for his country. He was a member of the Tongyoeng city art association and the Tongyoeng string ensemble, was a high school music teacher in Tongyoeng and

¹⁸ Younghwan Kim, 22-24; Rinser, 55-59.

¹⁹ Rinser, 66.

Pusan, and held the post of Principal at a municipal orphanage.²⁰ In 1950, he married Suja Lee and published a collection of songs titled *Halo Round the Moon (Dalmuri)*. Even during the Korean War, which broke out on June 25, 1950, Yun continued to teach, compose, and collaborate with other literary men to inspire young Korean men with the spirit of patriotism. After these experiences, Yun became a nationalist; his blind love toward his nation later caused him much trouble.

In 1951 South Korea formed a truce with North Korea. Though North and South Korea had a truce in the ongoing war, they did not permit citizens to travel from one country to the other. Yun consequently taught only at the South Korean universities of Pusan and Seoul. He also published many journal articles, and participated in tremendous cultural activities. Due to his distinguished services, Yun was awarded the South Korean Culture Award in 1956 from the Government of South Korea. Yun was the first composer who received this honor.²¹

²⁰ Younghwan Kim, 24-25; Rinser, 73, 75-77.

²¹ Yun-Jeong Choi, 4; Seung Eun Oh, "Cultural Fusion in the Music of the Korean-German Composer Isang Yun: Analysis of Gasa fur Violine und Klavier and Sonatina fur 2 Violinen," (D.M.A. diss., University of Houston, 1999), 6.

In Europe (1956-1995)

Twelve-tone Technique

Yun was interested in the second Viennese school where the main focus was the twelve-tone theory with its representative scholars Arnold Schoenberg, Anton Webern, and Alban Berg. Therefore, Yun decided to study in Europe and obtained admission to the Paris Conservatory in 1956. Once in Paris, he studied with Tony Aubin and Pierre Revel until he moved to Germany the following year. In Germany, Yun learned the twelve-tone theory from Schoenberg's pupil, Josef Rufer, the fugue and counterpoint from Seinhard Schwarz Schilling, and composition from Boris Blacher in the Hochschule für Musik in Berlin.²²

In 1958, Yun participated in the Darmstadt festival and it enabled him to establish contact with many musicians from all over the world. In the next year, Yun's works *Five Pieces for Piano* and *Music for Seven Instruments*, which won the Gaudemus competition in the Netherlands, were selected for performance at the Darmstadt festival and were performed successfully. After then, Yun became part of the international avant-garde.

²² Dae-Sik. Hur, "A Combination of Asian Language with Foundations of Western Music: An Analysis of Isang Yun's Salomo for Flute Solo or Alto Flute Solo," (D.M.A. diss., University of North Texas, 2005), 4-8.

These two works were based on the twelve-tone theory in which each of the twelve tones is treated equally. However, even though his basic technique was dodecaphonic, he did not follow the rules exactly. He allowed transpositions of the order of serial sets of twelve-tones. Yun's different approach to the twelve-tone technique was caused by his special compositional idea, which had its roots in Taoism and Korean traditional court music. Like the Taoism which can express the idea that the whole is within the part and the part is within the whole, the twelve-tone theory can convey the concept that all types of the scale are presented within a row, and a row can be seen within all types of the scale.²³

After these two pieces' tremendous success, Yun received many commissions from all over Europe. It included the music festivals of Darmstadt and Gaudemus-Stiftung and broadcasting stations in Berlin, Hamburg, and Hessen. All of these successes made Yun decide to stay in Europe.²⁴

Before 1964, Yun's family had lived separately in Korea and Germany because Yun could not afford to support them altogether in Germany. But in 1964, the Ford foundation gave him a scholarship that made it possible for his family to finally live together. The presence of family helped Yun concentrate on his compositions. In the next year, Isang composed the five-movement oratorio *Oh*,

²³ Chul-Hwa Kim, "The Musical Ideology and Style of Isang Yun, as Reflected in his *Concerto for Violoncello and Orchestra*," (D.M.A. diss., University of Illinois, Urbana-Champaign, 1997), 17-18; Sungman Choi, 258-261; Yun-Jeong Choi, 12.

²⁴ Younghwan Kim, 28-31; Rinser, 90-98.

Pearl in the Lotus Flower (Om Mani Padme Hum) based on Buddhist scriptures, which captivated European's interests and secured his position as an important twentieth century composer.²⁵

Main-tone Technique

Beginning in 1955, musicians started to compose their works using many different musical materials drawn from various cultures' resources to move beyond serialism. Many of resources were introduced at the Darmstadt festival, a mecca of 20th century music. Oliver Messiaen found compositional inspiration and resources in Indian traditional music, especially in its rhythm and musical forms.²⁶ The American composer John Cage turned to Chinese literature, especially "*The Book of Changes (I-Ching)*", and Morton Feldmann also incorporated the concept of musical meditation into his music.²⁷ Yun was deeply impressed by those experimental works at the Darmstadt festival and consequently developed his compositional style based on Korean traditional music.

In the meantime, an important compositional trend was set by Gyorgy Ligeti and Krzysztof Penderecki. It was expressed through their works of

²⁵ Younghwan Kim, 31-32.

²⁶ Yun, 67; Sungman Choi, 232; Son, 4; Hur, 1.

²⁷ Younghwan Kim, 36; Sungman Choi, 233.

Apparitions (1959), *Atmosphäeres* (1961) and *Polymorphia* (1961) by treating tone color as a primary element for their compositions.²⁸ Yun also had interest in tone color composition. However, while Ligeti made use of the density and texture of sound masses and Penderecki used clusters of sound masses for tone color compositions, Yun employed several main tones and embellished them with various ornamentations.²⁹

It has resemblance to Korean traditional music, in which main tones dominate a whole piece of music developing through ornamentation. Yun expressed these characteristics of Korean traditional music while using Western music instruments and Western music techniques in his works. As Yun worked in Germany, he called this compositional practice *Haupttontechnik* and he himself translated *Hauptton* into English as both the central tone and the main tone in his article, “*The Contemporary Composer and Traditional Music*” in the journal *World of Music* in 1978. He also applied it to larger scale works and named it *Hauptklangtechnik* (main sound technique).

He introduced main tone and main sound technique at the Donaueschingen Music Festival in 1966 with his grand orchestra piece *Court Ceremony Music (Reak)*.³⁰ In this piece, Yun firmly established his foundations of

²⁸ Sungman Choi, 332.

²⁹ Younghwan Kim, 37, 176; Rinser, 99; Sungman Choi, 47; Yun, 67; Chul-Hwa Kim, 53.

³⁰ Chul-Hwa Kim, 46, 53; Sungman Choi, 44; Yun-Jeong Choi, 5. Oh, 41.

“Main tone technique (*Haupttontechnik*)” and “Main sound technique (*Hauptklangtechnik*)” and effectively blended Korean traditional expression with Western modern musical idioms.³¹ After this piece’s success, people considered Yun to be a successor of Ligeti and Penderecki, who had overcome the decline of serial music and treated tone color as an important compositional component for the twentieth century’s music.³²

Humanism

During Yun’s stay in Germany, he received news that a friend he thought was dead was still alive in North Korea. Therefore in 1963, Yun and his wife traveled to North Korea to visit the friend, and they took this opportunity to see Yun’s favorite wall painting *Four Gods of the Four Quarters (Sashindo)*. The four gods in the wall painting of Kangseo County’s old tomb motivated Yun to compose *Images* in 1968. In *Images*, Yun combined East Asian concepts with Western musical instruments to portray four East Asian animal images - - a White Tiger, a Red Chinese Phoenix, a Blue Dragon, and a Turtle combined with a Snake - - using four instruments of the West: flute, oboe, violin, and cello.³³

After this, in 1967, an unexpected accident happened, and Yun’s life fell

³¹ Younghwan Kim, 32-35.

³² *Ibid.*, 38; Yun-Jeong Choi, 13; Son, 3-7, 14-16, 54-56.

³³ Son, 9-10; Rinser, 127-128; Younghwan Kim, 32; Sungman Choi, 34-35.

apart like the wounded dragon in his mother's dream. At that time, many artists, intellectuals, and students in West Germany participated in political meetings against the South Korean military dictatorship, and they freely visited communist countries like East Germany or North Korea. The South Korean government, however, asserted that individuals who engaged in such activities were spies for North Korea. The South Korean Secret Police consequently kidnapped Yun and brought him to Seoul. Although Yun's participation in meetings and his travels were minimal, Yun was tortured and charged with high treason. In a political show trial he was sentenced to life imprisonment.³⁴ The following is a part of the article about this kidnapping reported in the New York Times on July 9, 1967:

South Korea's Central Intelligence Agency said today that it had arrested about 70 members of a large-scale Communist espionage network organized by North Korean intelligence officials in East Berlin beginning in 1953.... Kim Hyung Wook, director of the Central Intelligence Agency, said at a news conference that physicians, musicians and painters, several newspaper reporters and many students studying in West Germany and other European countries were involved. Those arrested include 16, mostly students, brought home from West Germany in recent weeks by Korean intelligence agents, eight from France, and one each from the United States and Austria, according to Central Intelligence Agency officials.... Mr. Kim denied reports that his agency had used a military plane to fly some of them to Seoul after "abduction." According to his account, intelligence officials at the North Korean embassy in East Berlin began organizing a pro-Pyongyang (capital city of North Korea) network nine years ago among South Koreans studying in West Germany and France....

³⁴ Younghwan Kim, 41-42.

Students and intellectuals have been among the strongest opponents of the Government of President Chung-Hee Park, which came to power in a military coup in 1961 and has just won re-election for the second time.³⁵

During his period of imprisonment, even though he was threatened with death, he continued to compose as if trying to prove that his mind could not be imprisoned. His compositions included an opera *The Widow of Butterfly* (1967-1968), motivated by the literature of Chuan Tzu, and *Image for Flute, Oboe, Violin and Cello* (1968), which was motivated by Yun's favorite wall painting *Sashindo (Four Gods of the Four Quarters)* in North Korea. Afterwards, international protests occurred all over the world petitioning for Yun's release. Over 160 famous artists, including Ligeti, Stockhausen, Stravinsky, and Karajan, joined this movement. The German government also supported artists who held fund-raising concerts for Yun. Due to these international pressures, Yun was granted a special pardon by President Park in 1968 and released a year later.³⁶

After his release, Yun's opera *The Widow of Butterfly* was performed in Nuremberg in 1969 and the performance received 31 curtain calls.³⁷ In 1971, Yun was exiled from South Korea and became a German citizen and taught composition at the Hanover Hochschule für Musik, Berlin Hochschule für Musik

³⁵ Joengmee Kim, "The Diasporic Composer: The Fusion of Korean and German Musical Cultures in the Works of Isang Yun" (Ph.D. diss., University of California, Los Angeles, 1999), 105.

³⁶ Yun-Jeong Choi, 6; Sungman Choi, 114.

³⁷ Younghwan Kim, 41-42.

and Aspen Music School.³⁸

After the “East Berlin Spy Incident (*Dongbaengnim*),” Yun started to compose music to express the antagonistic relationship between humanity and society based on his painful experiences.³⁹ These themes are especially seen in his concertos. Because they have two opposite characteristics in their scores, a solo part and the orchestra, therefore they can represent two confrontational matters, individual and the world, easily. Luise Rinser explained this relationship described in Yun’s *Cello Concerto* (1975/76) based on her interview with Yun, saying “while his whole life is expressed through the cello solo part in this work, the orchestra symbolized the world. These two opposite forces confront each other.”⁴⁰ Yun also employed tone symbolism to represent his bitter experiences. He utilized the high A pitch to represent freedom, which Yun eagerly pursued during his imprisonment period. In his *Concerto for Violoncello and Orchestra*, we can observe this characteristic as the following explanation. The pitch of freedom, high A, is barely reached by the solo cello part, which represents Yun. Also, even when high A came very close, it was covered by massive brass sounds, the symbol of coercive government.⁴¹

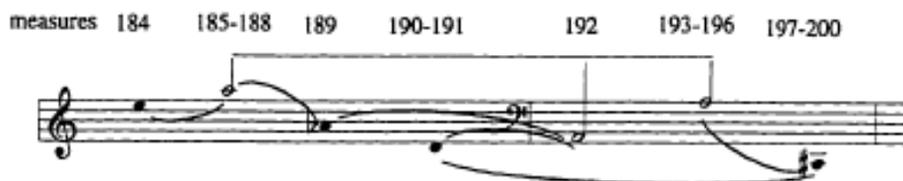
³⁸ Hur, 13; Kelvin Tod Kerstetter, “A Comparison of the Clarinet Concertos of Isang Yun and John Corigliano.” (D.M.A. diss., University of Georgia, 1995), 25; Younghwan Kim, 44, 407; Oh, 7; Chul-Hwa Kim, 2.

³⁹ Joengmee Kim, 116; Sungman Choi, 218.

⁴⁰ Younghwan Kim, 280-281; Chul-Hwa Kim, 57.

⁴¹ Chul-Hwa Kim, 51; Younghwan Kim, 152-162, 281-282; Yun, 80.

Example 1. A pitches produced by solo cello in m.184-200, *Concerto for Violoncello and Orchestra*⁴²



© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

After he overcame his sorrowful experiences, Yun wrote music for the people who were suffering from poverty, discrimination, and oppressive labor. He also declared world peace and love for human beings through his musical language. These are well characterized in Yun's five symphonies which are interrelated to each other and written from 1982 to 1987.⁴³

The first work, *Symphony no. 1*, was commissioned by the Berlin Symphony Orchestra to celebrate their hundredth anniversary. Yun composed it as a warning against nuclear weapons, utilizing various tone colors to symbolize chaos.⁴⁴ Afterwards, he wrote *Symphony no. 2* for the West Berlin radio symphony orchestra in 1984. In this piece Yun expressed his view of world situations, recalling sounds of East Asian court music, which is active and flowing.

⁴² Chul-Hwa Kim, 122.

⁴³ Joengmee Kim, 116; Sungman Choi, 49, 86; Oh, 12; Hur, 15; Younghwan Kim, 274-275; Chul-Hwa Kim, 51-52.

⁴⁴ Sungman Choi, 557; Yun, 42-43; Younghwan Kim, 183.

Within Yun's East Asian court music sound, the string section's trill glissando sounds are particularly unique, and Yun called it the blooming of strings.⁴⁵ The third composition, *Symphony no.3*, was composed for Berliner Festwoche in 1985. In this piece, Yun described a peace which results from overcoming a painful past and regret, employing three sound groups which confront each other; brass and timpani symbolize the earth, strings represent heaven, and woodwinds illustrate human beings who mediate between earth and heaven.⁴⁶ *Symphony no.4*, which has the subtitle *Singing in the Darkness*, was performed for the Suntory hall opening celebration in Japan, dedicated to miserable women in Asia who are exposed to violence and poverty. The tense sound of low strings and oboe are stopped continuously as the piece goes on to portray these women's struggles.⁴⁷ His last symphonic work, *Symphony no.5*, was commissioned by the city of Berlin to celebrate its 750th anniversary in 1987. Since Yun composed it to depict reconciliation and peace, it is called the symphony of peace. *Symphony no.5* is a one hour long work, and contains text through out all of the five movements. The text is based on Nelly Sachs' poem about peace achieved by struggling through difficult situations.⁴⁸

⁴⁵ Yulee Choi, "The Problem of Musical Style: Analysis of Selected Instrumental Music of the Korean-Born Composer Isang Yun." (Ph.D. diss., New York University, 1992), 344-345; Sungman Choi, 540-542, 551.

⁴⁶ Sungman Choi, 552.

⁴⁷ Ibid., 557; Yun, 46-47; Younghwan Kim, 223; Chul-Hwa Kim, 64-65.

⁴⁸ Sungman Choi, 86, 97, 551-552, 557-559; Chul-Hwa Kim, 64-65.

ANALYSIS OF *DUO FOR VIOLA AND PIANO*

Yun wrote *Duo for Viola and Piano* in 1976 and it was premiered by violist Ulrich Wrochem and pianist Johann G. Wrochem in Rome, Italy, on May 3rd, 1977.⁴⁹ Afterwards, in 2005, Yun's piece *Duo for viola and piano* became part of the required repertoire for the finalists in the Geneva international competition, one of the most prestigious music competitions in the world.

⁴⁹ Sungman Choi, 594.

EASTERN ELEMENTS

As Yun's many other works, we can find two important Eastern characteristics in his *Duo for Viola and Piano*. The two main influences are Taoism and Korean traditional music; they dominate Yun's compositional philosophy.

TAOISM

Yin and Yang

Taoism has controlled the life style of Far East Asian countries including Korea, China and Japan for more than two thousand years. According to a Chinese classical book of Taoism, *The Book of Changes (I-Ching)*, there are two opposite forces of energy around the world, *yin* and *yang*. The *yin* represents something dark, black, receiving, mysterious, deep, female, negative, weak, passive and destructive, while *yang* symbolizes bright, red, piercing, high, heavenly, male, positive, active, strong and constructive.⁵⁰

These two energies always coexist, but we can feel only one energy status which is bigger than the other at a specific moment. These two opposite

⁵⁰ Chul-Hwa Kim, 6; Cho, 389.

energies appear through musical figurations in East Asian traditional music. Yun also characterized *yin* and *yang* in his musical works saying that, “two elements, *yin* and *yang* are harmonized in my music. They are dependant on each other and they support each other while they are moving together.”⁵¹ Based on the principles of *The Book of Changes (I-Ching)*, Chul-Hwa Kim analyzed Yun’s musical elements as *yin* and *yang* in his dissertation on Yun’s *Concerto for Violoncello and Orchestra*; stillness, softness, lower register, dissonance, pizzicato and decrescendo express the *yin* energy and movement while loudness, higher register, consonance, glissando and crescendo present the *yang* energy.⁵²

In Yun’s *Duo for Viola and Piano*, we can see not only *yin* and *yang* elements, but also the balanced structure of them, which can explain that they are not just musical elements which have different volume and pitch ranges, but are selected to express two opposite energy statuses. Yun organized his music very carefully to create a balance of *yin* with *yang*; each figuration of *yin* and *yang* expresses its energy status fully at their first appearance and he alternates them to keep the balance between themselves, like the following examples.

⁵¹ Oh, 46; Sungman Choi, 152-153.

⁵² Chul-Hwa Kim, 19, 52.

Figurations of *yin* and *yang* in Yun's *Duo for Viola and Piano*:

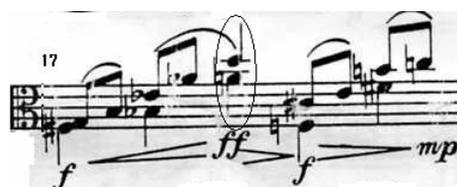
In examples 2 and 3, we can see that a *yin* figuration symbolized by dissonance at m.16 is followed by, and therefore balanced by a consonance phrase with a shared rhythm and similar, though not identical, contour at m.17, which represents the *yang* energy.

Example 2. Dissonance in m.16 (viola part)



© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

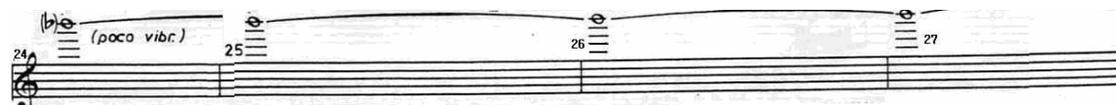
Example 3. Consonance in m.17 (viola part)

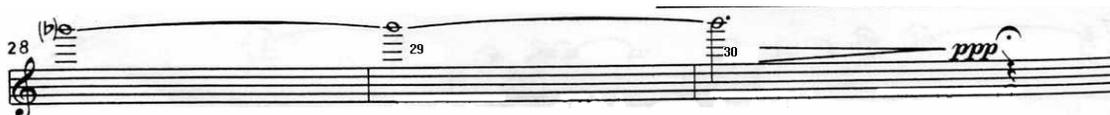


© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

Yin figuration of stillness in m.24-30 is balanced with *yang* figuration of movement in m.31-34 as we can see in examples 4 and 5.

Example 4. Stillness in m.24-30 (viola part)





© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

Example 5. Movement in m.31-34 (viola part)

© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

A crescendo occurs in m. 101-103, representing *yang* energy like example 6. Immediately, as shown in example 7, a decrescendo appears through m.104-106, symbolizing *yin* energy to preserve the balance between *yin* and *yang*.

Example 6. A crescendo occurs in m. 101-103 (viola part)

© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

Example 7. A decrescendo appears in m. 104-106 (viola part)

© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

The lower register phrase of the piano part, presenting *yin* energy in m. 112-116 (first half), creates a balance with yang energy by showing a higher register figuration of the piano part in m.116 (second half)-119 in examples 8 and 9.

Example 8. The lower register in m.112-116 (first half), (piano part)

© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

Example 9. The higher register in m.116 (second half)-119 (piano part)

The image shows a piano score for measures 116 through 119. Measure 116 begins with a forte (f) dynamic and a sextuplet of eighth notes in the right hand. Measure 117 continues with a sextuplet. Measure 118 features a fortissimo (ff) dynamic and a sextuplet. Measure 119 features a piano (p) dynamic and a sextuplet. The score includes various musical notations such as slurs, accents, and dynamic markings.

© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

Seventeen measures of a loud section start with strong sextuplets at m.143 as we can see in example 10. Then they develop into various rapidly moving flourishes from sixteen-note triplets, quadruplets, quintuplets, sextuplets and septuplets to thirty second-note nontuplets. They appear with strong accents at all fortissimo dynamic levels, representing *yang* energy. After this, seventeen measures of a soft section appear, representing *yin* energy in example 11.

Example 10. The loudest section within m.143-159 (m.153-157, viola part)

© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

Example 11. The softest section within m.160-175 (m.169-175, viola part)

© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

Everlasting Energy Status Changes

Yin and *yang* are two opposite forces, which together can create the vital energy called *chi*. If the force of *yin* becomes bigger than *yang*, we can feel *yin* energy in the universe and vice versa; if *yang* becomes bigger, we feel its energy instead. According to Chinese Taoist, Tun-yi Chou (1017-73), *yang* energy is

created through movement. Once the *yang* energy is extended to its limit through movement, the energy status changes to *yin* through pursuit of stillness. Like in the case of *yang* energy, *yin* then can change to *yang* after *yin* energy hits its maximum point. Therefore in Taoism, each opposite energy status is a foreshadowing of each other.⁵³

These changes in the status of *yin* and *yang* occur endlessly and it is described in *The Book of Changes (I-Ching)*, like that “when the sun goes the moon comes; when the moon goes the sun comes. The sun and moon give way to each other and their brightness is produced. When the cold goes the heat comes; when the heat goes the cold comes. The cold and the heat give way to each other and the round of the year is completed.”⁵⁴

We can find these everlasting energy status changes in Yun’s works as well as in East Asian music. Particularly, in Yun’s *Duo for Viola and Piano*, the *yang* energy increases as sound moves faster and faster between m.16 and m.23, in the viola part. However once it has hit its fastest point, it changes its status to *yin* and stays still as we can see from m.24 until m.30.

⁵³ Chul-Hwa Kim, 6, 14; Yun-Jeong Choi, 23-24.

⁵⁴ Oh, 32; Hur, 19.

Example 12. Taoistic gestures in m.16-30 (viola part)

The musical score for the viola part, measures 16-30, is presented in five systems. The first system (measures 16-18) begins with a tempo marking of 'ca. 72'. The dynamics fluctuate between *f*, *ff*, and *mp*. The second system (measures 19-21) continues with dynamics of *f*, *ff*, *fff*, and *f*. The third system (measures 22-24) features dynamics of *mp*, *pp*, and *p*, with a '(poco vibr.)' instruction at measure 24. The fourth system (measures 25-27) consists of a long, sustained note with a fermata. The fifth system (measures 28-30) also features a long, sustained note with a fermata, ending with a *ppp* dynamic marking.

© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

Similar phrasing appears at the end of the third movement in *Duo for Viola and Piano*. From m.140, energy status changes from *yin* to *yang* through accelerating movements until m.157. After *yang* energy expands to its maximum point, its energy status changes from *yang* to *yin* by decelerating movements, from m.158 to m.175, at the end of the piece.

Example 13. Taoistic gestures within m.140-175 (m.151-165, viola part)

The musical score for the viola part, measures 151-165, is presented in two systems. The first system covers measures 151-157, and the second system covers measures 158-165. The notation is dense, with frequent beaming and slurs, indicating rapid passages. Dynamic markings range from fortissimo (fff) to pianissimo (pp). Performance instructions include 'non vibr.', 'pizz.', and '(arco)'. Measure numbers 151 through 165 are indicated above the staff.

© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

We can see these Taoistic gestures in his other works. For example, in *Sonatina for 2 Violins* (1983), Yun designed a structure to express Taoistic idea utilizing rhythmic density. He let *yin* energy increase by using a lower rhythmic density, providing less and less notes; just after that Yun employed a high rhythmic density adding more and more notes to express growing *yang* energy.⁵⁵

⁵⁵ Oh, 65-66.

Balance *Yin* with *Yang*

As everything perpetually changes its energy status in Taoism, there exists no absolute state of energy, only relative ones. For that reason pursuing the balance between *yin* and *yang* is the most important value in Taoism.⁵⁶ According to *Akhak-Kwebom*, a musical treatise of the Choson dynasty of Korea, Koreans think of music as the path to harmonize *yin* with *yang*; it can make heaven and humans in harmony with each other, as Koreans believe that music comes from heaven and becomes a part of human life.⁵⁷ Therefore Koreans express *yin* and *yang* harmoniously in their music.

In the lecture at Hochschule für Musik und Darstellende Kunst, Mozarteum in Salzburg, Yun illustrated how he employed *yin* and *yang* elements harmoniously in his piece for brass and string quintet, *Distanzen* (1988). In this piece, the horn, flute, oboe, clarinet and bassoon produce faintly heard tremolos to represent heaven and *yin*. Human beings are represented by lower strings and they make loud noises for *yang*. These two opposite parts, heaven and human beings, are finally harmonized by the mediating of the first and the second violin.⁵⁸

⁵⁶ Yun, 28; Chul-Hwa Kim, 7, 9.

⁵⁷ Chul-Hwa Kim, 10; Sungman Choi, 180.

⁵⁸ Yun, 31-32.

In *Duo for Viola and Piano*, Yun uses *yin* and *yang* elements at the same time for the same reason. To establish a harmony between *yin* and *yang*, the viola part stays in *yin* status as the piano part creates *yang* energy as we can see in examples 14, 15, and 16.

Example 14. *Yin* and *yang* elements exist at the same time in m.24-25

© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

Example 15. *Yin* and *yang* elements exist at the same time in m.83

© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

Example 16. *Yin* and *yang* elements exist at the same time in m.138-140

© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

Yun uses *yin* and *yang* elements in a different way for the same reason.

To keep a harmony between *yin* and *yang*, the viola part creates *yang* energy while the piano part stays in *yin* status in m.44-45.

Example 17. *Yin* and *yang* elements exist at the same time in m.44-45

© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

In his other piece, *Gasa for Violin and Piano*, Yun employed a symmetrical structure of figurations between two violin parts to keep balance between *yin* and *yang*. Yun let two violins' phrases move in opposite directions at the same time for that effect. The first violin ascends expressing *yang* and the second violin descends representing *yin*.⁵⁹

⁵⁹ Oh, 67.

KOREAN TRADITIONAL MUSIC

Yun's other compositional foundation is Korean traditional music, including court music *Aak* and folk music *Pansori*.

Court Music: *Aak*

Korean traditional music consists of two main genres: court music and folk music. Though we can see the endless energy changing of *yin* and *yang* in Korean folk music primarily, we can find gestures seeking a balance between *yin* and *yang* in Korean court music as well. Among Korean court music, the representative style is *Aak*, which means elegant music, the same as, Chinese Yayue and Japanese Gagaku. It served as court ritual music as well as official entertainment for the royal family. It included "Sacrifice to the Confucian Spirits music (Munmyo-Jereak)" for great Chinese Confucians like Confucius and great Korean Confucian like Ch'oe Ch'i won and "Royal Ancestors Shrine music (Chongmyo-Jereak)" for the rite of deceased kings of the Choson dynasty.⁶⁰

In Korean court music, *Aak*, the most significant element is central tones which dominate the whole piece of music. They move with ornamentation such as vibratos and glissandos, and continuously flow until their sound dies. Central

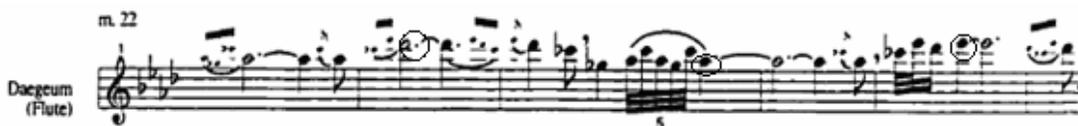
⁶⁰ Chul-Hwa Kim, 31; Sungman Choi, 187.

tones can move more vitally with sudden and improvisational accents.

Central Tone⁶¹

In the traditional music of Korea, there are only five notes in the scale systems and there is no concept of harmony in the musical structure. Even though it has only five notes and no harmonization, the music is interesting and complex. The special treatment of a single tone is one of the secret that makes the music not tiresome. The next example is from *Soojech'on* which was used for the court mask dance of the Silla Kingdom (668-935). In this piece we can find the unique central tone structure of Korean music. In this phrase, there are three central tones, Ab, Db, and Eb, appearing with short ornamentations.

Example 18. *Soojech'on*, m.22-27⁶²



In Korean music a single tone has important meaning as itself, not as a part of a melody line or as part of a certain harmonic filler. Also single tones dominate the whole piece of music and develop by ornamentation such as

⁶¹ Sungman Choi, 242-243; Chul-Hwa Kim, 34-35, 48; Cho, 404-405; Yun-Jeong Choi, 25-27; Younghwan Kim, 55-56, 62, 206.

⁶² Chul-Hwa Kim, 47.

vibratos and glissandos embodying Taoistic ideas of everlasting energy status changes between *yin* and *yang*. These tones change continuously, and their embellishments are treated as important parts of central tones, not as supporting elements of the central tone.

Yun borrowed this concept of central tone technique from Korean traditional music and called it *Hauptton* technique saying, "I do not write notes that suddenly appear or disappear. My notes always gain preparation notes and then settle down. As it repeats, musical vitality occurs."⁶³ In the lecture at the Mozarteum of Salzburg in 1993, Yun also explained that, to properly establish his main tone, it must be prepared with appoggiaturas in front and back. Therefore, around the main tone, there will be ornamentations and expressions.⁶⁴ Like he said, in Yun's music we can find some pitches functioning as main tones. Once the main tone is sounded, it is embellished by various ornamentations such as appoggiaturas, vibratos, tremolos, and glissandos. After, the tone fades away. The following figure illustrates figuration changes of the main tone.

⁶³ Hur, 26-27; Sungman Choi, 152.

⁶⁴ Yun, 51-52.

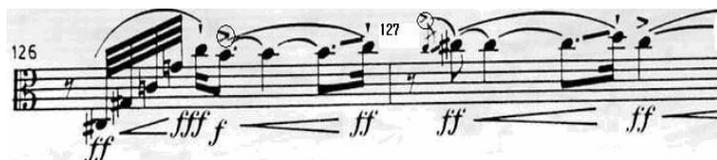
In Western music, especially in the sonata form, it is impossible to omit the first theme or the second one, because both of them are essential to make the structure of the sonata form of music. However, in Yun's music, it is possible to omit any part of them, because every flowing sound has its own vitality.⁶⁶ In addition to using central tone technique, Yun utilized improvisational and sudden accent to vitalize his music. It is also one of the characteristics of *Aak* to put the accent on the weak beat instead of the strong beat.⁶⁷ In this piece, *Duo for Viola and Piano*, we can see these figurations in the m.123-124, example 21 and m.126-127, example 22.

Example 21. Accent on the weak beat in m.123-124 (viola part)



© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

Example 22. Accent on the weak beat in m.126-127 (viola part)



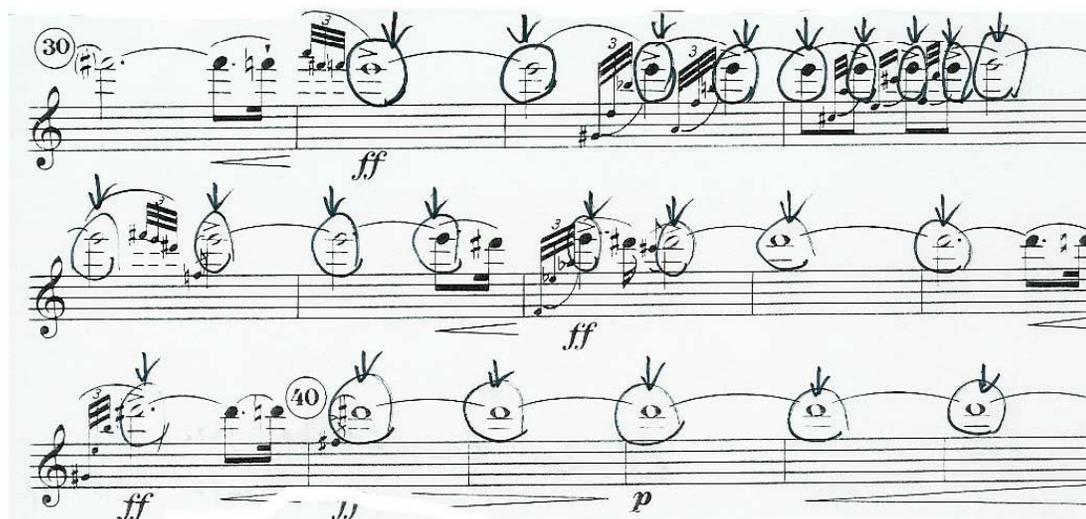
© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

⁶⁶ Sungman Choi, 158; Oh, 46.

⁶⁷ Son, 37, 55; Yun, 45-46.

Also, Yun wrote his main tone corresponding to a breath length, so a main tone lasts at least three measures long.⁶⁸ The following is the example of *Hauptton* in Yun's *Etüden* for Flute Solo (1974); E and D# work as *Hauptton*.

Example 23. *Etüden* for Flute Solo, m.30-41⁶⁹



© Copyright 1974 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

Yun also applied this compositional technique to his larger scale work and named it *Hauptklangtechnik* (main sound technique). In the following musical example from Yun's *Reak* (1966), we can see three different *Hauptton* dominating three different trumpet sections; B for the first trumpet, A# for the second trumpet, and G for the third trumpet. These three different main tones

⁶⁸ Yun, 51.

⁶⁹ Hur, 27.

produce sound at the same time and create *Hauptklang* (main sound).⁷⁰

Example 24. *Reak*, m.107-115

The musical score consists of three staves for Trumpets 1, 2, and 3. The measures are numbered 107 through 115. The score includes various dynamic markings such as *mf*, *mp*, *f*, *p*, *mf*, *p(intensiv)*, *mf*, *f*, *pp*, *ppp*, and *pp*. There are also phrasing slurs and accents throughout the score. The notation includes eighth and sixteenth notes, rests, and slurs. The score is arranged in three systems, with measures 107-109 in the first system, 110-112 in the second, and 113-115 in the third.

© Copyright 1966 by Bote & Bock GMBH & Co, Berlin
Reprinted by permission of Boosey & Hawkes, Inc.

⁷⁰ Hur, 29.

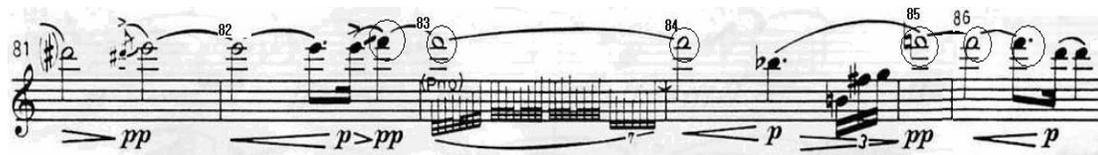
In *Duo for Viola and Piano*, we can find main tones in the figure of long sustained notes surrounded by many of ornamentations. In example 25, we can find main tone E and in example 26, we can see main tone F.

Example 25. Main tone, E, in m.53-56 (viola part)



© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

Example 26. Main tone, F, in m.82-86 (viola part)



© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

Brush Stroke Shaping

Yun also developed Taoistic philosophy in his compositions in the form of the brush strokes of calligraphy that he learned at school as a child in Korea. According to Yun, notes of Korean traditional music can be compared to brush strokes as opposed to pencil lines that can represent notes of Western music.

This is because from its first appearance to disappearance, each note of Korean traditional music is transformed with embellishments, grace notes, vibration, fluctuations, glissandi, and dynamic changes. Yun explained that philosophy at the “Berlin Confrontation” symposium which was sponsored by the Ford Foundation in 1965⁷¹:

While in European music the concept of form plays a decisive part, and notes becomes significant only when a whole group of them are related horizontally as melody or vertically as harmony, the thousand-year-old tradition of Eastern Asiatic music places the single note, the constructive element in the foreground. In European music only a series of notes comes to life, so that the individual note can be relatively abstract, but with us single note is alive in its own right. Our notes can be compared to brush strokes as opposed to pencil lines. From beginning to end each note is subject to transformations, it is decked out with embellishments, grace notes, fluctuations, glissandi, and dynamic changes; above all, the natural vibration of each note is consciously employed as a means of expression. A note’s changes in pitch are regarded less as intervals forming a melody than as an ornamental function and part of the range of expression of one and the same note. This method of treating individual notes makes my music different from other contemporary works. It gives it an unmistakably Asiatic color, which is evident even to the untrained listener.

In his music, *Duo for Viola and Piano*, some sound groups of short phrases continue to move in various subtle ways, as we can see in m.44-45, example 27. It starts with a strong beat and moves many times and it resembles

⁷¹ Joengmee Kim, 69; Chul-Hwa Kim, 49-50; Younghwan Kim, 177-178; Sungman Choi, 271-272.

the first strokes of calligraphy. It then changes its characteristics to soft and still, sounding as though the notes are dying away. This is like the middle part of the brush strokes of calligraphy. However it revives just after that, like the ending shape of a stroke of calligraphy. Through this method, its subtle changes make beautiful shading effects and create the unique Korean sound.⁷²

Example 27. Brush stroke shape in m.44-45 (viola part)



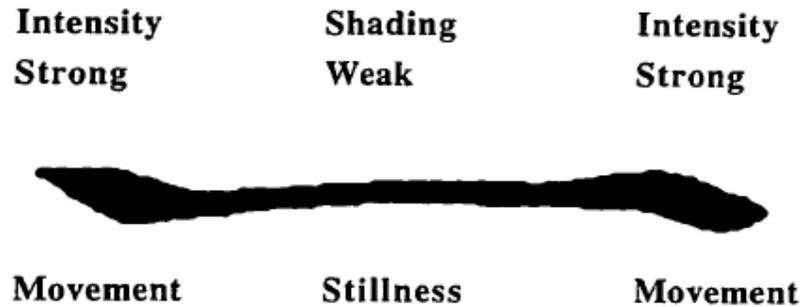
© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

Example 28. Brush stroke shape in m.115 (viola part)



© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

⁷² Rinser, 42-43; Younghwan Kim, 34; Yun, 24-25; Sungman Choi, 272.

Figure 2. Brush stroke of Calligraphy⁷³Folk Music: *Pansori*

In Yun's hometown, Tongyeong, he tasted of various musical genres. It covers Korean ritual court music *Aak*, Korean folk music, Chinese music, Manchurian orchestral music, Buddhist music, old lyric dramas of vagabond theatrical troupes, colorful shaman ritual music, acrobatic feats and festival music. Of all these types of music, it was *Pansori* that fascinated Yun greatly.⁷⁴

Pansori, which originates from shamanistic music, consists of three performance elements; singer, drummer and audience. A singer works as a storyteller of folk tales. His or her performance consists of three elements, *sori*, *aniri* and *palim*. *Sori* means song, *aniri* means speaking words like recitation, and *palim* means action. A singer's performance practice is throat-singing, making a very husky sound. The songs utilize a wide range of vibratos, glissandos, and

⁷³ Chul-Hwa Kim, 11-12.

⁷⁴ Younghwan Kim, 39-40; Sungman Choi, 148.

melody transformations. A drummer supports a singer by playing the barrel drum *puk*. He or she can lead the tempo, hold to a rhythmic pattern, accompany a singer, and add verbal sounds to encourage a singer. Finally, audiences themselves serve an important role for the performance of *pansori*. The audience makes the performance more exciting by adding exclamations. Also, they are allowed to interrupt the performance by laughing, singing, weeping, dancing and so on.⁷⁵

Ornamentation⁷⁶

There are three main elements in Korean traditional music; melody, rhythm, and ornamentation. Koreans treat embellishments as essential elements for their musical structure, not as parts which depend on the main melody. In Korean traditional music, we can always find some special ornamentation which is called *sigimsae*. In the phrase with *sigimsae*, embellishments to the main melody line include microtones, grace notes, glissandos, various vibrations and dynamic changes. Because of *sigimsae*, even though Korean traditional music has no concept of harmony, the sound of single musical lines is anything but monotonous. Folk music tends to use *sigimsae* frequently, while court music utilizes it relatively little.

⁷⁵ Chul-Hwa Kim, 37-38, 143.

⁷⁶ Ibid., 43-44.

Nonghyun

To make the *sigimsae* effect, there are left hand techniques for Korean zither, *Kayakum* and *Komungo*. It is called *nonghyon* and people use the term with the same meaning as *sigimsae* in instrumental music. Instrument players create unique Korean sounds by putting appoggiaturas in different places, using various vibratos, and sliding pitches in different speeds and directions.⁷⁷

Nonghyun technique includes twenty uses of vibratos ranging up to four degrees apart, thirty ways of glissando techniques, appoggiaturas, trills and shading effects with variously changed dynamics, timbre and pitches.⁷⁸ The Following is the example of various ornamentations in *Gagok*, one of the famous genres of Korean traditional music.

⁷⁷ Chul-Hwa Kim, 44.

⁷⁸ Rinser, 93; Yun-Jeong Choi, 28-29; Young Ah Kim, 18; Younghwan Kim, 38; Sungman Choi, 240.

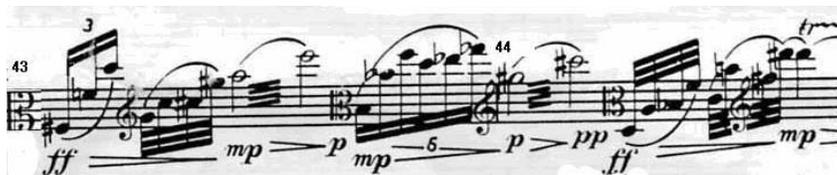
Figure 3. Various ornamentations in *Gagok*⁷⁹

⁷⁹ Je-Chang Kim, "Study of *Gagok fur Stimme, Gitarre und Schlagzeug* 1972: Comparison with Korean Traditional Songs," (M.M. diss., Seoul National University, 1986), 14-16.

黄 ₁	⇒	
黄 ₂	⇒	
黄 ₃	⇒	
黄 ₄ · 黄 ₅	⇒	
黄 ₆ · 黄 ₇	⇒	
黄 ₈	⇒	
黄 ₉	⇒	
黄 ₁₀	⇒	
仲 ₁	⇒	
黄 ₁₁ 太	⇒	
仲 ₂ 太	⇒	
南 ₁ 港 ₁	⇒	

As in Korean traditional music, Yun treated the ornamentation as a necessary element for making his main tone alive. When we listen to his music, we can easily recall Korean traditional musical instruments, especially when Yun employs micro-tonal glissandos, pizzicatos and appoggiaturas.⁸⁰ From the beginning of *Duo for Viola and Piano*, we can find various *nonghyun* techniques applied on a Western instrument, the viola. For the viola, it can produce glissandos, pizzicatos, and appoggiaturas, but it cannot produce a vibrato up to four or six degrees apart. Therefore, Yun utilized trill and tremolo to express the wide range of vibratos, as in m.43-44.⁸¹

Example 29. Express of wide ranged vibrato in m.43-44 (viola part)



© Copyright 1976 by Bote & Bock Musik, Und Buhnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

Moving While Seeming Still⁸²

Yun explained his unique compositional technique, called moving while seeming still, at an interview with the Japanese musical journal *Musical Art*

⁸⁰ Sungman Choi, 153, 240-241.

⁸¹ Ibid., 240.

⁸² Sungman Choi, 152-153; Yun-Jeong Choi, 29-30.

saying, “there are plenty of constant moving notes in my music. If you look at them closely, like with microscope, all of them are moving but if you take a wide view you can see a flow. In a further distant view, you can see everything is in standstill. This has something in common with the truth in oriental philosophy of ‘cessation is moving and moving is cessation.’”⁸³

From the very beginning of *Duo for Viola and Piano*, we can find Yun’s moving while seeming still, a compositional technique inspired by Taoism. From m.1 to m.5, we can see that a seven-note phrase, starting from F and ending on A, appears three times repeatedly. During the three repetitions, Yun varies a seven-note phrase in a very subtle way by using dynamic contrast, adding ornamentation, and modifying the rhythmic figurations as the following example.

Example 30. Moving while seeming still in m.1-5 (viola part)

© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

All of these characteristic figurations with three repetitions are present in

⁸³ Oh, 45-46; Sungman Choi, 152-153.

Korean traditional music. In particular, Yun's first five measures resemble the first four measures of *Arirang of Milyang County*. In *Arirang of Milyang County*, one of the famous Korean traditional songs, a short phrase consisting of a three note figure repeats three times, and on the last repetition, the phrase is expanded and modified, but ends with the same pitch as the previous phrases.

Example 31. *Arirang of Milyang County*, m.1-4



If we compare Yun's three variations of the seven-note figuration to the first four measures of *Arirang of Milyang County*, we find that both hold the long A even though they are continuously moving. Therefore, both examples represent movement within stillness and stillness within movement. These musical figurations have a thread of connections with Taoism. In that, in Taoism, a moment is within eternity and eternity is within a moment, because a moment reflects eternity, and a single moment can also capture eternity.⁸⁴

Yun developed this philosophy of Taoism in his compositions through the use of movement of sound. He wanted to make his sound move while seemingly remaining still. In his works, a sound group of short phrases continued to move in

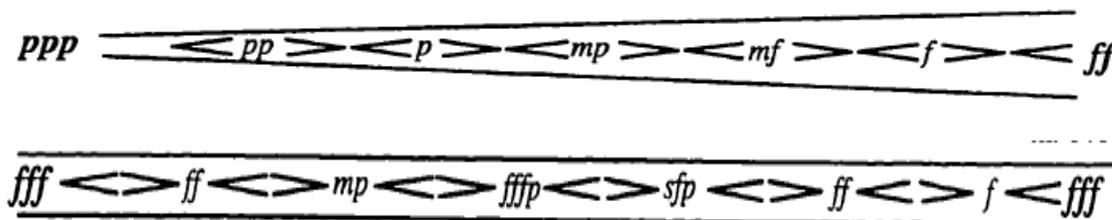
⁸⁴ Yun-Jeong Choi, 29-30; Sungman Choi, 152-153; Cho, 387.

various subtle ways, but always returned to the central pitch at the ending of each new phrase to symbolize seeming stillness.

Microcosm Within Macrocosm⁸⁵

In the same manner of the idea that a moment is within eternity and eternity is within a moment, Taoists see microcosm within macrocosm and vice versa. This concept has an effect on Yun's compositional technique dealing with dynamics. In Yun's pieces we can find many delicate dynamic changes within the larger frame work of long-term dynamic increase or decrease; we can also see the larger dynamic goals present in the smaller changes. The following figures are reflections of Yun's Taoistic idea on microcosm within macrocosm, which appear in the score of Yun's *Concerto for Violoncello and Orchestra* (1975/76).

Figure 4. Microcosm within macrocosm in *Concerto for Violoncello and Orchestra*

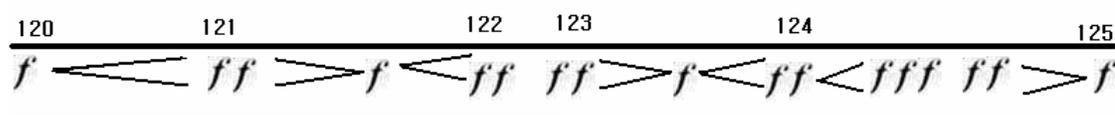


© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

⁸⁵ Chul-Hwa Kim, 139-140; Younghwan Kim, 186-187; Cho, 395-397; Sungman Choi, 45.

In *Duo for Viola and Piano*, Yun also used this technique, particularly from m.120 to m.125, putting various volume changes into the larger frame work of dynamics which sustains forte.

Figure 5. Microcosm within macrocosm in m.120-125



© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

WESTERN MUSICAL ELEMENTS

Twelve-tone Theory

Yun was also influenced by Western music when he trained in Europe. Consequently, Yun composed East Asian music with Western musical techniques. Among all the techniques and musical notation Yun used, the twelve-tone theory is the most significant. However, Yun utilized even the twelve-tone theory to embody the Taoism. Like the Taoism which convey the concept that the whole is within the part and the part is within the whole, in the twelve-tone theory, all types of the scale are present within a row, and a row can be seen within all types of the scale.⁸⁶

In discussing his use of twelve-tone techniques, however, Yun has said that he does not follow the method in any strict way. He notes that, “in some ways, it looks like a twelve-tone technique but in some ways it does not. I allowed them to flow freely while I transposed the notes on to paper.”⁸⁷ In other words, he used twelve-tone theory in his own ways, such as adding various changes and emphasizing some phrases with repetitions.⁸⁸

⁸⁶ Chul-Hwa Kim, 17-18; Sungman Choi, 258-261; Yun-Jeong Choi, 12.

⁸⁷ Young Ah Kim, 47.

⁸⁸ Chul-Hwa Kim, 52-53.

The following chart is the matrix based on the twelve-tone row found in
Duo for Viola and Piano.

Figure 6. Matrix based on the twelve-tone theory in the first movement

	0	5	6	1	2	9	4	3	10	7	8	11
0	F	A#	B	F#	G	D	A	G#	D#	C	C#	E
7	C	F	F#	C#	D	A	E	D#	A#	G	G#	B
6	B	E	F	C	C#	G#	D#	D	A	F#	G	A#
11	E	A	A#	F	F#	C#	G#	G	D	B	C	D#
10	D#	G#	A	E	F	C	G	F#	C#	A#	B	D
3	G#	C#	D	A	A#	F	C	B	F#	D#	E	G
8	C#	F#	G	D	D#	A#	F	E	B	G#	A	C
9	D	G	G#	D#	E	B	F#	F	C	A	A#	C#
2	G	C	C#	G#	A	E	B	A#	F	D	D#	F#
5	A#	D#	E	B	C	G	D	C#	G#	F	F#	A
4	A	D	D#	A#	B	F#	C#	C	G	E	F	G#
1	F#	B	C	G	G#	D#	A#	A	E	C#	D	F

P0: F- A#(Bb)-B-F#-G-D- A-G#-D#- C- C#- E in m.1-7 (viola part):

The prime row 0 appears from the very beginning of this piece. As noted, Yun did not follow the strict rule of twelve-tone theory which treats all the twelve tones equally and he emphasized some phrases with repetitions. At first, only seven notes of the P0 are presented and repeated. After that, he introduces smaller phrases, consisting of four notes or five notes selected from the previous seven notes figuration. With repetition and stress of some selected notes, the whole prime row 0 finally appears. It can be seen in example 32.

Example 32. P0: F- A#(Bb)-B-F#-G-D- A-G#-D#- C- C#- E in m.1-7 (viola part)

The musical score for Example 32 is presented in three systems. The first system contains measures 1, 2, and 3. Measure 1 starts with a *mf* dynamic. Measure 2 has a *p* dynamic. Measure 3 has a *pp* dynamic. The second system contains measures 4, 5, 6, and 7. Measure 4 has a *mp* dynamic. Measure 5 has a *f* dynamic. Measure 6 has a *mp* dynamic. Measure 7 has a *f* dynamic. The third system contains measure 8, which has a *mf* dynamic. The score includes various articulations such as slurs, accents, and breath marks, and dynamic markings like *ppp*, *mp*, and *ff*.

© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

I7: C-G-F#-B- A#(Bb)-D#(Eb)-G#(Ab)- A- D- F- E- C# in m.7-9 (viola part):

The inverted row 7 is displayed through three measures from m.7 to m.9. In this pitch set, Yun substituted F# for the last pitch of inversion 7, C#, like in example 33.

Example 33. I7: C-G-F#-B- A#(Bb)-D#(Eb)-G#(Ab)- A- D- F- E- C# in m.7-9 (viola part)



© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

P1: F#-B-C-G-G#-D#- A#- A-E-C#-D-F in m.10-11 (viola part):

Sometimes, Yun just followed the exact rule of twelve-tone theory like the set of P1 at m.10-11. In the case of example 34, there is no exception to this phrase.

Example 34. P1: F#-B-C-G-G#-D#- A#- A-E-C#-D-F in m.10-11 (viola part)



© Copyright 1976 by Bote & Bock Musik, Und Bühnenverlag GMBH & Co.
Reprinted by permission of Boosey & Hawkes, Inc.

CONCLUSION

Works Similar to the Viola Sonata

Yun composed three viola works from 1976 to 1988. In his first work, *Duo for Viola and Piano*, Yun introduced the viola's various tone colors with specific technical instructions, such as microtonal glissandos, which can create various sound groups consisting of different pitches in several ways. It contains three continuous movements which can be easily recognized by different tempo markings with rest, which occur both in the viola and piano parts.

The second composition is the *Sonata for Oboe, Harp and Viola or Cello* (1979). It was premiered by oboist Heinz Holliger, harpist Ursula Holliger, and violist Hirofumi Hukai in Saarbrücken, Germany. This 29 minute long piece requires the harpist to play in a peculiar way, such as putting a silk towel into the spaces between strings. As its title implies, it can be played with different instrumentations, such as cello instead of viola and oboe d'Amore instead of oboe. It is now considered one of the highest level of chamber music repertoires.⁸⁹

⁸⁹ Younghwan Kim, 419; Sungman Choi, 494-496, 596.

The last piece is *Contemplation for Two Violas*. It was composed in 1988 and premiered in the same year by violists, Eckhart Schloifer and Brett Dean in Berlin.⁹⁰ Its unique sound lasts eleven minutes, and frequent melody line changes between the two violas create special sound effects.

Signature Compositional Strategies

While Western composers have assimilated other cultures' music and instruments into their works, Yun wrote for Western music and instruments utilizing Korean traditional music⁹¹; Yun used the Western staff notation system and instrumentation, and expressed the unique Korean sound and its basic philosophy, Taoism. We can find performance practice of Korean traditional music where Yun used central tone technique (*Haupttontechnik*) as well as Taoism gestures where Yun characterized *Yin* and *Yang*.

In addition to these general characteristics of Yun's compositional style, there is another noteworthy aspect that we can find in Yun's piece, *Duo for Viola and Piano*. It demands a viola player's highest level of technical skills. It resulted from Yun's belief that a composer should push a performer's limit to the edge to elevate each instrument's potential.⁹²

⁹⁰ Younghwan Kim, 421-422; Sungman Choi, 607.

⁹¹ Sungman Choi, 518-519.

⁹² *Ibid.*, 202.

Yun's Successors

Yun's pupils include Korean leading composers, Suk-Hee Kang, Chung-Gil Kim, Byung-Dong Baik, and In-Chan Choi and Japanese composers, Masanori Fujita and Toshio Hosokawa.⁹³ Hosokawa, who has a profound knowledge of Japanese traditional music, has received many awards including the first prize in the composition competition for the centenary anniversary of the Berlin Philharmonic orchestra and was invited as a guest composer and a lecturer for major contemporary music festivals in Europe like Mozarteum.

Kang studied composition with Yun since Yun was in the hospital in the imprisonment period. Yun's compositional style deeply impressed him, particularly his use of old Korean sound. Therefore Kang created a compositional style of modern application of Korean traditional music employing electronic sound. He served as a professor at Seoul National University and vice president of International Society of Contemporary Music from 1984 to 1990.

Need for Further Study

After the 1980s, Yun's compositions were widely performed in Europe.

⁹³ Joengmee Kim, 240; Younghwan Kim, 43; Yulee Choi, 152; Sungman Choi, 168.

Many music festivals and orchestra concerts in Europe included his works on their concert programs. His woodwind pieces are assigned as required works in many international competitions, and his pieces for flute serve as entrance exam work for music departments of universities in Germany.⁹⁴ Many musicians and scholars have studied Yun's life, works, and compositional style. This has been especially true since the 1990s, when the Korean government changed and allowed performance of Yun's compositions.

The value of performances for Yun's works has encouraged scholars to study his work actively. According to a database of the Tongyoeng Music Festival, which has the latest updated data about Yun, over eighty dissertations and theses on the composer have been published at universities all over the world. In addition, Korean academic journals have published forty essays about his life and compositional style. Among over one hundred and twenty theses, most of them are dedicated to Yun's large-scale masterpieces like operas, symphonies and other orchestral works. The other papers focus on smaller works, and are limited to the study of instrumental works for the violin, cello, flute and oboe.

Although scholars find little interest in studying viola works, his works for viola are frequently performed and play important roles for players of the instrument. In 2005, Yun's piece *Duo for viola and piano* became part of the

⁹⁴ Yun, 6; Younghwan Kim, 17-18; Yun-Jeong Choi, 1.

required repertoire for the finalists in the Geneva international competition, one of the most prestigious music competitions in the world and this suggests a need for scholarship accessible to performers and audiences outside of Europe, concerning more of his viola works. My document introduces Yun as a composer with his *Duo for Viola and Piano* to American musicians, thus laying a foundation for further English-language study of Yun's viola works as well as his unique compositional style.

APPENDIX

CONSENT LETTER FROM BOOSEY & HAWKES

BOOSEY & HAWKES

April 24, 2007

Junghyun Kim
University of Arizona
4513 N. Via Entrada #158
Tucson, AZ 85718

RE: KONZERT FUR VIOLONCELLO UND ORCHESTER by Isang Yun
DUO FUR VIOLA UND KLAVIER by isang Yun
ETUDEN FOR FLUTE SOLO by Isang Yun
REAK FUR GROSSES ORCHESTER by Isang Yun

Dear Junghyun Kim:

We hereby grant permission for you to include excerpts from the above referenced works in your dissertation. As we assume you will not distribute your paper beyond that which is required for the degree no fee is payable.

We do require that you include the copyright notices and credit lines on the following page immediately following the music examples:

Permission is also granted for you to deposit one copy of your paper with University Microfilms, Inc., Ann Arbor, Michigan for single reproductions for scholarly use only. Should you wish to place your paper elsewhere you will have to contact us in advance as a royalty may be payable.

With kind regards,

BOOSEY & HAWKES, INC.



Philip McCarthy
New Works and Clearance Administrator

Boosey & Hawkes, Inc.

35 East 21st Street, New York, NY 10010-6212
Telephone (212) 358-5300 / Fax (212) 358-5305

REFERENCES

- Cho, Eunsook. Collection of Folk Study: a Collection of Essays on Korean Traditional Music. vol.7, *The Relationship Between Isang Yun's Compositional Techniques and Korean Traditional Music*. Seoul: Tuh Publication Company, 2003.
- Choi, Sungman and Eunmi Hong, compiled and translated. *한길문학예술총서* (Collection of Books About Literature and Art by Hangil Publication Inc.) vol. 4, *윤이상의 음악세계* (Isang Yun's Music World). Seoul: Hangil Publication Inc., 1991.
- Choi, Yulee. "The Problem of Musical Style: Analysis of Selected Instrumental Music of the Korean-Born Composer Isang Yun." Ph.D. diss., New York University, 1992.
- Choi, Yun-Jeong. "The Study about Isang Yun's Compositional Technique: *Sim Tjong's* aria." M.M. diss., Seoul National University, 2003.
- Hur, Dae-Sik. "A Combination of Asian Language with Foundations of Western Music: An Analysis of Isang Yun's *Salmo* for Flute Solo or Alto Flute Solo." D.M.A. diss., University of North Texas, 2005.
- Kerstetter, Kelvin Tod. "A Comparison of the Clarinet Concertos of Isang Yun and John Corigliano." D.M.A. diss., University of Georgia, 1995.
- Kim, Chul-Hwa. "The Musical Ideology and Style of Isang Yun, as Reflected in his *Concerto for Violoncello and Orchestra*." D.M.A. diss., University of Illinois, Urbana-Champaign, 1997.
- Kim, Doosook. "A Recording and an Analytical Overview of Two Violin Works by Isang Yun." D.M.A. diss., Arizona State University, 1996.

- Kim, Je-Chang. "Study of *Gagok fur Stimme, Gitarre und Schlagzeug* 1972: Comparison with Korean Traditional Songs." M.M. diss., Seoul National University, 1986.
- Kim, Joengmee. "The Diasporic Composer: The Fusion of Korean and German Musical Cultures in the Works of Isang Yun." Ph.D. diss., University of California, Los Angeles, 1999.
- Kim, Young Ah. "A Study on the Ornaments in the Works of Isang Yun: Considering Two Different Piano Works in Particular." M.M. diss., Seoul National University, 2002.
- Kim, Younghwan, compiled and translated. *윤이상 연구* (Isang Yun Study). Seoul: Sigongsa, 2000.
- Oh, Seung Eun. "Cultural Fusion in the Music of the Korean-German Composer Isang Yun: Analysis of *Gasa fur Violine und Klavier* and *Sonatina fur 2 Violinen*." D.M.A. diss., University of Houston, 1999.
- Park, Myeong Suk. "An Analysis of Isang Yun's Piano Works: A Meeting of Eastern and Western Traditions." D.M.A. diss., Arizona State University, 1990.
- Rinser, Luise. *윤이상 삶과 음악의 세계* (Isang Yun's Life and Music World). Translated by Kyochoon Shin. Seoul: Younghack, 1984.
- Son, Jiwon. "Analysis and Study About Korean Idioms in Yun's Works: *Reak*." Master diss., Seoul National University, 1984.
- Yoon, Haewon. "Analysis and Study of '*Piri*' for Oboe Solo: The Composition of Isang Yun." M.M. diss., Seoul National University, 1997.
- Yoo, Youngdae. "Isang Yun: His Compositional Technique as Manifested in the

two Clarinet Quintets.” D.M.A. diss., Louisiana State University, 2000.

Yun, Isang and Walter-Wolfgang Sparrer. *윤이상의 음악미학과 철학 : 나의 길, 나의 이상, 나의 음악 윤이상* (Isang Yun's Music Aesthetics and Philosophy: My way, My ideal, My music). Translated by Kyonchol Jung and Injung Yang. Seoul: HICE, 1994.