

**THE FUSION OF KOREAN AND WESTERN ELEMENTS IN  
ISANG YUN'S *KONZERT FÜR FLÖTE UND KLEINES ORCHESTER***

by

SONIA CHOY

(Under the Direction of Angela Jones-Reus and Stephen Valdez)

**ABSTRACT**

The Korean born composer, Isang Yun (1917-1995) is renowned for his synthesis of traditional Korean music and Taoist philosophy with Western compositional techniques. Yun adapted the Eastern concept of a single tone as the basis of a work into Western music. Yun's early works (1959-1975) are based on the twelve tone system, while the compositions in his later periods (1975-1992) use a simplified musical language based on Eastern sounds. Yun's *Konzert für Flöte und Kleines Orchester* (Concerto for Flute and Small Orchestra, 1977) features this language.

The *Konzert* is influenced by three elements: first, the sound and performance techniques of traditional Korean wind instruments including the *daegum*, the *danso*, and the *piri*; second, Taoism, particularly in the way the work evokes a pervasive dialectic of Yin and Yang; and third, a programmatic fantasy influenced by two Korean poems, the anonymous *Chungsanboelkok* (Poem of a Clear Mountain) and Seok-cho Sin's related poem, *Chungsana, Malhayeora* (Speak, the Clear Mountain). Focusing on the intersection of these three elements, this document explores the flute concerto in detail. It includes an overview of Yun's stylistic influences, in particular the Korean instruments and performance practice he evokes in the work. It also

describes the short period in which Yun composed his thirteen concertos (1976-1992), the musical style of which reflects his experience of abduction and imprisonment as well as his broader political and social concerns. This is followed by a compositional and stylistic analysis of the work, including a discussion of the programmatic fantasy. Finally, the document presents a detailed guide to the technical requirements for the solo flute in this work which requires the soloist to possess a high technical ability in order to play them according to the composer's intention.

INDEX WORDS: Traditional Korean music, Taoism, Traditional Korean wind instruments, *Daegum*, *Danso*, *Piri*, Isang Yun, *Chungsanboelkok*, *Chungsana Malhayeora*, *Konzert für Flöte und Kleines Orchester*, 20<sup>th</sup> century music, Ethnomusicology, Exoticism, Tonal music, *Hauptton* technique, *Hauptklang* technique

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## CHAPTER 1

### INTRODUCTION

Isang Yun (1917-1995), the most famous Korean-born composer of the twentieth century, was born in Tongyông in the southeastern region of South Korea on September 17, 1917. At the age of eight, he began to study music theory in a Western-style elementary school, where he learned simple western songs and basic music reading skills. At the age of 14 he composed his first piece, a film score. From 1935 to 1937 he attended the Osaka Conservatory in Japan where he studied composition, theory, and cello, and in 1938 he studied counterpoint in Tokyo with Tomojiro Ikenouch (1906-91), who had studied at the Paris Conservatory with Henry Büsser and Paul Fauchey.

When the Korean Peninsula came under Japanese occupation in 1941, Yun became involved with the anti-Japanese political resistance movement. As a result of his involvement he was imprisoned several times and tortured. However, he remained active in the movement until the Korean liberation from Japan on August 15, 1947. After the Korean War of 1953<sup>1</sup>, he moved to Seoul and taught composition at Seoul National University. After receiving the Seoul City Culture Award in 1955, he attended the Paris Conservatory and studied with Tony Aubin from 1956 to 1957. From 1958 through 1959, he studied in Berlin with Josef Rufer, a renowned professor of theory and composition and a former pupil of Arnold Schoenberg.<sup>2</sup> While in Berlin, Yun learned the contemporary twelve-tone serial technique. He incorporated this technique into

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<sup>1</sup> This military conflict between North Korea (the Democratic People's Republic of Korea) and South Korea (the Republic of Korea) began with major hostilities on June 25, 1950 and ended with an armistice signed on July 27, 1953.

<sup>2</sup> Sun-wook Park, *Yun Isang, Kütteumnün ūmak ūi Kil* (Yun Isang, Endless Road of Music), (Seoul: Sanha, 2006), 109.

his own musical language, which fused together Taoism, traditional Korean musics, and European philosophies and musical techniques.

In 1963 Yun and his wife visited North Korea. Since South Korea was extremely anti-Communist, and South Koreans were not usually allowed to visit North Korea, the South Korean government regarded Yun with political suspicion. However, his reasons for visiting the North were non-political: first, he had wanted to visit Sang-han Choi, an old friend and roommate from his student days at the Osaka Conservatory in 1935; second, after the Korean War, he wished to observe North Korean politics, economy, and culture first-hand, for he was very much interested in political issues; third, he wanted to see the fresco *Sashindo* (Picture of Four Gods).<sup>3</sup> A photo of the fresco displayed on the wall of his room had been a constant inspiration for his musical compositions.<sup>4</sup>

In 1967 the South Korean secret police abducted Yun from Berlin and took him to Seoul where he was tortured and sentenced to life in prison. While in prison his memory of the mural *Sashindo* inspired him to write his *Images für Flöte, Oboe, Violine, und Violoncello* (1968). Yun's European friends and fellow musicians, including Stravinsky, Ligeti, Henze, Stockhausen, and Herbert von Karajan, wrote letters of protest demanding that he be released.<sup>5</sup> In March 1969 Yun was released from prison but expatriated from his homeland to Germany, becoming a German citizen in 1971. Forbidden to return to his homeland, he suffered from depression and loneliness. The music he composed in the 1970s expresses his longing and nostalgia for his country. While the primary influence of his work prior to the 1960s was traditional Korean

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<sup>3</sup> *Sashindo* is *The Picture of Four Gods* of the 6th century in an ancient grave situated on Kangseo, North Korea. In this fresco, four gods protect four sides; the East is protected by a dragon, the West by a tiger, the South by a phoenix, and the North by a turtle.

<sup>4</sup> Park, *Yun Isang, Kütteumnün ūmak ūi Kil* (Yun Isang, Endless Road of Music), 129.

<sup>5</sup> Jung-im Kim, "Western Music in Korea: Focused on 20th Century Flute Compositions by Korean Composers" (D.M.A. diss., University of Illinois, Urbana-Champaign, 2002), 78. See Chapter 3 below for a fuller discussion of Yun's imprisonment.

music, his compositional style of the 1970s became more complex, reflecting his concerns about politics and the social problems of the day. During this time he composed the *Konzert für Flöte und Kleines Orchester* (Concerto for Flute and Small Orchestra), the primary focus of this document. Many of his works were performed throughout Europe during this period.

From 1969 to 1973, Yun lectured in composition at the Hochschule der Künste in Berlin, and was hired as a professor in 1974. After the death of South Korean President Jeong-hee Park in 1979,<sup>6</sup> the new government lifted the ban that had been placed on Yun's work. Although he was well known in Europe, because of the ban Yun was largely unknown in his native country. However, in 1994 his music was finally officially recognized at the Isang Yun Music Festival in Korea. During his career he produced 125 compositions comprising four operas, seven solo vocal works, ten choral works, fourteen orchestral works, seven symphonies, thirteen concertos, and seventy instrumental works, including fifty-two chamber works and eighteen solo pieces.

Isang Yun died from a lung infection on November 3, 1995 in Berlin, never having returned to his homeland. However, he was interred in a grave of honor provided by the Berlin City Senate. He had been a member of the European Academy of the Arts and Sciences, the Hamburg and Berlin Academies of the Arts, and an honorary member of the International Society of Contemporary Music. He had also received an honorary doctorate from the University of Tübingen in 1985, the Distinguished Service Cross of the Order of Merit of the Federal Republic of Germany in 1988, and the Goethe Medal from the Goethe Institute in Munich in 1995. Because of his musical contributions, Isang Yun became one of the most famous Asian composers known to the Western musical world. To commemorate him, the

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<sup>6</sup> Seo-kyung 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), 67. Jeong-hee Park (1917-1979) was the third president of Republic of Korea from 1962 to 1979. He was assassinated in 1979. His government considered Yun a Communist, imprisoned him, and prohibited the playing of Yun's music.

Tongyông Music Festival has been held annually since 2000 and includes a conference for the further study of his compositional aesthetics.<sup>7</sup>

### The Need for Study

Thoroughly assimilating traditional Korean musical cultures with Western compositional techniques and the Chinese religious and philosophical tradition of Taoism, Isang Yun created a musical style of his own. Yun's fundamental aim as a composer was to synthesize Korean and Western musics, combining aspects of East Asian performance practice with European instruments in contemporary Western musical terms. In particular, Yun was inspired by the Western flute, having grown up listening to traditional Korean wind instruments<sup>8</sup> such as the *daegum*, the *piri*, and the *danso*, which produce sounds very similar to the Western flute.

This fascination with the flute is apparent in Yun's several flute compositions, including ensemble pieces and four solo works for flute alone: *Etüden* (1974), *Salomo* (1977), *Sori* (1988), and *Chinesische Bilder* (1993). He focused more on his chamber works and cantatas as well as flute soloistic chamber works, including *Images* for flute, oboe, violin, and cello (1968), *Trio* for flute, oboe, and violin (1972/73), *Novellette* for flute and harp (1980), *Inventionen* for two flutes (1984), *Quartett* for four flutes (1986), *Quintett* for flute and string quartet (1986), *Pezzo Fantastico* for flute and violin (1988), *Quartett* for flute, violin, cello, and clavier (1988), *Festlicher Tanz* for woodwind quintet (1988), and *Bläserquintett* (Wind quintet) *I/II*, (1991).<sup>9</sup> Between 1976 and 1992 he composed thirteen concertos, including the *Konzert für Flöte und Kleines Orchester* in 1977.

Between 1976 and 1992, his musical style changed significantly. Initially, he became interested in the Western symphony, which differed from the music of his Asian culture, and

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<sup>7</sup> Seo-kyung Kim, "Integration of Eastern and Western Music," 118.

<sup>8</sup> See Chapter 2 below for extended commentary and images of the *daegum*, the *piri*, and the *danso*.

<sup>9</sup> Jung-im Kim, "Western Music in Korea," 413.

composed thirteen symphonic works, including the *Konzert für Flöte und Kleines Orchester*. His earlier works brought together serialism and traditional Korean elements, but his later compositions were characterized by a synthesis of elements from Western Classical and Romantic periods with traditional Korean elements. The *Konzert* is significant, representing an obvious change in style that fuses Western musical elements with traditional Korean elements, including imitations of traditional Korean instruments, poems, and Taoist philosophy.<sup>10</sup>

Because of the significant change in Yun's style, this study focuses on the period in which Yun composed his characteristic concertos. Fourteen years after Yun's death this period of his output has not been researched, perhaps because of his unfamiliar compositional style and the extreme demands on the performer. A detailed analysis and study of Yun's flute concerto should increase the awareness of and the appreciation for this piece of music. By revealing the intricate nature of Yun's compositions through an analysis of several existing recordings of his concerto, this study may encourage performers and teachers to play and teach his music.

### **Methodology**

Isang Yun once said, "Over 70% of my works have been rooted in Taoism or Buddhism, or based on the related legends."<sup>11</sup> In other words, Yun's music assimilates Asian sensibilities and performance techniques associated with traditional Korean instruments into a sophisticated contemporary European context. The Asian elements are not merely decorative or exotic, but are a structural part of his musical language. The pervasive Taoist dialectic of Yin (the symbol of female, representing night, moon, dark, the negative, and passivity) and Yang (the symbol of male, representing day, sun, bright, the positive, and activity) ensures a wide array of musical

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<sup>10</sup> Yong-hwan Kim, *Yun Isang Yǒngu* (Survey of Isang Yun), (Seoul: Sigongsa, 2001), 275.

<sup>11</sup> Isang Yun and Walter-Wolfgang Sparrer, *Yun Isang eui Eumak Mihak gua Chulhak: Na eui Gil, Na eui Isang, Na eui Eumak* (Isang Yun's Aesthetic and Philosophy: My Way, My Ideal, and My Music), trans. by Kyo-cheol Jeong and In-jeong Yang (Seoul: Hice, 1994), 33.

expression.<sup>12</sup> This concept of unity as the balance of Yin and Yang influences the instrumentation, dynamics, harmony, intensity, and other musical parameters, finally uniting them in a single sound stream as suggested by Taoist philosophy.

The *Konzert für Flöte und Kleines Orchester*, a programmatic work, is influenced by two Korean poems: the anonymous *Chungsanboelkok* (Poem of a Clear Mountain) and *Chungsana, Malhayeora* (Speak, the Clear Mountain) by Seok-cho Sin. The *Chungsanboelkok*, a poem derived from the *Koryo* song, is a traditional Korean folk song popular among commoners during the *Koryo* period (16<sup>th</sup> century). Sin's *Chungsana, Malhayeora* was adapted from and deeply influenced by *Chungsanboelkok*. Sin's poem, written in 1954, was published in a Korean literary magazine, *Munye*, and since 1954 has never been studied nor republished. Thus, this issue of *Munye* is preserved only in the Korean Magazine Museum. Yun read Sin's poem by chance, and had a mental vision that inspired his *Konzert für Flöte und Kleines Orchester*.<sup>13</sup> This dissertation contains a paraphrase of *Chungsanboelkok* and a translation of Sin's poem in the Appendix, as well as a discussion of Yun's fantasy in Chapter 2. Since these resources have not been studied deeply in either literary or musical research, musicians who play this piece may lack guidance and information to perform the work according to the composer's intention. This document seeks to add this aspect to the study of Yun's music.

In addition, this document describes performance techniques such as articulation, tone-coloring, breathing, *glissandi*, vibrato, and extended techniques in the solo flute part which will provide performers with a clearer understanding of Isang Yun's musical expression. It also discusses the ways in which the solo flute part is supported by the different timbres in the percussion and orchestral string *pizzicati*. The study provides the author's own compositional

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<sup>12</sup> Jung-im Kim, "Western Music in Korea," 111.

<sup>13</sup> Yong-hwan Kim, *Yun Isang Yöngu*, 299.

and stylistic analysis of the work, including a discussion based on the concept of Taoism, of harmony, sound, melody, rhythm, texture, and structure. All pitch notations and musical examples in this document use the academic pitch system in which middle C is marked c<sup>1</sup>, and concert pitch is used for solo flute and orchestral parts.

The study also describes the two previously mentioned Korean poems, both of which influenced Yun's fantasy expressed in the *Konzert für Flöte und Kleines Orchester*.<sup>14</sup> By providing a detailed performance guide for this work, this research may elucidate the musical structure and expression of Yun's work for future performers. To view this work within a larger context, this study also provides a brief discussion of Yun's life during the 16-year period in which he composed thirteen concertos, including the *Konzert für Flöte und Kleines Orchester*.

### **Review of the Literature**

When he incorporated Korean traditions into his music, Isang Yun displayed great creativity and innovation that inspired many Korean composers who have followed in his footsteps.<sup>15</sup> Not surprisingly many authors have written books about Isang Yun. One such book, *Isang Yun: Festschrift zum 75* (Isang Yun: In Celebration of his 75th Birthday, 1992), edited by Hinrich Bergmeier, consists of fifteen collected documents by musicologists such as Christian Martin Schmidt, Ute Helnseler, and Walter-Wolfgang Sparrer, which discuss Yun's oeuvres including his solo concertos. Other essays in the *Festschrift zum 75* are narratives contributed by his pupils, including Bernfried Pröve and Michael Whiticker, who expounded on Isang Yun as a composer and professor. Yong-hwan Kim's *Yun Isang Yöngu* (Survey of Isang Yun, 2001) is divided into two sections: a collection of seventeen essays and the author's investigation of Yun's concertos. *Der Verwundete Drache* (The Wounded Dragon, 2003), written by Yun's

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<sup>14</sup> Ibid., 300.

<sup>15</sup> Jung-im Kim, "Western Music in Korea," 76.

novelist friend Luise Rinser, documents conversations that took place between Yun and Rinser about the political turmoil in his Korean homeland, his spiritual purpose, and his life as a composer.

Two primary sources concerning Yun's life, biography, and musical style—Söng-man Choe and Ŭn-mi Hong's *Yun I-sang ũi ũmak segye* (The Musical World of Isang Yun, 1991), and Sun-wook Park's *Yun Isang's Kŭtteumnŭn ũmak ũi Kil* (Endless Musical Road of Isang Yun, 2006)—both written in Korean, contain investigations of Isang Yun as a contemporary composer. Shin-hyang Yun's *Yun I-sang ũi Kyeoungaesunsang ũi Umak* (Isang Yun's Musical Border Line, 2005) represents traditional Korean music according to Yun's own musical ideas, theory, and performance practice. Harald Kunz's article "Isang Yun" in *The New Grove Dictionary of Music and Musicians* contains a great deal of information about his life. Keith Howard's article, "Korean Tradition in Isang Yun's Composition Style" and Wolfgang Becker's article, "Portrait of Isang Yun" present biographic information about the composer and brief analyses of several compositions in which he combined Eastern and Western elements. However, these works contain no extended discussions of the flute concerto.

Hye-gu Lee's three books, *An Introduction to Korean Music and Dance*, *Essays on Korean Traditional Music*, and *Korean Musical Instruments*, and Keith Howard's *Images of Asia- Korean Musical Instruments* are comprehensive guides to the world of traditional Korean instruments. They also explore Korean folk music from which Yun borrowed elements for his compositions. Livia Kohn's two books, *Daoism Handbook* and *Monastic Life in Medieval Daoism*, outline the origin, history, and conceptual understanding of the Taoist philosophy.

A number of dissertations and articles about Yun, including Yu-lee Choi's *The Problem of Musical Style: Analysis of Selected Instrumental Music of the Korean-born Composer Isang*

*Yun, Jung-im Kim's Western Music in Korea: Focused on 20<sup>th</sup> Century Flute Compositions by Korean Composers*, and *Seo-kyung Kim's Integration of Eastern and Western Music: An Analysis of Selected Flute Works by Korean Composer, Isang Yun*, are excellent sources of stylistic analyses of selected instrumental music by Yun that clarify the relationship between his work and both traditional Korean music and Taoism. These sources reinforce the idea that Yun maintained his Korean identity musically while incorporating musical practices and traditions of the West. Gottfried Eberle's *Twelve-Tone, Main-Tone, and Tonality* provides a very useful reference that explores Yun's innovative sound materials, musical structures, and tone combinations. These sources provide relevant information regarding not only Yun's compositional style, but also his career.

### **Extra-Musical Influences**

By combining elements of both Eastern and Western music, Isang Yun established his own musical thought and style. In his incorporation of Eastern elements, Yun included traditional Korean instrumental sound, musical style, and philosophy, which remained an influence in his life despite his education in Western instruments and musical language. These elements are strongly reflected in Yun's *Konzert für Flöte und Kleines Orchester*, the only flute concerto that he composed. However, this concerto is largely unknown because of its esoteric compositional style and extreme demands on performers. This study considers three important influences that affect Yun's composition.

First, Yun developed his musical ideas through the most influential religious and traditional philosophy in Eastern culture, Taoism (translated as "The Way"). The basic principle of Taoism is that all things existing in the circular and endless nature of life change and flow while the universe remains essentially unchanged. This idea of change within an unchanging

unity is unique and different from Western philosophy. This philosophy consists of a pervasive dialectic of Yin (the symbol of the female and non-movement) as a sustained nature and Yang (the symbol of the male and movement) as change, ensuring a wide range of expression. The Taoist concept of unity as the balance of Yin and Yang is reflected in the instrumentation used in Yun's flute concerto, including orchestra parts and the solo flute part. The concept is expressed by using opposing dynamics, intensity, harmony, and other musical parameters, all of which finally unite into a single sound stream as suggested by Taoist philosophy.

The second means Yun used to express his philosophy and composition was by adapting performance techniques from traditional Korean music and instruments. He did so by attempting to reproduce the sounds of traditional Korean instruments with Western instruments and Western compositional techniques even though he believed that Eastern and Western music differed conceptually.<sup>16</sup> Whereas Western music takes on a musical form that combines linear progressions, including harmony and melody, representing vertical and horizontal progressions, respectively, Eastern music consists of variable sound colors in one single line of sound that often produces a thick or thin, dark or light sound color considered aesthetically pleasing. In Korean music, harmonic structure and contrapuntal elements, both significant in Western music, do not exist because traditional music consists of a long sustained note in a simple, single line that can stand alone. The sustained single tone in Eastern music is decorated with ornamental movements of melismatic adjacent pitches in order to emphasize the sustained tone. This traditional Korean technique is called *Nonghyun* technique (vibrating technique).<sup>17</sup> The *Nonghyun* technique, one of the most expressive Korean musical concepts, utilizes different kinds of vibrato, various timbres, sudden and rapid *crescendi* and *decrescendi*, with ornaments

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<sup>16</sup> Francisco F. Feliciano, *Four Asian Contemporary Composers* (Quezon City: New Day Publisher, 1983), 46.

<sup>17</sup> See Chapter 5 below for an extended discussion of *Nonghyun* technique.

initiating and concluding the pitch. Using Western techniques, Yun attempted to express this Eastern sound by embellishing melodic lines with ornamentations, including melismas, trills, vibrato, *glissandi*, various articulations, and different dynamics, thereby creating colorful timbres.

In order to express these features in his flute concerto, Yun adapted the sounds of three main traditional Korean wind instruments: the *daegum*, the *danso*, and the *piri*. Detailed information about these three instruments, including their instrumental structures, images, and characteristics are provided in Chapter 2. These various traditional Korean performance techniques and sounds are produced by the Western orchestral instruments as well as the alto and soprano flutes in Yun's flute concerto. However, in order to perform the concerto using a Western flute, performers are required to achieve a high technical level as well as a complete understanding of the sounds, the characteristics, and the styles of traditional Korean wind instruments. To this end, this document presents a detailed performance guide of the required flute techniques in Chapter 5.

Thoroughly incorporating both Eastern and Western elements, Yun created a unique musical technique in this composition, in which a sustained note is the Main Tone of his melodic line, which he terms the *Hauptton* (Main Tone) technique. The *Hauptton* technique is deeply tied to the dualism of Taoist philosophy, Yin and Yang. Yun considered the long sustained pitches of the *Hauptton* as the principal element of his music, representing the passivity of the Yin; the ornamentations of the *Hauptton*, which employ Western notational markings for vibrato, *glissandi*, melismas, and various articulations, reflect the activity of the Yang. Yun uses these Western symbols in such a way as to replicate Eastern sounds and techniques. Therefore, Yun's own musical technique, derived from his homeland's Eastern elements, is expressed through an

arranged and established Main Tone technique. The relationship between Yun's Main Tone model and Taoism is epitomized in his compositions.

The final influences on Yun's flute concerto are the two Korean poems, which become crucial parts of the program of the work, *Chungsanboelkok* (Poem of a Clear Mountain), credited to an anonymous author, and *Chungsana, Malhayeora* (Speak, the Clear Mountain), by Seok-cho Sin. The latter is deeply influenced by the earlier *Chungsanboelkok*. Yun had an opportunity to read Sin's poem; his contact with this poem coincided with Korea's political liberation from Japan and the country's newly-found independence. The pensive themes of Sin's poem may have reminded Yun of his abduction and subsequent imprisonment as well as the sadness he experienced when he was not able to return to South Korea between 1967 and 1969.<sup>18</sup> After this experience, Yun began to use his music as a means of expressing the political problems of society. The themes of Sin's poem, which reflect the situation of the Korean people, seem to have touched Yun's heart, especially as they resonated with his own life experiences, and inspired the fantasy behind this flute concerto.<sup>19</sup> Yun wanted to express his fantastic scene as a parable about the transience of all human deeds into a musical discourse about different states of consciousness.<sup>20</sup> The ideas of dance, trance, and ecstasy are represented through the use of alto flute, then soprano flute, and finally alto flute again, all with a supporting orchestra. The detailed translation and contents of the poems are provided in the Appendix A and B.

In this concerto, Yun used a tonal and consonant musical language in order to communicate his philosophical ideas more clearly to his audience.<sup>21</sup> One of the most prominent structures of musical symbolism is his adaptation of the concerto form's contrast between the

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<sup>18</sup> Yong-hwan Kim, *Yun Isang Yǒngu*, 274.

<sup>19</sup> See Chapter 2 below for explanation of Yun's fantasy.

<sup>20</sup> Yong-hwan Kim, *Yun Isang Yǒngu*, 275.

<sup>21</sup> Yu-lee 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), 162.

solo and tutti to signify the conflict between the individual and society. Yun's musical symbolism of his own life permeates this score, reflected in the melodic lines of the solo flute part, the orchestral parts, and the balance of the two in this flute concerto.

### **Organization**

This document is organized as follows: Chapter 1 is the introduction presenting a biography of Isang Yun and an overview of the document. Chapter 2 discusses Yun's general musical concepts and aesthetics and describes the three important elements that he incorporated into this work: the Chinese religious and philosophical tradition of Taoism; Yun's own musical techniques and sounds associated with traditional Korean wind instruments, the *daegum*, the *danso*, and the *piri*; and the two traditional Korean poems that influenced Yun's fantasy, the anonymous *Chungsanboelkok* (Poem of a Clear Mountain) and *Chungsana, Malhayeora* (Speak, The Clear Mountain) by Seok-cho Sin.

Chapter 3 provides the general stylistic features of four main periods of Yun's compositional life, divided according to musical style and the genres in which he composed. This chapter also describes the short period in which Yun composed his thirteen concertos (1976-1992), the musical style of which reflected his abduction and imprisonment as well as political and social concerns. Before 1975, Yun's music, considerably influenced by European avant-garde musical technique, was complex and atonal. During his concerto period, Yun attempted to simplify his musical language through the use of tonal and consonant structures and traditional European compositional techniques.<sup>22</sup>

Chapter 4 presents an analysis of the *Konzert für Flöte und Kleines Orchester*, discussing its style and structure. The work is structured as one single movement divided into three parts that reflect very different styles, including contrasting tempos of *slow-fast-slow* and contrasting

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<sup>22</sup> Seo-kyung Kim, "Integration of Eastern and Western Music," 17.

flute tone colors: the alto flute in the beginning, the soprano flute in the middle, including the cadenza, and a return to alto flute at the end. As this concerto is programmatic, influenced by Yun's fantasy reflecting his meditations on two traditional Korean poems, the chapter also includes a summary of Yun's fantasy. His program is embodied in the musical flow and motives of the concerto.

Chapter 5 examines the technical performance requirements of the complex solo flute part. The extended techniques necessary for a successful performance include microtonal shading with *glissandi*, breathy tones, tremolos, trills, and flutter tonguing with rapid melodic figurations. The soloist must possess great technical ability in order to play them correctly. The last chapter, Chapter 6, summarizes the previous chapters and provides justification for a more thorough examination of Isang Yun's music.

## CHAPTER 2

### ISANG YUN'S MUSICAL CONCEPTS AND AESTHETICS

#### Yun's Traditional Korean Musical Influence

##### *Childhood in Tongyông*

Isang Yun created his own musical style by combining Eastern and Western music. His intent was to express an Eastern style and sound that reflected his early experiences with Eastern Asian music such as traditional Korean folk music. Yun often recalled the myriad sounds of his birthplace, Tongyông, and incorporated them into his fundamental musical style.

Tongyông is a seaport situated on the southern coast of Korea; it has maintained its traditional culture and is one of the centers of traditional Korean music. It is a birthplace of numerous artists and musicians, among them Yun, who spent his childhood there.<sup>23</sup> In Tongyông, Yun first experienced the traditional sound of vocal ornamentations in the southern traditional Korean folk song tradition, *Namdo Chang*.<sup>24</sup> This song tradition consists of three main pitches with different functions: a vibrating tone, a steady tone, and *Keokneun Sori*.<sup>25</sup> The vibrating tone is a very wide sound produced by tensing the throat without a nasal sound.<sup>26</sup> Breaking the air stream and creating a harsh tone color demonstrate grief more expressively.<sup>27</sup>

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<sup>23</sup> Seo-kyung Kim, "Integration of Eastern and Western Music," 8.

<sup>24</sup> Ibid. The title of the song is derived from *Namdo*, a city situated in the southern region of *Colla-do* in Korea. The folksong tradition now known as *Namdo Chang* developed in this region.

<sup>25</sup> The Korean word *Keokneun Sori* indicates a technique similar to the sound of an *appoggiatura* in Western music. Seo-kyung Kim, "Integration of Eastern and Western Music," 9.

<sup>26</sup> Sung-cheon Lee, *Kugakgaeron* (Seoul: Poong Nam Publishing Co., 1997), 84-85. Quoted in Seo-kyung Kim, "Integration of Eastern and Western Music," 9.

<sup>27</sup> Ibid.



Example 2-1: Mode of *Namdo Chang*

Example 2-2: *Yukchabaegi* Transcribed by Man-yong Han<sup>28</sup>

Example 2-1 shows the three main pitches of *Namdo Chang*: a as the vibrating tone,  $d^1$  as the steady tone, and  $e^1$  as the *Keokneun Sori*. Example 2-2 shows the use of *Namdo Chang* in a traditional Korean folk song entitled *Yukchabaegi*; the a's are marked with a waving symbol indicating vibrating tones, the  $d^1$ 's are steady tones, and *Keokneun Sori* are indicated in the circled pitches ( $f^1$  to  $e^1$ ).

While growing up in his home town of Tongyông, Yun had ample opportunity to listen to a variety of traditional Korean music, including that of itinerant theatrical troupes and musicians who had worked in the imperial court of the late Chosun Dynasty period.<sup>29</sup> When they were

<sup>28</sup> This part is a short, pattern phrase with meaningless syllables *Sanhachiro Kuna* from *Yukchabaegi*. Hye-gu Lee, *Essays on Korean Traditional Music*, trans. and ed. Robert C. Provine (Seoul: Royal Asiatic Society, 1983), 179.

<sup>29</sup> Chosun was a dynasty from 1332 to 1910 which was founded by King Lee, Sung-gye.

liberated after 1904, the musicians, having lost their jobs, traveled around the country to support themselves. Yun grew up listening to these street musicians as they performed traditional Korean songs and dances with traditional Korean instruments.

During his childhood, Yun was also influenced by other traditional music such as *Wonsungi Umak* (i.e., Monkey music).<sup>30</sup> Originating in China, the music, which was performed with a dancing monkey and spinning dishes, was also played with the traditional Korean instruments such as the *piri*<sup>31</sup> and the *changgo*, a double-headed drum. Another important influence on Yun's music was the sound of ringing bells in the Buddhist temple. Having had close contact with various kinds of traditional music from the Buddhist religion and Korean culture, Yun was able to convey his spiritual feelings and experiences through his composition.<sup>32</sup>

#### **Yun's Musical Adaptation of Traditional Korean Wind Instruments**

When Yun lived in Europe after 1956 he began to realize how much he valued traditional Korean music and instruments. Yun said, "When I was in Korea, I enjoyed and listened to our rich Korean musical traditions for entertainment. But I realized the hidden treasures of traditional Korean music for the first time only after I came to Europe."<sup>33</sup> Much of Yun's music adapted the sound and tone color of traditional Korean instruments to Western instruments. In particular, Yun translated the character and performance techniques of the traditional Korean wind instruments to the Western flute in his *Konzert für Flöte und Kleines Orchester*. Yun wrote,

Even as a child I was surrounded by our traditional flute music. I heard the Korean bamboo flute, the *danso*, and our much older traditional version of the flute, the *daegum*, in the temple and with the farmers. In our poetry and paintings

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<sup>30</sup> Seo-kyung Kim, "Integration of Eastern and Western Music," 10.

<sup>31</sup> Detailed explanation of the *piri* is found in Chapter 2.

<sup>32</sup> Seo-kyung Kim, "Integration of Eastern and Western Music," 11.

<sup>33</sup> Isang Yun, "Debussy and I," in *Yun I-sang ūi Umak Segye* (The Musical World of Isang Yun), edit. and trans. by Söng-man Choe and Ūn-mi Hong (Seoul: Hangilsa, 1991), 67.

you can often find the motif of flute-playing hermits. I think that the flute is the instrument best suited to the ornaments my music needs.<sup>34</sup>

As the sound of traditional Korean wind instruments attracted him, he employed the Western flute to produce different timbres and qualities imitating traditional Korean wind instruments such as the *daegum*, the *danso*, and the *piri*.<sup>35</sup> Yun adapted the significant characteristics of the Korean bamboo flute, *daegum*, using the Western flute to imitate its timbre and performance practice, such as the use of rapid *crescendi* and *decrescendi*, microtones, and various types of vibrato.

### **Traditional Korean Wind Instruments**

A popular Korean legend *Samguk Yusa* tells the story of King Shinmun (r. 681-92), who founded a temple called the “Kamun Temple” on a floating mountain in the Eastern Sea. An astrologer, Kim Ch’uljin, conjectured that the king’s father and Kim Yushin, a famous general who had died a decade before, had returned as dragons to present King Shinmun with a kingdom. A servant found a beautiful bamboo plant at the base of the mountain and reported his find to the king. The king crossed the mountain and the dragons taught him how to cut the bamboo, which was used to make the first bamboo flute. It was believed that whenever the bamboo flute was played, illness disappeared, enemies capitulated, rain returned after a long drought, and the sea remained calm. This legend was invented to explain the origin of the traditional Korean bamboo flute, the *daegum*, which is similar in range to the Western alto flute.<sup>36</sup>

Korean bamboo flutes are divided into three types: the *daegum* (*dae* means “large” and *gum*, “transverse bamboo flute”), the *chunggum* (*chung* means “medium”) and the *sogum* (*so*

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<sup>34</sup> Eric Salzman, “Liner Notes for the Album *Fanfare & Memorial, Distanzen and Etudes*,” 1992, 6. Quoted in In-sung Kim, “Use of East Asian Traditional Flute Techniques in Works by Chou Wen-Chung, Isang Yun, and Toru Takamitsu” (D.M.A. diss., University of California, Los Angeles, 2003), 33.

<sup>35</sup> Yayoi U. Everett and Frederick Lau, *Locating East Asia in Western Art Music* (Middletown, CT: Wesleyan University Press, 2004), 175.

<sup>36</sup> Keith Howard, *Images of Asia: Korean Musical Instruments* (New York: Oxford University Press, 1995), 43.

means “small”). These three flutes, known collectively as the *Shilla* or “three bamboo flutes,” were first made during the Three Kingdom Period (57 B.C.E.-668 C.E.), and resemble the transverse flutes found in Japan and China, the Japanese *ryuteki* and the Chinese *di*.

### **The *daegum***

The *daegum*, the largest traditional Korean flute, is made of one of two types of bamboo: yellow bamboo (*hwang-chuk*) or double-boned bamboo (*sang-kol-chuk*).<sup>37</sup> The length of this flute is 2 feet 5 inches (80 to 85 cm.) with hard and thick bamboo walls. This instrument has a total of nine holes: one large blowing hole (*ch'wi kong*) sealed with wax, one hole covered by a thin membrane (*ch'ong kong*), six finger holes (*chi kong*), and one non-stopped hole (*ch'ilsong kong*).<sup>38</sup> Each of the six finger holes is the same size, but they are very far apart. When air is blown into the blow-hole, the air vibrates the thin membrane, producing a buzzing sound.



Figure 2-1: Image of the *daegum*<sup>39</sup>

Used by copyright permission of Sun-ho Kang

The *daegum* has an overall range from b-flat to e-flat<sup>3</sup>, and has three ranges distinguishable by their tone color: low (*yat'un tan*); medium, overblown at the octave (*chung gan tan*); and high, overblown at the twelfth (*nop'un tan*) expressing elegant and soft vibrating tone colors.<sup>40</sup> Vibrato is produced by the motion of the head bobbing up and down. Changing

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<sup>37</sup> Hye-gu Lee, *Korean Musical Instruments*, trans. by Alan C. Heyman (Seoul: The National Classical Music Institute, 1982), 27.

<sup>38</sup> Howard, *Images of Asia*, 44.

<sup>39</sup> Hyun-chung Kim, “Korean Flute.com,” <http://www.koreanflute.com> (accessed September 3, 2009).

<sup>40</sup> Howard, *Images of Asia*, 45.

the embouchure across the large blowing hole in each range is used to adjust the pitch. When the *daegum* is played in a Korean orchestra, all the string and wind instruments are tuned to b-flat.<sup>41</sup>

The *daegum* is most frequently used as a soloistic instrument to play Chinese music and Korean court and folk music, and it is also used to accompany dances and songs in an improvised manner.

### **The *chunggum***

This medium transverse bamboo flute closely resembles the *daegum*, but it is shorter and smaller. Also made of yellow bamboo, it has a total of eight holes: one blowing hole, six finger holes, and one non-stopped hole at the end; it doesn't have a hole covered with the thin membrane as the *daegum* has.<sup>42</sup> Compared to the larger flute, the tone of the *chunggum* is higher in pitch and has a range of two and a half octaves (d<sup>1</sup> to g<sup>3</sup>).<sup>43</sup> Because it lacks the covered membrane hole, the *chunggum* has a lighter sound than the *daegum*.



Figure 2-2: Image of the *chunggum*

Permission by the National Museum for Korean Traditional Performing Arts  
Photo courtesy by Sung-mun Choy

The text of the Korean song *Han-lim Byol-kog*, written during the reign of King Ko-jong (1214-1251 C.E.), and historical texts from the *Koryo* era indicate that this medium-sized flute was a popular instrument of the time, but only among the privileged few, such as royalty or the ancestors of royalty.<sup>44</sup> This instrument was originally played to accompany singers or dancers.

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<sup>41</sup> Hye-gu Lee, *An Introduction to Korean Music and Dance* (Korea: Royal Asiatic Society, 1977), 30.

<sup>42</sup> Lee, *Korean Musical Instruments*, 27. Note that Lee indicates five non-stopped holes at the end in her description of the instrument.

<sup>43</sup> Lee, *Korean Musical Instruments*, 27.

<sup>44</sup> Lee, *An Introduction to Korean Music and Dance*, 32.

Now it is seldom played and typically used only as a teaching tool in preliminary courses for those learning how to play the largest flute, the *daegum*.<sup>45</sup>

### **The *sogum***

The *sogum* is the smallest traditional Korean bamboo flute, with a total of nine holes: one blowing hole, six finger holes, and two non-stopped holes.<sup>46</sup> The range of this instrument is located one octave higher than that of the *daegum* (b-flat<sup>1</sup> to c<sup>4</sup>).<sup>47</sup>

Originally, this instrument was used for playing Korean court music. In 1950, it was reconstructed with eight finger holes.<sup>48</sup>



Figure 2-3: Image of the *sogum*<sup>49</sup>

Used by copyright permission of Sun-ho Kang

Although this small flute is not widely used, a model of this flute has been preserved in the National Music Institute.<sup>50</sup>

### **The *danso***

The *danso*, a small notched vertical bamboo flute, has a total of five holes: four finger holes and a thumb hole in the back of the tube. This small notched pipe is smaller than the *tongso*<sup>51</sup> but similar to the longer Chinese *Xiao* and the larger Japanese *shakuhachi*, both of which share a common layout of the four finger holes and a posterior thumb hole.<sup>52</sup> As shown in

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<sup>45</sup> Ibid.

<sup>46</sup> Lee, *Korean Musical Instruments*, 28.

<sup>47</sup> Ibid. Note that Lee indicates one blow hole and seven finger holes without non-stopped holes in her description of image.

<sup>48</sup> Ibid.

<sup>49</sup> Hyun-chung Kim, "Korean Flute.com"

<sup>50</sup> Lee, *An Introduction to Korean Music and Dance*, 32.

<sup>51</sup> The *tongso* is a large notched bamboo vertical flute used as an accompaniment for Korean vocal musicians.

<sup>52</sup> Howard, *Images of Asia*, 46.

Figure 2-4, the distances between the first and second finger holes and the third and fourth finger holes are equal. Although the *danso* was originally made of *Ojuk* (old and dark bamboo), it is now made of plastic.

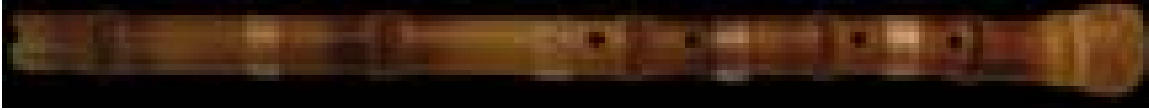


Figure 2-4: Image of the *danso*<sup>53</sup>

Used by copyright permission of Sun-ho Kang

The *danso* is played with less vibrato than the *daegum* because it provides limited space for lip movement on the very small mouth piece. However, the pipe has its own pure and clear sound. This instrument was used to play chamber music in a duo with the *saenghwang* (mouth organ) or in a trio with the dulcimer and the fiddle.<sup>54</sup> As it is very easy to play, this instrument is now used for educational purposes as a tool to teach traditional Korean music in schools. It is also used to train those learning how to play the largest bamboo flute, the *daegum*.

### **The *piri***

The *piri* is a bamboo oboe with a *kaldae*,<sup>55</sup> a large double reed. This instrument is 25 cm. long, and contains eight finger holes, including the back hole.<sup>56</sup> It is made in three types: the *hyang-piri*, the *tang-piri*, and the *se-piri*.<sup>57</sup> The *hyang-piri*, the principal oboe for native Korean music, is larger and longer than the *tang-piri* which was originally used for Chinese music and played in court and folk chamber music. The *se-piri* is an oboe containing the most slender reed and narrow bore among the three *piris*. Because of this construction, it is more difficult to play than the *hyang-piri* and the *tang-piri*. The *se-piri* produces a softer and lighter sound than the

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<sup>53</sup> Hyun-chung Kim, "Korean Flute.com"

<sup>54</sup> Lee, *An Introduction to Korean Music and Dance*, 34.

<sup>55</sup> The *kaldae* is a double bamboo reed that is very large, separate, and shaved.

<sup>56</sup> Lee, *An Introduction to Korean Music and Dance*, 36.

<sup>57</sup> Lee, *Korean Musical Instruments*, 31.

more sonorous *hyang-piri* and *tang-piri*, so this weak-toned instrument is used for accompanying the *gagok* (the traditional Korean lyrical song). It is also used in chamber music with other string and wind instruments.<sup>58</sup>

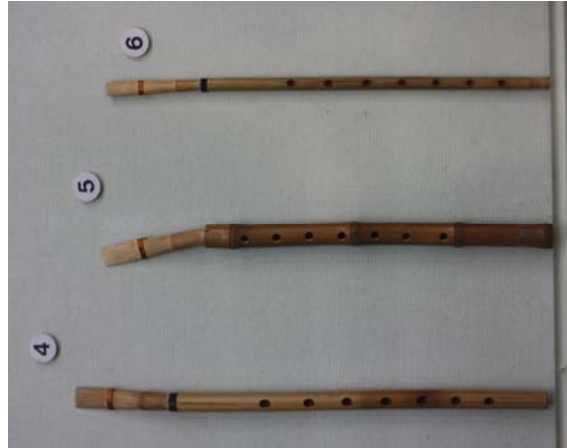


Figure 2-5: Image of the *piri*

From No. 4 to No. 6: the *hyang-piri*, the *tang-piri*, and the *se-piri*

Permission by the National Center for Korean Traditional Performing Arts  
Photo courtesy by Soo-hyun Im

### **The Philosophy of Isang Yun**

Yun was thoroughly familiar with Eastern philosophy and religion. His first strong contact with Eastern philosophy occurred at a *Seodang*, a Korean school for children. Sent to the school by his father, a Confucian scholar, Yun learned Chinese letters, characters, and culture.

Yun stated after a lecture at the Mozarteum in 1933:

I grew up under the influence of mysticism of Taoism and Buddhism and I experienced that sense by reading books related to these philosophies. They had deep effect on my music. Over 70% of my works have been rooted in Taoism or Buddhism, or based on the related legends... But these thematic backgrounds are not entirely necessary to understand in my music.<sup>59</sup>

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<sup>58</sup> Lee, *An Introduction to Korean Music and Dance*, 37.

<sup>59</sup> Isang Yun and Walter-Wolfgang Sparrer, *Yun Isang eui Eumak Mihak gua Chulhak: Na eui Gil, Na eui Isang, Na eui Eumak* (Isang Yun's Aesthetic and Philosophy: My Way, My Ideal, and My Music), trans. by Kyo-cheol Jeong and In-jeong Yang (Seoul: Hice, 1994), 33-34.

The philosophy that most strongly influenced Yun's music was Taoism, the dominant philosophy of Eastern culture for more than 4,000 years. It was from a Taoist viewpoint that Yun wanted to understand Eastern music.

Taoism, a Chinese philosophy, is based on the teachings of Lao-Tzu (570-460 B.C.) and his follower, Chuang-Tzo (399-286 B.C.), both devotees of Confucianism. Taoism, deeply related to Confucianism, the oldest school of Chinese thought, emphasizes morality, education, obedience, and careful consideration for others. The Chinese character *tao* means the "path" or the "way." Chuang-Tzo defined the Taoist philosophy writing that the "Tao is the absolute being which always moved by itself as the procession of incessant circulation and can be considered the fundamental truth of all change and creation; however, the Tao itself is never changed."<sup>60</sup> In the seventh century A.D., Taoism represented the sentiments, imaginations, and lifestyle of the Chinese people when this philosophy became the state religion of China.<sup>61</sup>

Yun's philosophy of music composition reflects certain concepts of Taoist philosophy. According to the Taoist point of view, space is filled with already existing sound in the world.<sup>62</sup> He believed that writing music entails not only composing but also reshaping the natural sound that already exists within part of the universe. According to Taoist philosophy, movement always exists in the universe, but since everything that moves always returns to the same place where it starts, movement is essentially stillness.<sup>63</sup>

Yun applied this philosophic concept as the basis of his music. He arranged all the sounds that he heard from the universe and wrote them down on his score.<sup>64</sup> When Yun wished

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<sup>60</sup> Choe and Hong, *Yun I-sang üi Umak Segye*, 320. Quoted in and trans. by Seo-kyung Kim, "Integration of Eastern and Western Music," 14.

<sup>61</sup> Everett and Lau, *Locating East Asia in Western Art Music*, 183.

<sup>62</sup> Seo-kyung Kim, "Integration of Eastern and Western Music," 14.

<sup>63</sup> Ibid.

<sup>64</sup> Soo-ja Lee, *Nae Namphon Yun, Isang* (My Husband Yun, Isang), (Seoul: Changjak gwa Bipyeong Sa, 1998), 2: 184.

to convey this concept through his music, “stillness” did not refer to non-movement but instead to movement filled with countless points of sound such as a line of music. Yun applied the theory of countless points in his *Hauptton* technique, the Main Tone technique.

The Taoist religion consists of two contrary modes, Yin and Yang, the principal features of which are listed in the table below:

Table 2-1: Representation of the Yin and Yang Concepts

Yin	Yang
Symbol of the female	Symbol of the male
The negative	The positive
Representing the moon and nighttime	Representing the sun and daytime
Dark	Light
Passivity	Activity
Non-movement	Movement

As shown in Table 2-1, the doctrine of Yin and Yang expresses contrasting elements. While Yin is related to negative, passive, weak, and sometimes destructive features, Yang is associated with positive, active, strong, and sometimes constructive features. According to the earlier interpretations, Yin means “clouds,” or “shade from the sun,” and it is a symbol of the female, but Yang means the “sun shining on the universe,” and it is a symbol of the male.<sup>65</sup> Representing not only a contradiction but also harmony and an interaction between two doctrines, they offer unity in multiplicity, monism in dualism, as well as pluralism.<sup>66</sup> Yun applied this philosophy as a circular transformation: the Taoist philosophy, including the Yin and Yang concepts and a return to Tao, from nonbeing to being and finally to nonbeing.<sup>67</sup>

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<sup>65</sup> Ning-tsit Chan, *A Source Book in Chinese Philosophy* (Princeton, NJ.: Princeton University Press, 1963). Quoted in Feliciano, *Four Asian Contemporary Composers*, 55.

<sup>66</sup> Ibid.

<sup>67</sup> Everett and Lau, *Locating East Asia in Western Art Music*, 184.

Reflecting Yun's musical sentiments, Yin and Yang, the dominant features of the Taoist religion, are reflected in his musical techniques including the Main Tone techniques of *Hauptton* (the Main Tone) and *Hauptklang* (the Sound complex). Yun believed that *Hauptton*, which was expressed as a long sustained tone, gave an impression of inactivity (an aspect of Yin) and modifications of a central tone, which were expressed by ornamentation formulae, produced a feeling of activity (an aspect of Yang). This complementary relationship between the two philosophically influential musical techniques became the most significant element in Yun's musical compositions. While a central tone creates the feeling of stillness in Yin, its modifications, represented by dynamic changes, melismas, and various articulations, create the motion within stillness.

### **The Compositional Techniques in Yun's Music**

#### **Tone: The *Hauptton* and *Hauptklang* Techniques**

Yun believed that Western and Eastern music differed substantially. Many Western classical composers create musical form through the combination of horizontal linear progressions (melody) and vertical progressions (harmony). In contrast to the Western musical process, in Eastern music, there exists a variety of tone color in a single note. In this way, Eastern performers can produce a thick or thin, dark or light sound color in a single tone that serves as the aesthetic basis of the style. Therefore, in Eastern music, harmonic structure and contrapuntal elements, both significant in Western music, do not exist because the single line of Eastern music stands alone. Traditional Korean music consists of a long sustained note in a simple, single line at a very slow tempo. This long sustained note is often ornamented with melismas, trills, vibrato, *glissandi*, and various articulations that emphasize and support the

single tone. To reflect these traditional Korean musical techniques, Yun created the *Hauptton* technique (Main Tone technique).

He augmented and emphasized the *Hauptton*, the long sustained pitch which was the principal element of his music, with ornamental tone movements such as melismas, various dynamic changes, pitch fluctuations, vibratos, accents, and *glissandi* which give life to and envelope the sound unit of the *Hauptton*.<sup>68</sup> The sustained pitch itself cannot constitute a structural unit, but requires a melodic preparation that leads into the sustained pitch, and this is followed by various ornamentations, vibratos, and *glissandi*.

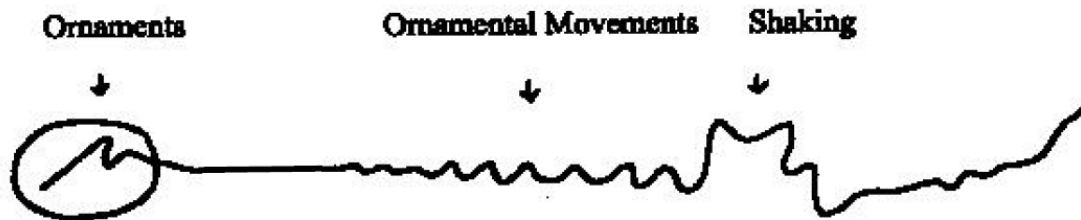


Figure 2-6: Representation of the *Hauptton* <sup>69</sup>

Figure 2-6 represents the *Hauptton* phenomena, including the sustained Main Tone, ornamental movements, and cadence formula with shaking.

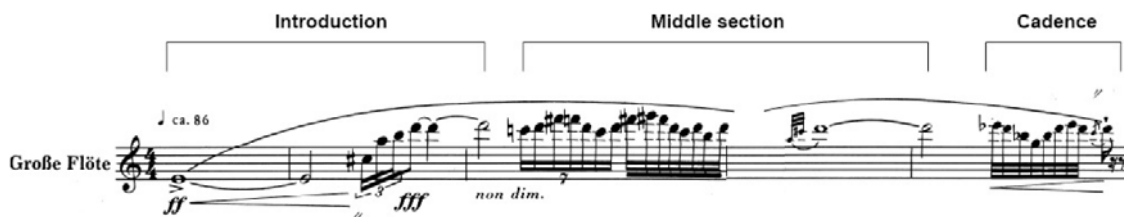
Related to the image of Figure 2-6, a small segment from *Etüden für Flöten Solo* shows the *Hauptton* technique divided in three sections (Example 2-3):

1. Introduction: the beginning of the Main Tone (ornaments)
2. Middle section: the vitalization of the central tone of embellishment (ornamental movements)
3. Cadence formula: the fading of the tone<sup>70</sup> (shaking)

<sup>68</sup> Seo-kyung Kim, "Integration of Eastern and Western Music," 21.

<sup>69</sup> Everett and Lau, *Locating East Asia in Western Art Music*, 185.

<sup>70</sup> 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), 27.



Example 2-3: *Etüden für Flöten Solo*, mm. 1-5<sup>71</sup>

*Etüden für Flöten Solo* by Isang Yun

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The first section, “ornaments,” circled in Figure 2-6 corresponds with the “Introduction,” in Example 2-3, which combines a preparatory progression initiated by the pitch  $e^1$  with simple ornamentation (mm. 1-2) prior to settling into the main tone,  $d^3$ . In Yun’s compositions, the length of this preparation is very flexible and sometimes he starts directly with the long sustained main tone without preparatory ornamentation.<sup>72</sup> The middle section continues with active ornamental movements and variation in order to enliven the main tone (m.3). Though many different notes sound as embellishments, the main tone is clearly placed in a prominent position. The final section is the cadence formula in which movement concludes with the grace note back to the initial main tone,  $d^3$  (m. 5, Example 2-3).

The German musicologist Christian Martin Schmidt referred to Yun’s concept of a central tone with structural unit ornamentation as the *Ton-einheit* (a Sound unit),<sup>73</sup> the most distinctive aspect of Yun’s compositions. At the Berlin Confrontation, a symposium sponsored by the Ford Foundation, Yun made reference to the concept as follows:

While in European music the concept of form plays a decisive part, and notes become significant only when a whole group of them are related horizontally as

<sup>71</sup> *Etüden für Flöten Solo* (Etudes for Solo Flute) was written in 1974. Copyright permission given by Bote & Bock.

<sup>72</sup> Seo-kyung Kim, “Integration of Eastern and Western Music,” 22.

<sup>73</sup> In-sung Kim, “Use of East Asian Traditional Flute Techniques in Works by Chou Wen-Chung, Isang Yun, and Toru Takamitsu,” 32. Later, Schmidt used *Ton-komplex* when a central unit is a single tone, *Klang-komplex* when the units involve more than one note, tone clusters, or a group of tones, instead of using the term *Ton-einheit*.

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 the 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 sets my music apart from other contemporary works. It gives it an unmistakably Asiatic color, which is evident even to the untrained listener.<sup>74</sup>

Yun used the *Hauptton* technique as a fundamental element in his work including his flute concerto, the focus of this document.

The *Hauptton* technique, consisting of a main tone and its ornamentations, is found in the orchestral music as well as the chamber music of Yun. In both, he enhances different or unison main tones in each instrumental part, resulting in numerous central tones that are articulated, ornamented, accented, and differently gradated. When orchestral or chamber instruments play different main tones simultaneously, Yun referred to the resulting sound as *Hauptklang* (Sound complex).<sup>75</sup> The distinct units belonging to the same sound complex can be easily identified since they maintain the same manner of ornamentation, register, and articulation.<sup>76</sup> When a sound complex occurs more than once, it is easily recognizable because it has a unique character and textural contrast.

Yun transitions between sound complexes in different manners, the most common of which is by sequence. Two adjacent sound complexes are succeeded by a pause or a caesura: that is, when the second sound complex appears, the first sound complex disappears naturally. Another way he moves between two adjacent sound complexes is by overlapping them in

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<sup>74</sup> Feliciano, *Four Asian Contemporary Composers*, 46.

<sup>75</sup> *Ibid.*, 48.

<sup>76</sup> Everett and Lau, *Locating East Asia in Western Art*, 185.

different instrumental parts. By giving the sound complexes a distinctive instrumentation they can be heard clearly in the music. In a third manner of transition Yun sometimes creates a completely new sound complex distinct from the previous sound complex and overlaps these two contrasting sound complexes.<sup>77</sup>

In Example 2-4, two sustained tone clusters are played by groups of strings and winds creating an overlapping sound complex.<sup>78</sup> While strings perform in groups as a long sustained chord formula (mm. 17-18), the winds overlap as a new sound complex (mm. 17-22).

Yun also composed small motives encircled by melismas with frequent repetitions or variations. He adopted these motivic cells, embellished by melismas based on his *Hauptton* technique, into his musical language.<sup>79</sup> When he used this technique in his larger works, such as his chamber and orchestral music, he used these motivic cells in various fast or slow tempos played by each of the instruments to create various feelings or moods.

Yun used these motivic cells within slow and fast sections in his works to reflect the Taoist concepts of Yin and Yang, respectively. In the fast sections, Yun used motivic cells to create a feeling of tension and activity by displaying a very fast moving section of the cells combined with a complicated melismatic technique. In the slow sections of his larger works, Yun's *Hauptton* techniques center on the use of single, sustained pitches in individual instruments, using the single pitch in a *Ton-einheit* (Sound unit) to produce a sense of inactivity. When the instruments and their respective main tones are played simultaneously, the combination of all the sounds creates the *Hauptklang* (Sound complex).

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<sup>77</sup> Feliciano, *Four Asian Contemporary Composers*, 48.

<sup>78</sup> Seo-kyung Kim, "Integration of Eastern and Western Music," 25.

<sup>79</sup> Feliciano, *Four Asian Contemporary Composers*, 55.



Example 2-5: *Trio für Flöte, Oboe, und Violine*, mm. 36-43<sup>80</sup>

*Trio für Flöte, Oboe, und Violine* by Isang Yun  
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In the above excerpt (Example 2-5) from Yun's *Trio für Flöte, Oboe, und Violine*, each of three instruments has a unique main tone containing its own decoration and ornamentation, a<sup>3</sup> for flute, f-sharp<sup>3</sup> for oboe, and e<sup>4</sup> for violin (mm. 36-39); then in m. 40, these main tones sound

<sup>80</sup> *Trio für Flöte, Oboe, und Violine* (Trio for Flute, Oboe, and Violin) is the only trio that Yun wrote with flute.

together to create the *Hauptklang*. In m. 41, a new sound complex starts with different tempo and mood. The violin part starts to play the motivic cells (f<sup>1</sup> to e<sup>1</sup>) in minor second relationships, using rhythmic, dynamic, and melismatic changes. Moreover these cells are repeated three times during the same measure for emphasis (m. 41).<sup>81</sup> In the following measure (m. 42), similar motivic cells are transposed, using the same intervallic pattern of a minor second (or its inversion), using the same rhythmic, dynamic, and melismatic variations as the original cell: f-sharp<sup>1</sup> to g<sup>1</sup> and d-flat<sup>2</sup> to c<sup>2</sup> for violin, g-sharp<sup>1</sup> to a<sup>1</sup> for oboe, and g-sharp<sup>1</sup> to g-natural<sup>1</sup> for flute.

In his later works, Yun used a long sustained chord as the *Hauptklang*. To realize this *Hauptklang*, he developed shorter sustained chords or numerous small motives belonging to the long sustained chord, employing many of the same variation techniques as the *Hauptton* technique. These short chords and splintered particles are developed expressively, alternating many sound colors to articulate the *Hauptklang*. In addition, he frequently filled in the gaps between the chord members by using *pizzicati* and *glissandi* in the strings to express this technique.<sup>82</sup>

As shown in the small excerpt from Yun's *Konzert für Flöte und Kleines Orchester* (Example 2-6), the solo flute produces the main melodic gesture and the orchestral part creates the sound complex (m. 194). The viola, cello, and double bass create *pizzicati* chords, while the violin part plays a melody characterized by wide *glissandi* (e<sup>3</sup> to c<sup>4</sup>). At the same time, the bassoon and horn parts are played with long sustained pitches, each part doubled at the octave (b-flat for bassoons and e for horns, mm. 193-196). These two pitches (B-flat and E) echo notes an octave higher from the double bass. The *glissandi* and chordal *pizzicati* in the string

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<sup>81</sup> Feliciano, *Four Asian Contemporary Composers*, 55.

<sup>82</sup> *Ibid.*, 48.

instruments and sustained pitches in the wind instruments come together to create the dramatic and distinctive color of the *Hauptklang*.

The image displays a page of a musical score for a concert for flute and small orchestra. The score is arranged in a system of staves. From top to bottom, the staves are labeled: Fl. (Flute), Ob. 1 and 2 (Oboe), Klar. 1 and 2 (Clarinet), Fag. 1 and 2 (Bassoon), Hr. 1 and 2 (Horn), Vibr. (Vibraphone), Trpbl. (Trumpet), Fl. Solo (Flute Solo), Viol. 1 and 2 (Violin), Via. (Viola), Vcl. (Violoncello), and Kb. (Kontrabaß). The music is written in a common time signature. The Flute Solo part features a prominent melodic line with various dynamics and articulations. The woodwind section (Bassoon, Horn, Clarinet) provides harmonic support with sustained notes and rhythmic patterns. The string section (Violin, Viola, Violoncello, Kontrabaß) plays a rhythmic accompaniment, with some parts marked 'pizz.' (pizzicato) and 'arco' (arco). The overall texture is dense and dramatic, characteristic of the 'Hauptklang' mentioned in the text.

Example 2-6: *Konzert für Flöte und Kleines Orchester*, mm. 193-197

*Konzert für Flöte und Kleines Orchester* by Isang Yun  
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## Rhythm and Duration

An essential element in traditional Korean music, particularly Korean folk music, is rhythm. Korean folk music bands try to produce an improvisational rhythm and melody to brighten the texture.<sup>83</sup> Traditional Korean rhythm contains two characteristic elements. The first is the repeating pattern and rhythmic cycle called *Changdan* (*chang* means “long,” and *dan* “short”), which characterizes all Korean court and folk music.<sup>84</sup> The rhythmic patterns of *Changdan* are seen by Koreans to be metaphors for the rhythm of their lives. Reflecting the meaning of *Changdan*, traditional Korean rhythm features a compound triple meter with repeating long-short beats. This rhythm is normally used in the fast movements and sections of Korean music. *Changdan* is translated into music by the traditional Korean percussion instruments such as the *changgo*<sup>85</sup> and the *puk*.<sup>86</sup>

The second element of the traditional Korean rhythm is the influence of unmetered music from Buddhist chant music, ritual Javanese *Balungan*, and Indian *Raga*. Such unmetered music consists of long, melismatic phrases with irregular rhythms. This rhythmic element normally occurs in the slow movements and sections of Korean music. Therefore, the traditional Korean rhythm consists of a combination of repeating rhythmic patterns in *Changdan* and unmetered parts influenced by the musical patterns of other countries, creating a melodic, improvisational feeling.<sup>87</sup>

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<sup>83</sup> Howard, *Images of Asia*, 55.

<sup>84</sup> *Ibid.*

<sup>85</sup> The *changgo* is a double-headed drum shaped like an hourglass with thin skin on the right side and thick skin on the left side, producing a different sound and played as an accompanying instrument for all kinds of Korean traditional musicians.

<sup>86</sup> The *puk* is a double-headed and barrel-shaped drum played on the left side with the hand and the right side with a stick hitting the wooden rim. It is used as an accompanying instrument in *Pansori* (Korean ritual music).

<sup>87</sup> Everett and Lau, *Locating East Asia in Western Art Music*, 180.

Yun's music is strongly related to Buddhist music, which does not contain pulsating regular rhythms, metrical patterns, and durations. This music was one that influenced Yun in creating the *Hauptton*, the long sustained Main Tone. Yun frequently sustains this long Main Tone over several measures in order to create an impression of inactivity and an unmetred feeling. When the Main Tone is ornamented with frequent melismas, pitch gradations, various articulations, and sudden dynamic changes, it becomes a sound unit in Yun's musical style. These decorative motions emphasize the Main Tone and elicit changes in feelings from lifelessness to vitality and from stillness to animation.<sup>88</sup>

According to Yun, the duration of a sound unit also produces an active feeling: as the duration of a sound unit becomes shorter, the central tone changes to another central tone more rapidly, producing more animation in his music. According to Harold Kunz,

As in the expressive art of mime, in Isang Yun's highly expressive music gesture succeeds gesture, and one principal sound succeeds another, one mood arises spontaneously out of others. No logical relationship between the principal sounds can be recognized. It appears as though the order in which the tonal gestures follow each other is governed solely by the whims of the composer's imagination, free from compulsion, and subject only to the laws of good taste and a sense of proportion—hallmarks of a capacity for self-criticism which Isang Yun developed to an uncommonly high degree.<sup>89</sup>

Yun attempted to express the peak of motion (the climax of the pieces) progressively through compound juxtaposed movements, starting with a single sound unit and continuing with movements of a sound complex, which combined several sound units in progressive steps, first following sequentially, then forming closer sound units, then overlapping, and finally sounding

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<sup>88</sup> Howard, *Images of Asia*, 54.

<sup>89</sup> Harold Kunz, "Liner Notes on *Wergo Recording of Works of Isang Yun*" (New York: Polydor, 1970). Quoted in Feliciano, *Four Asian Contemporary Composers*, 54-55.

all together. This sequence of musical events effectively conveys a progression from extreme stillness to extreme activity.<sup>90</sup>

### **Extra-Musical Influences on *Konzert für Flöte und Kleines Orchester* Two Korean Poems and Yun's Fantasy**

German Musicologist Walter Wolfgang Sparrer asserted that Yun's *Konzert für Flöte und Kleines Orchester* is a programmatic work influenced by two Korean poems:<sup>91</sup> *Chungsanboelkok* (Poem of a Clear Mountain) by an anonymous author and *Chungsana, Malhayeora* (Speak, the Clear Mountain) by Seok-cho Sin.<sup>92</sup>

As stated earlier, *Chungsanboelkok*<sup>93</sup> is a poem derived from the *Koryo* song, a traditional Korean folk song popular among commoners during the *Koryo* period (16<sup>th</sup> century).<sup>94</sup> However, the poem did not gain widespread popularity because it lacked Korean characters to which the Korean people could relate (Chinese characters and literature were typically used during this period). *Chungsanboelkok* was written combining the Korean alphabet of the time (a mixture of both the current alphabet and an older, obsolete one) and two Chinese alphabetical characters for *Chungsan* (a clear mountain).<sup>95</sup> The structure of this poem consists of eight stanzas, each of which is divided into three parts: the stanzas consist of two pairs of lines, followed by a refrain consisting of nonsense syllables.<sup>96</sup> During the period in which the poem was composed, it was customary to sing it to a simple, improvised melody.

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<sup>90</sup> Ibid., 55.

<sup>91</sup> Yun and Sparrer, *Yun Isang eui Eumak Mihak gua Chulhak*, 88.

<sup>92</sup> Seok-cho Sin (1905-1975) was a Korean poet born in Chungnam Seochun, Korea. His style is characterized by its continuation of the control and structures, and poetic rhythms of traditional Korean poetry. His poems often revolve around his emotional world, detached from the realities of life in his poems.

<sup>93</sup> See Appendix A below for the paraphrase interpretation of *Chungsanboelkok*.

<sup>94</sup> Lee, *Essays on Korean Traditional Music*, 214.

<sup>95</sup> Ibid., 216.

<sup>96</sup> Ibid.

Seok-cho Sin's *Chungsana, Malhayeora*,<sup>97</sup> written in 1954, is a later version of *Chungsanboelkok*, adapted from and deeply influenced by the original.<sup>98</sup> Published in a Korean literary magazine, *Munya*, in 1954, Sin's poem is a shorter version of the *Chungsanboelkok*, consisting of four stanzas. This poem has never been addressed in scholarly literature nor has it been republished since 1954; it is now preserved in the Korean Magazine Museum. These poems share the same theme. People come to the clear mountain to forget their isolation and their poverty, and women in particular wish to escape their regrets and loneliness. But as a traveler comes to the mountain and asks questions of it, the mountain does not reply.<sup>99</sup>

After the liberation of Korea from Japanese occupation in 1945 and his abduction and imprisonment from 1967 to 1969, Yun reflected on the political problems of Korea and wanted to express his concerns through music. Yun said that he read Sin Seok-cho's poem, *Chungsana, Malhayeora*, by chance.<sup>100</sup> His contact with this meaningful poem coincided with South Korea's political liberation from Japan and its newly found independence. Yun found his heart touched by the ways that Sin's poem reflected the situation of the Korean people. Based on this theme, Yun said that he imagined a fantastic scene in detail when he cast his mind back on Sin's poem.<sup>101</sup> Yun wrote the *Konzert für Flöte und Kleines Orchester* based on his dream. The story of Yun's fantasy is as follows:

There was once a woman who grew up in an isolated temple. She was sent to the temple because of her poor destiny. However, she had a passion for the dance. As she grew older and older, this passion became stronger and stronger. Whenever the moon shone beautifully, she went outside to dance. One day, she started to dance passionately while naked in front of a stone Buddha, which was shining in the moonlight near the seaside. She imagined that the shining Buddha

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<sup>97</sup> See Appendix B below for the translation of Sin's poem.

<sup>98</sup> Yun and Sparrer, *Yun Isang eui Eumak Mihak gua Chulhak*, 88.

<sup>99</sup> "Chungsanboelkok," (Poem of a Clear Mountain), <http://www.seelotus.com/gojeon/gojeon/korea-gayo/cheong-san.htm> (accessed September 17, 2009). (Translated by the author)

<sup>100</sup> Yong-hwan Kim, *Yun Isang Yōngu*, 299.

<sup>101</sup> Choe and Hong, *Yun I-sang ūi Umak Segye*, 475.

changed into a young man and strongly embraced him. In reality, however, she is sadly embracing the Buddha made of the cold stone.<sup>102</sup>

As shown in the story of Yun's fantasy, the woman who has to stay in the temple because of her misfortune seems to reflect Yun's sadness because of his abduction and imprisonment. In the author's opinion, the passionate movement of the dancing girl in Yun's program correlates with the Koreans' strong desire to escape their sadness and poverty. In Yun's fantasy, her desire to embrace the man and her subsequent realization that it was a stone Buddha seems to symbolize the Korean people's unfulfilled desire for the reunification of two divided Koreas, as well as Yun's sadness and loneliness that he was not able to return to his hometown after the East Berlin Event.<sup>103</sup>

The Taoist philosophy is reflected in these poems as it is in Yun's music. Yun believed that music starts in non-being, develops into being, and returns to non-being again. Yun's story symbolizes non-being through the woman's humble origins, the transformation to being through the woman's movements, internal sentiments, passion, and decision to embrace the Buddha, surrounded by beautiful circumstances created by nature, and finally, in her embrace of the stone Buddha, the return to non-being.<sup>104</sup>

The melody of the unaccompanied solo alto flute at the beginning of Yun's flute concerto reflects his image of the girl's movement. While the melody, in several measures of the solo, expresses the dancing girl, the orchestra, with the wind and stringed instruments, intrudes into the melody, conveying the musical ambience of the silent temple and the beauty of nature. When the solo flute is elevated with the orchestra and finally arrives at its peak, it creates a musical explosion through a cadenza with a solo soprano flute, expressing the woman's most

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<sup>102</sup> Choe and Hong, *Yun I-sang ūi Umak Segye*, 495. (Translated by the author)

<sup>103</sup> See Chapter 3 below for discussion of the East Berlin Event.

<sup>104</sup> *Ibid.*, 475.

passionate and sensual dancing in Yun's fantasy.<sup>105</sup> After the cadenza, the musical mood brings the listener back to reality: following the ecstatic solo soprano flute, the music returns to the solo alto flute in a contemplative mode, similar to the beginning of the piece. Yun wanted this musical ending to express a return to reality, symbolizing the Taoist "return to non-being." Following the overall meaning of his fantasy, influenced by Taoism, "From nonbeing to being, and return to nonbeing," the concerto starts and ends with the quiet, peaceful melody of the solo alto flute.<sup>106</sup>

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<sup>105</sup> Ibid., 476.

<sup>106</sup> Ute Henseler, "Eine Musiksprache, die Humanität hat: Zu den Solokonzerten Isang Yuns (A Musical Language that has Humanity: Isang Yun's Solo Concertos)." In *Isang Yun: Festschrift zum 75. Geburtstag* (Isang Yun: In Celebration of his 75th Birthday), 1992, ed. Hinrich Bergmeier, and trans. by Korean National Music Society (Pusan: Sejong, 2005), 88.

## CHAPTER 3

### THE EVOLUTION OF YUN'S MUSIC IN KOREA AND EUROPE

Yun composed in various genres including operas, cantatas, chamber works, string quartets, symphonies, and solo pieces for instrument and voice, all of which synthesize East Asian and European traditions. However, the early pieces composed before his studies in Europe—songs, chamber music, orchestral and film music—were all withdrawn from circulation. They incorporated elements of Western classical music, but Yun withdrew these works because he felt that these early pieces didn't succeed in attaining his goal of combining Eastern and Western elements.<sup>107</sup> Yun said, "This failure was probably due to my point of departure which at that time was still unclear, a stage in my musical development when every young Korean composer, being exposed to all sorts of music coming from Europe, strove to imitate European masters."<sup>108</sup>

After studying in Paris and Berlin from 1956 to 1959, Yun's displacement from Korea to Europe enabled him to discover his musical identity by recognizing the musical color of traditional Korean music. Yun said, "When I was in Korea, I enjoyed and listened to our rich Korean musical traditions for entertainment. But I realized the hidden treasures of Korean traditional music for the first time only after I came to Europe."<sup>109</sup> Yun's time outside of his native country allowed him to develop his distinctive approach to composition that combined elements of Eastern and Western music.

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<sup>107</sup> Feliciano, *Four Asian Contemporary Composers*, 33.

<sup>108</sup> Ibid.

<sup>109</sup> Isang Yun, "Debussy and I," in *Yun I-sang ūi Umak Segye*, trans. by Choe and Hong, 67.

## The Periods of Yun’s Music in Europe

Yun believed he gained his own distinctive compositional voice only after finishing his studies in Europe in 1959. He divided his musical work and style into four periods:

Table 3-1: Yun’s Four Musical Periods <sup>110</sup>

Period	Character
1 <sup>st</sup> 1959-1966	Establishment of his compositional technique
2 <sup>nd</sup> 1966-1975 1967-1969	Completion of his technique combining Korean traditional and European contemporary music East Berlin Event and Yun’s imprisonment in South Korea
3 <sup>rd</sup> 1975-1981	Development of existing expression and construction of new expression
4 <sup>th</sup> 1981-1992	Peak of Yun’s musical concept, expression, and technique

### The First Period (1959-1966)

Even though Yun was a well-known professor and composer in Korea, he wanted to move to Europe in order to thoroughly learn Western music. He studied composition with Tony Aubin and theory with Pierre Ravel at the Paris Conservatory from 1956 to 1957. However, the musical life and environment in Paris did not suit him, so he moved to Berlin to study at the Berlin Hochschule für Musik from 1958 to 1959.<sup>111</sup> There he studied serialism with Josef Rufer, music theory with Reinhard Schwarz-Schilling, and composition with Boris Blacher. Yun attended several summer courses organized in Darmstadt, one of the principal musical centers of Europe in 1959. To complete the summer courses, Yun submitted his *Musik für Sieben Instrumente* (Music for Seven Instruments). In this composition, Yun applied his Main Tone technique for the first time at the beginning of the second movement.<sup>112</sup> In 1959 Yun premiered this piece in Darmstadt, and *Fünf Stücke für Klavier* (Five Pieces for Piano) in Bilthoven, the

<sup>110</sup> Sung-wan Jeon, “Special Interview; 75 Sangil Maja Jaeomyeong doeneun Gaedok Jakgokga Yun Isang,” *The Eumak Dong-A* (December 1992), 30.

<sup>111</sup> Hur, “A Combination of Asian Language with Foundations of Western Music,” 4.

<sup>112</sup> Choe and Hong, *Yun I-sang ūi Umak Segye*, 43.

Netherlands.<sup>113</sup> These were Yun's first successful works of Western music during his time in Europe. The newspaper critic in the *Darmstädter tagblatt* praised these works, stating

This composer, Yun strives to connect with Korean court music and the Western compositional techniques that he learned from Boris Blacher and Josef Rufer. This work is made with flavorful and delicate color in its sound and form. His own decorative effect makes this work much nicer, which comes out from swirling sound pattern of the wind instrument and fine touch of strings. It gives a good impression and is not burdensome.<sup>114</sup>

During these summer courses Yun met several avant-garde composers including John Cage, Karlheinz Stockhausen, Pierre Boulez, and Bruno Maderna. Their complex musical ideas amazed and strongly influenced Yun, prompting the self-discovery of his musical identity and the definition of his musical goals. During a conversation with Luise Rinser, Yun said,

I was fascinated by their experiments. An immense spectrum of new possibilities. But, very confusing as well. I had to ask myself — Where do I stand and how should I proceed? Should I compose as radically as these others in order to secure a place for myself in the avant-garde? Or should I go my own way following my Asian musical heritage? It was an important decision for me.<sup>115</sup>

The integration of Yun's early musical experiences in Europe (discussed above) with the traditional Korean music he experienced in his childhood became the core of his musical style during his first period, starting in 1959. His intention was to produce a musical language that fused both Eastern and Western musical elements. In his compositions, Yun used Western instruments to imitate the sounds of traditional Korean music, combining Korean performance techniques such as the *Nonghyun* technique, with Western techniques such as *glissandi*, *pizzicati*, various dynamic changes, and vibratos. To further achieve this fusion, Yun developed his own techniques such as the *Hauptton technik* (Main Tone technique) and the *Hauptklang technik*

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<sup>113</sup> Seo-kyung Kim, "Integration of Eastern and Western Music," 5.

<sup>114</sup> Luise Rinser and Isang Yun, *Der Verwundete Drache: Dialog über Leben u. Werk d. Komponisten* (The Wounded Dragon: A Dialogue Concerning the Life and Work of the Composer Isang Yun), (Frankfurt am Main: S. Fischer, 1977), 72-73, trans. by Choi in "The Problem of Musical Style," 175.

<sup>115</sup> Rinser and Yun, *Der Verwundete Drache*, 71, trans. by Jeong-mee Kim in "The Diasporic Composers: The Fusion of Korean & German Musical Cultures in the Works of Isang Yun" (Ph.D. diss., University of California LA, 1999), 37.

(Sound complex technique).<sup>116</sup> These two techniques are among the major contributions that Yun has given to the musical world.

During his first period, Yun composed several compositions including *Bara* for Orchestra (1960), *Symphonic Scenes* for Orchestra (1960), *Colloïdes Sonores* for Strings (1961), *Loyang* for Chamber Ensembles (1962), *Garak* for Flute and Piano (1963), *Gasa* for Violin and Cello (1963), *Nore* for Cello and Piano (1964), and *Fluktuationen* for Orchestra (1964).<sup>117</sup> In these works, he used the Western ornamental techniques mentioned above in order to emphasize melodic lines that reflected the sounds of traditional Korean music.

### **Second Period (1966-1975)**

In his second period Yun's music employed the *Hauptton* technique and the *Hauptklang* technique in ways that were more developed and experimental than his use of them in the first period. The *Hauptton* technique was used mainly for solo instruments and the *Hauptklang* technique for groups of instruments. He began his second period using the completed *Hauptklang* technique in *Réak für Großes Orchester* in 1966. During his first two periods, Yun concentrated on creating his unique musical sound by combining Western avant-garde techniques with Eastern elements. In this way his music sounded more complex and atonal. However, it is at this point that his musical career was dramatically altered by the East Berlin Event and his imprisonment from 1967 to 1969.

### **East Berlin Event and Yun's imprisonment in South Korea (1967-1969)**

#### ***Background and Abduction***

Korea endured the tragedy of the Korean War during the years 1950 through 1953. After this war, the Korean peninsula was divided into two countries, South and North Korea, with two

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<sup>116</sup> The main tone technique and the sound-complex technique are explained in detail in Chapter 2.

<sup>117</sup> Hur, "A Combination of Asian Language with Foundations of Western Music," 6.

different governments. The South Korean government made a security law in order to protect its citizens from communist aggression.<sup>118</sup> During the regime of the president of South Korea in the 1960s, Park Jung-hee, the law became more powerful as the “Anti-Communist Law.” With this law, the Republic of Korea (South Korea) strictly forbade its citizens any contact with North Korea or other communist states.<sup>119</sup>

While living in Berlin in 1960, a number of Korean students, immigrants, and intellectuals in Germany organized a society that held regular meetings twice each year to discuss the restoration of democracy in Korea. The society was called *T’oesu-hoe* (social gathering for the cultivation of the mind). Yun participated in this society and became its president. Eventually, the name changed from *T’oesu-hoe* to *Hanin-hoe* (Korean Association), and continued to meet until 1967.<sup>120</sup>

In April 1963, Yun and his wife, Soo-ja Lee, visited North Korea and in 1964 Yun received an award granted from the Ford Group Foundation Composers Program.<sup>121</sup> This scholarship provided Yun with financial assistance as well as publicity and performance opportunities around Europe.<sup>122</sup> During the same year the president of South Korea, Park Jung-hee, visited West Germany and met Yun. Even though he did not support the policies of Park, Yun, as president of *Hanin-hoe*, organized a welcome party for him.

Several years after the president’s visit to Berlin, on July 8, 1967, an incident known as the East Berlin Event shocked the world. The *New York Times* (July 9, 1967) reported on the event as follows:

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<sup>118</sup> Choi, “The Problem of Musical Style,” 148.

<sup>119</sup> Hur, “A Combination of Asian Language with Foundations of Western Music,” 10.

<sup>120</sup> Lee, *Nae Namphon Yun, Isang*, 1:222.

<sup>121</sup> This Ford Group invited and sponsored Yun to live and work with composers of other countries in order to rebuild Berlin’s cultural institutions. Hur, “A Combination of Asian Language with Foundations of Western Music,” 7.

<sup>122</sup> Laura Hauser, “A Performer’s Analysis of Isang Yun’s *Monolog for Bassoon* with an Emphasis on the Role of Traditional Korean Influences” (D.M.A. diss., Louisiana State University, 2009), 14.

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 network nine years ago among South Koreans studying in West Germany and France... Students and intellectuals have been among the strongest opponents of the Government of President Ching-kee Park (Park Chung-hee), which came to power in a military coup in 1961 and has just won re-election for the second time.<sup>123</sup>

The South Korean Central Intelligence Agency (KCIA) accused 194 South Korean citizens, including intellectuals living in Europe and the United States, of having violated the Anti-Communist Law. As a result, they were imprisoned and subjected to torture and other inhumane treatment.

Yun was among those abducted and imprisoned. He was charged with promoting communism through his political activities, including his visit to North Korea. He was tortured with loud radio noise, confinement to his room, and the injection of drugs without his knowledge. KCIA agents assaulted, trampled, and water tortured him, and succeeded in forcing him to confess that he was a communist even though he was not a communist. Shortly thereafter, he attempted suicide by hitting his head with an ash tray. He recovered after being hospitalized. Yun's wife, also abducted three days after Yun was abducted, was sentenced to three years in jail.

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<sup>123</sup> New York Times, (9 July 1976), Section one, 1, and 3, "South Korea Holds 70 in Red Spy Ring." Quoted in Jeong-mee Kim, "The Diasporic Composers," 105.

Fortunately, she was released after only six months and placed on probation in December, 1967.<sup>124</sup>

### ***Imprisonment***

During his imprisonment, Yun continued to express himself through his music.

In his words, “I was in prison, but I was not imprisoned. That is true. Often I was downright happy. I heard music continually above me, music that was inside of me, but also over me.”<sup>125</sup>

Yun finished writing three compositions during his imprisonment: the comic opera *Die Witwe des Schmetterlings* (1967-1968), *Images* for Flute, Oboe, Violin and Cello (1968) and, *Riul* for Clarinet and Piano (1968).

### ***Release***

Many people took action in an effort to gain Yun’s release from prison. One wrote an article in the German music magazine *Melos* expressing concern, and renowned composers, including Igor Stravinsky, Karlheinz Stockhausen, Pierre Boulez, Heinz Holliger, and the famous conductor Herbert Von Karajan, signed a letter to the South Korean Government extolling Yun’s talents, saying that Yun was one of the most influential and creative composers of the 20<sup>th</sup> century. In the letter, they stated;

. . . Mr. Isang Yun is a famous and great composer not only in Europe but also in the world. His goal is always to combine traditional Korean music with Western music. His musical works introduce Korean culture and art to the world. Without his work, we would have known little about Korean culture. Nobody is like Yun, who introduced the culture of Korea through his music. The international music world needs Mr. Isang Yun, an important composer, to combine Eastern and Western music. He is an ambassador of Korean music and culture.<sup>126</sup>

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<sup>124</sup> Rinser and Yun, *Der Verwundete Drache*, 171.

<sup>125</sup> Ibid., 176. Ich war im Gefängnis und war doch nicht gefangen, das ist wahr. Und oft war ich geradezu glücklich. Ich hörte immerfort Musik über mir, eine Musik, die in mir selber war, aber auch über mir. (Translated by the author)

<sup>126</sup> Lee, *Nae Namphon Yun, Isang*, 2:294.

Famous musicians, including György Sándor Ligeti, Heinz Holliger, Michael Gielen, Aurèle Nicolet, Hansheinz Schneeberger, Hans Zender, and Bernhard Kontarsky, organized a concert in an effort to collect donations for the release of Yun.<sup>127</sup> The distinguished pianist Claudio Arrau, cancelled his concert schedule in South Korea in protest.<sup>128</sup> Finally, the government of West Germany joined in the protest, cutting its economic aid to South Korea in retaliation for illegal acts including the abduction of Yun from the West German territory.<sup>129</sup>

The German music magazine *Melos*, in an article protesting Yun's imprisonment, elaborated on the many ways that Yun's career and music brought honor to Korea. It stated:

During his 10-year stay in Berlin, Yun slowly and constantly matured into a composer of the first rank, who, after long years of waiting, had just succeeded in gaining public recognition. The number of his commissioned works has increased and there are an increasing number of performances of his works in the concert halls of Europe and America. . . Korea's music was brought to Europe through Yun's music, but not in the form of transcribed folk music. In his use of the symphony orchestra and with the help of contemporary composition techniques, he created something new out of its spirit while preserving its unadulterated authenticity and substance. Isang Yun's significant accomplishment ought to have ensured him the gratitude of his fatherland.<sup>130</sup>

As this article discussed, Yun was one of many important and creative composers on the 20<sup>th</sup> century music scene. As the renowned musicians insisted, whatever charges the Seoul authorities leveled against him, Yun was a powerful ambassador of his country because his music demonstrates the history and traditions of Korea.<sup>131</sup>

Following the East Berlin Event, Yun was proven not to have been involved in communist activities and, after two years of imprisonment, he was released on February 24, 1969

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<sup>127</sup> Yong-hwan Kim, *Yun Isang Yōngu*, 41.

<sup>128</sup> *Ibid.*

<sup>129</sup> Choi, "The Problem of Musical Style," 151.

<sup>130</sup> *Ibid.*, 134.

<sup>131</sup> Feliciano, *Four Asian Contemporary Composers*, 32.

through a presidential pardon. However, upon his release Kim Hyung-wook, the director of the Central Intelligence Agency, forced Yun to sign the following oath:

1. Do not mention the truth about the abduction.
2. Do not comment on or disclose detailed information about the trial.
3. Do not express negative sentiments concerning Korea.<sup>132</sup>

As for the remaining prisoners, after the accusations were proven unfounded they were all released in 1970 by the Park regime.<sup>133</sup> After his release from prison, Yun returned to West Berlin in 1969 and worked diligently as a teacher and lecturer in composition. In 1971 Yun obtained German citizenship and was commissioned to write the opera *Sim Tjoun* for the ceremonies of the Munich Olympic Games (1972). He became an honorary professor at the Hanover Hochschule für Musik on November 29, 1972.

Yun's horrific experience during the East Berlin Event strongly influenced his musical creativity. His experience also expanded his fusion of Eastern and Western musical elements beyond a purely musical standpoint to include his political thoughts. Yun continued composing during the early 1970s, creating such works as *Glissées* for Cello (1970), and three pieces in 1971: *Namo* for Three Sopranos and Orchestra, *Dimensionen* for Orchestra, and *Piri* for Oboe Solo. He also composed *Etüden* for Flute Solo in 1974.

In contrast to the period from 1970 to 1990, Yun's compositions in the 1960s had Korean titles such as *Bara* (1960), *Loyang* (1962), *Gasa* (1963), *Garak* (1963), *Nore* (1964), *Réak* (1966), and *Riul* (1968).<sup>134</sup> After 1970, he turned his attention to the traditional European genres and used European titles for his musical compositions, such as “symphony,” “concerto,” and “string quartet.”

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<sup>132</sup> Rinser and Yun, *Der Verwundete Drache*, 350.

<sup>133</sup> Jeong-mee Kim, “The Diasporic Composers,” 106.

<sup>134</sup> Yong-hwan Kim, *Yun Isang Yǒngu*, 273.

The most significant reason for Yun change his musical style, as explained earlier, was the horrific suffering he endured as a result of the imprisonment between 1967 and 1969. According to Yun, “I decided to transform my political experience into my musical composition. To do that, I needed my own musical language that came from my musical mind.”<sup>135</sup>

This change in mindset was directly reflected in his music. Before the East Berlin event, Yun’s music focused on special audiences and intellectuals who were of like mind, but, after the event, he expanded his composition so that it would appeal to the masses; his pieces became easier for the public to understand. His melodic approach changed from an avant-garde technique that employed Schoenberg’s atonal twelve-tone techniques, as in his early period, to tonal elements in his own unique style after this event.

### **The Third Period (1975-1981)**

After the East Berlin Event, Yun was more influenced by contemporary politics and wanted to reflect everyday life in his music. Therefore, Yun simplified his musical language, using more tonal and consonant sounds in order to communicate more directly with his audience. Yun expressed his sentiments about the effects of the East Berlin Event on his attitude towards life and his music in the following way:

The East Berlin Event in 1968 was a crucial moment for me. I suffered enormously through this event. It took me 10 years to overcome the East Berlin Event. My music written in the early 70s expresses the searing humanly unbearable anger that I felt... Before the East Berlin Event, it is true that as a composer from the East, I wrote pieces that were drawn from Asian aesthetics by an Asian mind. This can be described as the purely artistic behavior of an intellectual. Of course, I had been imprisoned previously before the liberation [in 1945 in Korea; Jeoung-mee Kim’s insertion] because of my involvement in the anti-colonialist movement against Japan; and after the liberation I continued to be

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<sup>135</sup> Rainer Sachtleben and Wolfgang Winkler, “Gespräch mit Isang Yun” in *Der Komponist Isang Yun*, edited by Hanns-Werner Heister and Walter-Wolfgang Sparrer, (München, 1987), 283. (Translated by the author)

active in my own way. I was thinking about what I should and can do for my people and nation-state.<sup>136</sup>

During his first two periods, Yun focused on the musical and aesthetic questions surrounding his pursuit to combine Western classical music and traditional Korean music. During the third period, after the East Berlin Event, Yun wanted his synthesis of Western and Eastern elements to reflect the suffering he personally experienced, as well as to express his political support for reunification. He wrote:

However, the personal and collective experience of the East Berlin Event caused me to think about nation and division more structurally and deeply, and to shape these issues into musical works. Oppressed people, suffering from violence and injustice, a contradiction caused by division, the reunification problem, the problem of world peace, the problem of poverty of the third world, the problem of human inequality, etc., can never be separated from my life and my art.<sup>137</sup>

After the East Berlin Event, Yun wanted to change his musical style so that his music would reflect the sadness and illness he suffered as a consequence of his abduction and torture. According to Yun, “In my opinion, politicians cannot make music; however, artists, including musicians, can engage in politics. One artistic work or artistic activity can bring about enormous and surprising effects. Art can rouse and awake the soul and the conscience of the public.”<sup>138</sup>

Yun’s fundamental approach to synthesizing Eastern and Western elements remained unchanged, but after his abduction, imprisonment, and torture, the focus of his sentiments about life and music changed. In the 1960s, Yun produced a hybrid musical form that expressed the purely artistic interaction between the Western and Eastern (i.e., his homeland) traditions. However, after the East Berlin Event, Yun wished to actively express the problems of the nation, the division of the two Koreas, and social problems in the world. He sought to reflect these

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<sup>136</sup> Choe and Hong, *Yun I-sang ūi Umak Segye*, 93-94, trans. by Jeong-mee Kim in “The Diasporic Composers,” 116.

<sup>137</sup> Jeong-mee Kim, “The Diasporic Composers,” 116.

<sup>138</sup> *Ibid.*, 99. (Translated by the author)

issues in his music through simplifying and clarifying his musical language with tonal, melodic, and consonant sounds in order that his works are more easily understood and more accessible for the audience.

From the mid-1970s until the end of his career, the style of Yun's music changed from intellectual abstraction to an expression of a painful, angry, and conflicted human being who lived in an imperfect world.<sup>139</sup> Reflecting that state of mind, Yun wrote the cantata *Ander Schwelle* (1975), his first composition following the East Berlin Event. This cantata, which was based on Yun's imprisonment, was written in a more direct and simple musical language, strongly expressing his hopes and desire for world peace. Another significant composition which was based on political concerns is the symphonic poem, *Exemplum in memoriam Kwangju* (1981). This piece is dedicated to the memory of those killed by the military in Kwangju, South Korea during a protest demanding a democratic society in the New Korean Republic. The protest helped fuel the grassroots movement for the development of a democratic society.

In turning his interest from the difficult structural elements of his earlier style to traditional classical genres including symphonies, concertos, and cantatas, Yun's concerto compositions were the ideal through which he could symbolize the individual and society: the concerto emphasizes the one vs. the group through the contrast of the solo and the tutti. The solo parts of Yun's concertos symbolize the individual suffering of humankind while the orchestral segments symbolize the sadness of the entire world.<sup>140</sup> During his third period Yun composed five concertos in total; the *Konzert für Violoncello und Orchester*<sup>141</sup> in 1975/76, the *Doppelkonzert für Oboe und Harfe mit kleinem Orchester* and the *Konzert für Flöte und Kleines*

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<sup>139</sup> Choi, "The Problem of Musical Style," 162.

<sup>140</sup> Seo-kyung Kim, "Integration of Eastern and Western Music," 18.

<sup>141</sup> Yun explained that this piece was a first composition which was about his political ideas. Hur, "A Combination of Asian Language with Foundations of Western Music," 15.

*Orchester* in 1977, the *Konzert für Klarinette und Orchester*, and the *Konzert für Violine und Orchester Nr.1* in 1981. He also wrote one solo flute work, *Salomo*, in 1978.

### **The Fourth Period (1981-1992)**

This period represents the pinnacle of Yun’s musical career. During this time, Yun continued composing concertos as well as other large scale works including a set of five symphonies that he composed each year from 1983 to 1987. Yun called the five symphonies “the summation of my music, philosophy, and ideology.”<sup>142</sup> The five symphonies are related, representing specific political or social problems (Symphonies No.1, No.4, and No.5) and philosophies (Symphonies No.2 and No.3): Yun’s five symphonies are distinct from one another in their instrumentation, the number of movements, and their musical motives, but they share interconnected political ideals and philosophic relations.

Table 3-2: Yun’s Five Symphonies and their Subtitles <sup>143</sup>

Year	Title	Movements	Theme
1983	Symphony No.1	4	Warning against nuclear war
1984	Symphony No.2	3	A journey from the outside world to inside the composer’s world
1985	Symphony No.3	1	Expressing the duality of the human being and the universe
1986	Symphony No.4	2	Dedicated to exploited women
1987	Symphony No.5	5	Symphony of peace

Many of his other compositions from the 1980s also reveal Yun’s attempts to address social problems and injustice through his music.<sup>144</sup>

After 1988, Yun crystallized his musical language, writing brief works for smaller-scale ensembles. Even though he wrote larger compositions such as *Kammersinfonie No. 2* (1989) and

<sup>142</sup> Lee, *Nae Namphon Yun, Isang*, 2: 131.

<sup>143</sup> Seo-kyung Kim, “Integration of Eastern and Western Music,” 18-19.

<sup>144</sup> Jeong-mee Kim, “The Diasporic Composers,” 108.

*Konturen* (1989), most of his works were limited to less than twenty minutes and composed for soloists with small chamber ensembles.<sup>145</sup>

During this period, he experimented with another important European musical genre as well: the string quartet. Following his String Quartet No.3, composed in 1959, Yun had not undertaken quartet composition during the next thirty years. After 1988, he composed three string quartets: String Quartet No.4 in 1988, String Quartet No.5 in 1990 and his final one, String Quartet No.6 in 1992.<sup>146</sup>

Yun continued to express his nostalgia for his native country in his music as well as dedicating his energy to promoting democracy and reunification in the Koreas. According to Luise Rinser, Isang Yun's greatest hope was to achieve the reunification of the two Koreas within a peaceful world.<sup>147</sup> From the 1970s on, he participated in various political activities such as the Korea Democracy National Reunification Overseas Union in Tokyo (August 11-14, 1977); the International Meeting for Korean Democratization Support in Tokyo (June 16-19, 1981) to discuss democracy in South Korea and reunification between North and South Korea; and the Korean Human Rights International meeting (April 7-10, 1983) in Paris.<sup>148</sup>

During this time, he received several awards, including an honorary doctorate from the University of Tübingen (January 15, 1985), the Grand Cross for Distinguished Service of the German Order of Merit from the President of West Germany, Richard von Weizsäcker (May 21,

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<sup>145</sup> Choi, "The Problem of Musical Style," 211.

<sup>146</sup> Henseler, "Eine Musiksprache, die Humanität hat," 70.

<sup>147</sup> Luise Rinser, "Verwundung durch Politik (Wound by Policy)," *Der Komponist Isang Yun* (Composer Isang Yun), eds., Hanns-Werner Heister and Walter-Wolfgang Sparrer, (Munich: text + kritik, 1997), 37. Quoted in Sae-hee Kim, "The Life and Music of Isang Yun with an Analysis of His Piano Works." (D.M.A. diss., University of Hartford, Connecticut, 2005), 21.

<sup>148</sup> Jeong-mee Kim, "The Diasporic Composers," 112.

1988), and membership in the International Society of New Music (1991).<sup>149</sup> He was a professor from 1977 to 1985 at the Hochschule der Künste in West Berlin, retiring at the age of 68.

### Yun's Concertos (1975-1992)

In the mid-1970s, Yun's interest in European traditional genres, including the concerto, grew. Thereafter, he composed a total of thirteen concertos, from the first cello concerto in 1976 to the last violin concerto in 1992.

Table 3-3: List of Yun's Instrumental *Konzerte* (Instrumental Concertos)

Year	Title
1975/76	<i>Konzert für Violoncello und Orchester</i>
1977	<i>Doppelkonzert für Oboe und Harfe mit Kleinem Orchester</i>
	<i>Konzert für Flöte und Kleines Orchester</i>
1981	<i>Konzert für Klarinette und Orchester</i>
	<i>Konzert für Violine und Orchester Nr. 1</i>
1983	<i>Concertino für Akkordeon und Streichquartett</i>
	<i>Konzert für Violine und Orchester Nr. 2</i>
	<i>II. Dialog Schmetterling - Atombombe</i>
1984	<i>Gong-Hu für Harfe und Streicher</i>
	<i>Konzert für Violine und Orchester Nr. 2</i>
	<i>I. Festliches Präludium</i>
1986	<i>Konzert für Violine und Orchester Nr. 2</i> <i>III. Adagio und Finale</i>
1987	<i>Duetto Concertante für Oboe / Englischhorn, Violoncello und Streicher</i>
1990	<i>Konzert für Oboe / Oboe d'amore und Orchester</i>
	<i>Kammerkonzert Nr. 1</i>
	<i>Kammerkonzert Nr. 2</i>
1992	<i>Konzert für Violine mit Kleinem Orchester Nr. 3</i>

<sup>149</sup> Young-dae Yoo, "Isang Yun: His Compositional Techniques as Manifested in Two Clarinet Quintet" (D.M.A. diss., Louisiana State University, 2000), 10-11.

As seen in Table 3-3, Yun featured various solo instruments in his concertos including the violin, cello, and harp in the string family, the flute, oboe, *oboe d'amore*, English horn, and clarinet from the woodwind family and, one for the accordion. Yun didn't write piano concertos because he felt that the piano could not express the Asiatic sound in his composition.<sup>150</sup>

In Yun's concerto repertoire, he used three different titles: *Konzert*, *Concertino*, and *Kammerkonzert* (i.e., "concerto," "small concertino," and "chamber concerto"), which were identified by the size and the organization of their orchestras.<sup>151</sup> The traditional size of orchestra was used for six concertos including the *Konzerte für Violine und Orchester No.1* and *No.2*, the *Konzert für Violoncello und Orchester*, the *Konzert für Klarinette und Orchester*, and the *Konzert für Oboe / Oboe d'amore und Orchester*. Two concertos, the *Doppelkonzert für Oboe und Harfe mit kleinem Orchester* and the *Konzert für Flöte und Kleines Orchester*, both composed in 1977, consist of small orchestras that emphasize the sound of the solo wind instruments. The *Konzert für Violine mit kleinem Orchester Nr. 3* is also composed for a small orchestra. Two other concertos, consisting only of strings as the tutti group, are the *Gong-Hu für Harfe und Streicher* and the *Duetto concertante für Oboe / Englischhorn, Violoncello und Streicher*. The last two concertos in Yun's repertory, the *Kammerkonzerte I* and *II*, were written for small string ensembles.

Before completing his first cello concerto in 1976 he had already tried to compose two concertos. For his *Konzertante Figuren* (1972), Yun used a *concerto grosso* format, a Baroque concerto genre consisting of sustained interactions of contrasting melodic subjects divided between larger and smaller groups of instruments. The other concerto was the Concerto for Violin (unknown date) which Yun composed while studying composition with Boris Blacher at

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<sup>150</sup> Yong-hwan Kim, *Yun Isang Yǒngu*, 277.

<sup>151</sup> *Ibid.*

Berlin University in his early period toward the end of the 1950s. However, Yun did not list these concertos in his compositional repertory because he was not satisfied with them, believing that they did not express his own unique musical language but instead simply imitated the music of the Baroque and Romantic periods.<sup>152</sup>

Yun frequently used programmatic elements in his instrumental works, thereby evoking the Romantic period. Yun's *Konzert für Flöte und Kleines Orchester* is influenced by the Korean poem, *Chungsana, Malhayeora* (Speak, the Clear Mountain), by Seok-cho Sin.<sup>153</sup> The *Doppelkonzert für Oboe, Harfe und Orchester* is based on the legend of two love stars, Altair and Vega (from constellations of Aquila and Lyra).

#### ***A Comparison of Konzert für Flöte und Kleines Orchester and Doppelkonzert für Oboe, Harfe, und Orchester***

Two concertos, the *Doppelkonzert für Oboe, Harfe, und Orchester* and the *Konzert für Flöte und Kleines Orchester*, were composed in 1977. The musical structure of both concertos is similar, consisting of a single movement divided into three sections with slow-fast-slow tempos, and they reflect parallel ideas in the composer's mind.

The German musicologist, Walther Wolfgang Sparrer stated that The *Konzert für Flöte und Kleines Orchester* is based on two Korean poems. The first poem is the anonymous *Chungsanboelkok* and the other one is *Chungsana, Malhayeora* by Seok-cho Sin. Sin's poem was adapted from the *Chungsanboelkok*.<sup>154</sup> Yun read Sin's *Chungsana, Malhayeora* in the Korean magazine *Munyeae* by chance and mentioned that he dreamed a fantastic scene in detail

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<sup>152</sup> Rinser and Yun, *Der Verwundete Drache*, 69.

<sup>153</sup> A detailed explanation of the two poems is found in Chapter 2.

<sup>154</sup> Yun and Sparrer, *Yun Isang eui Eumak Mihak gua Chulhak*, 88.

when he recalled Sin's poem.<sup>155</sup> In his fantasy, Yun envisaged a woman who grew up in an isolated temple. That by embracing Buddha he would become a young man.<sup>156</sup>

The *Doppelkonzert für Oboe, Harfe, und Orchester* is based on a traditional Korean fairy tale, "The Altair and the Vega." This traditional tale is about the prohibited love between a harp-playing princess and a shawm-playing cowherd. The king was opposed to his daughter's relationship with a man of a lower social position. The cowherd and the princess were transformed into the stars Altair and Vega, situated at opposite ends of the galaxy. The two lovers were allowed to meet only once a year on July 7 in the middle of galaxy. In the concerto, Altair and Vega are respectively represented by the solo instruments oboe and harp, respectively.

Yun, however, desired to express more than what the story expressed. He wished to remind listeners of the division between South and North Korea since 1945 and to show his support for their reunification. Negotiations between the two countries, however, had not been successful.<sup>157</sup> Yun used the theme of the Korean fairy tale—the separation of the princess and the cowherd—to symbolize the political reality of this division. Both the Korean fairy tale and the political reality became the driving inspiration for Yun's music.<sup>158</sup>

Each of these concertos contains a *cadenza* for the solo instrument that expresses the pinnacle of the piece as well as Yun's desire for peace and reconciliation. The *cadenza* of the flute solo part in the *Konzert für Flöte und Kleines Orchester* describes the most powerful dance of the woman. The meeting day between the two lovers is expressed by the melodic interaction between the oboe and harp in the *cadenza* of the *Doppelkonzert für Oboe, Harfe, und Orchester*. With these influential stories, Yun wanted to describe and reflect his sadness and loneliness

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<sup>155</sup> Choe and Hong, *Yun I-sang ūi Umak Segye*, 475.

<sup>156</sup> A translation of the two Korean poems is found in Appendix A and B, and Yun's programmatic fantasy is outlined in Chapter 2.

<sup>157</sup> Jeong-mee Kim, "The Diasporic Composer," 184.

<sup>158</sup> Choi, "The Problem of Musical Style," 217.

caused by his political experiences, as well as his strong hope for the reunification of the two Koreas.

As Yun translated his political experience into music, he focused on depicting the rejection of violence and the promotion of peace and love throughout the world. The genre of the concerto was particularly amenable to depicting Yun's ideas. He found that this genre facilitated the transition from conflict through unification between the solo part and the tutti group. Yun expressed personal and political issues—his individual circumstances, the interaction between his circumstances and the environment, and the unreconcilable division of the two Koreas—in the same manner: through conversations between the individual and the group.<sup>159</sup> For example, through the *Konzert für Violoncello und Orchester*, the *Konzert für Flöte und Kleines Orchester*, and the *Konzert für Violine und Orchester Nr. 1*, Yun wanted to describe his internal struggle between life and death, his conflicts between his individuality and his destiny, and the pain and desire of reunification in the divided countries.<sup>160</sup> In all his concertos, humans and their internal struggle are realized by the solo part, and circumstances, destiny, and nature are expressed by the orchestral parts.

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<sup>159</sup> Yong-hwan Kim, *Yun Isang Yōngu*, 275.

<sup>160</sup> *Ibid.*

## CHAPTER 4

### ANALYSIS OF *KONZERT FÜR FLÖTE UND KLEINES ORCHESTER*

#### Background

Yun's *Konzert für Flöte und Kleines Orchester* (Concerto for Flute and Small Orchestra), composed in 1977, was commissioned by the *Gesellschaft der Freunde der Sommerlichen Musiktage Hizacker* (Hizacker Summer Music Festival Association) for the *Sommerlich Musiktage* (Summer Music Days) festival which takes place every summer in Hizacker, West Germany.<sup>161</sup> This 32<sup>nd</sup> annual festival took place during nine days from July 30 to August 7, 1977; Yun's flute concerto was premiered on July 30 at the opening concert.

This flute concerto was commissioned by the flutist Karlheinz Zöllner,<sup>162</sup> principal flutist in the Berlin Philharmonic Orchestra, and Günther Wießenborn, who was primarily an accompanist for Dietrich Fischer-Dieskau, though he occasionally conducted some works including Handel's cantata, *Apollo e Dafne*, with the Berlin Philharmonic and Fischer-Dieskau. To accommodate Zöllner and Wießenborn, Yun composed a virtuosic and brilliant flute part paired with a less demanding orchestral part written for small orchestra.<sup>163</sup> The orchestra for this concerto was played by the Hizacker Summer Music Festival Orchestra and conducted by Wießenborn.<sup>164</sup>

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<sup>161</sup> Yong-hwan Kim, *Yun Isang Yöngu*, 299.

<sup>162</sup> Karlheinz Zöllner (1928-2005) was one of the most renowned German flutists in Europe. From 1960 to 1969 and 1976 to 1993 he occupied a principal position in the Berlin Philharmonic Orchestra. He supported new music, and commissioned new concertos by several composers including Siegfried Matthus, Diether de la Motte, Manfred Trojahn and Isang Yun. He was appointed as a professor at the Hamburg Music Academy in 1968, and later worked as a professor at the Hochschule der Künste in Berlin.

<sup>163</sup> Yong-hwan Kim, *Yun Isang Yöngu*, 299.

<sup>164</sup> *Ibid.*, 301.

## Instrumental Organization

Yun's *Konzert für Flöte und Kleines Orchester* consists of alternating alto flute and soprano flute sections supported by a small orchestra with various percussion instruments. The instrumentation is as follows:

Table 4-1: Instrumentation of *Konzert für Flöte und Kleines Orchester*

Solo part	Soprano / Alto Flute	
Small Orchestra	Wind	1 Flute 2 Oboes 2 Clarinets 2 Bassoon 2 Horn
	String	Violin Viola Cello Double Bass
	Percussion	5 Temple blocks 3 Wood blocks 5 Tom-toms 3 Gongs Snare Drum Vibraphone Orchestral Bells 3 Cymbals 2 Triangles 2 Sleigh bells <i>Hyoshigi</i> <sup>165</sup> <i>Peitsche</i> (whip)

In this concerto, the virtuosic flute part is dominant, while the orchestra is generally used in a supportive role. The most important structural element of this concerto, Yun's Main Tone

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<sup>165</sup> The *hyoshigi* comes from Japan and consists of two clappers that are made of hardwood or bamboo and are connected by a thin ornamental rope. These clappers are played together or on the floor producing a cracking sound. In Japan, this musical instrument is used in traditional theaters to announce the beginning of a performance. Yun used the *hyoshigi* only one time in his flute concerto (mm. 272-274) combining it with the sound of the *peitsche* (whip) to produce a sensitive and pointed sound.

technique, is used in the solo flute part. However, the orchestra plays a crucial role in helping to generate the timbre of its own Main Tone through the use of melismas, *pizzicati*, vibratos, and *glissandi*. The various orchestral parts also play a vital role in Yun's synthesis of traditional Korean elements and Western classical music.

As shown in Table 4-1, Yun wrote for pairs of oboes, clarinets, bassoons, and horns, and a single orchestral flute part. The solo flute part and the orchestral wind instruments are influenced by the sound of traditional Korean wind instruments. Likewise, his writing for the string parts reflects the sounds of traditional Korean instruments including the *kõumun 'go*,<sup>166</sup> the *kayagũm*,<sup>167</sup> and the *haegũm*.<sup>168</sup> These traditional strings are played by pushing the strings forward and backward in order to express desired pitches and vibrato.<sup>169</sup> Using Western strings, Yun tried to reproduce the sound of these traditional instruments using *pizzicati* tremolo in order to support the solo flute part.

Above all, the most distinguishing aspect of this piece is the use of twelve different percussion instruments, including three typical traditional Asian instruments such as temple blocks, gongs, and the *hyoshigi*. Yun wanted to imitate the sound of the traditional Korean percussion, the *changgo*,<sup>170</sup> using both Western and Eastern percussion instruments to create an

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<sup>166</sup> The *kõumun 'go* is the traditional Korean string instrument consisting of six twisted silk strings stretching over a soundboard made of paulownia wood, with a backboard constructed of chestnut wood. It has a soft and delicate sound and was played as an accompaniment to the Korean lyric song, the *gagok*, and also was used as a member of traditional Korean chamber string ensembles.

<sup>167</sup> The *kayagũm* is similar in construction and materials to the *kõumun 'go*, except that it uses twelve silk-thread strings with twelve wooden bridges supporting each string. It has a wider range than the *kõumun 'go*. In order to play this instrument, the performer plucks strings with the right hand and controls the tension of each string with the left hand, employing the *Nonghyun* technique (vibrating string technique). This instrument is used to accompany the *gagok*, and is used as part of the orchestra. Today it is often played as a solo instrument and is considered the most representative of all Korean instruments

<sup>168</sup> The *haegũm* is a string instrument employing a bamboo soundboard with two attached silk strings and is held vertically on the knee of the player. This instrument is played with a bow, and produces a light and thin sound. It is used to accompany wind ensembles for Korean court and folk music.

<sup>169</sup> Jeong-mee Kim, "The Diasporic Composer," 53.

<sup>170</sup> See Chapter 2 for a detailed description of the *changgo*.

exotic and Asiatic atmosphere. These various sounds and distinct timbres of percussion enabled Yun to express his own feelings through his music.

### ***Analysis of Konzert für Flöte und Kleines Orchester***

#### **The Overall Structure and Character**

Unlike his earlier pieces, Yun's flute concerto is not based on a twelve-tone system.<sup>171</sup> Within it, he more fully develops his Main Tone technique derived from traditional Korean music.<sup>172</sup> His avoidance of the twelve-tone system, along with his use of conjunct, diatonic melodies, help to highlight the Eastern elements in this concerto. In particular, the concerto features an extensive use of motive repetition and variation, a feature of both traditional Korean music and Western classical music, along with Yun's Main Tone technique.

Yun's flute concerto is a single movement, programmatic work divided into three sections according to tempo changes and stylistic characteristics. As shown in Table 4-2, the overall tempos vary according to the instrumental changes in the solo flute part: slow with the alto flute in the beginning (I-a), fast with the soprano flute, including the cadenza (from I-b to III-b) and a return to a slow tempo with the alto flute (III-c).

The program of the work is based on Yun's fantasy.<sup>173</sup> Yun read Sin Seok-cho's poem *Chungsana, Malhayeora* (Speak, the Clear Mountain) by chance and was affected by the theme of this poem which reflected the situation of the Korean people. Yun reflected on this poem and structured his flute concerto around a programmatic fantasy of an eager dancing girl in a Buddhist temple.

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<sup>171</sup> Seo-kyung Kim, "Integration of Eastern and Western Music," 84.

<sup>172</sup> Ibid.

<sup>173</sup> See Chapter 2 for a detailed explanation of Yun's fantasy.

Table 4-2: Overall Structure of Flute Concerto

Part	Subsections	Measures	Solo Flute part	Tempo & Character
I	I-a	1-71	Alto flute	Beginning; slow with alto flute meditative mood with dance rhythm m. 27; melodic development
	I-b	72-103	m. 72 Change to the Soprano flute	Excited mood with wide melodic range
II	II-a	104-143		mm. 72-264 Soprano flute
	II-b	144-171	Dolce with sustained tones	
III	III-a	172-214	mm. 72-264 Soprano flute	
	III-b	215-248		Very exciting mood including the climax of the flute cadenza
	III-c	249-302	mm. 265-302; Return to the Alto flute	Slow tempo return to mood of the beginning very meditative mood

The quiet, dance-like rhythm of the solo flute, with the *pizzicati* accompaniment by double-bass in the opening, evokes the appearance of the dancing girl in Part I of Yun's fantasy. In the second subsection of Part I (I-b), the soloist changes from alto to soprano flute and the tempo increases (m. 27) until the end of Part I.

In Part II, the soloist continues playing the soprano flute and the atmosphere is changed, suddenly producing a slow tempo and calm mood. This part is mainly composed of long sustained pitches with simple ornamentation. Part III involves more movement with various figurations including trills and accented grace notes in the orchestral accompaniment. The most complex melismatic motions leading into the climax of the concerto, the flute cadenza (III-b),

occur in this part. The brilliant solo flute in the cadenza reflects the energy of the passionate dancing girl at the most exciting and expressive moment in her dance.

In the last subsection of Part III (III-c), the tempo returns to the slow tempo of the beginning. From m. 265 to the end the soloist changes from soprano flute to alto flute, creating a meditative atmosphere through its lower range and subdued dynamics. This meditative tempo and melody, along with the use of exotic and mysterious timbres, seems to correlate with the temple and the natural world surrounding it in Yun's program.

### **Part I (mm. 1-103)**

Two elements create the division within Part I: the change between alto and soprano flute by the soloist and the simultaneous change in mood. The first subsection, I-a (mm. 1-71), is performed on the alto flute and features a meditative mood, while the second subsection, I-b (mm. 72-103), is performed on the soprano flute and is characterized by its energy and excitement.

The first subsection (I-a) begins with a dance rhythm using *pizzicato* technique throughout, first by the double bass (m. 1), and continuing through the addition of the other string instruments from low to high range: the cello joins the double-bass in m. 9, the viola is added in m. 24, and, finally, all strings come together with the complement of violin parts in m. 27.

Yun's use of *pizzicato* reflects the sounds of traditional Korean string instruments including the *kõmun'go* and the *kayagŭm*. These are plucked instruments and are played with a bamboo plectrum held in the right hand. The strings are pushed by the left hand forward and backward to produce the desired pitch and *glissandi* is produced by sliding the finger along the

strings.<sup>174</sup> In order to imitate these sounds, Yun used the conventional *pizzicato* technique, as well as *pizzicato glissandi* (Example 4-1).

Example 4-1: Orchestra and Solo Alto Flute, mm. 23-26

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The *pizzicati* pattern in the strings becomes the supporting basis of this flute concerto throughout the entire concerto, producing an Asiatic sound as well as programmatically representing the exotic temple in its natural surroundings.

<sup>174</sup> Jeong-mee Kim, “The Diasporic Composer,” 52-53.

As shown in Example 4-1, during the short pause of the solo alto flute part (mm. 25-26), the low string parts including viola, cello, and double bass continue the *pizzicati* motions in a strong dynamic, *ff*. For the double bass, *glissandi* are added to the *pizzicati* as *pizzicati glissandi* (mm. 25-26). This combination of *pizzicati* and *glissandi* technique is frequently used in the performance of Korean plucked string instruments, and Yun uses it to evoke the sounds of traditional instruments. Moreover, the double bass uses the beginning melodic motive of the solo alto flute (mm. 3-8), b-flat and d<sup>1</sup>, to evoke the opening musical motive and to replace the omitted solo flute part (mm. 25-26).

The percussion instruments play significant roles as stylistic elements; the *tempelblöcke* (temple blocks) appear first with the *holzblöcke* (wood blocks; m. 12), then with the gongs. These three percussion instruments produce the resonant sound of the temple bells (m. 22), used to call everyone to morning and evening worship at temples in Korea.<sup>175</sup> Moreover, the impulses of the percussion instruments, including the temple blocks (m. 21 and m. 24), the tom-toms (m. 22), and the triangles (m. 40 and m. 41), recall the Buddhist ritual atmosphere and music.<sup>176</sup>

In this flute concerto, Yun also imitates the sound of a traditional Korean percussion instrument, the *changgo*. This drum consists of two sides with different sounds; its left side, *Bukpyeon*, consists of a thicker skin producing a lower sound, and its right side, *Chaepyeon*, has a thinner skin producing a higher sound.<sup>177</sup> Yun imitated the distinguishing features of the *changgo* through the temple blocks and the wood blocks. These two instruments represent the low and high drumheads of the *changgo* (Example 4-2), with the temple blocks providing the

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<sup>175</sup> Keith Howard, "Korean Tradition in Isang Yun's Composition Style." *Ssi-ol: Almanach der Internationalen Isang Yun Gesellschaft* vol. 2 (1998): 94.

<sup>176</sup> Ibid.

<sup>177</sup> Seo-kyung Kim, "Integration of Eastern and Western Music," 35.

darker sound in imitation of the *Bukpyeon* of the *changgo*, and the wood blocks imitating the higher sound of the *Chaepyeon*.

Example 4-2: *Tempelblöcke* and *Holzblöcke*, mm. 10-19

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These two different sounds, with their associated rhythmic patterns, play important roles in accompanying the flute part and evoking a traditional Korean percussive sound.

Yun also used *Hauptton* technique adapted by the traditional Korean music in his flute concerto. Example 4-3 shows the melodic contours of the main tones of the solo flute in the first subsection (I-a).

Example 4-3: Main Tones of Solo Alto Flute, mm. 3-72 (I-a)

The melodic contour of the main tones played by the solo alto flute creates a disjunctive melodic pattern in different melodic ranges. The main tones consist of three pairs of minor second relationships between two main tones and a noticeable ascending motion of three pitches ( $a^2$ ,  $b\text{-flat}^2$ , and  $c^3$ ). The movement between the first two main tones ( $d^1$  and  $e\text{-flat}^2$ ) consists of a wide ascending leap with the interval of a minor ninth, an octave displacement of the minor second cell. The next two main tones in very low range ( $a\text{-flat}$  and  $g$ ) produce the descending minor second motion. After the long sustained main tone of  $a$  (m. 35), the two same tones are repeated in shorter values two octaves above the  $a$ . The  $a^2$  main tone (m. 39) initiates an ascending motion through several main tones ( $a^2$ ,  $b\text{-flat}^2$ , and  $c^3$ ). The melodic pattern returns to the lower range in m. 56 with the  $a$ . This main tone consists of two long sustained  $a$ 's (m. 56 and m. 61), each followed by melismatic ornamentations of the pitch (mm. 56-67). After the long prolongation of  $a$ , the motion between last main tones ( $a$  to  $a\text{-flat}$ ) creates a half step descending motion in order to finish the first subsection.

Yun derived the motivic repetitions and his *Hauptton* technique with other elements from traditional Korean music. As shown in Example 4-4, the several repetitions of a major third motivic cell, derived from a two-note figure ( $b\text{-flat}$  and  $d^1$ ), starts with a dance rhythm in a low register by the solo alto flute, recalling the color of the traditional Korean flute, the *daegum* (mm. 3-8). At the same time, within Yun's *Hauptton* technique, the  $d^1$  functions as a main tone and the repetitive  $b\text{-flat}$  as an embellishment pitch to support it. The consonant sound of the major third plays a prominent role throughout this piece, and is one of the most significant characteristics of traditional Korean music.

As discussed previously in chapter 2, the *Hauptton* technique can be divided into three sections of introduction, middle section, and cadential formula, as seen in Example 4-4 below:

1

Fl. 1  
Ob. 2  
Klar. 1  
Fag. 1  
Hr. 1  
Schlagz.

Introduction

Flöte Solo

Altflöte

Viol. 1  
Viol. 2  
Vla.  
Vcl.  
Kb.

5

Altfl. Solo

Viol. 1  
Viol. 2

Middle section

Vla.  
Vcl.  
Kb.

10

Tmpbl.  
Holzbl.

Cadence

Altfl. Solo

Vcl.  
Kb.

Example 4-4: Orchestra and Solo Alto Flute, mm. 1-11

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In the introduction (mm. 1-4, Example 4-4), the repetitive b-flats are used as an ornamental preparation for the main tone, both in the double bass (mm. 1-2) and in the repeated major third interval of b-flat to d<sup>1</sup> in the alto flute. Once the d<sup>1</sup> is settled, the middle section (mm. 5-9, Example 4-4) combines short melodic ornamentations with more frequent repeats of d<sup>1</sup> pitches, produced with various dynamic changes of *crescendi* and *decrescendi* in order to emphasize its significance as the main tone. In measure 7, the first thirty-second pitch is an accented d<sup>1</sup>, recalling this pitch as the main tone. During the small pause of the alto flute (m. 10), the cello part is added and plays the d's on off beats with the double bass. Through their alternation of *pizzicati*, these low strings give energy and support to the solo alto flute part.

The last section (mm. 10-11, Example 4-4) features the cadence in which fast ornamentations lead to the fading away of the main tone; d<sup>1</sup> is repeated three times in the two triplet figures, twice with *tenutos* and the last d<sup>1</sup> with a heavier accent. The repetition of the d<sup>1</sup> pitch with *tenutos* and accent emphasizes the main tone as though it were a bell tolling. This cadential motion is followed by melismatic motions that lead into the fading of the main tone with a *decrescendo* to *piano*.

This phrase using *Hauptton* technique (mm. 1-11, Example 4-4) is also related to the Taoist philosophy that motion in the universe always returns to the same place from where it began. The main tone d<sup>1</sup> is initiated, goes through a series of ornamented variations (mm. 1-9), and concludes with a simple statement of its original pitch (mm. 10-11).

Example 4-5: Solo Alto Flute, mm. 14-20

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After the phrase featuring  $d^1$  as a main tone (as shown in Example 4-4), the next passage becomes more florid and features an  $e\text{-flat}^2$  main tone, used as the last pitch of each short phrase with strong articulations of *staccatissimi* (marked in dotted squares, Example 4-5). Even though the main tone in measure 16 is a  $d\text{-sharp}^2$  (first pitch in a dotted square, Example 4-5), enharmonically this pitch functions like an  $e\text{-flat}^2$ . Yun freely combined repetitions and variations of a motivic cell with his Main Tone technique in this passage. Several repetitions of a three-note motivic cell (a,  $c^1$ , and b: enclosed in dotted circles, mm. 14-15) are expanded with embellishment tones (a triplet, two sextuplets, and a septuplet respectively). These lead to the accented and *staccatissimo*  $d\text{-sharp}^2$  (m. 16), an enharmonic statement of the main tone  $e\text{-flat}^2$ .

From m. 18 to m. 19, the initial motive (a,  $c^1$ , and b) is varied through the expansion of the intervals (a,  $c\text{-sharp}^1$ , and  $c\text{-natural}^1$ ) to (a,  $f\text{-sharp}^1$ , and  $f\text{-natural}^1$ ). The motive is then repeated at a perfect fifth higher than the initial motive, with its variations using similar expansions of intervals (marked in round figures, mm. 19-20); ( $e^1$ ,  $g\text{-sharp}^1$ , and  $g\text{-natural}^1$ ) to ( $e^1$ ,  $a^1$ , and  $g\text{-sharp}^1$ ) finally ascending to ( $f^1$ ,  $a^1$ , and  $b\text{-flat}^1$ ). Yun applies the transposed and varied

three-note motivic cells as ornamental patterns to support and lead toward the main tone e-flat<sup>2</sup>. In addition, he marked various notations such as the *crescendi* from *ff* towards the e-flat<sup>2</sup>s at the end of the phrases, which are further emphasized through *staccatissimi* markings.

The slow tempo continues in a meditative mood until the piece moves to a faster tempo (m. 27). Before changing the tempo (mm. 25-26), the double-bass plays three repetitions of the major third motives (b-flat and d<sup>1</sup>) with *glissandi* and *sf*, reminiscent of the beginning motive of the solo alto flute. The melody in the solo alto flute becomes more ornamented, rapidly progressing through several main tones. The increasing energy of the alto flute line seems to express the increasing intensity of the eager dancing girl.



Example 4-6: Solo Alto Flute, mm. 35-39

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In the passage above (Example 4-6) Yun employs the technique of quarter-tone *glissandi* with various dynamics in the solo alto flute part. This quarter-tone technique plays an important role in emphasizing the main tone, a. Moreover the microtonal technique and *glissandi* reflect the wide vibrato and sounds found in traditional Korean wind instruments, including the *danso* and the *daegum*, which are not based on equal temperament. This main tone is repeated in different octaves (a–a<sup>1</sup>) several times. The phrase ends on a<sup>2</sup> (m. 39), two octaves above the initial main tone a (m. 35), using articulation marks such as *staccatissimo* along with dynamic markings such as *fff* to emphasize this main tone.

As discussed in Chapter 2, Yun was strongly influenced by Taoism. In Example 4-6, the central tone, A, represents Yin, the principle associated with stasis and femininity, and the

embellished tones using quarter tone and *glissandi* technique around the central tone A represent Yang, the principle associated with mobility and masculinity. Through the *Hauptton* technique, Yun was able to express both qualities in a single musical line.

Example 4-7: Orchestra and Solo Alto Flute, mm. 51-59

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Yun also used *Hauptton* technique in the orchestra. Individual orchestral parts as well as the solo flute overlap Main Tones. Each Main Tone goes through its own process of variation in its articulation, timbre, pitch, and dynamics. At times, the overlapping Main Tones come together to form a dense and static texture. He used the term *Hauptklang* (Sound complex)<sup>178</sup> to designate this sound event formed by the instruments sounding their Main Tones simultaneously.<sup>179</sup>

As shown in Example 4-7, the solo alto flute produces the main tones with the wide ascending leaps of perfect fifth ( $f^2$  to  $c^3$ ) and finishes this phrase with the fading of the main tone,  $c^3$ , with short ornamentations (mm. 51-54). During this time, each string instrument part creates its own main tone with various rhythmic and accented figures;  $d^3$  and  $b^2$  for first and second violins,  $e\text{-flat}^2$  for viola,  $a^1$  for cello, and written  $f\text{-sharp}^1$  for double bass. In m. 55, these main tones emphasize the climax of the *Hauptklang* through dynamic manipulation, *ff*, and *crescendi* producing the *Hauptklang* and resulting in an exciting sound effect. The main tones of the orchestral flute, oboes, and clarinets join the tone cluster at the fourth beat of m. 55 at *p* dynamic but accented in order to produce a dramatic sound effect. This sound complex fades away with a decrescendo to *pp*. After fading this sound complex, the mood changes to a meditative and calm feeling with the appearance of a new phrase in the solo alto flute (m. 56). The alto flute continues with the main tone,  $a$ , expressively expanding the musical line and finishing the first subsection (I-a) on a long sustained pitch of  $a\text{-flat}$ , which decrescendos to *ppp* in m. 72.

The second subsection (I-b) starts with a transitional section by the orchestra, giving the solo flutist time to change from the alto to soprano flute (mm. 72-83). This transitional part sounds the most like Eastern music because of Yun's combining of *Hauptton* and *Hauptklang*

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<sup>178</sup> See Chapter 2 for a detailed description of *Hauptklang*.

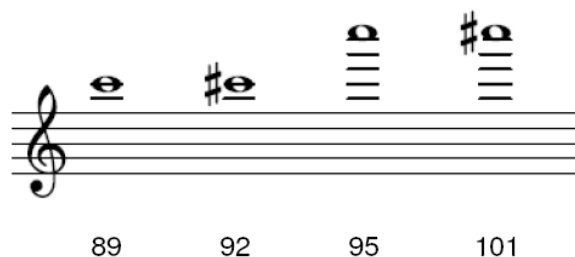
<sup>179</sup> Feliciano, *Four Asian Contemporary Composers*, 48.

techniques. Each of the string and wind parts produces its own Main Tone with a long sustained figure, at the same time combining all the tone clusters to produce the *Hauptklang*. The first and second horns play the same notes, using different rhythmic articulations to create a heterophonic texture (mm. 72-79). At the same time, the vibraphone, gongs, and temple blocks sequentially play upward sweeping melodic gestures (mm. 74-78). The orchestral parts in this section reflect the dualism found within Taoist philosophy (mm. 72-80). With their long sustained pitches, the winds and strings create a feeling of inactivity representing Yin, while the percussion instruments, with their active motion, represent Yang. After this transitional part by the orchestra, the solo soprano flute starts in m. 83. From mm. 83-88, the main tones are so short and highly ornamented that it is difficult to distinguish between them.

Example 4-8: Solo Soprano Flute, mm. 89-103

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As shown Example 4-8, after m. 89, the melodic progression becomes clear through notes which are repeated or accented with *sff*. These notes, which are circled in Example 4-8, also have longer time values which serve to highlight these notes as main tones until m. 103, the end of the second subsection (I-b).



Example 4-9: Main Tones of Solo Soprano Flute, mm. 89-103 (I-b)

As shown in Example 4-9, the main tones of the second subsection (I-b) are composed of four pitches; the half step ascending motions within the two main tones (C and C-sharp) are repeated twice one octave apart. Between these main tones, ornamentation provides various rhythmic patterns, including triplets, quintuplets, and sextuplets to fill the wide leaps. The violin and viola parts use *glissandi* with wide leaps of pitches in order to express the sounds of traditional Korean string instruments. This section climaxes at *ff* to end Part I in m. 103. Programmatically, the solo flute part could represent the dancing girl's passion, as related by Yun in his fantasy.

### Part II (mm. 104-171)

Part II is divided into two subsections articulated by tempo changes; II-a (mm. 104-143) and II-b (mm. 144-171). The first subsection (II-a) consists of a slow and meditative atmosphere, with the solo flute part played by the soprano flute. In the author's opinion, the quiet flute part recalls the girl's slow and calm dance in Yun's program,<sup>180</sup> while the surrounding orchestral part

<sup>180</sup> See Chapter 2 for the description and explanation of Yun's fantasy.

with its transparent timbre, including strings using *pizzicati*, natural harmonics, and artificial harmonics,<sup>181</sup> recreates the exotic ambiance of the temple.

As shown in Example 4-10, the first subsection (II-a) of Part II uses Yun's *Hauptton* technique for the solo flute part. It consists of a long prolongation of one main tone,  $a^2$ , divided in three phrases: the first phrase from mm. 98-119, the second phrase from mm. 119-133, and the third phrase from mm. 133-141. Though these phrases use the same main tone,  $a^2$  as their basis, each surrounds it with different melismatic gestures. An important structural element to notice is the overlapping of two main tones within a single phrase (beat three of m. 98 through beat one of m. 105). Yun frequently overlaps main tones throughout the concerto, and in this case, the overlapping main tones dovetail the closing of Part I with the opening of Part II. Within this phrase, the c-sharp<sup>4</sup> main tone of the previous subsection (I-b) fades away, while the new main tone on  $a^2$  is introduced (Example 4-10). The c-sharp<sup>4</sup> pitch functions both as a main tone in I-b as well as a supporting pitch of the new main tone,  $a^2$ , transitioning into the new subsection, II-a.

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<sup>181</sup> An artificial harmonic is produced by every note from a particular pitch upward. The resulting harmonic pitch sounds two octaves above the fingered note.

Subsection I - b

1<sup>st</sup> Phrase - Introduction

98

101

104 *ca. 66*  
*sempre dolce ed espr*  
*p*

1<sup>st</sup> Phrase - Middle section

110

114

1<sup>st</sup> Phrase - Cadence

119

2<sup>nd</sup> Phrase - Introduction

2<sup>nd</sup> Phrase - Middle section

125 *ca. 60*

2<sup>nd</sup> Phrase - Cadence

129

3<sup>rd</sup> Phrase - Introduction

3<sup>rd</sup> Phrase - Middle section

133

136

3<sup>rd</sup> Phrase - Cadence

139

Str Tenor-Trollen

2 1

Example 4-10: Solo Soprano Flute, mm. 98-141

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As the c-sharp<sup>4</sup> descends, the main tone seamlessly changes to a<sup>2</sup> emphasized with a dynamic marking of *f* (m. 103, Example 4-10). In this way, the long tie of the a<sup>2</sup> pitch (mm. 103-104) functions both as the final pitch of Part I and as the beginning tone of the new phrase in Part II (beginning in m. 104). As this long a<sup>2</sup> pitch is sustained, the tempo immediately changes from  $\text{♩} = \text{ca. } 60$  to  $\text{♩} = \text{ca. } 66$ , m. 104.

After the long introduction of the first phrase, the middle section (mm. 105-113, Example 4-10) follows at the slightly faster tempo, with various dynamic changes, and long sustained pitches in high ranges (g<sup>3</sup>, e<sup>3</sup>, and g-sharp<sup>3</sup>). Pitches with accented grace notes fill wide leaps, intervals of a major seventh, (c-sharp<sup>2</sup> to d<sup>1</sup> and f<sup>1</sup> to e<sup>2</sup>, m. 105), and intervals of a minor ninth, (f-sharp<sup>2</sup> to g<sup>3</sup>, m. 109 and c<sup>4</sup> to b<sup>2</sup>, m. 110). These leaps of the major seventh and minor ninth are related respectively by inversion and augmentation to the half-step cell, reinforcing Yun's central motivic pattern of a minor second in this flute concerto. At the cadence, the dynamics decrease in all the parts, while the solo flute part moves from the main tone a<sup>2</sup> at *p* to a long sustained d<sup>3</sup> pitch in *ppp* (m. 113 to the third beat of m. 119).

The introduction to the second phrase (fourth beat of m. 119 through m. 124, Example 4-10) begins with an accented main tone pitch, a<sup>2</sup>. Even though the dynamic remains *p*, the accent could indicate the beginning of a second phrase. This introduction references the introduction to the first phrase by emphasizing the same pitches (a<sup>2</sup> and c-sharp<sup>3</sup>, the third beat of m. 98 to the first beat of m. 105, Example 4-10). While the introduction to the first phrase features repeating and alternating motions between different octaves in wide leaps (a<sup>2</sup>, a<sup>3</sup>, and c-sharp<sup>4</sup>), the introduction of the second phrase features the narrow interval of a major third relationship (a<sup>2</sup> to c-sharp<sup>3</sup>), using slower alternations between the two pitches. The middle section of the second phrase (the second beat of m. 124 to the first beat of m. 128, Example 4-10) is also a shortened

variation of the melody in the middle section of the first phrase (the second beat of m. 105 to the third beat of m. 113, Example 4-10), and concludes with two sustained pitches (d-sharp<sup>3</sup> and f-sharp<sup>2</sup>, mm. 126-128), also taken from the first phrase (d-sharp<sup>2</sup> and f-sharp<sup>2</sup>, mm. 108-109). Yun used these two pitches (D-sharp and F-sharp) in the middle sections of the two first phrases, but inverts their relationship, using the minor third for the first middle section (d-sharp<sup>2</sup> up to f-sharp<sup>2</sup>) and the major sixth for the second middle section (d-sharp<sup>3</sup> down to f-sharp<sup>2</sup>). The cadence (mm. 128 on the second beat -132) finishes with the pitch b<sup>2</sup> diminishing to *ppp*.

The introduction to the last phrase (m. 133 to the first beat of m. 134, Example 4-10) starts with an accented a<sup>1</sup>, which is one octave lower than the two previous main tones. The tremolo motion of a major third, a<sup>1</sup> and c-sharp<sup>2</sup> is embellished by four thirty-second ornamental pitches. These two pitches (a<sup>1</sup> and c-sharp<sup>2</sup>) are also used in the two previous introductions of the first phrase (mm. 99-103) and the second phrase (mm. 121-122) as a preparation of a long sustained a<sup>2</sup>. The middle section of the last phrase (the second beat of m. 134 to the third beat of m. 137) consists of fast embellishments emphasizing adjacent pitches. This emphasis of particular pitches brings out important intervallic relationships in the work, primarily major thirds and minor seconds. For example, he added *staccatissimi* markings to the e<sup>3</sup> and g-sharp<sup>2</sup> in m. 134, a minor sixth (inverted major third) relationship, and accented the g-sharp<sup>2</sup> and a<sup>1</sup> in m. 136, a major seventh relationship, the inversion of a minor second.

Compared to the middle sections of the two first phrases which have a meditative feeling, the middle section of the third phrase is composed of fast melismatic motions. The cadential motion of the last phrase (the fourth beat of m. 137 through m. 141, Example 4-10) returns to a long sustained a<sup>1</sup> combining two fast triplet figures, and finishes with a wide leap of a minor ninth (a<sup>1</sup> to b-flat<sup>2</sup>), concluding the first subsection of Part II (II-a). After a pause, this long

sustained b-flat<sup>2</sup> (mm. 140-141) becomes the new main tone that begins the second subsection of Part II (m. 144, II-b).

The Main Tone is surrounded by ornamentations consisting of intervals of major thirds, major sevenths, and minor ninths, interval relationships that reinforce the main motivic cells of this flute concerto. Moreover, the wide intervallic motion, accented grace notes, and the tremolo technique are significant characteristics of traditional Korean music. The ornamentation particularly evokes the wide vibrato effect used in the performance techniques of the *daegum*.

Example 4-11: Flute in Orchestra Part and Solo Soprano Flute mm. 140-143

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As shown in Example 4-11, the top line is the orchestral flute part and the lower line is the solo flute part played on the soprano flute. While the solo flute part finishes the last phrase of a long sustained pitch on b-flat<sup>2</sup> (mm. 140-141), the orchestral flute part fills the phrase with a main tone a<sup>2</sup> embellished by a four-note motivic cell (a<sup>2</sup>, b-flat<sup>2</sup>, a<sup>2</sup>, e-flat<sup>2</sup>). During the pause in the solo flute part, this motivic cell is repeated and expanded with ornamentations of adjacent pitches emphasizing the last pitch of the main tone, a<sup>2</sup>. These two flute parts reflect Taoist philosophy: a long sustained pitch of the solo flute part associated with Yin, stable and constant, and the ornamented orchestral flute part associated with Yang, active and volatile, the two together creating a symbiotic relationship.

The second subsection (II-b) continues the meditative atmosphere. It features long, sustained tones in the solo flute part, which are decorated with trills at the end of this subsection. The orchestra part is active using tremolos at different intervals, including major thirds, minor thirds, and perfect fourths, as well as trills. Again, Yun evokes the concept of duality in the Tao through the contrast between the sustained notes of the flute part (Yin) against the active orchestral part (Yang).

Compared to the first subsection (mm. 104-143, II-a), the long sustained pitches of the second subsection in the solo flute part (mm. 144-171, II-b) reach up to a higher tessitura (a-flat<sup>3</sup>, a-natural<sup>3</sup>, b-flat<sup>3</sup>, and b-natural<sup>3</sup>), ending with repeated g-sharp<sup>3</sup> trills (Example 4-12). This progressive ascending motion anticipates the tension of the new section, the upcoming last part (Part III), which includes the cadenza, the climax of this piece.



Example 4-12: Solo Soprano Flute, mm. 167-171

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Yun sometimes uses his own *Hauptton* technique without using fast and complicated ornamental figuration (Example 4-12). In this passage, he emphasizes a long sustained main tone, g-sharp<sup>3</sup>, using various dynamic changes including *p*, *pp*, and *ppp* with continuous *crescendi* and *decrescendi*. Instead of using fast melismatic embellishments, the flute line includes the irregular use of trills on tied pitches falling on weak beats. This irregular trill motion reflects the uneven vibrato of the Asian *daegum*.<sup>182</sup>

<sup>182</sup> For a discussion of the *daegum*, see Chapter 2.

This passage is also influenced by Taoism, with the central tone, g-sharp<sup>3</sup>, representing the stasis of Yin, and the whirling motion of the trills and the sudden dynamics changes around the main tone representing the motion of Yang. Yun tried to express the dialectic of Yin and Yang in one single musical line emphasizing Taoist philosophy, “motion in stillness.”



Example 4-13A: Solo Soprano Flute, m. 133

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Example 4-13B: Strings, mm. 142-145

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In Part II of the concerto Yun creates a passage of symmetrical figurations, representing the Taoist belief that one always achieves balance. The passage opens with solo flute part using the tremolo technique (Example 4-13A) for the first time in the concerto. Following the solo flute part, the strings play similar tremolo figurations (Example 4-13B). The tremolos of the

strings (mm. 144-145) transition between the two subsections (II-a and II-b, m. 145) moving smoothly to the new phrase in the solo flute part (m. 145).

Example 4-14: Main Tones of Solo Soprano Flute, (Part II, mm. 104-171)

The solo flute part in Part II is the most meditative part of the entire piece. Example 4-14 demonstrates the melodic contour of main tones in this part. The prominent motion here is the ascent in the high range from the second to the third octave. After a long prolongation of  $a^2$  in first subsection (II-a), the main tones ascend to  $b^3$  in m. 161, mostly using minor and major seconds and minor thirds, the main intervallic cells in this flute concerto. The two blackened pitches ( $a\text{-flat}^3$  and  $g\text{-sharp}^3$ , Example 4-14) are enharmonic pitches functioning as embellishing pitches from  $f^3$  and  $b^3$  respectively, both creating minor third relationships. As shown in Example 4-13, the first ascending minor third motion ( $f^3$  to  $a\text{-flat}^3$ , mm. 150-153) initiates an elaborate ascending motion to the following pitches. Part II finishes with  $b^3$  resolving in a minor third motion to a long sustained  $g\text{-sharp}^3$ , creating a descending minor third motion. These two motions of minor thirds, one ascending and the other descending, create an inverted relationship that balances the elaborate melodic contour.

### **Part III (mm. 172-302)**

The last part (Part III) can be divided into three subsections of III-a (mm. 172-214), III-b (mm. 215-248), and III-c (mm. 249-302), defined by tempo changes from slow-fast-slow.

The first subsection (III-a) features a restrained atmosphere. The solo flute's melody is composed of long sustained notes with ornamentations in a high range (f-sharp<sup>3</sup> and e<sup>3</sup>, mm. 172-206), and finishes with repeated octave leaps (a<sup>2</sup> to a<sup>3</sup>, mm. 206-214). At the end, a fermata emphasizes the main tone, A.

The second subsection (III-b) is the most florid solo flute writing of this concerto and includes the flute cadenza part. In this subsection the solo flute part and the orchestral parts actively combine fast melodic progressions with continuous rhythmic variations. Before the cadenza, sudden *ff* dynamic markings with frequent trills and dynamic changes produce the feelings of tension and passion. The repeated *crescendi* from *f* to *ffff* lead to the climax in this section (mm. 215-248). The climax of the piece features the solo soprano flute cadenza, which expresses the ecstasy of the dancing girl. This passage imitates her passionate dance through its complicated and rapid melodic figurations. To express the most passionate feeling, this cadenza is characterized with melodic figurations ornamented with accents, trills, and sudden dynamic changes.

After the climax of the flute cadenza, the last subsection (III-c, mm. 249-302) gradually returns to the meditative mood and tempo of the beginning (Part I). It consists of sustained notes that contrast with the frenetic movement of the middle subsection (III-b). During the course of this subsection the solo flute switches from the soprano flute back to the alto flute (in m. 265).

As explained before, the main tones of the first subsection (III-a) are supported by motivic cells rather than by the fast embellishment motions used in the previous sections. The

first subsection (III-a) provides several repetitions of a two-note motivic cell (f-sharp<sup>3</sup> and a-sharp<sup>3</sup>); their major third relationship plays an important role as a cell in several places throughout this concerto, including the central motive at the beginning of the flute concerto (b-flat and d<sup>1</sup>, mm. 3-8).<sup>183</sup>



Example 4-15: Solo Soprano Flute, mm. 194-202

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As shown in Example 4-15, Yun often used the repeated motivic cells to alter main tones within a long phrase. At the beginning of this passage (mm. 194-196) the two-note motivic cell functions as grace notes to the main tone, f-sharp<sup>3</sup>, within a melismatic motion. However after measure 196, Yun uses a single grace note of a-sharp<sup>3</sup> with an accent marking in order to transition the main tones from f-sharp<sup>3</sup> to a-sharp<sup>3</sup>. Finally the phrase of the main tone f-sharp<sup>3</sup> disappears and moves into the new main tone of a long sustained a-sharp<sup>3</sup> (mm. 200-202).

<sup>183</sup> See Example 4-4.

Example 4-16: Solo Soprano Flute, mm. 206-214

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In the passage above (Example 4-16), Yun uses a new motivic cell of major third ( $a^3$  and  $c\text{-sharp}^4$ ) a minor third above the previous one ( $f\text{-sharp}^3$  and  $a\text{-sharp}^3$ , Example 4-15). This two-note motivic cell appears twice (circled in Example 4-16, mm. 210-211) after several octave punctuations of the new main tone,  $a^3$ , and functions as a simple ornamentation to emphasize the main tone. These repetitive major third turns reflect the *Nonghyun* technique used in the traditional Korean music. This *Nonghyun* technique (vibrating strings) is a Korean vibrato technique which features wider variations in sound than its Western counterpart.<sup>184</sup> The technique was first used for the traditional Korean string instrument, the *kayagŭm*. As this technique is an essential element to express traditional Korean music, Yun applied Western techniques such as tremolo, *glissandi*, and wide leaps of ornamentations to emulate this wide vibrato.

Yun emphasizes the main tone in this section by freely leaping between the octave with various loud dynamics such as *ff*, *fff* and *sff*. This main tone freely moves within two octaves and this octave transposition creates a symmetrical musical arch. The line ends with its greatest emphasis on the main tone through its use of three octaves ( $a^1\text{-}a^2\text{-}a^3$ ), with the last measure of

<sup>184</sup> See Chapter 5 for an explanation of the *Nonghyun* technique.

this passage (m. 214) concluding with four repetitive fermatas of a<sup>3</sup>, creating a rhythmic stasis within a single measure.

The second subsection III-b (mm. 215-248), which includes the flute cadenza, is active and dramatic throughout. Compared to Part II and Part III-a, which primarily consisted of long sustained main tones, the mood of this subsection (III-b) is scattered, busy, and unsettled with rapid note movement. It is hard to clearly define the main tones because of the fast figurations; the main tones are too short to have a large impact.

Example 4-17: Solo Soprano Flute, mm. 215-226

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Example 4-17 is the beginning of the second subsection (III-b). Instead of using long sustained pitches for his *Hauptton* technique, Yun utilizes a motivic cell derived from a five-note

figure. The cell occurs at three pitch set levels within this example marked A, B, and C, as listed below and marked in Example 4-17.

Table 4-3: Pitch Sets Derived from Five-note Cell (III-b)

Pitch set	Measures	A five-note motivic cell
A	215	c-sharp <sup>1</sup> , f <sup>1</sup> , f-sharp <sup>1</sup> , a <sup>1</sup> , g-sharp <sup>1</sup>
B	216-217	e <sup>2</sup> , g-sharp <sup>2</sup> , a <sup>2</sup> , c <sup>3</sup> , b <sup>2</sup>
C	219-210	f-sharp <sup>1</sup> , a-sharp <sup>1</sup> , b <sup>1</sup> , d <sup>2</sup> , c-sharp <sup>1</sup>

Among these three pitch sets, pitch set A and B are structurally significant in this concerto—they later appear in the climactic flute cadenza, repeated in different registers (see Example 4-20).

The solo soprano flute starts the second subsection with two repetitions of pitch set A (c-sharp<sup>1</sup>, f<sup>1</sup>, f-sharp<sup>1</sup>, a<sup>1</sup>, and g-sharp<sup>1</sup>) in a low register with fast melodic motion (m. 215). In measures 216-217, pitch set B (e<sup>2</sup>, g-sharp<sup>2</sup>, a<sup>2</sup>, c<sup>3</sup>, and b<sup>2</sup>) occurs a minor tenth above the opening A cell repeating three times. Yun used the higher register and additional repetition of the cell to increase the musical tension. The last transposed version of the motivic cell, pitch set C (f-sharp<sup>1</sup>, a-sharp<sup>1</sup>, b<sup>1</sup>, d<sup>2</sup>, and c-sharp<sup>2</sup>) occurs a minor seventh lower than pitch set B (mm. 219-210, Example 4-17). In mm. 222-223, a shortened three-note motivic cell (c-sharp<sup>2</sup>, f<sup>2</sup>, and f-sharp<sup>3</sup>) derived from the first three pitches in pitch set A, is repeated four times using increasingly faster rhythmic patterns; two sixteenth-notes followed by an eighth-note for the first two repetitions, a triplet pattern for the third, and two thirty-second notes followed by a dotted eighth-note in the final repetition.

Yun ends this short passage by combining two motivic cells with wide pitch leaps and in high registers for dramatic musical emphasis. The first is the shortened motivic cell (c-sharp<sup>2</sup>, f<sup>2</sup>, and f-sharp<sup>3</sup>) derived from pitch set A, but using octave displacement between the last two pitches. The other is a two-note motivic cell (f-sharp<sup>3</sup> and a-sharp<sup>3</sup>) which features the central

intervallic pattern of a major third relationship throughout this piece, and is derived from the beginning motivic cell (b-flat and d<sup>1</sup>).<sup>185</sup> The motivic sequence (c-sharp<sup>2</sup>, f<sup>2</sup>, and f-sharp<sup>3</sup>) is followed by repetitive major third motive (f-sharp<sup>3</sup> and a-sharp<sup>3</sup>) of a quintuplet rhythm to end this phrase (mm. 222-223, Example 4-17).

Even though the second subsection (III-b) doesn't consist of long sustained main tones, the shorter main tones sequence together to create the musical structure. The slow and more meditative orchestral part of this subsection contrasts with the complex melodic figuration of the solo flute part, again creating a Taoist balance.

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<sup>185</sup> See example 4-4 for a central major third motivic cell.

Example 4-18: Solo Soprano Flute with Orchestra, mm. 215-219

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As shown Example 4-18, the two basic principles of Taoism, Yin and Yang, are represented in the solo flute and orchestral parts. The rapid melodic figuration in the solo flute part with its constantly evolving intervals expresses mobility, Yang, while the long sustained pitches of the orchestral parts express immobility, Yin. While the solo flute part creates a rapid and exciting musical phrase, the smooth and slow minor third progressions (one of the main intervallic cells in the concerto) in the wind instruments provides rhythmic stability. The

progression opens with the oboe (b<sup>1</sup> to d<sup>2</sup> and e<sup>2</sup> to g<sup>2</sup>, mm. 215-219), and continues as the bassoon part (f-sharp<sup>1</sup> to a<sup>1</sup>), sequencing through a series of minor third relationships. The horn part expands into perfect fourth intervals (f-sharp<sup>1</sup> to b<sup>1</sup>, mm. 218-219). At the same time, the lower strings play the main tone, b-flat, several times with simple *pizzicati* in *p* recalling the opening of the concerto. This *pizzicato* technique reflects the sound of traditional Korean string instruments and creates an exotic sound as well as a feeling of motionless movement (Yin). This musical passage demonstrates Yun's central goals in this work, namely, the musical expression of the dualistic ideas of Taoism and the translation of the sounds of traditional Korean instruments into Western instruments.

The passage below is one of the most florid parts of the second subsection (III-b). It consists of continuous trills that lead to the climax of the piece, the solo flute cadenza (Example 4-19A). The short-valued main tones of this passage (Example 4-19A) are shown in Example 4-19B.

Example 4-19A: Solo Soprano Flute, mm. 232-241

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Example 4-19B: Main Tones of Solo Soprano Flute, mm. 232-241

These shorter value main tones demonstrate the ascending motion from  $c^3$  to  $g^3$  (mm. 232-241). They return to  $c^3$  with a sudden descending motion that combines fast ornamentations, continuous trills, accented pitches, and rhythmic variation. As shown above (Example 4-19A), even though Yun used continuous trills, the main tones create a stable and symmetrical arch structure with stepwise ascending and descending melodic motions (Example 4-19B). Yun uses minor second, major second, and minor third intervallic relationships for the main tones ( $c^3$ ,  $c$ -sharp<sup>3</sup>,  $d$ -sharp<sup>3</sup>,  $e^3$ , and  $g^3$ ) in order to achieve ascending motion. The last main tone abruptly

moves back to the first main tone,  $c^3$ , with its wide leap of a perfect fifth counterbalancing the upward motion of the previous main tones. Yun uses various dynamic changes from  $f$  to  $fff$  and continuous *crescendi* and *decrescendi* to build the increasing drama and anticipate the upcoming flute cadenza.

Example 4-20: Soprano Flute Cadenza

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The flute cadenza is the climax of the flute concerto (Example 4-20). The beginning of this flute cadenza consists of a two-note motivic cell (a-sharp<sup>3</sup> and c-sharp<sup>4</sup>, circled in Example 4-20). These two pitches consist of a minor third relationship which is an important cell in this concerto. The cell appears using octave displacements together with embellishment tones that

fill in the octave leaps. The alternation between these two sustained pitches could reflect the sound of the ringing temple bells within Yun's program. In the author's opinion, the passionate dancing girl in the temple is represented by the complex melismas that appear in this section and begin to eclipse the long sustained tones. This section is characterized by the constant use of ornamentations including fast grace notes, accents, flutter tonguing, and trills, creating a sense of disorder and chaos.

As noted, in this passage the *Hauptton* is obscured by the constant and intense ornamentation in the phrase. However, Yun again uses the five-note motivic cell from the beginning of the second subsection, using pitch set B (see Example 4-17) to unify the complex figurations and angular melodies of this section. It first appears near the beginning of the cadenza (e<sup>1</sup>, g-sharp<sup>1</sup>, a<sup>1</sup>, c<sup>2</sup>, and b<sup>1</sup>: dotted bracketed in Example 4-20) as part of a septuplet configuration. This is followed by three variations on the five-note figure (c-sharp<sup>2</sup>, f<sup>2</sup>, f-sharp<sup>2</sup>, a<sup>2</sup>, and g-sharp<sup>2</sup>) derived from pitch set A in Example 4-17. In its first appearance, it uses a very fast quintuplet figure with all five pitches functioning as widely spaced ornamentations of the long sustained pitch (a-sharp<sup>3</sup>).

In its second appearance, the first pitch of the motivic cell, c-sharp<sup>2</sup>, is used as the sustained pitch with a slur of one octave as punctuation (c-sharp<sup>1</sup> to c-sharp<sup>2</sup>), and the four other pitches (f<sup>2</sup>, f-sharp<sup>2</sup>, a<sup>2</sup>, and g-sharp<sup>2</sup>) functioning as grace notes to decorate the c-sharp<sup>2</sup>. In its final appearance, the first four pitches of the cell (c-sharp<sup>3</sup>, f<sup>3</sup>, f-sharp<sup>3</sup>, and a<sup>3</sup>) are played an octave higher than the two previous times, with the addition of flutter tonguing, and then return to the g-sharp<sup>2</sup> with a wide descending leap. The flutter tonguing is used to imitate the performance practice of the traditional Korean wind instrument the *piri*, a double reed instrument played with

strong lip pressure so that the note begins to roll between tones.<sup>186</sup> In the final appearance of the motive, Yun emphasizes this tone color through a *ffff* dynamic along with a *crescendo* and then a *decrescendo* to *f*.

After the passionate passage of the flute cadenza, the final subsection (III-c, mm. 249-302) presents an immediate shift in style and attitude. Its slow tempo and melodic progression of long sustained pitches suggest a peaceful and serene atmosphere, and the return from the soprano flute to the alto flute by the soloist (m. 265) recalls the mood and color of the opening of this flute concerto.

Example 4-21A: Solo Soprano Flute, mm. 249-260

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As shown in the solo soprano flute part (Example 4-21A), Yun begins this section with a sudden and unexpected long sustained tone of ten beats (a<sup>3</sup>, mm. 249-251), a contrast to the activity of the second subsection (III-b) with the flute cadenza.

<sup>186</sup> Sae-hee Kim, “The Life and Music of Isang Yun with an Analysis of his Piano Works,” 28.

Example 4-21B: Solo Alto Flute, mm. 264-281

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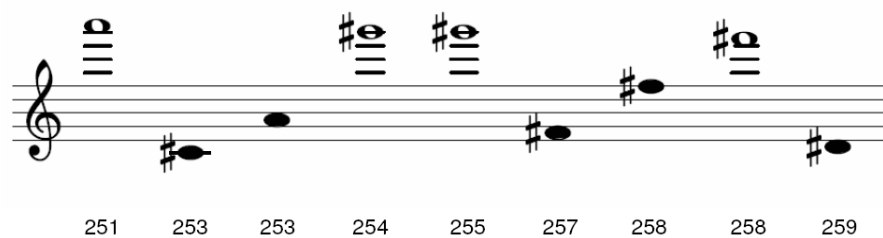
These passages (Example 4-21A and B) feature long sustained main tones in two different registers, thus creating a sense of two melodies progressing. This effect is similar to the Baroque effect of a single musical line creating a sense of interlocking melodies, such as the melodies found in Johann Sebastian Bach's *Suites for Unaccompanied Cello*. Even though the two registers are connected by ornamentations and grace notes, the large intervals between the two voices help to create a sense of two independent melodies. After the progression is initiated by the soprano flute, it continues its downward progression with the use of the solo alto flute (Example 4-21B).

Three sustained main tones ( $a^2$ ,  $c^2$ , and  $e\text{-flat}^2$ ) in the solo alto flute are notated with a special symbol<sup>187</sup> creating a new sound color of delicate microtonal shading to emphasize these

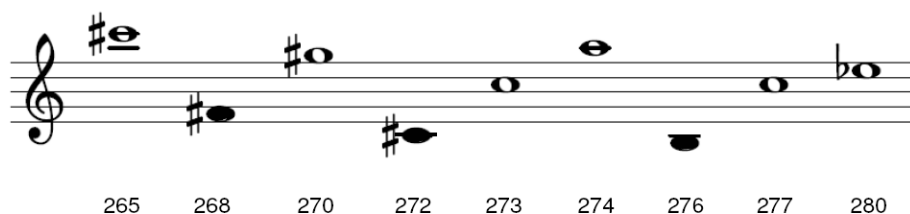
<sup>187</sup> Yun explained this symbol to play with relaxed lip pressure.

main tones (mm. 275-280, Example 4-21B). This symbol indicates that the alto flute is to be played using lip control and air pressure to make a tone modification within one pitch.<sup>188</sup> This sound effect imitates the wide vibrato and tonal fluctuation which are commonly used in all kinds of Korean vocal music. In particular, this technique reflects the practice of the *sigimsae* (ornamentation), an improvisational technique used by the performers in most traditional Korean music.

Moreover, the alteration of instrumentations in this flute concerto (the low sound of the alto flute in the beginning, the higher sound of the soprano flute, and the final return to the alto flute combining *ppp* and *decrescendi* at the end) are deeply influenced by the Taoist philosophy, summarized by the adage “From nonbeing to being, and return to nonbeing.”



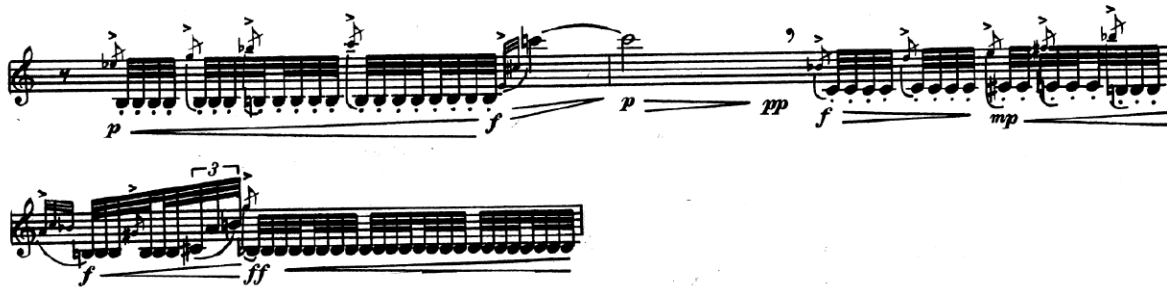
Example 4- 22A: Main Tones of Solo Soprano Flute, mm. 249-260



Example 4-22B: Main Tones of Solo Alto Flute, mm. 265-281

<sup>188</sup> Jung-im Kim, “Western Music in Korea,” 92.

The examples above (Example 4-22) show the melodic contour of the main tones from Example 4-21. These main tones clearly demonstrate two sound layers (as shown by filled and unfilled notes). With the exception of the two main tones of c-sharp<sup>1</sup> to c<sup>2</sup>, in a minor-seventh interval (Example 4-22B), each layer between filled and unfilled pitches is more than one octave apart. These spaces are filled with arpeggiated ascending and descending grace notes.



Example 4-23: Solo Alto Flute, mm. 288-290

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The passage above employs the rhythm and sounds of the traditional Korean percussion, the *changgo* (Example 4-23). This is an accompanimental instrument in traditional Korean music and it consists of two side heads; the left side is played with an open hand producing a low sound and the right side is played with a bamboo stick producing delicate and higher sound.<sup>189</sup> As shown in Example 4-23, these two distinct timbral effects sounding from two heads are imitated in the repeated low pitches and the higher pitched grace notes in the solo flute. The low repeated pitches imitate the left side of the *changgo*, the fast repeated *staccati* figuration imitating its fast rolling sound. The higher pitched and accented grace notes reflect the right side being struck by a bamboo stick.

<sup>189</sup> Jung-im Kim, “Western Music in Korea,” 119. Further discussion of the *changgo* is found in Example 4-2.



alto flute and supported by calm orchestral parts (Example 4-24). The sequence of the long sustained main tones of the solo alto flute (a, g-sharp, and g) descends directly, without embellished tones (the third beat of m. 292 to m. 295, marked in Example 4-24 with a dotted square). This is followed by a repeated motion between two long sustained main tones separated by a diminished octave (g-flat<sup>2</sup> to g, mm. 295-300). The gap between these two main tones is filled in with melismatic motion, a quintuplet during the first motion, and a triplet during the second motion. Even though Yun used wide leaps between these two main pitches, they enharmonically reinforce the minor second relationship important in this concerto. This minor second intervallic relationship, especially when used to end the piece, recalls the relationship between a leading tone and a tonic pitch in Western classical music. The priority that he gives this relationship, particularly at the end of this work, seems to be important in the context of his move away from the twelve-tone system he used in earlier pieces. It also seems to support his deliberate evocations of the elements of the Classical and Romantic periods of Western classical music. Though the structure of the work owes more to extensive motivic development than the harmonic progressions of these periods of Western classical music, he seems to use g-flat<sup>2</sup> main-tone as a leading tone, functioning as an enharmonic pitch of f-sharp to lead into the g main tone (mm. 295-300, Example 4-24). He further highlights this relationship by using flutter tonguing to emphasize these two final pitches (mm. 298-302). In the last phrase (Example 4-24) the solo alto flute part is supported by orchestral parts with dynamics gradually diminishing until they are almost inaudible. The cello and the double bass produce the major third motivic cell (b-flat and d<sup>1</sup>, mm. 293-295) using *pizzicati* and a dance rhythm derived from the beginning of this piece (see mm. 9-11 in example 4-4). Through returning to the motive from the opening of the concerto, along with a return to the meditative mood of the opening, Yun created a structure that

reflects the balance important within Taoist philosophy. The last long sustained g of the alto flute is reinforced by the same pitch in the double-bass as a *pizzicati* emphasis of the last main tone g (mm. 300-302, Example 4-24). Moreover, the solo alto flute's use of the flutter tonguing on irregular beats with various dynamic changes dramatically imitates the uneven sound of the *daegum*. The temple block is also played with fast strokes, creating a sound similar to the flutter tonguing of the alto flute (m. 301). The last measure finishes with two strikes on claves at two different dynamic markings of *p* and *pp*; the claves produce a bright, wooden, clicking noise reminiscent of the exotic sound of temple bells in Yun's programmatic fantasy.

**CHAPTER 5**

**PERFORMANCE PRACTICE OF**

***KONZERT FÜR FLÖTE UND KLEINES ORCHESTER***

**Adaptation of Traditional Korean Performance Technique**

One of the most salient elements of Yun’s compositional language is his adaptation of performance techniques from traditional Korean music. In traditional Korean music, the concepts of key and absolute pitches are not standardized.<sup>190</sup> Furthermore, the score is a guideline to the work rather than a precise notation of all pitches in the work. There are performance practices central to Korean music, passed on through oral tradition in which performers add embellishments, improvisations, and variations to the score.<sup>191</sup>

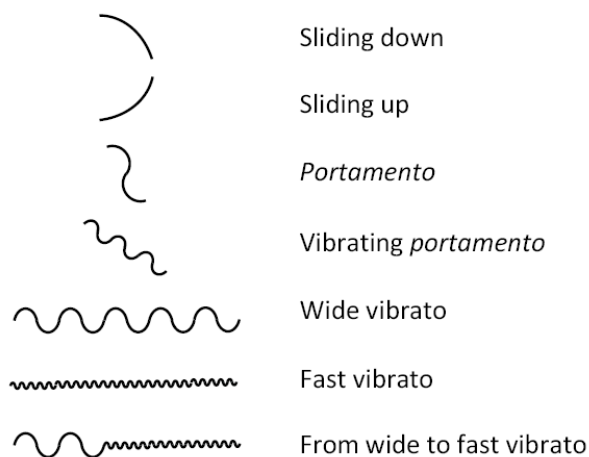


Figure 5-1: Traditional Notation of the *sigimsae*<sup>192</sup>

<sup>190</sup> Jung-im Kim, “Western Music in Korea,” 86.

<sup>191</sup> Seo-kyung Kim, “Integration of Eastern and Western Music,” 27.

<sup>192</sup> Jung-im Kim, “Western Music in Korea,” 87.

These improvisational ornamentations of the melodic line are called the *sigimsae* in traditional Korean vocal music and *Nonghyun* technique in traditional Korean instrumental music.<sup>193</sup>

The *sigimsae* and *Nonghyun* techniques used in each performance are dependent on the decision of the soloists. While following the basic melodic shape of the work, the soloists have freedom to improvise according to their own mood, feeling, and the natural range of their voice or instrument.<sup>194</sup> Figure 5-1 shows the traditional symbols used by singers to notate their *sigimsae* interpretations of a melody in traditional Korean voice music. The various types of *glissandi* and vibratos create a variety of tone colors within the melodic line.<sup>195</sup> In Example 2-2 in Chapter 2, the example (taken from a traditional Korean folk song, *Yukchabaegi*) features a's notated with wavy markings, the *sigimsae* notation for fast vibrating tones. The symbol for a fast vibrato was added to the score by a performer, and became part of the performance practice, even as subsequent performers continued to add their own embellishments expressing their musical individuality.<sup>196</sup>

Influenced by the *sigimsae* technique, this Korean concept of vibrato is also used in the *Nonghyun* technique (vibrating technique) in traditional Korean instrumental music.<sup>197</sup> The *Nonghyun* vibrato concept is broader than that of Western vibrato, also encompassing the Western techniques of trills, *glissando*, *portamento*, and tremolo.<sup>198</sup> *Nonghyun* technique emerged from the performance practice on one of the most popular traditional Korean string instruments, the *kayagŭm*.<sup>199</sup> In order to play *Nonghyun* technique on the *kayagŭm*, the

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<sup>193</sup> Ibid.

<sup>194</sup> Jung-im Kim, "Western Music in Korea," 86.

<sup>195</sup> Seo-kyung Kim, "Integration of Eastern and Western Music," 27.

<sup>196</sup> See Chapter 2 for a detailed discussion of the Korean folk song.

<sup>197</sup> Seo-kyung Kim, "Integration of Eastern and Western Music," 27.

<sup>198</sup> Ibid.

<sup>199</sup> See Chapter 4 for a detailed description of the *kayagŭm*.

performer has to pluck the strings with the right hand while pressing the strings with the left finger with various movements including shaking, bending, and vibrating the strings.<sup>200</sup>

As this technique is an essential element in expressing traditional Korean music, it is used with other traditional Korean string instruments including the *kõumun* 'go, and the *haegũm*. It is also found in the performance practice of traditional Korean wind instruments including the *daegum*, the *danso*, and the *piri*.<sup>201</sup>

Table 5-1: *Nonhyun* Technique and Yun's Western Adaptations

	<i>Nonghyun</i> technique	Isang Yun's Western adaptation
<i>Yosung</i>	All kinds of Vibratos -Vibrato on a single pitch -Variations in the speed and pitch of the vibrato according to the performers' decisions	-Western vibrato -Vibratoless tones with various dynamic changes -The use of trill and tremolo
<i>Chusung</i>	-A low tone sliding up to a higher tone -Ascending motion between two intervals, spaced anywhere from a 2 <sup>nd</sup> to a 5 <sup>th</sup> apart, with wider leaps filled in with <i>glissandi</i>	-Ascending <i>glissandi</i> -Ascending leaps with embellished tones
<i>Toesung</i>	-A high tone sliding down to a lower tone -Descending motion between two intervals spaced anywhere from a 2 <sup>nd</sup> to a 5 <sup>th</sup> apart, with wider leaps filled in with <i>glissandi</i>	-Descending <i>glissandi</i> -Descending leaps with embellished tones
<i>Jeonsung</i>	-Equivalent to a mordent in Western classical music	-Turns consisting of grace notes, or melismatic motions

As shown in Table 5-1 above, the *Nonghyun* technique consists of four main techniques. The table also shows Yun's adaptation notated in a Western manner to depict the traditional Korean sound. Yun simulated the effect of *Nonghyun* technique in his music, combining Korean performance practices, including ornamentation at the initiation and conclusion of a pitch, grace

<sup>200</sup> Choi, "The Problem of Musical Style," 64.

<sup>201</sup> See Chapter 2 for a detailed discussion of traditional Korean instruments.

notes, vibrato, trills, tremolos, and *glissandi*, with Western instruments in order to imitate the sound of the traditional Korean instruments.<sup>202</sup>



Example 5-1: Ornamentations Using *Nonghyun* Technique<sup>203</sup>

Example 5-1 transcribes *Nonghyun* ornamentation used in traditional Korean instrumental music. The first method of *Nonghyun* technique, *Yosung*, means vibrato, a narrow meaning of *Nonghyun*, which is similar to a Western vibrato and trill.<sup>204</sup> To recreate this technique, Yun used techniques such as the Western vibrato (fast or slow according to tempo and mood), or a tone without vibrato paired with extreme changes of dynamics, or a trill. He also used tremolos to imitate the broad vibrato.

Isang Yun replicated these improvisational techniques in many of his compositions, including his flute concerto. In order to create an improvisational feeling, Yun marked all the pitches, including the main and surrounding tones, with detailed changes of dynamics, accents, and numerous rapid tones.

<sup>202</sup> Sae-hee Kim, “The Life and Music of Isang Yun with an Analysis of His Piano Works,” 26.

<sup>203</sup> Seo-kyung Kim, “Integration of Eastern and Western Music,” 29.

<sup>204</sup> *Ibid.*, 28.

## Rapid Melodic Motions with a Central Tone e-flat<sup>2</sup>



Example 5-2: Solo Alto Flute, mm. 18-20

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This short melodic phrase is composed of fast embellishments ending on the last main pitch, e-flat<sup>2</sup> (Example 5-2). The e-flat<sup>2</sup> pitch is stated six times; the last five times with *staccatissimi* markings, in order to emphasize the main tone (circled, Example 5-2). The frequent changes of dynamics in this phrase are intended to imitate the dynamics of traditional Korean music.

In order to play the complete melodic line, flutists are required to use smooth and rapid finger technique. They must also have a consistent and fluid legato tone for the change of registers. It is important to end abruptly on the pitches marked with *staccatissimo* at the end of each melodic passage.

### *Nonghyun* Technique



Example 5-3: Solo Alto Flute, mm. 21-23

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In Example 5-3, the solo alto flute part starts with an accented pitch, a-flat, beginning at a *p* dynamic, continuing the phrase with various dynamic changes, including several *crescendi* and an initial *decrescendo*, followed by a half-step descent. This part reflects a typical *Nonghyun*



temperament tuning system of Western music.<sup>205</sup> Yun imitated this instrumental sound effect by using the microtonal ascending and descending *glissandi* from *Chusung* and *Toesung* techniques (Example 5-4).<sup>206</sup> As the Western flute is not able to produce *glissandi* over a large pitch range (without moving the fingers to change pitches), Yun confined the *glissandi* to a microtonal pitch range.

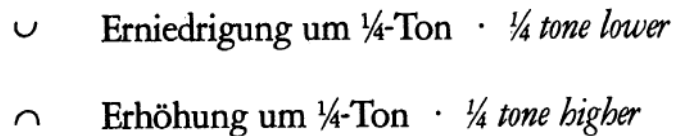


Figure 5-2: Yun's Microtonal Notation<sup>207</sup>

Figure 5-2 shows Yun's symbols indicating that a note is to be played either a quarter-tone lower or a quarter-tone higher in his score. These markings are also seen in the musical excerpt in Example 5-4.

In Example 5-4, the solo alto flute part emphasizes the main tone three times (a-a<sup>1</sup> and returning to a) with microtonal *glissandi* (mm. 35-37). In order to execute the ascending and descending *glissandi* with microtonal shading, performers should direct the air stream by using a combination of flute and head motions; rolling the flute outward and raising the head (for the ascending patterns), and rolling the flute inward and lowering the head (for the descending patterns) depending on the direction of the *glissandi* and microtonal shading. Moreover, in order to play the descending *glissandi* to imitate *Toesung*, the performer should ensure that the original tone, A, is started sharp enough in pitch to execute the maximum *glissandi* possible within the pitch range.

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<sup>205</sup> In-sung Kim, "Use of East Asian Traditional Flute Techniques in Works by Chou Wen-Chung, Isang Yun, and Toru Takamitsu," 34.

<sup>206</sup> Jung-im Kim, "Western Music in Korea," 122.

<sup>207</sup> Isang Yun, *Etüden für Flöte Solo*, (Berlin: Bote and Bock, 1974), 3.

## Microtonal Ascending *Glissandi* with Different Octaves of Grace Notes

∩ ∪ = 1/4 Ton höher bzw. tiefer



246

Example 5-5: Solo Soprano Flute, m. 246

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In Example 5-5, the cadenza for the solo soprano flute begins with two half note f-sharps<sup>3</sup> preceded by grace notes on the same pitch an octave lower, followed by a third f-sharp<sup>3</sup> preceded by two grace notes on the same pitch, spanning two octaves in order to emphasize the main tone. The strong dynamic markings, *fff* and *ffff*, are written to emphasize the repeated main tone, f-sharp<sup>3</sup>. Each of the main tones (f-sharp<sup>3</sup>) in this first statement slides a half step higher in pitch to g<sup>3</sup> using *glissandi* and microtonal notation. This example is a combination of the *Chusung* and *Toesung* techniques, an ascending *glissando* from a lower note to a higher note (f-sharp<sup>3</sup> to g<sup>3</sup>) for *Chusung* then bending down (one quarter step lower which is indicated by the symbol) from the arrival tone g<sup>3</sup> for *Toesung* (Example 5-5). The *Chusung* technique in particular often occurs at the ascending progression of a second.<sup>208</sup>

In order to create the *Chusung* effect in the high register, the performer needs to have total embouchure control, maintaining a fluid connection between the registers on the *glissandi* and pitch bends (microtonal shading).

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<sup>208</sup> Seo-kyung Kim, "Integration of Eastern and Western Music," 28.

## Geräuschhaft (Breathy Sound) Notation



*p* : mit viel Luft, aber deutlich erkennbarer Tonhöhe<sup>209</sup>

Example 5-6: Solo Alto Flute, mm. 56-58

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Even though Yun used Western techniques to imitate traditional Korean sounds, he sometimes created his own symbols to designate special tone colors or techniques. As shown in Example 5-6, the long sustained A main tone in the solo alto flute part is written with a dotted quarter note articulated as *fp* and tied through a *crescendo* to an eighth note which also includes *fp* articulation (m. 57). The sustained A is followed with an embellished motion of a quintuplet marked *geräuschhaft* (breathy sound, m. 58). The sustained pitch with detailed dynamic changes produces a wide timbral effect imitating the *Nonghyun* technique and the breathy sound imitates the traditional Korean wind instrument, the *daegum*. The *daegum* creates a breathy tone by the vibration of a membrane when it is played and its timbre is cool and dark in the low register and sharp and piercing in the upper register.<sup>210</sup>

In order to play the *geräuschhaft* figure, the performer should relax the embouchure to allow a breathy tone, yet also play with enough focus that the pitches are clearly defined. Yun marked this notation only once in the solo flute part of this concerto (m. 58, Example 5-6). This

<sup>209</sup> “Breathy,” but with clearly defined pitch. The explanation of the notation is from Isang Yun, *Etüden für Flöte Solo* (Berlin: Bote and Bock, 1974), 3.

<sup>210</sup> Lee, *Korean Musical Instruments*, 27.

breathy sound, with active tones between the long sustained and inactive main tone, symbolizes the Taoism of “motion in stillness.” The philosophical contrast and balance is represented by the long sustained main tone as Yin and the active pitches with breathy sound as Yang. Moreover, this passage (Example 5-6) creates the ongoing atmosphere of the *daegum*’s calm and desolate sonority.

### **Tremolo Technique with Narrow Leap**



Example 5-7: Solo Soprano Flute, m. 133

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Example 5-7 is a passage that represents the *Yosung* technique. In order to imitate the strong and wide vibrato characteristic of the *Yosung* technique, Yun uses Western tremolo effects. In executing the ornament, the performer should use the regular a<sup>1</sup> to c-sharp<sup>2</sup> fingering (no harmonic fingering) for this tremolo. It is very important that the fingers move rapidly and together and that the tremolo is very controlled and even, stopping precisely on the second and third beats.

### **Tremolo Technique with Wide Leap**

Compared to Example 5-7, the tremolo in Example 5-8 features a wider leap moving from g-sharp<sup>2</sup> to e<sup>3</sup>. As in Example 5-7, for this tremolo the fingers must be well controlled and rapid. This register change also requires a modification of embouchure and air stream.



(204/205: Yun hat aus grifftechnischen Gründen auch das Tremolo *cis*<sup>3</sup> (statt *gis*<sup>2</sup>) - *e*<sup>3</sup> genehmigt.)<sup>211</sup>

#### Example 5-8: Solo Soprano Flute, mm. 204-205

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In m. 204, it is important that the tremolo begins precisely on the fourth beat, and that the g-sharp<sup>2</sup> is well articulated before beginning the tremolo. The tremolo on the down beat of m. 205 is not rearticulated but rather a continuation of the fourth beat tremolo from m. 204.

#### Imitation of the *daegum* with Uneven Trill Technique



#### Example 5-9: Solo Soprano Flute, mm. 167-171

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As shown in Example 5-9, the sustained g-sharp<sup>3</sup> pitch demonstrates another way of creating the *Yosung*. Through the use of extreme dynamic changes and trills, Yun imitates the uneven vibrato and improvisational feeling associated with playing the *daegum*. This passage is significantly influenced by Taoism. The central tone's sustained nature represents elements of Yin, giving an inactive impression because it is held for several measures. The irregular trills with the uninterrupted fluctuations in dynamics are the element of Yang, with activity and

<sup>211</sup> Because of the fingering difficulty, Yun has changed the tremolo from (g-sharp<sup>2</sup> to e<sup>3</sup>) to (c-sharp<sup>3</sup> to e<sup>3</sup>) in mm. 204-205. (Translated by the author)

motion. Flutists are able to bring out the internal motion, activity, and liveliness of this single pitch with various dynamic changes, changes of vibrato speed, and repeated *crescendi* and *decrescendi*.<sup>212</sup> Yun also added trills on irregular beats imitating the uneven vibrato of the traditional Korean *daegum* sound.

In order to perform the wide vibrato on the *daegum*, performers make a considerable pitch adjustment by altering the embouchure across the large blowing hole, and either rolling the flute in and out or shaking the head back and forth while playing.<sup>213</sup> On the Western flute, the performer uses air pulses to control the speed of the vibrato. In order to play vibrato in *p*, *pp*, and *ppp* on the Western flute, the performer is required to have maximum embouchure control while giving the appropriate frequency of air pulses. These gestures, including various dynamic notations and trills, reproduce the improvisational feeling of traditional Korean performance practice.

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<sup>212</sup> Feliciano, *Four Asian Contemporary Composers*, 54.

<sup>213</sup> Howard, *Images of Asia*, 45.

## Trill Techniques and Rapid Melodic Figuration

The image shows a musical score for Solo Soprano Flute, measures 232-241. It consists of four staves of music. The first staff (measures 232-234) features a trill (tr) and dynamic markings *sf > f* and *f*. The second staff (measures 235-237) includes a triplet (3) and dynamic marking *ff*. The third staff (measures 238-239) has a triplet (3) and dynamic marking *ff*. The fourth staff (measures 240-241) contains a triplet (3) and dynamic markings *fff* and *10*.

Example 5-10: Solo Soprano Flute, mm. 232-241

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Example 5-10 is a good example of Yun's imitation of the *piri*, a Korean double reed instrument which resembles the oboe and is pitched in a very high register. The music typically played on the *piri* consists of many trills and other rapid figures. Yun approximates the *piri*, with its exotic timbre, on the Western flute through the use of rapid note patterns and continuous trills. Unlike the alto flute, whose tone imitates the deep, buzzing sound of the *daegum*, the soprano flute imitates the sound of the *piri*.

With its rapid rhythms and continuous trills, this passage is challenging technically. In order to perform it properly, the performer should play this brilliant passage with an accurate technique and controlled bravura. All of the trill fingerings in this particular passage are fingered using the standard trill fingerings on the flute. In order to achieve the necessary rapid trill technique with fluency and ease, this author recommends that performers practice the trill

patterns slowly, including sequences and passing tones, without the rhythms. This slow practicing will aid flutists in learning the sequences of the trills so that they can later be executed with ease and control when the tempo is increased. Once the passage is smooth and fluid, the performer can add the rhythm, dynamics, and articulations written in the score. Finally, the addition of a bright and agile tone color will help to achieve the improvisational feeling and the sound of the traditional Korean oboe, the *piri*.

### Ornamental Pitches and Arpeggiated Passages (Flute Cadenza)



Example 5-11: Solo Soprano Flute, m. 246

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The solo soprano flute cadenza is the climactic passage of Yun’s flute concerto. Various musical ornamentations and techniques are used in order to create the dramatic tension of this section. The first passage in this cadenza (bracketed in Example 5-11) features a motivic cell (a-sharp<sup>3</sup> to c-sharp<sup>4</sup>, circled in Example 5-11) repeated three times and played with rapid *crescendi* and *decrescendi*, combining ornamental grace notes. The melodic passage following the bracketed section uses many wide leaps and accents with a rapid progression through pitches and

ornaments that become increasingly complex and active. These ornamented, shorter-valued notes recreate the improvisational feeling of traditional Korean music. The frequent wide leaps, accents on every pitch, and rapid pitch inflections demand a very high level of technical capacity on the part of the performer. Not only is a quick, fluid finger technique required, but highly refined embouchure control is necessary to execute the incredibly wide leaps and extreme dynamics while controlling intonation throughout. One of the significant performance challenges in this cadenza is the speed at which the flutist is required to play the grace notes. The grace notes should be played freely, with *rubato*, without counting metrical beats. To accomplish this effect, the flutist has to control the dynamics and timbre of the grace notes carefully while maintaining a flexible tempo.

### Tone Modification

Example 5-12: Solo Alto Flute, mm. 275-281

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In Example 5-12 Yun uses a specific notation in the alto flute part to create interesting special effects using tone modification on one pitch. In this passage these tone modifications are written on the three sustained pitches  $a^2$ ,  $c^2$  and  $e\text{-flat}^2$ . This sequence of pitches reinforces the

<sup>214</sup> Tone modification within the pitch. (Translated by the author)

minor third cell that is an important aspect of this concerto. Yun uses a diamond-shaped symbol (circled in Example 5-12) to indicate tone fluctuations within one sustained pitch by bending the pitch slightly upwards and downwards. This fluctuation is commonly used as part of the *sigimsae* process of improvisation in traditional Korean vocal music;<sup>215</sup> singers use this tonal fluctuation technique in order to produce a wide vibrato. The tone modification within these three pitches (circled in Example 5-12) is produced by altering the embouchure and/or the fingerings.

### Flutter Tonguing



Example 5-13: Solo Alto Flute, mm. 300-302

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Example 5-13 shows the final three measures of Yun’s flute concerto, played on the alto flute, ending with a long sustained pitch without any embellishing pitches. The long final note with its subtly fluctuating dynamics between *p*, *pp*, and *ppp* and *decrescendi* dynamics is influenced by *Nonghyun* tradition, in which the final *Hauptton*, *g*, is sustained. Furthermore, successions of accents and flutter tonguing are written to imitate the uneven vibrato of the *daegum* sound. This uneven vibrato produces various tone colors on each single pitch, and evokes an improvisational atmosphere.

There are two ways for a flutist to produce flutter tonguing. The first option is a rolling tongue striking the forward hard palette of the mouth repeatedly as the air rushes through it. The second option is a uvular flutter (referred to as “the gargling method”) which is done in the back

<sup>215</sup> Jung-im Kim, “Western Music in Korea,” 90.

of the throat. The flutist can choose whichever method is most comfortable in this passage. However, it is imperative that performers concentrate on creating a focused tone while performing these soft dynamics, avoiding any percussive or aggressive tone in the flutter tonguing.

The way to achieve this focused tone is to have a forward positioned embouchure with an appropriate amount of air support. When performers change the tone color of the g, shifting from a regular tone to a flutter-tongued tone (m. 301, Example 5-13), the initial regular tone should be played with a focused, clear sound and the tone must not be accented when the flutter tongue begins.

#### Accented Sixteenth Note on the Beat



Example 5-14A: Solo Alto Flute (a and g-sharp), mm. 63-64

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Example 5-14B: Solo Soprano flute (g-sharp<sup>2</sup>), m. 106

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Example 5-14C: Solo Soprano flute (e<sup>1</sup>), m. 230

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Example 5-14 depicts Yun's adaptation of the *Nonghyun* technique with short, accented sixteenth notes played on the beat instead of before the beat (as would occur in a grace note pattern). Yun uses an accented sixteenth note on the strong beat only three times in this flute concerto, each time performed by the flute soloist (A, B, and C in Example 5-14). The accented a to g-sharp and accented g-sharp to a (mm. 63-64, Example 5-14A), which are played by the alto flute, represent, respectively, the *Toesung* and *Chusung* technique. The sound consists of short accented notes followed by a sustained pitch, usually accompanied by dynamic changes.

Yun also uses an accented sixteenth note, g-sharp<sup>2</sup> slurred to a sustained e<sup>2</sup> (Example 5-14B) to imitate the *Toesung* technique, a slurred descending interval of a major third. In m. 230 (Example 5-14C), Yun recreates the *Chusung* technique through a low tone slurring up to a high tone in the leap of a perfect fifth, an accented e<sup>1</sup> to b<sup>1</sup>. In order to give the sustained pitch more emphasis, Yun marked it with a trill and a *crescendo*.

## Accented Grace Notes before the Beat



Example 5-15: Solo Soprano Flute, mm. 196-200

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As shown in Example 5-15, the shorter tones and the main tone, f-sharp<sup>3</sup>, are ornamented by accented grace notes with continuous rhythmic variation. Within this constant ornamental movement of grace notes, from mm. 198-199, Yun indicated a long sustained pitch of f-sharp<sup>3</sup> with a *crescendo* to *ff*, followed by accented grace notes to emphasize the main tone. To properly execute the accented grace notes, performers have to concentrate on playing with precise articulations and exact rhythmic placement.

## Grace Notes with Accented *Staccatissimi* before the Beat



Example 5-16: Solo Alto Flute, mm. 284-286

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In Example 5-16, Yun used an accented *staccatissimo* on the first grace note in this passage in order to emphasize the *Toesung* technique. *Toesung* means a sliding down of sound and usually occurs with a descending leap of a second, fourth, fifth or wider.<sup>216</sup> In this passage,

<sup>216</sup> Seo-kyung Kim, "Integration of Eastern and Western Music," 28.

the initial grace notes are emphasized either through accents or *staccatissimi*. In order to create an accented *staccatissimo* at this very fast tempo, flutists must perform this passage precisely, with the use of clean articulation and firm lip control. A sustained and focused sound for g-sharp in the low range must alternate with fast and clean *staccatissimi* grace notes.

Many elements of Yun's aesthetics and musical language can be identified in this flute concerto. Yun emphasizes the timbral effects of traditional Korean wind instruments, as well as the *Nonghyun* and the *sigimsae* techniques, and merges these concepts with contemporary Western flute techniques and practices. These elements are apparent on the surface level. However, Yun's incorporation of Taoist philosophy and elements of traditional Korean music with his own compositional *Hauptton* technique demonstrates a fusion of Korean and Western classical music traditions at a deep structural level. In this way, Yun's distinctive musical synthesis characterizes both the surface and deep structural levels of his flute concerto.

## CHAPTER 6

### CONCLUSION

Tongyông-born Korean composer Isang Yun traveled to many countries, including Japan, France, and Germany, to learn Western music. After finishing his studies in Europe in 1959, Yun believed he gained his own distinctive compositional voice and divided his musical work and style into four periods. During the first two periods (1959-1966, 1966-1975), he developed and employed his own compositional *Hauptton* technique, reflecting traditional Korean music. Yun's terrible experience during the East Berlin Event and his imprisonment (1967-69), which occurred at the end of his second period, strongly influenced his musical creativity. The incident expanded his fusion of Eastern and Western musical elements beyond a purely musical standpoint, as he sought to reflect his political thoughts in his music.

Before the East Berlin Event, Yun employed Schoenberg's twelve-tone technique and a hybrid musical form that expressed the purely artistic interaction between the Western and Eastern elements. Further, the intended audience for his works was the intellectual elite. After the East Berlin Event, he expanded his music to express the problems of the nation, the division of the two Koreas, and the social problems of the world. He tried to reflect these issues in his music through simplifying and clarifying his musical language using tonal, and melodic consonant sounds, more easily accessible to a wider listening public. Yun's *Konzert für Flöte und Kleines Orchester* (Concerto for Flute and Small Orchestra) was composed in 1977 during Yun's late compositional style period.

As described in preceding chapters, Yun fused Western and Eastern elements in his music. Traditional Korean music is structured around a single melodic line and its ornamentation. The single line and its ornaments come together to create a complex and expressive musical structure. Influenced by this traditional Korean music, Yun created his own musical ideas of *Hauptton* and *Hauptklang* techniques. To recreate the mysterious sound and improvisational feeling of traditional Korean music, Yun gave detailed articulation instructions, creating his own symbols where needed. He reproduced the Main Tone process in his music through the use of long sustained sounds consisting of a single pitch or a sustained chord, along with supporting ornamentations including *glissandi*, tremolos, sudden dynamic changes, and varied notational markings. In Yun's concertos, including his flute concerto, he used motivic cells of minor seconds, minor thirds, major thirds, and variations on these intervallic relationships to embellish the Main Tone. Not only do these cells provide organization and long-term relationships within the flute concerto, they also reproduce intervallic relationships often found in traditional Korean music. The Main Tone technique and the intervallic cells come together to produce a distinctive melody in the flute concerto, and similar processes occur in his other works using the Main Tone technique.

Yun also incorporated some performance techniques of traditional Korean instruments to evoke the sound of Korea. Many European composers in the 1960s and 1970s borrowed Eastern instruments for exotic timbral effects. However, for the most part, Yun didn't follow this trend.<sup>217</sup> Instead, he used a creative musical language—including his own techniques—to produce various timbres and percussive effects imitating Eastern sound on typical Western instruments.

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<sup>217</sup> The rare exceptions to this include Yun's use of Asian or Asian-influenced percussion instruments in the orchestra.

When he wrote *Konzert für Flöte und Kleines Orchester*, Yun imitated the sound of the exotic Korean wind instruments such as the *daegum*, the *danso*, and the *piri* using the Western alto and soprano flutes. Furthermore, Yun reproduced the traditional Korean performance practice of the *Nonghyun* technique and the *sigimsae*.

Philosophically, Yun's flute concerto is rooted in the Eastern philosophy of Taoism. In particular, he evokes the dualism of Yin and Yang, with the paradoxical concept of motion in stillness as the basis of the concerto. In addition, this concerto is a programmatic work influenced by two Korean poems, the anonymous *Chungsanboelkok* (Poem of a Clear Mountain), and Seok-cho Sin's *Chungšana, Malhayeora* (Speak, the Clear Mountain), an adapted and shorter version of *Chungsanboelkok*. Yun read Sin's poem and imagined a fantastic scene in detail, which became the programmatic basis of the concerto. The ideas of Taoism and Yun's fantasy directly connect with Yun's use of the *Hauptton* technique in this concerto, as well as with many of the musical details in the flute concerto.

Yun's flute concerto is not well-known, nor researched, and this concerto has rarely been performed or recorded. Hopefully, this document makes several important contributions to the scholarly study of Yun's flute concerto and to its continued performance. First, it gives an overview of traditional Korean music traditions and the instruments that influenced this work, including descriptions of specific traditional Korean wind instruments. Second, it provides an analysis of the work that will help performers to understand the overall structure of the work. The analysis considers how Taoism and Yun's program based on two Korean poems influenced the musical structure of the concerto. Finally, and perhaps most importantly, the document provides a performance guide to the work for the solo flutist. An important aspect of this performance guide is the detailed research of the characteristics of traditional Korean wind

instruments, which aids the soloist in correctly executing these sound effects on the Western alto and soprano flute. As the several facets of this document help to reveal the intricate nature of Yun's flute concerto, it is the author's hope that this work will encourage the further study and performance of Yun's flute concerto, and perhaps serve as a model for further research on the interaction of Eastern and Western elements in Yun's compositions.

## APPENDIX A

### *Chungsanboelkok*

The anonymous poem *Chungsanboelkok* (Poem of a Clear Mountain) is a traditional 16<sup>th</sup>-century Korean folk song consisting of eight stanzas.<sup>218</sup> A summary of each stanza with commentary and interpretation follows.

1st stanza: this stanza features repetitions of the phrase “I would like to live on the clear mountain,” like a refrain. The speaker desires to get away from the problems of society to live in the natural world where these problems do not exist.<sup>219</sup> The clear mountain of this poem symbolizes this utopia, and the focus on the mountain’s clarity reflects the purity that the narrator seeks.<sup>220</sup>

2nd stanza: In this stanza, the listener hears a relentless and mournful bird call on the clear mountain. To the speaker, the relentless crying of the bird represents the sorrowful destiny of the poor.<sup>221</sup>

3rd stanza and 4th stanza: The only friend of the speaker, the bird on the clear mountain, flies off without saying anything to him. After the bird leaves the speaker is saddened and weeps. The bird could symbolize the secular life which the speaker has abandoned, yet still misses.<sup>222</sup> Therefore this bird’s departure could symbolize the narrator’s final break from his former life, and the cry of the speaker expresses his hopeless loneliness.<sup>223</sup>

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<sup>218</sup> Lee. *Essays on Korean Traditional Music*, 217; Yong-hwan Kim, *Yun Isang Yǒngu*, 300.

<sup>219</sup> Yong-hwan Kim, *Yun Isang Yǒngu*, 300; “Chungsanboelkok,” (accessed February 7, 2010).

<sup>220</sup> “Chungsanboelkok”

<sup>221</sup> Ibid.

<sup>222</sup> “Gojeonmunhak” (Traditional Korean literature), <http://www.hanvit99.com/text/gayo/chungsan.htm>, (accessed February 6, 2010); “Chungsanboelkok.”

<sup>223</sup> “Gojeonmunhak”

5th stanza: In this stanza, the speaker cries relentlessly because of his poverty, loneliness, and sadness. He comes to realize that he did not cause the bird to leave, but he must come to accept his loss. Therefore, the speaker now assumes the original aspect of the bird in the 2nd stanza.

6th and 7th stanza: Even though the speaker came to live on the clear mountain to escape his secular life, he now seeks a new place because of his loneliness. Living in nature—the clear mountain—cannot solve the human problems of loneliness and sadness, so he searches for a place where he can rid himself of all worries, stress, sadness, and loneliness.<sup>224</sup>

8th stanza: The speaker drinks alcohol to forget his sadness and loneliness, giving up his quest for the clear mountain. This stanza emphasizes the speaker's terrible sense of anguish.<sup>225</sup>

This poem can be interpreted to represent the destiny of the common person, a destiny that is linked to poverty, loneliness, and sadness. The passion of getting out of the secular life is symbolized by the narrator's desire to live in nature as on the clear mountain.<sup>226</sup>

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<sup>224</sup> Ibid.

<sup>225</sup> “Chungsanboelkok”

<sup>226</sup> Yong-hwan Kim, *Yun Isang Yǒngu*, 300; “Chungsanboelkok,” (accessed February 6, 2010).

## APPENDIX B

### Seok-cho Sin, *Chungsana, Malhayeora*<sup>227</sup>

Oh, Clear Mountain, I ask you to give me an answer,  
Even if it is a silent one.

Standing where you are for thousands of years,  
Did you remain evergreen?

You have seen the ins and outs of human life,  
So why can't you tell me what you have seen?

Oh, Clear Mountain!  
I call out to you to answer me,  
But you stand before me in silence.

Sin's obscure poem, *Chungsana, Malhayeora* (Speak, the Clear Mountain) was published in a Korean literary magazine, *Munye*, in 1954 and consists of four stanzas. Sin's poem is a shorter version of the original poem *Chungsanboelkok* and contains the same theme of that poem. This adapted version of *Chungsanboelkok* has been neither republished nor has it been researched. In this author's opinion, the poem expresses the sadness and loneliness of human life, and the passionate longing of those who want to escape the social problems of secular life. Influenced by the theme of this poem, Yun sought to express his own feelings. The narrator's sadness and loneliness in this poem connects with Yun's homesickness for Korea after the East Berlin Event,<sup>228</sup> as well as the sadness of the Korean people because of their unfulfilled wish to reunify the two Koreas. Their sadness and poverty is expressed through the speaker's

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<sup>227</sup> Copyright permission given by the Korean Magazine Museum to include this poem. Translated by the author.

<sup>228</sup> See Chapter 3 for a discussion of the East Berlin Event.

unanswered cries to the clear mountain. The clear mountain in this poem seems to symbolize the purity of nature as opposed to the complications of society, misfortune, sadness, and loneliness.

## LETTER OF PERMISSION

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