

THE USE OF TRADITIONAL KOREAN COMPOSITIONAL TECHNIQUES IN
ISANG YUN'S OPERA "DIE WITWE DES SCHMETTERLINGS" (THE BUTTERFLY WIDOW):
COMBINING EASTERN MUSICAL VALUES AND CONCEPTS
WITHIN THE CONTEXT OF WESTERN PRACTICE

by

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DEDICATION

To my beloved parents

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ABSTRACT

Isang Yun (1917-1995) is one of the most important composers in Korean history. Even though Yun is a South Korean-born composer, most of his music was composed in Germany and has been largely performed and studied in Europe, Japan, and even North Korea. His music is unfamiliar to South Korean audiences because of the political issues surrounding the *East Berlin Spy Incident* (1967). Isang Yun composed a massive amount of music employing his unique compositional methods, such as the Korean traditional zither technique, *Nonghyun*, which is very similar to the vocal technique, *Sigimsae*. Also Yun created a *Main-Tone Technique* that was influenced by Korean court music and utilized more practically for his orchestra pieces as a *Main-Sound Technique*. Based on Taoist philosophy, Yun employed *yin* and *yang* concepts in his compositions and formulated his music with balance. All of his techniques and styles of music were designed by employing Eastern musical language and European compositional techniques. In this thesis, I will introduce the concepts and compositional techniques of Isang Yun. Also, by analyzing how he translated Eastern musical concepts into Western musical techniques in his opera, *Die Witwe des Schmetterlings* (The Butterfly Widow), I will attempt to demonstrate Yun's unique compositional style which resulted from a blending of Eastern and Western musical elements. In this opera, we have a unique example of how he successfully employed his own Korean musical values and techniques within the context of Western practice. Yun rediscovered the value of his own Eastern compositional techniques and then shared his music with Western audiences.

I. INTRODUCTION

Isang Yun was born in Tong Yeong, South Korea on September 17, 1917 and died in Berlin, Germany on November 3, 1995. While he is well known in Germany, he receives little recognition in other countries, even in his native, South Korea. The main reason is that Yun, in 1967, was convicted of espionage and performance of his music was prohibited in South Korea for decades. Even though his music was banned in South Korea, European audiences and scholars have studied and performed his compositions at many concerts and festivals. Isang Yun is an important figure among a number of prominent Asian composers who combined Asian and Western music. In the twentieth century, Asian music has emerged as an influence of growing significance in the development of Western music. This movement toward an integration of Western and non-Western musical concepts and techniques has taken place in various music festivals. Francisco Feliciano comments as follows:

Yun is one of the most important and creative composers in the twentieth century music scene. One can not overlook the fact that he is the best “ambassador” of his country if one looks at his music scores which documents are showing the essence of the old culture and native tradition of Korea.¹

According to the database of the Tong Yeong International Music Festival in South Korea, over sixty dissertations and theses dealing with Isang Yun’s works have been published at academic institutions all over the world. In addition, Korean journals

¹ Francisco F. Feliciano, *Four Asian Contemporary Composers-the influence of tradition in their works* (Quezon City: New Day Publishers, 1983), 32.

have published approximately forty articles on his works. However, only two theses have been written concerning *Die Witwe des Schmetterlings*. These dissertations give a thorough biography of the composer and focus on Eastern philosophical aspects of Yun's performance practices in the context of the libretto. In contrast, my study will focus on Yun's compositional style in the context of Korean traditional music and Eastern philosophy.

There are only a small number of studies on Yun's work written in English, but a significant number of articles and a few books about Yun have been published in German. One of the most valuable sources is Yun's biography, *Isang Yun: Der verwundete Drache* (Isang Yun: The Wounded Dragon), written by Luise Rinser. This biography includes an extensive interview with Yun about his life and work. Fortunately, this book was made available in an English translation by Jiyeon Byeon for her 2003 doctoral dissertation at Kent State University. This interview provides the most precise information about Yun's childhood, education, experience of Eastern and Western culture, his political suffering during the cold war as well as his philosophy and his music. It also provides a historical and cultural background of his motherland, South Korea. Another interesting book is *Isang Yun: Festschrift zum 75. Geburtstag*, published by Hannover Society for New Music.² This book contains nine articles that provide helpful information about Yun's compositional concepts and style.

² Heinrich Bergmeier, ed., *Isang Yun: Festschrift zum 75. Geburtstag* (Berlin: Bote & Bock, 1992).

The opera *Die Witwe des Schmetterlings* (1968) consists of three scenes and seven small numbers and can be performed along with the opera *Der Traum des Liu-Tung* (*The Dream of Liu-Tung*) as a double-bill. Harald Kunz wrote the original German Libretto and Robert Gay translated it into English (German-English). The world premiere was directed by Wolfgang Weber and performed on February 23, 1969, at the Opernhaus, Nürnberg. The Nürnberg performance was tremendously successful and the audience demanded thirty-one curtain calls. The American premiere was performed at Northwestern University, Evanston, Illinois on February 27, 1970, under the direction of Robert Gay, and was also very successful. The Chicago Sun-Times noted that “The score is rich in imagination and fantasy, and these elements were reflected in the sets, costumes, and lighting.”³ Recently, many Korean musicians have studied Yun’s music from different perspectives. But *Die Witwe des Schmetterlings* has not yet been studied in depth and is still unfamiliar to Korean audiences. Even though many of Yun’s works have been recorded and published, this particular opera was recorded solely in performance and has never been officially released for publication. The only sources are a piano vocal score and an orchestral score available through the music publisher, *Boosey and Hawkes*.

The purpose of this study is to examine Isang Yun’s Opera *Die Witwe des Schmetterlings* from the following points of view:

- 1) The influences of the Korean Music – *Main-tone, Nonghyun & Sigimsae, Pansori*.
- 2) The influences of the Eastern Concepts – *Taoism, Yin & Yang*.
- 3) The Western Music Theory – *Twelve-tone Technique*.

³ Robert Marsh. NU Opera House Offerings ‘Instructive’, Chicago Sun-Times (10 March 1970), 39.

A stylistic analysis of Isang Yun's opera *Die Witwe des Schmetterlings* will be examined in order to note the characteristics of his musical style and its relationship to Korean traditional music. As a result, I will determine how Yun successfully combined Korean musical techniques and Eastern concepts into his most sophisticated twentieth-century compositions, especially in his operas. It is hoped that this document will contribute to a better understanding of Yun's music and that the results of my analysis will aid performers who wish to explore Yun's opera *Die Witwe des Schmetterlings*.

II. BIOGRAPHY OF ISANG YUN

In Korea (1917-1955)

Isang Yun was born in Chung-mu (now Tong Yeong), South Korea on September 17, 1917, at a time when Korea was under Japanese occupation. His father was the renowned poet, Ki hyon Yun, and Isang studied old Chinese lyrics with him. At the age of five, Yun went to a private school, Seodang, one of the private educational institutes where Confucian scholars taught basic sciences and philosophies to children. As a child, Yun watched local performances such as *Pansori*, Korean traditional vocal music combining solo singing and conversation-like recitation accompanied by a small *buk* (barrel drum). This genre was a popular form in Korea during 19th century and it featured satires and love stories. Later Yun incorporated the sounds of his childhood in his music; he employed the ringing of the bells used in worship in the Buddhist temple, the sound of a funeral oration, the sound of the striking of brassware and the chorus of frogs from rice fields. “Yun never forgot his hometown and he expressed and incorporated these musical influences into his art”.⁴ Some of his works such as the two-act opera *Geisterliebe* (Ghost’s Love, 1970) and *Namo für drei Soprane und Orchester* (1971) were based on old shaman rituals.

At the end of the nineteenth century, Western missionaries introduced Christianity

⁴ Sooja Lee, *Neanampun Yun Isang II* (Seoul: ChangJak & Bipyung Sa Press, 1988), 106.

to Korea along with Western hymns and instruments such as the church organ that became the first Western instrument Yun heard. When Yun was fourteen, he began to compose simple songs, many of which were dedicated to local schools to be used as an alma mater. In 1933, Yun went to Seoul and met a local Korean musician⁵ who had been trained in Western music. Yun studied basic music theory with him and started to compose music in the Western manner but with Korean influence.

In 1939, he went to Tokyo and studied music theory with Tomojiro Ikenouch (1906-1991) at the Osaka Conservatory. Ikenouch had studied at the Paris Conservatory and he influenced Yun's compositional style dramatically. In 1941, by the time Japan had entered World War II, Yun returned to Korea and participated in the resistance against Japan. In 1944, he was imprisoned for two months by the Japanese Government. In 1950, Yun married Sooja Lee, a school teacher, and moved to Seoul where he taught music part time at local high schools and universities. That same year, Isang Yun published a set of five Korean art songs under the title of *Dalmuri* (The Moon's Aura). His basic musical language in these songs was conventional European tonal music. In 1994, the entire set of songs was reprinted from his originals by a Korean publisher under a title of "Isang Yun's Early Gagok Collection" in 1994. Yun included specific instructions for performance in the preface of this collection.

KangMi Kim described Yun's preface as follows;

⁵ In Yun's interview with Luise Rinser, Yun could not recall this particular composer's name.

“Yun contributed a preface explaining how they should be performed, recommending that prospective singers, even though trained in Western style of vocal production, should feel free to draw upon certain elements of Korean traditional rhythm, tone color, and ornamentation practices”.⁶

⁶ Kang Mi Kim, “A Study of Korean Art Songs Since 1900: Focusing on Pieces by Dong-Jin Kim, Heung-Yeol Lee, and Isang Yun”. (D.M.A diss., University of Washington, 2003), 77.

In Europe (1956-1995)

In 1955, after Yun received “The Seoul City Music Award” for his *String Quartet no. 1* and his first Piano Trio, he traveled to study in Paris and Berlin. Between 1956 and 1959, Yun studied music theory with Pierre Revel and composition with Tony Aubin at the National Conservatory in Paris. However, Paris was not his desired final destination, for his goal was to study the most modern Western music. So, in 1957, Yun moved to West Berlin and studied music theory with Reinhard Schwarz-Schilling,⁷ twelve-tone technique with Joseph Rufer,⁸ and compositional technique with Boris Blacher⁹ at the *Berlin Hochschule für Musik*.

After Isang Yun’s music was introduced to Europe in the late 1950s, Yun studied avant-garde music and practiced the twelve-tone technique in his compositions. However, Yun did not use a strict twelve-tone technique; he developed a free twelve-tone technique in his music compositions that is somewhat different from the traditional twelve-tone technique. We cannot find a significant order of intervals in tone rows in his compositions like those found in the works of other serialism composers. In 1958, Yun attended the Darmstadt Contemporary Music Festival in Germany, where he met Karlheinz

⁷ Reinhard Schwarz-Schilling (1904-1985) was a German composer. He studied under Heinrich Kaminski, who also taught Carl Orff. His tonal language follows in the tradition of Johann Sebastian Bach.

⁸ Joseph Rufer (1893-1985) was a pupil of Schoenberg and taught theory at the Berlin Hochschule für Musik and Darmstadt summer courses.

⁹ Boris Blacher (1903-1975), a German composer, taught at the Berlin Hochschule für Musik from 1948 to 1970. He was a director of the seminar of Electronic Composition at the Technische Universität Berlin.

Stockhausen,¹⁰ Luigi Nono,¹¹ John Cage,¹² and Bruno Maderna,¹³ all of whom were supportive of his music.

By the time Yun went to Germany, the twelve-tone technique had been widely used and developed. He studied the latest methods in compositional techniques to develop an original musical voice for the purpose of ensuring his position in Europe and guaranteeing his identity as a composer. The year 1959 was memorable for Yun, *Musik für Sieben Instrumente* (Music for Seven Instruments) premiered at the *Darmstadt Contemporary Festival* and was very successfully received. The newspaper critic in the *Darmstadter Tagblatt* praised this work as follows;

This composer strove at least in the cadence for a blending of Korean court music and the Western modern music, which Yun learned recently from Blacher and Rufer. This piece is made in good taste with delicate tone colors and the sound and form is distinct. A unique decorative effect, created by the twirling-round wind instruments and modest string instruments, distinguish this piece. An amiable and not complicated piece.¹⁴

¹⁰ Karlheinz Stockhausen (b. 1928), German composer, one of the controversial composers of the 20th century. He is best known for his work in electronic music and controlled chance in serial composition.

¹¹ Luigi Nono (1924-1990), Italian composer of classical music. His early works were first performed at Darmstadt festival.

¹² John Cage (1912-1992), American composer, best known for his 1952 composition 4'33", all three movements are performed without playing a single note. He was a pioneer of chance music and electronic music.

¹³ Bruno Maderna (1920-1973), Italian-German composer and conductor. Inspired by 'new music movement' and composed *Musica su due dimensioni*. He also became a German citizen like Isang Yun and died in Darmstadt.

¹⁴ Jiyeon Byeon, "The Wounded Dragon: An Annotated Translation of *Der verwundete Drache*, the Biography of Composer Isang Yun, by Luise Rinser and Isang Yun" (Ph.D. diss., Kent State University, 2003), 111.

His work *Musik für Sieben Instrumente* (Music for Seven Instruments) shows the characteristics of Korean vocal and instrumental music as well as the twelve-tone technique. YoungChae Kim explained *Musik für Sieben Instrumente* more practically in her dissertation as follows;

The first movement uses strict twelve-tone technique. The second movement is in a slow tempo and incorporates meditative elements reminiscent of traditional Korean court music. In addition, he expressed the *yin* and *yang* of Taoism through the use of pizzicato strings, decrescendos to represent the quality of *yin*, and glissandos and crescendos to represent *yang*. In the third movement Yun employs what he called *Haupttöne Technik*, which later became the basis of his musical language.¹⁵

Another notable composition, a Buddhist oratorio, *Om mani Padme hum* (Ah! A bead in the Lotus Blossom - for soprano, baritone, choir, and orchestra) was premiered in 1965 and received acclaim from European musicians. In September 1966, he achieved great success through the performance of *Réak* (Ritual Music) at the Donaueschingen Festival, which was premiered by the Broadcast Symphony Orchestra of Southwest Germany conducted by Ernest Bour. This work has characteristics of Korean court music with Yun's own unique *Main-Tone Technique*. The *Réak* immediately affirmed his international reputation as a composer. At that time, Yun was establishing his position, creating music that was neither wholly Korean nor Western but rather a combination of Eastern and Western compositional techniques.

In 1963, Yun and his wife, Sooja Lee, traveled to North Korea to visit a friend.

¹⁵ YoungChae Kim, "Cultural Synthesis in Korean Musical Composition in the Late Twentieth Century: An Analysis of Isang Yun's *Réak für Orchester*." (D.M.A. Diss., Kent State University, 2006), 41.

They took this opportunity to see Yun's favorite wall painting entitled *Four Gods of the Four Quarters* (*Sashindo* in Korean). The four gods in the wall painting of Kangseo County's Great Tomb inspired Yun to compose the work entitled, *Image*. In this work, each instrument represents one of four Asian animals. The four images are a White Tiger (cello), a Red Chinese Phoenix (violin), a Blue Dragon (oboe), and a Turtle (flute).

In 1967, Isang Yun and his wife became involved in an East Berlin Spy Incident and Yun's life fell apart. At that time, many Korean artists and intellectuals in Europe joined in political meetings against the South Korean military government, and they freely visited communist countries. For this reason, Yun was abducted from Berlin and taken to Seoul by the Korean Secret Police where he was tortured and charged with high treason. At that time, The New York Times reported that more than seventy Korean citizens, including artists and intellectuals, had been arrested and interrogated. In a political show trial, Yun was sentenced to life imprisonment.

Even though he was in prison, his continuous appetite for writing music could not be stopped and, upon his request, the government of South Korea permitted Yun to compose. While in jail, he composed *Riul* for clarinet and piano (1968), *Image* (1969), as well as his opera *Die Witwe des Schmetterlings* (1968). The opera was premiered in Nuremburg, Germany on February 23, 1969. International protests by many famous artists, including Stravinsky, Ligeti, Stockhausen, Kunz, and Karajan petitioned for Yun's release. As a result of this outcry, Yun was released and returned to West Berlin in 1969,

never to see South Korea again.

In 1972, soon after he was released, the German Government asked Yun to compose a piece for the Munich Olympics and Isang Yun composed the opera *Sim-Tjong* based on a story from Korean Folklore. In 1999, this opera was premiered in Seoul, South Korea. The Hannover Hochschule für Musik invited Yun to lecture in composition. He also taught composition at the Berlin Hochschule für Musik during the years 1977-1987 as a full professor. During this period, he devoted all of his energies to composing. Works from this period include four operas, a number of instrumental concertos, and five major symphonies. These five major symphonies were completed in 1987.

In 1988, Yun proposed a concert between South and North Korea. A festival was planned for musicians of both Koreas which would take place in the Demilitarized Zone. However, the concert was postponed and then cancelled due to political pressures. Yun's hope for reunification of the two Koreas clearly found voice in his cantata *Mein Land, Mein Volk!* (My Land, My People). In 1989, Yun again suggested a music festival for the reunification of South and North Korea and both governments accepted this proposal. The music festival was held twice, first on October 14, 1990 in North Korea and then on December 9, 1990 in South Korea. Ironically, Yun's music has been more frequently performed in Pyongyang, North Korea than in his own country. The *Isang Yun Music Institute* was established in 1990. To this day, the Isang Yun Orchestra presents four concerts each month in Pyongyang. In addition, the orchestra has toured in Europe and

recorded a CD for the Wergo label.

Isang Yun was recognized as a distinguished composer by many institutions in Germany. He was a member of the Hamburg and Berlin Academies of the Arts and the European Academy of the Arts and Sciences in Salzburg. Yun was also an honorary member of the International Society of Contemporary Music. He was awarded many honorable prizes during his lifetime, such as the Kiel Culture Prize (1970), The Federal German Republic's Distinguished Service Cross (1988), The Medal of the Hamburg Academy (1992), The Medal of the Goethe Institute (1994), and membership in the Hamburg and Berlin Academies.

On November 3, 1995, Isang Yun died of a lung infection and was interred in a grave of honor provided by the Berlin City Senate (*Landschaftsfriedhof Gatow*), with soil brought from his hometown, Tong Yeong, South Korea. Many leading newspapers in Germany presented articles about him with headlines including;

“Eine Klang-Brücke Zwischen Ost und West” (A bridge between East and West)

“Mittler Zwischen Welter” (a mediator between Worlds)

“Musik Wieder Unrecht” (Music for injustice).

After Yun's death, many musicians from around the world gathered in his memory and held the Tong Yeong International Music Festival (TIMF) in Honor of Isang Yun. At this annual festival, musicians discuss, analyze, and perform Yun's music. In March 2005, on the tenth anniversary of Yun's death, The Isang Yun Peace Foundation was established in

Seoul, South Korea. The main purpose of this foundation is to remember Isang Yun and his music as a national inheritance, and his goal to unite South and North Korea.

III. KOREAN TRADITIONAL MUSIC

Main-Tone Technique

In the late 1950s, Western musical style began to change and find new timbres. Composers used different musical materials drawn from various ethnic resources. For instance, Olivier Messiaen was inspired by Indian traditional music, and John Cage found inspiration from Chinese music. “This movement freed composers from pitch, harmony, and rhythmic pulse so as to concentrate solely on tone color”.¹⁶ This new trend motivated Yun to create a unique compositional style. Yun emphasized a single sustained tone that changes continuously. One of the most distinctive compositional techniques of Isang Yun originated from the Eastern world where the concept of tone is different from the Western conception. Yun defined this difference of the basic concept of sound in an interview as follows:

The tone of Europe and Asia is totally different. I have mentioned several times that the tone of the West is like a liner pencil, while Asian tones are like a stroke of a brush – thick and thin, and not even straight; they carry the possibilities of the flexible form. However, a single tone is not music yet. In European music, tones have to be connected to a form horizontally and vertically. In Asia, there is no harmony in the Western sense, because the single tone itself is alive enough. It does not have the requirement to force harmonic structure or counterpoint form. If a tone has in itself a flexible movement while it is sounding, if the tone appears complex, then this tone is a whole cosmos. The single tone is manipulated in various ways, perhaps through a vibrato or glissando.¹⁷

¹⁶ Seokyoung Kim, “Integration of Eastern and Western Music: An Analysis of Selected Flute Works by Korean Composer, Isang Yun”, (D.M.A diss., University of Cincinnati, 2003), 26.

¹⁷ Jiyeon Byeon, 11.

The fundamental characteristic of Yun's music is the use of a long sustained tone that can be held for several measures. This concept is an important element of traditional Korean court music. "The long sustained tones contain many possibilities for alteration, and are varied by the use of ornamentations including the appoggiatura, vibrato, tremolo, and accent".¹⁸ Yun called this concept *Haupttöne Technik*, which he translated into English as 'Main-Tone Technique' and *Hauptklang Technik* as 'Main-Sound Technique' or 'Sound-Complex technique'.

In 1993, at the Salzburg Mozarteum, Yun presented a lecture entitled "About My Music" in which he explained the *Haupttöne Technik* as follows:

Suppose I want to choose the note A as the center tone. The note A alone cannot be the music, and it needs things like appoggiatura in front and back of it. In order to fix the note A, the preparation is needed, which can be lengthy. The important fact is that the note A has to be sounded as a main-tone. Although there could be other ornamentations and changes, the pitch A has to be a center. Thus, there will be ornamentation and expressions surrounding it".¹⁹

In traditional Korean court music, the main-tone appears and changes with various kinds of ornamentations. Example 1 shows a typical Korean melodic line. In the part written for the Dangeok (당적, a Korean traditional flute with eight holes) the central tone A is sustained and changed by ornamentations.

¹⁸ YoungChae Kim, 54.

¹⁹ Yun, Isang and Walter-Wolfgang Sparrer. "Compositional Technique" by Isang Yun, trans. Chang, Kye-Choel and Yang Injong, *My Way, My Ideal, My Music* (Seoul: HICE Publisher, 1994), 51.

Example 1. Excerpt from Korean traditional court music *Jang-choon-bul-ro* (長天不老, Endless life), mm 1-4²⁰

Example 2 also shows that the main tone A appears and disappears frequently and is ornamented by surrounding notes. Yun's main-tone technique is similarly related to Korean traditional music.

Example 2. Excerpt from Korean traditional court music *Sujecheon* (壽齊天, Heaven Reigns for good) mm. 25-28²¹

²⁰ *Encyclopedia of Korean culture* (한국민족 문화 대백과사전), (Seoul: Korean Culture Research Organization, 1991), 25.

²¹ *Ibid*, 37.

These examples show that the most apparent characteristics of Yun's music are derived from Korean traditional music, utilizing, in addition, diverse ornaments such as vibrato, trill, glissando and grace notes.

Figure 1 shows that Yun's central tone has a pattern of movement that is both unique while similar to that of Korean traditional music. It is helpful to understand that Yun composed his works using this 'main-tone' technique. However, the pattern could also be modified slightly in the context of the piece.

Figure 1. The pattern of the Isang Yun's main tone.²²

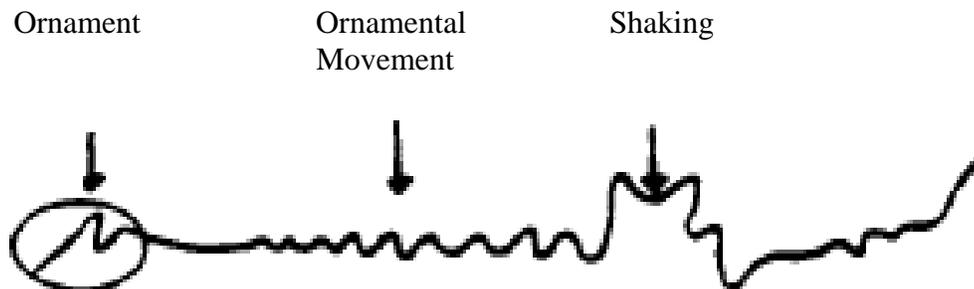


Figure 1 illustrates how Isang Yun employed the main-tone and main-sound technique. The main-tone can be found in most traditional Korean court music, and Yun started to apply this technique in his works. The uniqueness of Yun's music is articulated through the employment of the main-tone technique. One needs to be aware of this concept for a better understanding of Yun's music as it is the characteristic mark of later

²² Young Ah Kim, "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), 8-10.

works. Yun explained his own concept more clearly in a symposium called “The Berlin Confrontation”.

In European music, only a series of notes comes to life, so that the individual note can be relatively abstract, but with us, the single note is alive in its own right. 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. This method of treating individual notes sets my music part from other contemporary works. It gives it an unmistakably Asiatic color, which is evident even to the untrained listener.²³

²³ Francisco F. Feliciano, 46.

Nonghyun and Sigimsae

In order to better understand Yun's music, one must consider the traditional Korean music techniques. *Nonghyun* and *Sigimsae* are two of these techniques which he applied in his western music compositions. These techniques are widely used for traditional string instruments and vocal music.

Nonghyun is a left hand technique for a Korean zither instruments such as *Gayageum* (a twelve string zither) and *Gomungo* (a six string zither). This technique is used for shaking strings, pushing down strings to make a wide vibration, and plucking strings, which is very similar to a pizzicato in Western string instruments. According to the practice manual for the Korean zither, the vibration should not be too fast or too slow and is supposed to be vibrated like the flapping of a swallowtail butterfly's wings. A vibrating technique is somewhat different from piece to piece. In court music, which is very slow, the *Nonghyun* appears following a sustaining statement at the opening portion of a long tone. If a note is relatively short, one should vibrate it from the beginning. However, if a note is longer than two beats, one should vibrate the last beat only. Basic types of *Nonghyun* include *yoseong* (vibrating sound), *toeseong* (declining sound), and *chuseong* (pushing up sound).

In Korean vocal music, *Sigimsae* is widely used for ornamentation at the beginning and end of a song. This technique is more popular in folk vocal music than in

court vocal music. In court music, the pulsation of the vibration has to be narrow and regular, but in the folk music, the vibration can be wider and faster for dramatic effect. Yun utilized and applied these compositional techniques to his Western-style works.

The ornamentations are regarded to be an important factor in most Korean music performance. Yun treated ornamentations as a necessary element for keeping his main tone alive. Most embellishments are dependent upon the trained performer's improvisational skills. In Yun's music, a note may be sustained for several bars with decorations such as a trill, vibrato, glissando, or portamento. "It is related to one of the main characteristics of Korean music, its flexibility, which permits personal deviation, variation, and improvisation in the process of performance".²⁴

Example 3 shows various ornamentations in Yun's early vocal work, *Gagok* (song).

Example 3. Ornamentations in Gagok.²⁵

²⁴ Byong-Won Lee, *Styles and Esthetics in Korean Traditional Music*, (Seoul: The National Center for Korean Traditional Performing Arts, 1997), 33.

²⁵ Je-Chang Kim, "Study of Gagok für Stimme, Gitarre und Schlagzeug. 1972: Comparison with Korean Traditional Songs," (M.M. diss., Seoul National University, 1986), 14-16.

The image displays ten examples of musical notation. Each example is a square box containing a Korean character, followed by an arrow pointing to a single staff of music. The characters in the boxes are variations of the Korean character '황' (Hwang). The musical notation is in treble clef with a key signature of one flat. The notation shows various rhythmic patterns, including grace notes and dotted quarter notes, corresponding to the character in the box.

In Example 4, one of his early songs, *Gue-ne* (swing), Yun used many different kinds of grace note-like *Nonghyun* techniques in the piano introduction. The result resembles a typical Korean rhythmic pattern. In measure 1, there are two sets of four sixteenth grace notes before the dotted quarter notes as well as four sets of two sixteenth notes in measures 3, 4.

Example 4. Excerpt from Early Art Song, *Gue-ne* (swing) mm. 1-4.²⁶

Moderato
 것을 충분히 가지고 (느리지 않게)
 J. ca. 70
 김상욱 시
 윤이상 곡

In Example 5, there are examples of trills in his song *Pyun-ji* (Letter). Yun placed a trill in measure 31 and in his preface, he indicates that it should be performed with a slow vibrato at the beginning and accelerate through the duration of the tone. This technique is different from a Western trill and most likely stems from Korean traditional folk music, *Pansori* (see page 34). In addition, in measure 36, there is another trill under the fermata. It should be treated in the same manner as in measure 31.

Example 5. Excerpt from Early Art Song, *Pyun-ji* (letter), mm. 30-33.²⁷

30
 espress.
 삼 허 - 는 고 - 략 - 집 - 을 - 그 리 시 - 고 손 품 에 꽃

²⁶ Isang Yun. *윤이상 초기 가곡집 (Early Song Collection of Isang Yun)*. (Pyeongyang: A Research Institute of Music, 1990), 25.

²⁷ *Ibid*, 37.

34

그 손 북 활 저 금 은 품 수 예 나-본 들 이
go san top al dsi gam an kum sak e na bon dsi i

The musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics in Korean and Romanized Korean. The middle and bottom staves are piano accompaniment in grand staff notation. Dynamics include *mf*, *f*, *sfz*, and *p*. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

Pansori

Pansori, another of the forms that represent Korean vocal music, developed as a performing art from the beginning of the 18th century. Pansori is a musical drama in which a *kwangdae* (a singer), holding a fan in one hand, delivers a long story by means of *chang* (singing), *aniri* (narration), and *ballim* (mimetic gesture) aided by a *gosu*, (a drummer). The term Pansori is derived from ‘*Pan*’, meaning gathering place, and *sori*, meaning sound or singing. The song is built on fixed rhythmic cycles, *changdan*, and on a large number of modes or melody types called *cho*. *Changdan* and *cho* change according to the various moods of the text. “Vocalism includes both half-singing and half-talking resembling arioso in Western opera and normal conversation-like recitation.”²⁸ A *kwangdae* articulates with dramatic expression and develops the drama with melodic or rhythmic improvisation to enhance the performance. Since it is too tiring to perform continuously in the vocalized *chang* mode, *Aniri*, a spoken passage, is often inserted intermittently throughout the Pansori to save singer’s voice. The singer represents all the roles of the characters in the story and the *gosu* helps make the story more exciting with sounds and words that are known as *chuimsae*. Pansori has been handed down orally for centuries by highly trained professional singers. The stories of the Pansori are both satirical and humorous.

²⁸ Pansori: National Center for Korean Traditional Performing Arts (Seoul: UNESCO, 2003), 10.

The vocal production in this unique art form is different from Western vocal technique.

In Bel canto, vocal tones are produced by using abdominal breathing to draw air through an open larynx while focusing resonance in the facial 'mask'. Pansori also uses abdominal breathing. However, tones are produced as the air is forcefully thrust through taut vocal chords and larynx, thereby creating a harsh or rough tone quality, as compared to the clear sound of Bel canto singing.²⁹

Once Pansori singers have finished their scrupulous training, they can manage long solo singing passages, which can last up to eight hours. A *kwangdae*'s vocalization may sound impure by Western standards. However, it has great volume and a variety of effects.

²⁹ Ibid, 53.

IV. ISANG YUN'S COMPOSITIONAL CONCEPTS

Eastern Concept

The Ideas of Taoism

Among the Eastern traditions, Taoism is one of the most important elements of Chinese philosophical thought. Taoism is attributed to Lao Tzu and has its roots in the fourth century BC. In 624, Taoism was introduced to Korea from China during the Three Kingdoms period. The founder of China's Tang Dynasty sent a Taoist preacher and literature, Laozi and Zhuangzi, to the Goguryeo kingdom. These were eagerly welcomed and Buddhist temples were eventually transformed to Taoist temples. Taoism still remains as a significant element of Korean thought along with Buddhism and Confucianism. In Chinese, Tao means the "way." Taoism is perhaps the most fundamental concept of Chinese thought, presenting universal and specific orders or principles. The concept of sound is significantly different than Western concept. Chinese and Korean musicians have believed that sound is continuously flowing through the universe. This sound includes not only the audible natural sounds, but also the effect of silence in the universe.

Yun's compositional principles are strongly grounded in Taoist philosophy. The intent in examining Taoism is to provide a context for understanding Yun's musical viewpoint. Yun frequently spoke of his deep interest in Taoism and how he used its

principles in many of his works. Yun mentioned Tao in an interview. “We must understand the music in the point of view of Taoism. Tone exists in the universe and always moves from one place to another. Therefore, the space is filled with the tone”.³⁰ Yun incorporated many of the natural sounds heard in his childhood into his later compositions based on Taoism.

³⁰ Isang Yun and Walter-Wolfgang Sparrer, 26.

Yin and Yang (Tranquility & Activity)

Yun also makes use of philosophical concepts typical of Korean and other East Asian schools of thought, more specifically the philosophy of *Yin* (음, 陰) and *Yang* (양, 陽), through Western instruments and notation. The Taoist concept of *Yin* and *Yang* is so significant in Korean culture that the circular *Yin* and *Yang* figure has been a part of the flag of South Korea since 1883. (See Figure 2) Figure 3 is the well-known Taoist symbol represented by the circular symbol of *Yin* and *Yang*. The Tao symbolizes movement that flows like a stream. A Taoist would explain that their philosophy was derived from astronomical observations which recorded the shadow of the sun throughout a full year. The two swirling shapes inside the circle give the impression of change. One tradition states that *Yin* (the dark side) represents the breath that formed the earth, while *Yang* (the light side) symbolizes the breath that formed the heavens.

Figure 2. Flag of South Korea.

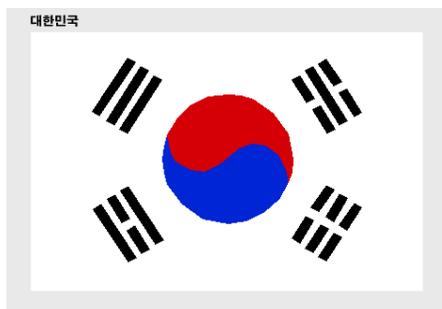


Figure 3. Taoist Symbol.



In Taoism, it is believed that when *Yin* and *Yang* are properly balanced, universal harmony is attained. Lao Tzu wrote the book *I Ching (The Book of Changes)* which contains Chinese philosophy based on the principle of “I” (pronounced “ee”) originating from the interaction of the two cosmic forces, *Yin* and *Yang*, manifest in natural phenomena, human events, and states of mind. Francisco Feliciano explains *Yin* and *Yang* in Taoist philosophy.

Three key words are essential in the understanding of the concept of “I” namely; change, simplicity, and invariability. The word “I” primarily means change, which in the I Ching is used interchangeably with Tao, Tao being life, spontaneity, evolution, or change itself. All changes and transformations are the results of the interaction of two principal forces in the universe. The virile called the *Yang* (positive element or male element) and the docile called the *Yin* (negative element or female element) the process of transformation starts from the simple and easy, and hence when we know the causes of the easy and simple, we can predict the effects of the complex and difficult.³¹

In other words, *Yin* represents female, moon, night, earth, negative, passive, weak, and destructive. By contrast, *Yang* represents male, sun, day, heaven, positive, active, strong, and constructive. Thinking in terms of a process of interaction between *Yin* and *Yang*, there is contradiction as well as harmony. Tao is the study of the investigation of principles, realization of nature, and arrival at the origin and meaning of life. According to a Taoist, music is both the cause and the effect of universal harmony. The function of music is to gain oneness between human beings and the universe.

Korean music has always been closely related to religious ceremonies.

³¹ Francisco F. Feliciano, 17.

Ceremonial or ritual music in Korea is regarded as an intermediary between ghosts and souls and the heavens and the earth. Music is rooted in the earth and takes flight into heaven. Music is a single universe or cosmos in which complete harmony between the 'Yin' and 'Yang' could be ideally realized. Korean traditional music is performed by an ensemble that is comprised of non-conventional instruments made up of wood, stone, and metal which symbolically represent the sound of nature.

Western Concept

Twelve-Tone Technique

Yun's opera *Die Witwe des Schmetterlings* is a highly dissonant work and avoids a tonal context throughout the piece. Isang Yun incorporates the twelve-tone technique into his operas significantly. However, Yun did not follow the rules of twelve tone technique exactly, rather he developed a free twelve-tone technique. There is no clear use of single or multiple tone rows in Yun's compositions like those found in the works of other serialism composers. Yun's different approach to the twelve-tone technique was rooted in Eastern philosophy and Korean court music. "Like 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 scales".³² Although the pitch choice is primarily based on twelve-tone compositional techniques, he adds notes to sustained portions of the texture. He also changed the order of notes and repeated or omitted certain notes in a phrase. Yun's different approach to the twelve- tone technique was rooted in Taoism and Korean traditional court music. Yun let the music flow freely beyond the restrictions of the matrix. "In some ways, it looks like a twelve-tone technique but in some ways it does not. I

³² 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, 1997), 18.

allowed them to flow freely while I transposed the notes on to paper.”³³ Each added note is most often in a new pitch class. As new pitch classes are added to the texture, they complete the aggregate. Sustained sets with 7 to 9 members are not uncommon.

³³ Luise Rinser and Isang Yun, *Der verwundete Drache* (Frankfurt: S. Fisher Verlag, 1977), 96.

V. SELECTED ANALYSIS OF *DIE WITWE DES SCHMETTERLINGS**Yun's Eastern and Western Practices in the Opera**The Practice of Main-Tone*

In Example 6, the main tone appears as a note A without a preparation and rises and lowers several times but it goes back to A as a natural movement. In measure 134, at the word 'Weisheit', a short shaking occurs as if A is no longer the main tone. The main tone A appears again followed by a last shaking at measure 135 and then the main tone A immediately dies away after four bars from its first appearance. This is an example of Yun's main tone pattern (see figure 1).

Example 6. Excerpt from the Opera *Die Witwe des Schmetterlings*. Scene 3, mm. 131-136

The image shows a page of a musical score for measures 131-136. At the top left, the measure number '131' is written. The vocal line is in a soprano clef and begins with the text 'Prinz Fu:' above a circled note, followed by 'Das To' below. The piano accompaniment consists of two staves. The right hand has a complex sixteenth-note pattern, while the left hand has a simpler bass line. Dynamics include 'mf' and 'f'. There are also performance markings like '(Handsch.)' and 'ca. 78'. The key signature has one sharp (F#) and the time signature is 3/4.

Example 6 (continued)

132 *b^b*

letz - - te Leuch - - - ten ein-zu - - fan - - - gen deiner Weis - -
 catch the fin - - - al ir - ri - - des cence of your wis - -

Fl.
Viol. Pizz.

f *mf* *mp* *mf* *ff* *mp* *sf*

str. *p* *mp* *mp* *mp* *mp* *mp* *mp*

Pk.

Klar. Fag.

134

-heit, - dom, du Herr der Gei - ster
 O mast - - - er of spir - its,

Viol. *p* *mf* *p* *mp*

f *p* *p* *p* *mp*

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Another example of main-tone can be found in Example 7. In measure 71, C# begins its function as a main-tone but changes temporarily to D with upward glissando and then moves another half step up to D# and returns to D. The main-tone C# is revitalized by triplets in measure 73 and then is ornamented with many other notes. The main tone C# then changes to C and disappears.

Example 7. Excerpt from the Opera *Die Witwe des Schmetterlings*. Scene 1, mm. 71-76
(Sung by Tschuang-tse)

10

71

Tsch.

mf (normal) *p* *f* *p*

Die Sonne zieht aus den Blu - - - - - men
Summer-sun draws from the blas - - - - - soms

Viol. c. s. *pp* *fp* *fp*

Fag. *p* *fp*

Fl. *p* *fp*

mp *p* *Ob.*

73

Tsch.

mf *mp* *p* (dolce) *f* (halb flüsternd)

den Duft so süß. Und mir ist so
per-fume so sweet. And I am so

mp *fp* *mp* *fp* *f* *p*

pp *mp* *hfc.* *f* *Ob.* *p* *fp* *f* *p*

Blech c. s. *pp*

Pk.

Example 7 (continued)

75 *p* (setzt sich wieder zu Lao-tse)
(sits again near to Lao-tse)

Tsch.
leicht, — so weit, — so frei...
light, — so far, — so free...

Fl. *f* *mf* *f* *f*

Viol. c.s. *p* *mf* *f* *f*

Str. c.s. *pp* *f*

Kb. c.s. *f*

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In Yun's writing, the main-tone, a single recurring pitch, is accompanied with multiple pitch sustained dissonant simultaneities. Example 8 shows the main sound or sound complex technique in detail. In measure 116, the main sound is configured of G#, A#, D#, and E in the flute and oboe as shown in the highlighted box in example 8. This sound wall moves together with the singer's melody and supports the main tone A. In measure 118, the violin adds a short ornament with G to B, the viola adds A to D, and the cello & contrabass' another layer of the sound with D#, F, A#, and D added to the thick texture of the music. These types of long sustained notes become part of the background, *Hauptklang* (main-sound). The *Hauptklang* may contain several *Haupttöne* using several instruments producing a thick band of sound. "A linear movement in the

Haupttöne becomes thicker and stronger in the *Hauptklang*, and the *Hauptklang* has a larger palette of musical expression, largely due to various instrumentations”.³⁴

Example 8. Excerpt from the Opera *Die Witwe des Schmetterlings*. Scene 2, mm. 114-119

114

(Junge Witwe, am Grabe, fällt mit ihrer Klage in Tiāns Klage ein.)

(Widow at the grave joins her cry with Tiān's.)

(Tschuang steht ungerührt) (Tschuang is unmoved) *p*

Hau - se. Und wes - halb? Ich kann nicht mehr! Oh! *(very pitiable, ca. 66)*
 home. And what for? I can't stand it! Oh! *(sehr bedauernd wert, ca. 66)*

5/4 Maracas *mp* *f* *f* Handschelle *pp*

114

fp *pp* *mp* *Blech c.s.* *c.l.* *bass. f* *Fl. Ob.* *p* *mf*

a tempo (*ca. 86*) *ca. 66*

³⁴ Haejin Sim, "A Performers Anaysis of Isang Yun's Early Songs and *Teile Dich Nacht*", (D.M.A diss., Temple University, 2004), 18.

Example 8 (continued)

117 *mp* yet with love)
 aber zugleich liebenswert)

(gliss. ohne vibr.)

Mein lie - ber, gu - ter Mann, wa - rum hast du
 My - dearest hus - band, why, oh why have you

(Handsch.) 3

117 *p*

I. Viol. *p*
 c.s.

Vla. c.s.

II. Viol. *p*
 c.s.

Via. c.s. *p*

Vcl. *p*
 Kb. *p*

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In Example 9, at measure 173, the main tone D starts its journey and steadily sustains a line in the soprano and baritone duet. The main tone keeps its sonority for four measures and is suddenly changed to the new main tone E right after the baritone's line 'Will die Erde nicht'. This type of transformation occurs quite often between the character's lines. It changes the mood and modulates the music to a different key center.

Example 9. Excerpt from Opera *Die Witwe des Schmetterlings*. Scene 2, mm. 173 - 178

173

(stockend) *mp* (hesitated) (naiv) (naïve)

J.W. A-ber nun will die Er - - de nicht trock-
Yes but now, I cannot get the earth.

(ermunternd) *mf* (interested)

Tsch. brav. A - ber nun?
dear. Yes. but now?

mp Fl. *mf* *mp* *mf*

Fag. *p dolce* Hfe. *mf* *p* Hfe. *p* *mp* *p*

Vcl. c.s. *p* *mp* *mf*

Kb. c.s. *p* *mp* *mf*

Example 9 (continued)

176

(offen) *mf*
(open)

nen. _____ Und ich kann ihm nicht setzen sein Grab-mal...
dry. _____ So I can not est-ablish his grave stone...

(hilfsbereit)
(helpful)

mp 3

Will die Er - - de nicht...
Get the earth dry?

mp 3

p
Hr. pp
p

Hr. sf 3

p *pp* *p* *mf*

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The Practice of Nonghyun and Sigimsae

In Yun's opera, *Die Witwe des Schmetterlings*, we have a unique example of how the composer successfully employed his Korean musical values and techniques within the context of Western practice. Other important techniques employed are *Nonghyun* and *Sigimsae*. As we can see in his early art songs, Yun was fond of using portamenti in the vocal part and ornamentations in the instrumental part. In Example 10, Yun exhibits many uses of portamenti in the vocal line either ascending or descending.

Example 10. Excerpt from Opera *Die Witwe des Schmetterlings*. Scene 2, mm. 70 – 75

70 ♩ ca. 86 *Tiän: (hinter der Bühne)* *(back stage)* *f*

Tag für Tag, _____ es ist
Day after day, _____ ev'-ry

73

im-mer das-sel-be. Wann sind wir am Ziel? Wann endlich sind wir _____ am-
day like all the rest. When will it all end? When will we ar- rive _____ to-

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Example 11 shows that 3 sets of 32nd note ornamentations make the music more vibrant and also appear to the listener's ear to sound oriental. These grace notes give more liveliness to the sextuplet's melisma in measure 79.

Example 11. Excerpt from Opera *Die Witwe des Schmetterlings*. Scene 2, mm. 76 – 79

The image shows a page of musical notation for an orchestra. The score is in 4/4 time and consists of five staves. The top staff is for the strings (Str.), starting at measure 76 with a tempo marking of 'J ca. 78'. The second staff is for the Piccolo (Picc.), starting at measure 77 with a dynamic marking of 'mf'. The third staff is for the Bassoon (Fag.), starting at measure 76 with a dynamic marking of 'p'. The fourth staff is for the Clarinet (Cl.), starting at measure 76 with a dynamic marking of 'p'. The fifth staff is for the Violin (Str. I), starting at measure 76 with a dynamic marking of 'p'. The score includes various dynamic markings such as 'p', 'mf', 'f', and 'sf'. There are also performance instructions like 'gva' (ritardando) and 'fp' (fortissimo). The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

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The Practice of Yin and Yang

In Example 12, there are two different musical concepts that exist in one structure. The upper part has thick harmonic intensity with a tremolo effect, while the lower part is very static and motionless. The tremolo section is somewhat chaotic and dissonant, while the pedal point feels more stable. This is an example of the coexistence of the *Yin* and *Yang* concept in Yun's music. A long held main note represents inaction or *Ying*, while various ornaments around the main note stand for motion, or *Yang*. Yun takes other contrasting elements, such as crescendo and decrescendo, vibrato and non-vibrato, long and short notes, and unites them in a single sound stream.

Example 12. Excerpt from the Opera *Die Witwe des Schmetterlings*. Scene 1, mm. 13-15

13 *gva*

Str. (tr gliss.) c.s.
p

Klar.
Fag.
mp

Fl.
gva
mp

Ob.
mp

Kb. c.s.

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In Example 13, the dissonant harmony that consists of major and minor seconds brings about more tension in the music, but is resolved in measure 44 with major third harmony (E flat and G). This is an example of Yun's use of *Yin* (dissonance) and *Yang* (consonance).

Example 13. Excerpt from the Opera *Die Witwe des Schmetterlings*. Scene 2, mm. 42-44

The musical score for Example 13 shows measures 42-44. The top staff is for Trp. c.s. and Cor. c.s., and the bottom staff is for Pos. c.s. and Tb. The music features dissonant harmonies in measures 42-43, which are resolved in measure 44. Dynamics include p, sf, mf, and pp. There are also markings for Str. and Klar. Fag. with an arrow pointing to measure 44.

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In Example 14, there are active quintuplets in the upper part contrasting with the slow legato section in the lower part, much like the *Yin* and *Yang* philosophy where *Yin* stands for passive and *Yang* stands for active. Yun made this distinction based on Taoist philosophy. It reflects one of the following statements made by the founder of Taoism, Lao Tzu: “Be still like a mountain and flow like a great river.”³⁵

³⁵ <http://www.religioustolerance.org/taoism.htm>. (24 Sep. 2007).

Example 14. Excerpt from the Opera *Die Witwe des Schmetterlings*. Scene 2, mm. 58-59

58

Fl. *mf* 5 5 5 5 5 5 5 5

f *p* *f* *p* *f* *p* *f* *p*

pp *f* *p*

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In Example 15, a series of quadruplets keeps the energy moving with swirling-like figures that contrast with the lower sustained string parts. A long held dissonant sound complex represents inertia or *yin*, while various ornaments stand for motion, or *yang*.

Example 15. Excerpt from the Opera *Die Witwe des Schmetterlings*. Scene 2, mm.168-169
(Sung by Lao-tse, vocal and piano part)

168 *mf*

ein Körn - - - chen Wis - - - sen und
a grain of knowl - - edge and

pp *(mf)*
Str. c. s. (Solo-Viol. s. s.)

169 *mf* *f*

von tau-send Jah - - - - ren der Stra - fe
from all those years of pun - - - - ish - - ment

mp
Str. c. s.
mf
Klar. *mp*
Blech *p*
mp

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The Practice of Twelve-Tone Technique

In Example 16, Yun gradually adds new notes in the context of twelve-tone technique. In the upper treble clef, the opening pitches are F#, A, and F in measure 1, E and G# in measure 2, and E flat and G in measure 4. In the middle treble clef, the sustained notes are E flat and C in measure 1 to 3, with E flat moving to F in measure 4. In the bass clef, the long sustaining D and B flat followed by E, C#, and G# in measure 3. The missing notes B and G can be found in measures 6 and 7. The opening bars of example 16 show an example of Yun's *Nonghyun* technique. In measure 4, middle staff, the embellishment figure does not introduce new pitch classes, but uses the four opening pitches (D, B flat, F#, A), transposed up an octave. In the next measure the embellishment introduces two new pitch classes (B, G), anticipating the arrival of the aggregate in the next bar. Yun frequently used fast melodic figures followed by long sustained notes in his operas.

Example 16. Excerpt from Opera *Die Witwe des Schmetterings*. Scene 3, mm. 1-7

The image shows a handwritten musical score for three instruments: Oboe (Ob.), Flute (Fl.), and Clarinet/Fagotto (Klar. Fag.). The score is in 4/4 time and consists of seven measures. The tempo is marked '♩ ca. 60'. The Oboe part starts with a dynamic of *mf* and features several notes circled in red. The Flute part starts with a dynamic of *mf* and has notes circled in red. The Clarinet/Fagotto part starts with a dynamic of *mp* and has notes circled in red. The score includes various performance markings such as accents, slurs, and dynamic changes. The notation is handwritten and includes some decorative flourishes.

Example 16 (continued)

The image shows a handwritten musical score for three staves. The top staff is for strings, with markings for *mf*, *f*, *p*, and *mp*. The middle staff is for woodwinds, with markings for *mf* and *f*. The bottom staff is for brass, with markings for *mf* and *f*. The score includes various musical notations such as notes, rests, and dynamic markings. A large circle is drawn around a cluster of notes in the middle staff, and another circle is drawn around a cluster of notes in the bottom staff. The score is numbered 5 at the beginning and 7 at the end of each staff.

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Yun places his clusters in particular registers in order to avoid covering the voices or for a special effect, such as word painting. In example 17, in measure 84, from the third beat, the cluster occupies the middle and the lower registers. In measure 86, the cluster moves to the high register for a shimmering effect, representing the word “blind”.

Example 17. Excerpt from Opera *Die Witwe des Schmetterlings*. Scene 3, mm. 86-88

The musical score is presented in two systems. The first system covers measures 83-85, and the second system covers measures 86-88. The vocal line (top staff) features a melody with lyrics in German and English. The orchestral accompaniment includes Violins (Viol.), Viola (Viola), Cello/Double Bass (C.s.), and Strings (Str. c.s.). The piano part (bottom staves) includes Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), and strings. Dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte) and *pp* (pianissimo). The score includes various musical notations such as triplets, slurs, and articulation marks.

Measure 83: *mp* *3*
 das Au-ge mei-nes Her-
 be-reft of my own heart's

Measure 86: *mf* *3*
 -zens. Blind Prinz Fu:
 eye. Blind Blind *mp*
 Diener: Die Frau!
 The wife!
 Die Frau!
 The wife!

Measure 87: *mp* *3*
 Die Frau!
 The wife!

Measure 88: *pp* *3*

VI. CONCLUSION

Yun's music was influenced by both Korean traditional music and European twentieth century music. However, distinguishing an Eastern concept or a Western concept was not a main issue for Yun; instead he utilized all the materials from Taoism, traditional Korean music, and twelve-tone technique amalgamating all these elements into his compositions. Specifically, in his opera *Die Witwe des Schmetterlings*, we find many of these musical elements throughout. Yun was a Korean nationalist throughout his life and longed for the unification of South and North Korea. "Isang Yun was not only one of the greatest composers of the twentieth century, but also a great human who possessed a powerful personality, strove for human rights and liberation from irrational power, and strove to alleviate the problems of our society with an appeal to humanitarian values".³⁶

In an interview with Daniel Asia, one of Isang Yun's notable students, a professor of composition at the University of Arizona, he states the following;

Isang Yun was an interesting and sophisticated teacher from my prospective. He brought in much to the European model from a Korean tradition of which he was a master. Many concepts of Yun come from Korean music and the contribution of those two genres make the music very complicated to the listener because his music has strong influences of Eastern concepts. Yun also used a traditional and cultural background of his motherland, Korea.³⁷

³⁶ 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, 1997), 3.

³⁷ Daniel Asia, interviewed by author, 16 March 2009, Tucson, AZ, tape recording.

Yun expressed his sincere love and hope for the unification of his home country in his last speech for Korean people.³⁸

윤이상의 마지막 육성 녹음

나의 음악은 악을 배척하고
 삶의 승리를 구가하고
 슬픈사람들과 자리를 같이하고
 인류사회에 희망을 주고자 하는
 의욕이 담겨져 있습니다

나의 고국의 형제 자매 여러분!
 부디 나의 음악을 통하여
 위로와 용기를 얻으시고
 내가 절실히 염원하는
 민족의 평화적 사회와 민족끼리의
 화해가 하루빨리 실현되기를 바라고
 또 다같이 노력합시다.
 안녕히...

Translation of Isang Yun's last recorded voice

My music contains highly motivated factors.
 My music keeps out an evil,
 Eulogizes the triumph of our life,
 Shares hope with sorrowful people,
 And gives an ardent hope to humankind.

My dearest homeland's brothers and sisters!
 By all means, you will gain comfort
 And courage through my music.
 I heartily urge you to work together for the
 Peaceful unification of the our nations
 And I wish it will come true in the near future.
 Goodbye...

(Translated by author)

³⁸ Isang Yun, interviewed by *The Hankyoreh Newspaper*, April 1994, tape recording.

APPENDIX A

About the Opera

The opera consists of seven short sections that are divided into three larger scenes. It can be performed with 'Der Traum des Liu-Tung' (Dream of Liu-Tung) as a double bill. Music Text: Libretto by Harald Kunz after a Chinese novel of the 16th century; English Version by Robert Gay (German-English).
World Premiere: February 23, 1969 Opernhaus, Nuremberg. Wolfgang Weber, director.

Characters

Lao-tse, the extremely wise old man - Tenor
Tschuang-tse, a Taoist court official - Baritone
Madame Tian, Tschuang-tse's young wife - Mezzo-Soprano
Prince Fu, an admirer of Tschuang-tse - Baritone
The old servant of Prince Fu - Bass
Cemetery visitors, spirits - Chamber Chorus

Synopsis

Scene I

No. 1: The butterfly's dream (introduction)

The chorus sings the introductory music in the original Chinese language behind a scrim through which butterflies become recognizable.

No. 2: Before Lao-tse's hut

Tschuang-tse visits Lao-tse and explains a repeated dream that pictures him as a

multicolored giant butterfly. He also travels from flower to flower with the greatest joy until he awakens from this pleasant experience. Lao-tse tells him that this dream can be interpreted without trouble. Lao-tse begins a celebration of an ancient rite to recall a number of souls. Lao-tse asserts that the soul of Tschuang-tse, a philosopher of yore who had turned into a butterfly in the garden of Hsi Wang Mu, now lives in the soul of Tschuang-tse. Lao-tse explains that Tschuang-tse can fly like a butterfly again and encourages him to do that. But Tschuang-tse cannot fly because he recalls the heaviness of his life caused by his wife.

Scene II

No. 3: The long journey (orchestral interlude)

Tschuang-tse and his wife Tian start a long journey with a heavy load that is full of goods necessary for the trip.

No. 4: At the cemetery

A young widow in a white dress stoops over a grave. Tschuang-tse and Tian rest near a willow tree and put down their loads. The young widow keeps swinging her fan with great zeal over the grave as she mourns, "Here I sit now, and he waits". The widow begins to weep with a pitiful voice as she asks her husband's grave why she must remain alone. Tschuang-tse wonders why she continues to fan the grave. The widow then takes a sample of the soil of the ground to see if it is dry. However, it is still moist and she wonders when this soil will dry. The young widow tells Tschuang-tse that she is being

faithful to her husband's grave, but is unable to set the tombstone until the earth dries. Tschuang-tse wants to help her and tells her that this can be solved immediately because he is able to control the spirit of the wind. In front of her, Tschuang-tse begins a magical gesture over the young widow and the grave and calls upon the various wind gods. After a huge wind storm the widow touches the grave and picks up the handful of dried dirt. She thanks Tschuang-tse and asks him to take the fan of mourning which hides tears from the world. Tschuang-tse takes the gift and bids her farewell. After placing a flower from the grave in her hair, she makes an impatient bow and dances off to a new lover. Tian complains that Tschuang-tse helped the unfaithful young widow with stupid magic and dumb words. They argue about what just happened with the young widow. Tschuang-tse then involuntarily pulls out the fan from his sleeve and this makes Tian misinterpret his motivation. She interprets the fan as a pledge of seduction. She asks him "do you love her?" to which he replies "what madness!" He then throws the fan at his wife, who then throws the fan back at his feet and says "Pledge of a whore". With her cold gesture at his heart, Tschuang-tse falls to the ground dying. As he dies, he says to her, "you could have used the fan on my grave". Tian cannot believe that her husband is dying on the gravesite and she cries out and laments.

Scene III

No. 5: The funeral procession (orchestral interlude)

The funeral procession is seen with its members carrying fans, grave markers, and shrines to the coffin. The widow Tian is dressed in white and walks with the people.

No. 6: In the house of mourning

Tian is sleeping on a cushion near the coffin. Prince Fu and his servant enter the house. Prince Fu speaks softly “This must be the place where the master rests”. Tian is still lamenting and singing about her grief. Later Tian notices Prince Fu and his servant and greets them. Prince Fu gives his name and states that he has come to hear the wise teachings of the great master Tschuang-tse. Both visitors make reverence to the deceased in front of the coffin. Prince Fu desires to attain the rays of knowledge from Tschuang-tse while Tian is waiting for them at the entrance with a colorful cloth over her dress. Prince Fu and his servant praise her beauty. Tian asks them to sit with her, but Prince Fu feels uncomfortable sitting with her in the presence of the coffin in the house. After some hesitation, Prince Fu mentions that it is not easy to move the coffin because of its weight and he takes off his coat and headdress. Tian decorates her hair with some flowers and then sings a short aria about flowers. Meanwhile Fu and his servant try to lift the coffin on their shoulders but Fu falls unconscious. Tian asks the servant how Fu could be helped. The servant tells her that they have a special remedy for these occurrences. The servant explains his theory that the ointment from inside of a man’s brain can heal this strange disease and make the prince return to normal. Tian suggests the possibility of using ointment from the head of her deceased husband, since it would be worthy to help this noble and handsome prince. Tian returns with an axe and commands the servant “give it a good stroke”. The servant strikes the coffin cover which falls to the floor close to the prince. Fu slowly rises with fright. Tian and the servant observe him with joy and concern. After Fu wakes up completely, he points to the coffin with fear. Tschuang-tse’s hands rise

from the coffin. All of them scream with shock and horror.

No. 7: The butterfly

Tschuang-tse rises from his coffin and starts to dance in his long white death shirt.

He is liberated from all of his sufferings as well as from his wife, Tian. His sleeves are spread wide and he is dancing among the other butterflies. As the opera ends, an offstage Chorus sings the Chinese poem as in the opening scene.

APPENDIX B

CONSENT LETTER FROM BOOSEY & HAWKES

BOOSEY & HAWKES

March 24, 2009

Ja-Kyoung Kuh
7865 E Elk Creek Rd.
Tucson, AZ 85750

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