

THE LIFE AND MUSIC OF JAE EUN HA
WITH AN ANALYSIS OF
HIS ORGAN WORKS

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A DOCUMENT

Submitted in partial fulfillment of the requirements
for the degree of Doctor of Music Arts
in the Department of Music
in the Graduate School of
The University of Alabama

TUSCALOOSA, ALABAMA

2013

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ABSTRACT

The purpose of this study is to document the compositions of Jae Eun Ha and to analyze his works, specifically focusing on his organ compositions. One of the greatest living Korean composers, Jae Eun Ha, was born in 1937 in South Korea. He studied in the United States at the Cleveland Institute of Music and Case Western Reserve University for his D.M.A. and at the University of Tennessee for his M.M. He has taught in the U.S. at Mississippi Valley State University and Westminster Choir College and in South Korea at Yonsei University.

Ha's musical compositions can be divided into three time periods: 1) tonal composition technique (1965-1971); 2) atonal composition technique (1972-1989); and 3) tonal composition technique (1990-present). In his works, he combined Korean traditional music idioms with Western music forms.

Ha has composed approximately fifty pieces in the following categories: orchestral (8), chamber music (11), solo instrumental (5), dance music (1), solo vocals (6), hymnal organ arrangements (4), and choral pieces (14). Three of his solo instrumentals are for organ: *Triptych* (1980), *Organ Variations Based on a Theme "Now Thank We All"* (1989-1990), and *Toccata and Fugue on Ein feste Burg* (1994).

In his works, Ha combined Korean traditional music idioms, especially Nong-Ak, with atonal Western compositional technique for *Triptych*. He returned to tonal composition technique later in his career because he became interested in church music. His desire was to help church congregations that do not understand atonal technique; so he used traditional Western music

forms such as variation, toccata and fugue for two other organ works: *Organ Variations Based on a Theme “Now Thank We All”* and *Toccatina and Fugue on Ein feste Burg*.

In this document, I present a theoretical analysis of Ha’s principal organ works and make recommendations for performance practice. As publications on Ha and his music are virtually non-existent, my principal sources are interviews with the composer.

DEDICATION

This thesis is dedicated to everyone who helped me and guided me through the trials and tribulations of creating this manuscript. In particular, my family and close friends who stood by me throughout the time taken to complete this dissertation.

ACKNOWLEDGMENTS

I am glad to have this opportunity to thank many faculty members, friends and family who pushed me to finish this project.

First of all, I deeply thank Dr. Faythe Freese for her encouragement and guidance when I completed my studies at The University of Alabama. She has provided precious help and sincere words when I was in the dark. I also thank Dr. Cynthia Miller at the Gorgas Library. I usually knocked on her office door when I had a problem processing my paper. She always welcomed me and taught me how to resolve the problem. She has given invaluable instruction and much helpful advice.

I am continually thankful for Dr. Linda Page Cummins, Dr. Thomas Robinson, and Dr. Christopher Segall. They always welcomed me into their offices when I had questions about my paper. Without them, I could not finish my paper. I would also like to thank all of my other committee members, Dr. Junsoo Lee, Dr. Tanya Gille, and Dr. John H. Ratledge for their numerous hours of input for this project.

I would like to express my appreciation to my Christian friend Brandie and elder John Whitehead. They always assisted me by correcting my English and providing worthy suggestions in various ways. My heartfelt thanks to my family and friends who were praying for me to complete my studies: my mother Jil-Yeon Park; sister Yunkyung Lee; friend Joy Jung-Suk Kim; and mentor Tenza Housel.

I sincerely thank the composer, Jae Eun Ha. I am very lucky to have chosen Jae Eun Ha for the subject of my project because he has a pleasant personality on top of being one of the greatest living composers in South Korea. Ha has provided material that I needed and gave me numerous hours for interviews.

Finally, I thank God who allows all my achievements.

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CHAPTER I:
INTRODUCTION

Biographical Sketch of Jae Eun Ha

Little documentation has been made on Jae Eun Ha's music and compositions, so I interviewed him personally. This biographical sketch was composed through interviews with Ha on the telephone and through email and personal letters. In addition, he provided me with his curriculum vitae for more information.

Jae Eun Ha was born in September 16, 1937, in Seoul, South Korea. Ha began his educational career in South Korea by studying and graduating at Kyung-Bok High School and then Hankuk-Shinhak University (now known as Hanshin University). He left South Korea to come to the United States in 1965 to study church music at Johnson Union Seminary. Following his studies at the seminary, he matriculated at Tennessee State University where he studied composition and music theory, earning both his bachelor's and master's degrees. He also studied at the Cleveland Institute of Music, and he received the doctoral degree from Case Western Reserve University. He then taught at Mississippi Valley State University from 1970 to 1979, Yonsei University from 1979 to 2003, and Westminster Choir College as a visiting professor from 1989 to 1990.

Early Schooling and Music Education

Ha considers himself musically self-educated. In 1950, at age 13, the Korean War began, and his family took refuge in the small town of Moonchon, located in Gyeonggi-do. His father

worked as a preacher at a Moonchon church where Ha attended Sunday services. One day, one of the young church members transported a portable reed organ on his back using an A-frame carrier to the church. The reed organ which produced wind with a foot-operated vacuum bellows, proved intriguing to most teenagers, including Ha, because they had never encountered an instrument such as this before. Ha lived in a town where he could not take organ lessons because there was no teacher. Fortunately, his mother knew how to read treble clef, which she then taught him to read. Unfortunately, no person in this small town knew about the bass clef, so Ha taught himself how to read the bass clef. Because he remembered all four parts of only two hymns, *Silent Night*, *Holy Night* and *Work, for the Night Is Coming*, he tried every note in every key for the bass clef of these two hymns on the organ to teach himself the bass clef. Finally, he found where C was in the bass clef, which he practiced every day. After a year had gone by, he accompanied the choir in his first performance of the hymn, *They That Wait Upon the Lord* (anonymous).

In the early years of his schooling (i.e. middle school), essentially there was no music education, with the exception that the English teacher instructed the music class. The English teacher would give a high grade even if a student sang a Korean pop song versus a traditional piece. After the Korean War, Ha's family moved back to Seoul where he attended Kyung-Bok High School, graduating in 1953. Ha also attended Sung-Nam Presbyterian Church near Seoul in Dong-Ja-Dong, which was located in the same building as Hanshin University where he later attended college. Unyoung Na, a very famous musician, was the choir conductor in this church who influenced Ha's musical aspirations.

In 1954, Ha's high school hosted a student concert in which a four-part vocal ensemble was scheduled to sing. The piano accompanist did not show up for the concert, consequently, Ha

was pressed into service. He played so well that he was recognized as a musician in the school even though he did not understand music like a formally educated musician. When he was asked to write about music in the school newspaper, he borrowed a class notebook from a student in Yonsei University's music department. He did not understand the material inside of the notebook, but he submitted the article on music to the newspaper editor which the editor published, never knowing that Ha did not comprehend what he had authored.

While in high school, Ha had a chance to listen to the *Creation of Heaven and Earth* by Haydn. He was so impressed by this work that he composed a choral work imitating it, which he showed to his music teacher. His music teacher ignored this, his first work, and said it was too high pitched to perform. As a result, Ha composed a piano work instead of a choral work so that he would not need to consider the vocal range.

Also, while in high school, Ha took an opportunity to learn harmonic theory from Unyoung Na, the most famous composer in South Korea. This seminar was not a private lesson and the class progressed too quickly for Ha's complete understanding. Ha did not possess basic music knowledge and yet, he wanted to attend college to study composition, so he signed up for private lessons with Unyoung Na. Ha attended only one lesson since he had insufficient money for additional lessons, thereby relinquishing the opportunity to attend music school.

College Years

Ha began his college education at Hankuk-Shinhak University; and even though this school was not a music school, he participated in music activities. He played the piano and organ for the school chapel and conducted the choir in church. Ha was also a member of a choir which was conducted by Unyoung Na. Na composed the music for the movie *Muyoung Top*, a famous Korean movie directed by Shin-Sang Ok. Not only was the choir requested to perform

for this film's music, but the choir also performed at the birthday party of Dr. Syngman Rhee, who was the Korean president at that time. Ha and Na possessed similar musical styles which was particularly evident in both individual's organ playing styles.

In 1960, Ha enlisted in the army and continued music activity by conducting the army church choir. Also, while in the army, he studied English so that he could later study music abroad. In 1963, Ha was honorably discharged from military service. He passed all the areas of the national exam to go abroad but was too poor to go to another country to study consequently; he found a job with Compassion, Inc. as a translator to save enough money to study abroad. While working for this company, he still continued musical activities and even created and conducted a choir within the company.

Education in the United States

In 1965, he went to Johnson Bible College to study church music and organ performance. He wanted to study composition, but there was no composition department or professor at Johnson Bible College. Thus, he studied composition by himself and composed a choral work, *He is Laid in the Darkness*. When the college choir toured the region, they sang this piece in Alabama, Georgia, and Florida churches.

In 1966, he transferred to Tennessee State University to study composition where he studied under David Van Vactor. Vactor hired Ha to be his copyist because Ha's calligraphy was excellent. Copying Vactor's scores provided an opportunity for Ha to learn composition skills and instrumental notation in orchestral pieces.

While at Tennessee State University, Ha became a librarian for the Knoxville Orchestra which provided the opportunity for reading orchestral literature.

Because Vactor studied composition under Paul Hindemith, a German composer, he knew how difficult it was to be a foreign student. Vactor helped Ha in many ways, including paying him one hundred dollars to extend his salary and ease the tension of financial needs.

He finished his undergraduate degree at Tennessee State University with high honors in 1968 and received a master's degree in 1969. His master's thesis was entitled *Theme and Variations for Orchestra*. During this time, he made his debut as a composer in 1968 with this work and the Knoxville Orchestra. In 1969, his second orchestral work entitled, *Two Pieces for Winds and Percussion* was premiered by the same orchestra and employed atonal and 12-tone techniques.

Professor Ha

In 1970, Ha became a professor at Mississippi Valley State University. After two years, he made the decision to enter the doctoral program at the Cleveland Institute of Music. He received a National Endowment for the Arts scholarship when he was in the DMA program at the Cleveland Institute of Music. After finishing the program, he returned to Mississippi Valley State University as a professor.

During his tenure in Mississippi, Ha continued his work with church music programs. He was the music director and organist at the First Presbyterian Church at Greenwood (1974-75), the First Christian Church (1976-77), and Immaculate Conception Catholic Church (1978).

Ha continued to perform in several area venues. He conducted his wind symphony, *Solve Polluti*, at Radford College during Symposium II for New Band Music, the *Tuba Quartet* was performed at Eastman Music School, and the *Three Movements for Four Percussions* was played at The University of Alabama. His chamber music pieces were played at Memphis State

University, Mississippi State University, and Tennessee State University. His work *Quodlibet for Violin and Piano* was performed in Taiwan during the Asia Composers' League Festival in 1986.

In 1975, *Symphony No.2* premiered in the Seventh Seoul Music Festival conducted by Man-Bok Kim. In 2003, *Festival Overture* and *Symphony No. 3* also premiered, conducted by Sung-Han Choe, a conductor with the Yonsei University Orchestra. Ha translated for the Asian Composers' League Festival in Seoul, and while there he presented his treatise, *Trends of Contemporary Music*. Ha was invited by Westminster Choir College to teach composition and theory for a year in 1989 however, while at Westminster College, he missed his country and thought of the Korean church. He arranged 17 Korean hymns for the organ in a work entitled, *Organ Variations on Korean Hymns for Congregational Playing* (For a complete list of the seventeen hymns contained in this collection, see Appendix B). These pieces sparked an interest in composition of organ music for church. Actually, his first organ work, *Triptych*, composed in 1980, is not for church.

In 1991, when he returned to Korea, he published the *Organ Variations on Korean Hymns for Congregational Playing* and other organ works including *Organ Variations Based on a Theme by Johannes Crüger, Now Thank We All (Nun danket)* and *Toccatina and Fugue on Ein feste Burg for Organ*.

When he was at Westminster Choir College, he recognized how important church music was for the Korean church and he thought the Korean churches needed church music renovation. When he returned to South Korea, he wrote the treatise *Philosophical-Theological Background of Church Music* for which he received the Yonsei Academy Award in 1994. After that, he continued to write treatises and present lectures on church music.

In 1997, one of his research years, he went to Johnson University to teach. He returned to Yonsei University and taught there until 2003. In August 2003, he retired, receiving a letter of appreciation from the prime minister.

CHAPTER II:

JAE EUN HA'S MUSICAL STYLE

Introduction

Ha divides his musical compositions into three time periods. In the first period, he composed primarily tonal music but experimented with atonal and 12-tone techniques; in the second period, he began to compose atonal works consistently; and in the third period, he returned to tonal composition.

First Period of Musical Work (1965 – 1971)

The first compositional period, when Ha studied with David Van Vactor at Tennessee State University, consisted of tonal works with the most important work being *Theme and Variations for Orchestra* (1969). Ha used Korean traditional melody and Western compositional style in this work. That same year, he composed the atonal work entitled, *Two Pieces for Winds and Percussion*. He studied atonal music independently and then composed this work in his own style. The first movement is atonal, and the second movement uses 12-tone technique.

In 1970, while serving as a professor at Mississippi Valley State University, Ha composed the program music, *Symphony No.1*, which was entitled, *Farmer's Symphony I*. This symphony has four movements with each of the movements imitating the four seasons of Korea. Korean farmers usually plow a field in the spring, so the first movement depicts the scene of the farmers plowing a field. In early summer, the farmers transplant rice seedlings, so the second movement delineates this scene. When Korean farmers plow and plant, they usually sing a

traditional Korean song in which one of the leaders starts to sing and the other farmers join in.

The second movement is begun with the leader singing the first phrase of the traditional Korean song. The third movement describes the harvest scene, so Ha employed a Korean folksong about fruitful harvest. The fourth movement is a scene of the winter farm village.

Symphony No. 1 was premiered by Vactor with the Knoxville Orchestra in 1971.

During this time, he also composed the piece entitled, *Tuba Quartet* in 1970, using a 12-tone technique. In addition, the piano suite, *Diabolus*, was also composed in the 12-tone technique in 1972, which mimics the Baroque suite form.

Second Period of Musical Work (1972 – 1989)

Ha's second period was a period of atonal composition. He was taught by Donald Erb in the Cleveland Institute of Music and mainly composed atonal pieces in this period. The representative work, *Symphony No.2*, was composed as part of the requirements to receive his doctoral degree. Ha was influenced by three paintings of Gaspare Ruffolo: *Blue Door*, *Spring Flower*, and *Transition*. Because of this, Ha used these titles for the three movements of *Symphony No. 2*.

Third Period of Musical Work (1990 – Present)

Ha's eyes were opened to church music when he was a research professor at Westminster Choir College, where he also began composing organ works. His first work in this period for organ music is entitled *Organ Variations on Korean Hymns for Congregational Playing*. He arranged 17 Korean hymns for organ which he intended as free hymn accompaniments on the last stanza of hymns, thereby enhancing congregational worship.

At this time, he also composed *Organ Variations Based on a Theme* (Johannes Crüger), *Now Thank We All* (Nun danket), and *Toccata and Fugue on Ein feste Burg for Organ*. His third

period works are typically tonal because he did not want to alienate the church congregation with atonal organ music. The atonal work, *Symphony Overture*, composed during the third period was an exception.

Often more interested in color and timbre than in form, Ha frequently employed sound-mass techniques. Such methods, which use tone clusters of many pitches, focus on variations in density and texture instead of the more traditional domains such as pitch and rhythm.

The individual pitches are less important than texture or timbre in sound mass composition. He usually used fast-driving rhythms rather than slow rhythms. To express those fast rhythms, the percussion instrument has a very important position in his works. He mixed homophony and polyphony in his choral pieces. Especially, he used Korean traditional melody along with Western musical forms such as a four-part chorale, variation, toccata, fugue, and symphony.

CHAPTER III:

ANALYSIS OF HA'S ORGAN WORKS

Organ Variations Based on a Theme *Now Thank We All* (Nun danket)

Jae Eun Ha composed this work during 1989 through 1990 (his third compositional period) when he was a visiting professor at Westminster Choir College in Princeton, New Jersey. Actually, he sketched eleven of the variations and the fugue finale while he was in New Jersey and added one more variation when he returned to Korea, thus, the work consists of twelve variations and a fugal finale. The performance duration of this piece is approximately fifteen minutes. The Yonsei University Faculty Research Grant subsidized the completion and the publication of this work.

This work is based on the 1647 tune *Now Thank We All* (*Nun danket*) by German composer, Johannes Crüger (1598-1662). *Now Thank We All* is a famous Christian hymn text written in 1636 by Martin Rinkart (1586-1649), a Lutheran minister at Eilenburg, Saxony in Germany.

Johannes Crüger who edited the seventeenth century German Lutheran hymnal, *Praxis Pietatis Melica* (Collection of Hymns), also contributed many original chorale melodies to this collection such as: *Herzliebster Jesu, was hast du verbrochen* (Johann Heermann); *Jesu, meine Freude* (Johann Franck); and *Schmücke dich, o liebe Seele* (Johann Franck).¹ J.S. Bach used

¹ George J. Buelow, "Crüger, Johann," *The Grove Dictionary of Music and Musician*, edited by Stanley Sadie. (London: Macmillan Publishers Ltd, 1980), 5: 69-71.

Nun danket in BWV 79, 192, 252, 386, and 657. Felix Mendelssohn made a four-part harmonization in F-major, the version most commonly sung today.

Ha's *Nun danket* is a chorale variation. The chorale variation, developed in the early seventeenth century, is a composition, generally for organ, using a chorale melody with a different polyphonic arrangement in each variation.² The main composers of the chorale variation are Sweelinck, Scheidt, Scheidemann, and Pachelbel. Generally, variation form develops gradually from simple and easy to a more complex structure. Ha used this method in this work.

Jae Eun Ha uses Mendelssohn's harmonization of *Nun danket* (see Table 1) with most of the variations in F major. Exceptions are variations VIII, IX, and X which are in F minor. Each variation has four phrases like the theme. Variation I uses just two voices and gradually more voices are added in the subsequent variations. The cantus firmus is usually in the upper voice except for Variations VII, XI, and XII.

Variation VI has a triplet rhythm in the inner voice and pedal part when the upper voice plays the theme melody. Ha indicates *Maestoso, meno mosso*. Organists should keep the tempo a little slow to express those triplet rhythms well. Variation VII, marked *L'istesso tempo*, has thirty-second notes in the right hand while the left hand plays the cantus firmus. Again, the organist should keep the same tempo as for Variation VI so that the thirty-second notes can be heard clearly. Variation VII, with its uninterrupted succession of thirty-second notes, is a virtuosic display for the right hand.

In Variation VIII, the cantus firmus appears on the first sixteenth note of every beat in the upper voice. Variation X, a piece that Ha composed, is the softest variation. Variation XII is a toccata with a *fortissimo* dynamic level, rendering this variation as the loudest and the climactic

² Robert L. Marshall, "Chorale Variations," *Oxford Music Online*.

variation in the set. The toccata returns in the last passage of the fugue. The fugue subject enters first in the soprano part, and the countersubject enters first in the alto voice.

Table 1

Harmonization of Nun danket

	Voices	Theme Melody	Time Signature
Theme	4	Upper voice	4/4
Variation I	2	Upper voice	4/4
Variation II	3	Upper voice	6/8
Variation III	4	Upper voice	3/4
Variation IV	4	Upper voice	4/4
Variation V	4	Upper voice	4/4
Variation VI	4	Upper voice	4/4
Variation VII	3	Middle voice	4/4
Variation VIII	3	Upper voice	4/4
Variation IX	4	Upper voice	4/4
Variation X	4	Upper voice	6/8
Variation XI	5	Pedal voice	4/4
Variation XII	5	Pedal voice	4/4
Fugue	4	All voices	4/4

Performance Practice

Because this piece is based on a hymn melody, hymn playing registrations such as principals, mixtures, and sometimes 16' and 8' pedal reeds may used. Ha indicated suggestions for registration throughout the variations.

Table 2

Ha's Suggestions for Registration

	Dynamic sign	Suggested Registration
Theme	<i>f</i>	Principal 8', 4', 2' and Mixture
Variation I	<i>P</i>	Two manual: upper voice- Flute 8', 2' Lower voice- Flute 8'
Variation II	<i>mp</i>	Two manual: upper voice- Flute 8', 2' and Nasard 2 2/3' Lower voice-Flute 8' Pedal- Sub Bass 16' and Flute 8'
Variation III	<i>mf</i>	Manual: Principal 8', 4', 2' Pedal: Principal 16', 8' and Coupler
Variation IV	<i>f</i>	Manual: Principal and Flute 8', 4', 2' Pedal: Principal 16', 8', 4'
Variation V	<i>f</i>	Manual: Principal and Flute 8', 4', 2' Pedal: Principal 16', 8', 4'
Variation VI	<i>f</i>	Manual: Principal 8', 4', 2' and Mixture Pedal Principal 16', 8' and Coupler
Variation VII	<i>f</i>	Two manual: Upper Voice-Flute 8', 4' Lower Voice-Solo Stop Pedal: Principal 16', 8'
Variation VIII	<i>mf</i>	Manual: Principal 8', 4' Pedal: Principal 16', 8'
Variation IX	<i>f</i>	Manual: Principal 8', 4', 2' Pedal: Principal 16', 8' and coupler
Variation X	<i>pp</i>	Manual: Flute and Gamba 8', 4' Pedal: Sub Bass 16', Flute 8'
Variation XI	<i>f</i>	Manual: Principal 8', 4', 2' and Mixture Pedal: Principal 16', 8' and Reed
Variation XII	<i>fff</i>	Manual: Principal 8', 4', 2', Mixture and Reeds Pedal: Principal 16', 8', 4', Mixture and Reeds
Fugue mm. 1-45	<i>f</i>	Manual: Principal 8', 4', 2' Pedal: Principal 16', 8', and Coupler
mm. 46-55	<i>ff</i>	Add Reeds on Pedal
mm. 56-68	<i>ff</i>	Add Mixture on Manual
mm. 69-72	<i>ff</i>	Add Reeds on Manual
mm. 73-82	<i>fff</i>	Full Organ

The hymn playing styles include the following:

1. All parts are performed on the same manual;

2. The upper three parts (soprano, alto, and tenor) are performed on a single manual and the bass part is performed on the pedal; and
3. The soprano is performed on a solo manual, the inner two parts (alto and tenor) are performed on the other manual, and the bass part is performed on the pedal.

Ha used these three styles for this variation:

1. The first styles: Variation I, X;
2. The second style: Variation III, IV, V, VI, VIII, IX, XI, XII, Fugue; and
3. The third style: Variation II, VII.

Generally, hymns written and played in the Baroque period were intended to be played with the same type of articulation that was used in Baroque solo organ repertoire, that is, *touch ordinaire*, or the ‘ordinary touch.’

The ‘ordinary touch’ for the early organ technique means halfway between legato and detached playing.³ According to Ha, most variations of this piece can be played with ordinary touch; however, Ha is a contemporary composer, so the organist may combine the early and modern organ technique. There are passages where this ordinary touch is impossible. For example, in Variations III and VI, it is not possible to use all toes in the pedal passages to achieve ordinary touch. In Variation VII, the modern legato in the right hand is much more appropriate than ordinary touch technique. Variation XII is a French romantic toccata, so the cantus firmus on the pedal can be played legato. The final fugue may be performed with the ordinary touch; however, the last section of the fugue, performed on full organ with the pedal in octaves, can be performed with a modern legato thus enhancing a majestic, triumphant climax.

³ Ritchie and George Stauffer, *Organ Technique*, 172.

Toccata and Fugue on Ein feste Burg

Jae Eun Ha composed this piece in 1995 during his tonal period. Both movements use the same theme derived from the tune, *Ein feste Burg ist unser Gott* (*A Mighty Fortress is our God*), which was composed by Martin Luther (1483 - 1546). This hymntune, adapted from a plainchant melody based on a setting of Psalm 46, was employed by many composers such as:

- 1) J. S. Bach: BWV 720, Cantata BWV 80;
- 2) Buxtehude: BuxWV 184;
- 3) Max Reger: Chorale Fantasia on *Ein feste Burg ist unser Gott*;
- 4) Sigfrid Karg-Elert: *Op. 65*;
- 5) Meyerbeer: *Les Huguenots*;
- 6) Mendelssohn: '*Reformation*' *Symphony*; and
- 7) Wagner: *Kaisermarsch*.⁴

Toccata

Before the sixteenth century, most pieces are focused on vocal music. Even though there was dance music using instruments or accompaniment for vocal and instrumental music, the instruments parts were usually played by memory or improvised without tablature. Those pieces were called fantasia, prelude, intonazione as well as toccata.⁵ Thus, the toccata is the primary genre of solo keyboard in improvisatory style that is free in form and has several sections.⁶

The term first came into use during the early sixteenth century by composers such as Andrea Gabrieli (ca. 1532-1585) and Claudio Merulo (1533-1604). Merulo used varied rhythms, embellishments, and brilliant running passages in his pieces. An exemplary illustration of this

⁴ "Ein feste Burg." Oxford Dictionary Online.
http://www.oxfordmusiconline.com.libdata.lib.ua.edu/subscriber/article/opr/t114/e2207?q=ein+feste+burg&search=quick&pos=2&_start=1#firsthit

⁵ Shannon, *The Evolution of Organ Music in the 17th Century*, 18.

⁶ John Caldwell, "Toccata," *Grove Music Online*.

would be his *Toccata IV in the Sixteenth Mode* from his second book of *Toccatas* (1604). In this piece, Merulo composed a contrasting imitative middle section while the first and the last third of this piece is free in form.⁷

Another famous toccata composers was Girolamo Frescobaldi (1583-1643), organist at St. Peter's in Rome. He employed diverse sections in *Toccata No.3* from his first book of *Toccatas*. The several sections of these toccatas may be played independently and the player can finish the piece at any suitable cadence.⁸

Johann Jacob Froberger (1616-1667) was one of Frescobaldi's students. His toccatas are apt to interchange improvisatory style with imitative style.⁹ Dieterich Buxtehude's (ca. 1637-1707) toccatas were the archetype of seventeen century German toccatas in depicting short sections in free form that interchange with longer ones in imitative counterpoint. An illustration of this would be his *Praeludium in E Major*, BuxWV 141.¹⁰

In the eighteenth century, the two opposite sections, free form and imitative counterpoint, developed in duration and drifted apart into separate movements so that the form became a toccata in free form followed by a fugue.¹¹ Buxtehude would implement the prelude or toccata and fugue in his works: *Prelude, Fugue and Ciacona in C Major*, BuxWV 137, *Toccata and Fugue in F Major*, BuxWV 157, *Prelude and Fugue in D Major*, BuxWV 139.

Those works by Buxtehude that coupled a toccata and fugue influenced Johann Sebastian Bach's (1685-1750) toccatas and fugues with perhaps his well-known being his *Toccata and Fugue in D Minor*, BWV 565.¹²

⁷ Grout, *A History of Western Music*, 279.

⁸ *Ibid.*, 346.

⁹ *Ibid.*, 348.

¹⁰ *Ibid.*, 405.

¹¹ *Ibid.*, 406.

¹² John Caldwell, "Toccata," *Grove Music Online*.

In the classical period, this toccata form was scarcely used but was revitalized in the nineteenth century by organ composers in France such as Vierne and Widor and in Germany by Max Reger all of whom influenced Ha. Ha uses double pedal like Max Reger in the piece, *Toccata and Fugue on Ein feste Burg* and in *Triptych*; the pedal melody of the extended rhythm from measure 27 of *Triptych* resembles Widor's or Vierne's style.

In *Toccata and Fugue on Ein feste Burg*, the toccata is *Senza misura* (unmeasured)¹³ and is a virtuosic piece. Ha writes the toccata unmeasured to symbolize freedom from the “straight-jacketed regulations of the church establishment.”¹⁴ It starts in D major and arrives at a diminished triad ($\text{vii}^{\circ}/\text{V}$), by the first fermata in Example 1, using chromatic lower neighbor and chromatic passing tones. In my opinion, Ha keeps D in the outer voice while using chromatic passing tones in the inner voices to make the arrival at V even more dramatic. The last chord of the first phrase is a $\text{vii}^{\circ}/\text{V}$ (G#, B, D), and the last chord of the second phrase is a $\text{V9}/\text{V}$ with a sharp fifth and omitted root (F#, Ab, C, D). Both chords resolve to V and serve as substitutes for the V/V (see Example 1).

¹³ Because there are no bar lines, I will use the term “system” and “page” instead of bar number. The accidentals remain in effect until the system changes.

¹⁴ According to Ha.

Example 1. *Toccata on Ein feste Burg*

senza misura

D: I vii°/V V V ⁹/₇ (No Root) _{#5} V

There is an augmented French sixth in the second system. Its resolution to the D chord in *Allegro moderato* is delayed. Ha uses imitative counterpoint between two voices in *Allegro Moderato* section in a similar style to Johann Sebastian Bach (see Example 2).

Example 2. *Toccata on Ein feste Burg*

Allegro moderato

resolve to D

Fr. 6

The E# in the first system of the second page is acting as a leading tone for the F# which is V of B minor (see Example 3).

Example 3. *Toccata on Ein feste Burg*

In the progression of V7 to i in B-minor, I circle the transferred resolution of E in the soprano line to point out that it resolves to the D in the alto voice. This B minor modulates to B-flat major in the last chord of Example 4. There is a pivot chord which is $\text{vii}^{\circ 7}/\text{VI}$ in B minor (F#, A, C, Eb) and services the function of $\text{vii}^{\circ 7}$ in B-flat major (A, C, Eb, Gb).

Example 4. *Toccata on Ein feste Burg*

A highly chromatic passage is elaborated over an F pedal point. The two upper voices relate to each other mainly by contrary motion (see Example 5). The pedal point F goes to E (V/V) and A (V) in D major.

Example 5. *Toccata on Ein feste Burg*

The imitative material again elaborates a subject, which is answered in the second system of the third page. The pedal plays the chorale melody using rhythmic augmentation (see Example 6).

Example 6. *Toccata on Ein feste Burg*

It returns to the original material in the first system of the fourth page (see Example 7).

Example 7. *Toccata on Ein feste Burg*



There is a sequence-like figure in the second and third systems on the fourth page (see Example 8).

Example 8. *Toccata on Ein feste Burg*

The image shows three systems of musical notation. The first system has a treble staff with a complex rhythmic pattern of eighth notes and a bass staff with a simple chordal accompaniment. The second system continues this pattern. The third system features a treble staff with a similar pattern and a bass staff with a chord progression. A circled 'F' is placed above a note in the bass staff. Below the bass staff, there is a text annotation: "Supporting V of D (E is used instead of F)". At the bottom right, another text annotation says: "Out of Sync: This B in the bass is not aligned with end of pattern".

Instead of using bar lines, Ha used the change of systems to indicate the cancellation of an accidental. The organist can also imagine a bar line at the beginning of each thirty-second note passage. The following eighth-note chord retains the accidental from the thirty-second note passage. If the system is changed, however, the accidentals do not affect the chord. Ha suggests the harmony progression for the second system of the fifth page (see Example 9).

Example 9. *Toccata on Ein feste Burg*

The image displays two systems of musical notation for a toccata. The first system features a treble clef staff with a key signature of two sharps (F# and C#) and a 6/8 time signature. It contains six measures of music, each with a '6' above the staff indicating a sixteenth-note guitar-style chord diagram. The bass clef staff below it shows a single note in the first measure and a chord in the sixth measure labeled 'F#9'. The second system continues with two staves. The treble staff has six measures of music, each with a 'v' (accents) above the notes. The bass staff has six measures of music, with the first measure circled and labeled '(embellished) Gr.6'. Below the bass staff, a series of chord diagrams are labeled: A7, F#m9, Gr.6, (embellished) Gr.6, E7, E7, G#, A9, C#°7, and A9.

Performance Practice.

Ha suggests playing this toccata in a detached style to reflect the importance of Martin Luther’s great battle hymn *Ein feste Burg*. Ha uses the Italian term *Pesante con sensibilitè*, which means ‘heavy with sensitivity’ for the toccata movement. This sign helps organists register the piece even though there is no indication of stops. The registration for this toccata should include 16’ and 32’ stops. Furthermore, the dynamic sign is fortissimo so it requires foundations 16’, 8’, 4’, 2’, mixtures and reeds for the manual and 32’, 16’, 8’ and coupler for pedal.

Fugue

A fugue is not a form such as sonata form or rondo form.¹⁵ It is the most sophisticated of the various forms of counterpoint. The basic ideas of contrapuntal writing were discovered in the great Flemish school and in the motets of Josquin des Prés in the fifteenth century. However, the fugue was not developed into its standard form until the early eighteenth century works of J. S. Bach.¹⁶

Ha's construction of this fugue did not deviate from the standardized form developed by Bach, that is, that the standard requirement of a fugue exposition is the most strictly controlled part of a fugue with each voice entering with a subject or answer. For analysis of this fugue, please refer to the annotated score in Appendix C.

The fugue starts with three voices—soprano, alto, and tenor—with independence and integrity in each voice. The soprano states the four-measure subject I, beginning and ending on the tonic note D.

The second voice, the alto, begins with the same subject but transposed to the dominant key, A. This is the answer. There are two kinds of answer in fugue form. One is a tonal answer in which intervals are altered to continue close to the tonic key; the other is a real answer in which no intervals are modified. Ha used a real answer in measure 5. While the alto states the real answer, the soprano goes on with the first countersubject I juxtaposed to the real answer in measure 5. Countersubject I returns in the alto part with a transposed key, and the initial countersubject II appears with this countersubject I and subject I in measure 9.

In measure 13, the real answer enters in the bass with countersubject I in the tenor, countersubject II in the alto, and the earliest countersubject III in the soprano voice. There are

¹⁵ Green, *Form in Tonal Music*, 258.

¹⁶ Mason, *Essentials of Eighteenth-Century Counterpoint*, 119.

four voice parts in A major from measure 13 to 16. The subject II begins in measure 17 in the tenor and this subject is derived from the subject I.

From measure 17, four voices become three voices. In the three voices of the fugue, the uppermost line is called the soprano, the next line is the alto, and the lowest line is the bass. However, I use the names soprano, tenor, and bass in this section of the piece because the middle voice is closer to a tenor's vocal register.

The first real answer of subject II appears in the soprano part in A major with the countersubject IV and countersubject V in measure 21. The subject II recurs in the bass part in D major with countersubject IV in the soprano and countersubject V in the tenor voice in measure 25. In measure 29, the answer of subject II in the tenor voice again enters with countersubject IV, filler in the soprano, and new countersubject VI in A major. From here, the four voices of the fugue start again.

The end of the exposition is in measure 32 and the episode I begins in measure 33. Episode I usually takes its motive material from the subject or countersubject. In this work, the theme is derived from the material subject II. In traditional fugal writing, his use of sequence is very typical of episodes, consequently Ha employs many sequences in the episode. There is a sequence on fragments of subject II from measure 33.

In measure 36, the entry appears in B minor with subject I in the soprano, countersubject I in the alto, countersubject II in the bass, countersubject III in the tenor. Subject I in the soprano transfers to the bass voice in measure 37.

Episode II begins from measure 40 in F-sharp minor with the fragment of subject I in the bass in measure 42, subject II in the tenor, countersubject I in the bass in measure 44, and inversion of subject II in the tenor voice in the measure 46. Episode II ends in measure 47.

The voices move toward episode III in measure 48. From this measure the real answer in the tenor voice and countersubject I in the soprano, countersubject II in the alto voice, and countersubject III in the bass appear; the voices go toward episode III in F-sharp minor in measure 51.

Ha uses material of the countersubject II to make a non-sequential pattern from measure 51 to 53; the sequence material appears from measure 54 to 55 to develop episode III. Episode III ends in measure 60, and the middle entry begins in measure 61 with the real answer in the soprano, countersubject I in the tenor, countersubject II in the bass, and countersubject III in the alto with A minor. The tail of answer I enters with the tail of countersubject IV in the soprano and the tail of countersubject V in the alto in measure 65 in A major.

The new countersubject VII enters with countersubject I in the soprano and the subject I in the alto in D major in measure 69. Measures 69 to 96 are similar to measures 5 to 32. The melody switches to a different voice with subject I transferring to the soprano in measure 72. The real answer I enters in the soprano with countersubject I in the bass and countersubject II in the tenor in measure 73.

Subject I enters in the bass with the countersubject I in the tenor and countersubject VII in the soprano in D major in measure 77. The real answer I enters in the tenor with the countersubject I, countersubject II in the alto and soprano, and countersubject VII in the bass in A major in measure 81.

Subject II enters in the tenor with countersubject IV in the soprano and countersubject V in the alto in D major in measure 85. The real answer of subject II enters in the bass with countersubject IV in the alto and countersubject V in the soprano in A major in measure 89.

Subject II in the soprano enters with countersubject IV in the bass, countersubject V in the tenor, and countersubject VI in the alto in D major in measure 93. The real answer of the subject II enters in the alto with countersubject IV in the tenor, countersubject V in the bass, and countersubject VI in the soprano in A major in measure 97.

Finally, the middle entry ends in measure 100 and the final stage that signals the climax of this piece begins in measure 101. Measures 101 and 102 are exactly the same as measures 33 and 34 which are episode I with sequence of the material of subject II and head of countersubject I.

There is a stretto using the material of subject I and answer I with diminution of the rhythm. From measure 104, subject I in the soprano and the real answer in the bass part are full value while partial entry starts with diminution of subject I and the real answer in the tenor and the alto parts as stretto.

Chromatic movement occurs in the tenor voice by the use of accidentals to make the culmination in measure 109 to 111. The final stage ends with the deceptive cadence (V-vi) with fermata in measure 114. The double fugue consists of five parts, which are the exposition, episode, middle entry, final stage and toccata. Episodic sections in Bach's fugues tend to be brief and sequential; however, Ha uses a long episodic section based on new variants of theme.

The inclusion of a toccata at the end measure 115 of the fugue, along with seven countersubjects, demonstrates Ha's desire to forge a revolutionary new path in fugue form in the same way that Martin Luther's revolutionary vision led the Reformation.

The basic organization is as follows:

Exposition (m.1-32)

- Subject I: mm. 1-16
- Subject II: mm. 17-32

Episode (m. 33-60)

- Episode I (sequence): mm. 33-35
- Entry I: mm. 36-39
- Episode II (sequence): mm. 40-47
- Entry II: mm. 48-51
- Episode III (sequence): mm. 52-60

Middle entry (mm. 61-100)

Final Stage (mm. 101-114)

- Climax using stretto and chromatic movement
- Sequence on fragments of theme II and countersubject I from m. 101.
- The last entry of the subject in m. 108.
- Deceptive cadence at the end of the final stage.

Toccata (mm. 115)

- As at the beginning, it is senza misura (unmeasured). Contrary to fugal tradition, Ha returns to a section in toccata style to end the piece.

Table 3

Outline Summary of Fugue

Bars	1-4	5-8	9-12	13-16	17-20	21-24
Soprano	Subject I	Countersubject I	Countersubject II	Countersubject III	Countersubject IV	Answer II
Alto		Answer I	Countersubject I	Countersubject II		
Tenor			Subject I	Countersubject I	Subject II	Countersubject IV
Bass				Answer I	Free	Countersubject V
Tonal structure	D	A	D	A	D	A
Function	Exposition					

25-28	29-32	33-35	36-39	40-47	48-51	52-60
Countersubject IV	Free	Sequence	Subject I	Fragment	Countersubject I	Sequence
	Countersubject VI	Sequence	Countersubject I	Fragment	Countersubject II	Sequence
Countersubject V	Subject II	Sequence	Countersubject III	Fragment	Answer I	Sequence
Subject II	Countersubject IV	Sequence	Countersubject II	Fragment	Countersubject III	Sequence
D	A	D	Bm	F#m	A	F#m
		Episode I		Episode II		Episode III

Table 3 continued

Bar	61-64	65-68	69-72	73-76	77-80	81-84
Soprano	Answer	Tail of Countersubject IV	Countersubject I	Answer I	Countersubject VII	Countersubject II
Alto	Countersubject III	Tail of Countersubject V	Subject I	Free		Countersubject I
Tenor	Countersubject I	Tail of Answer I	Countersubject VII	Countersubject II	Countersubject I	Answer I
Bass	Countersubject II	Free		Countersubject I	Subject I	Countersubject VII
Tonal Structure	Am	A	D	A	D	A
Function	Middle Entry					

85-88	89-92	93-96	97-100	101-103	104-107	108-114
Countersubject IV	Countersubject V	Subject II	Countersubject VI	Subject II	Subject I	Free
Countersubject V	Countersubject IV	Countersubject VI	Answer II	Free	Answer I	Free
Subject II		Countersubject V	Countersubject IV		Subject I	Free
	Answer II	Countersubject IV	Countersubject V		Answer I	Subject I
D	A	D	A	D	A	D (V-vi cadence)
Function				Final Stage		

Table 3 continued

	Initial Appearance	Occurrence
Subject I	Bar 1	Bars 9, 36, 69, 77, 104
Answer I	Bar 5	Bars 13, 48, 61, (65), 73, 81
Subject II	Bar 17	Bar 25, (44), 85, 93, (102)
Answer II	Bar 21	Bars 29, 89
Countersubject I	Bar 5	Bars 9, 13, 36, (44), 48, 61, 69, 73, 77, 81
Countersubject II	Bar 9	Bars 36, 48, 61, 73, 81
Countersubject III	Bar 13	Bars 36, 61
Countersubject IV	Bar 17	Bars 21, 25, 29, (65), 85, 89, 93
Countersubject V	Bar 21	Bars 25, (65), 85, 89, 93, 97
Countersubject VI	Bar 29	Bars 93, 97
Countersubject VII	Bar 69	Bar 77, 81

Performance Practice.

Ordinary touch may be required. Linking two neighboring notes should be played as evenly as possible with sometimes one finger or one toe. When repeated notes are played, the two succeeding notes of equal rhythmic value are recounted as ‘long’ and ‘short.’ Pedals are usually played by all toes in early organ works; however, there are several impossible places to play toe only in Ha’s work. For example, when Countersubject I appears in the pedal in measure 73, the organist must use the heel to achieve a legato performance. The suggestion is that the organist use the toe and heel as in modern technique but retain detached articulation as in early technique.

In chorales, agogic accents, or the arrangement of strong and weak beats in the music usually correlates to the accented and unaccented syllables in the text. In the chorale *Ein feste*

Burg, the meter is 4/4 and begins with an anacrusis. The anacrusis creates a weak-strong pattern within the duple rhythmic framework.

In performance the adjustment of weak and strong beats would be underlined by delicate articulations. In organ playing, if a performer is playing four, articulated quarter notes, the quarter notes on beats one and three will be slightly longer than those falling on beats two and four, thus creating agogic accents of strong-weak-strong-weak.

In early technique, the articulation should be considered vertically. Even if the structure is polyphonic, all voice notes should have the same duration. This is fairly different with modern technique, in which some notes in a polyphonic texture might enter by legato relationship while others are detached.

In Bach's day, the equal notes of any value are grouped in two note pairs; thus, this fugue can be played in grouping quarter notes in duple meter. The notes from beats one to two and three to four can be connected with an ordinary touch and the notes from beat two to three can be more detached than with an ordinary touch.

Registration

Ha did not designate any specific stops in this piece; thus, performers should select a suitable registration. In the Baroque period, the *organum plenum* (full organ) was often employed for free pieces such as preludes and fugues, toccatas, fantasias, passacaglias, ciacconas, etc.,¹⁷ so, it is suggested that the registration for this work is the *organum plenum*. George Ritchie and George Stauffe discussed the classic late seventeenth century North German plenum on Schnitger's organ in the Jakobikirche. It is as follows:

Hauptwerk: Principal 16', Octav 8', Octav 4', Superoctav 2', Rauschpfeife II,
Mixture VI-VIII.

¹⁷ George Ritchie and George Strauffer. *Organ Technique*. 270

Oberwerk: Principal 8', Octav 4', Octav 2', Scharf VI, Cimbel III.

Rückpositiv: Principal 8', Octav 4', Octav 2', Scharf VI-VIII.

Pedal: Principal 32', Octav 16', Octav 8', Octav 4', Rauschpfeife III, Mixtur VI-VIII, Posaune 16'.

Ow/Hw coupler or Rp/Hw coupler.

The smaller plenum is as follows:

Hauptwerk: Principal 8', Octav 4', Superoctave 2', Rauschpfeife II

Pedal: Octav 16', Octav 8', Octav 4'.

They suggested another possible *organum plenum* on the Gottfried Silbermann organ at Saxony.

Hauptwerk: Principal 8', Rohrflöte 8', Octave 4', Spitzflöte 4', Quinte 2 2/3',

Octave 2', Mixture,

Oberwerk: Gedackt 8', Rohrflöte 4', Octave 2', Quinta 1 1/3', Siffelöte 1', Cimbel.

Pedal: Subbass 16', Posaune 16'.

Ow/Hw coupler.

Hw/ Ped coupler.

I would like to suggest that the *organum plenum* and other stops such as tierce, sesquialtera, and flute stops might be employed for Ha's toccata, and a large-scale *organum plenum* could be used at the end of the fugue. The toccata registration should be repeated however, as the toccata theme returns, so as to unify the entire piece.

Triptych

Triptych was composed and premiered in 1980 at Sejong Culture Center. Ha called this piece *Triptych* because it has three movements, three sections of each movement, and three parts of the second section and the third section of the first movement.

First Movement

Section A (mm. 1-10)

Section B (mm. 11-40) First Part (mm. 11-22)

Second Part (mm. 23-26)

Third Part (mm. 27-40)

Section C (mm. 41-72) First Part (mm. 41-48)

Second Part (mm. 49-62)

Third Part (mm. 63-72)

Second Movement

Section A (mm. 1-11)

Section B (mm. 12-21)

Section A' (mm. 22-26)

Third Movement

Section A (mm. 1-19)

Section B (mm. 20-46)

Section C (mm. 47-69)

Coda (mm. 70-79)

Ha's basic composition technique for this work is based on Western music style. Since it is not church music, Ha chose to make it atonal; however, it incorporates traditional Korean elements as well.

When he visited the small rural town, Pilbongri, in Korea, he watched the Nong-Ak, which is the Korean farmers' dance music, and was inspired by it and sketched it. Pilbongri is located in Imsil-gun Jeollabukdo-Province in South Korea. There is a small mountain there, which is shaped like a writing brush. The Korean name "Pil" comes from the word 'brush.' Most of the residents of Pilbongri are players of farmers' music, and are generally considered in Korea to be very high-level players. Since the farmers work hard, they find release in the Nong-Ak.

The instruments for the Nong-Ak are as follows:

1. Kkwaenggwari: It is a small brass gong, which produces the sound "Kkwaeng-Kkwaeng;"
2. Jing: It is a bigger brass gong than Kkwaenggwari and is shaped like a large bowl;
3. Buck: It is a Korean drum, which made from animal skin;
4. So-Go: It is a small drum. The diameter is around 15 cm, which made from cowhide leather;
5. Jhanggu: It is an hourglass shaped, double-headed drum. The right side of the drum is thin-skinned. The left side of the drum is thicker than the right side. These subtle differences produce a change in the volume; and
6. Taepyeongso: It is a double reed wind instrument in the oboe family. It is used only occasionally to provide hints of melody.

The Kkwaenggwari player called Sang-Shae is the leader of Nong-Ak. Since the farmers cannot read music, the Sang-Shae's role in controlling the team is very important. Sang-Shae plays a short phrase and the ensemble follows his tempo and beat. Nong-Ak starts with a simple rhythm and gradually becomes more complex. The Jeolla-Province's tempo of Nong-Ak is fast-slow-fast-slow which makes the emotion alternately tense and relax so that it gradually rises. It is like the yin and yang concept from Taoism. The Yin represents something dark, receiving, mysterious, deep, female, negative, weak, passive and destructive, while yang symbolizes bright, red, piercing, high, heavenly, male, positive, active, strong and constructive. There is a slight difference between each province's Nong-Ak, especially the Jeolla-Province's Nong-Ak which is more energetic than other areas.¹⁸

The Nong-Ak has almost no melody or harmony. If there is a melody, it is only sporadic, so the Nong-Ak's principal instruments are percussion.

Since the organ is a western instrument, which can play melody and harmony, Ha imitates the Korean percussion rhythm in this organ work *Triptych*.

There are three movements. The first and third movements are *Toccata* and *Scamper* and are faster than the second movement. Even though it is not church music, Ha wrote the second movement in the style of a chorale. Perhaps it suggests spiritual consolation for the hard-working farmer. Ha put the Nong-Ak rhythm in the first and third movements.

Explanation of the First Movement

The first movement is atonal and consists of fast-slow-fast sections using both the pentatonic and whole-tone scales: section A (*With primitive energy*: mm.1-10), section B (*Andante molto sostenuto*: mm. 11-40), section C (*L'istesso tempo*: mm. 41-72). In the first

¹⁸ 한국민족문화 대백과: 한국학 중앙연구원 (*Korean Ethnic Culture Encyclopedia*, s.v. "Nong Ak," 2006 Korean Studies Jung- Ang Researcher).

measure, the traditional Korean 5-note scale (Pentatonic) is replaced by the more contemporary sounding whole-tone scale (see Example 10).

Example 10. *Korean to Contemporary Scale*

Five-note scale: B C# E F# G#

Whole-tone scale: B C# D# F G

In measure 3, the whole tone scale, C, D, E, F#, G# has the same function as measure 1 with the exception of the minor third leap from C sharp to E. The pedal plays the whole-tone scale, as in measure 1 and 3 (see Example 11).

Example 11. *Triptych*. First movement. mm. 1-6

With primitive energy (♩) = ca.132

Manual

I ff sempre

Pedal

legato

The soprano line descends in semi-tones in measure 11 and 13 while the alto line descends in whole tones. Contrary to previous measures, the melodic element is more prominent

than the rhythmic element in this section. The left hand melody in measure 11 to 12 is the main theme and Ha uses a fragment of this theme throughout the piece as in measures 16 and 17 (see Example 12).

Example 12. *Triptych*. First movement. mm. 10-19

Andante molto sostenuto (♩ = ca.72)

The pedal melody in measure 41 is exactly the same as the opening soprano melody in measures 1-3 (see Example 13).

Example 13. *Triptych*. First movement. mm. 39-42.

L'istesso Tempo (♩ = ca.132)

Ha uses the Korean pentatonic scale in the pedal and the manual in measure 27-29. In measure 30-33, the pedal melody transposed a minor third lower. In measure 32, the whole tone scale recurs in all voices of the manual (see Example 14).

Example 14. *Triptych*. First movement. mm. 27-32

♩ = ca.92

27 *f*

+ Ped

29

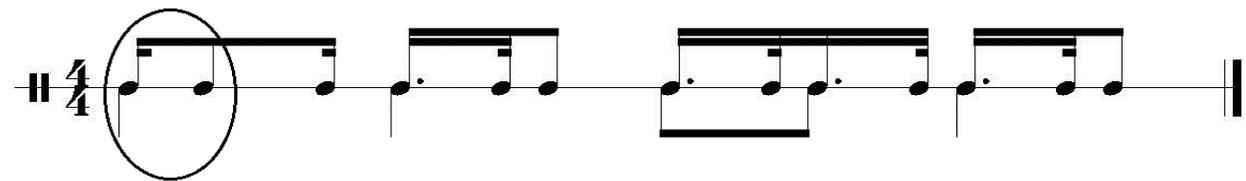
31

Measures 33 to 38 are an exact repetition of measures 27 to 32. A traditional Korean melody can be heard in m. 49, and repeating in the left hand at measure 60, with a long pedal point.

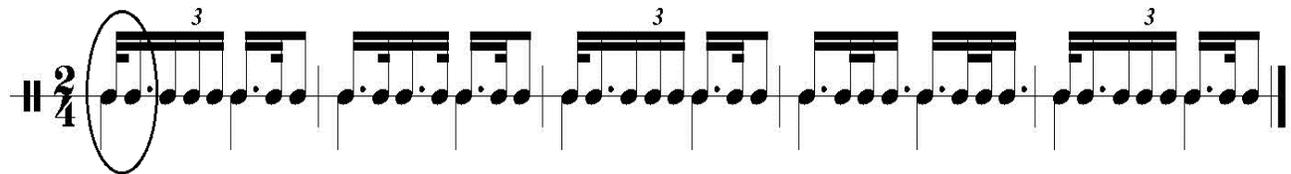
There is no time signature in the first movement that uses Nong-Ak rhythm. The rhythm of measure 1 symbolizes the Sang-Shae who plays a short phrase by himself to lead the team. Similarly, Ha imitates the Sang-Shae by using groups of 2, 3, and 4 notes to resemble a progressive tempo increase before the team joins in.

In measure 2 and 4, all other groups play to represent a group ensemble following the Sang-Shae's lead. It is derived from traditional Korean rhythms known as Ochegut or Sungjugut Jangdan (see Examples 15, 16, and 17).

Example 15. *Ochegut Jangdan*



Example 16. *Sungjugut Jangdan*



Example 17. *Triptych*. First movement. mm. 2 and 4



In measure 5, a new rhythm emerges to add excitement and avoid monotony (see Example 18).

Example 18. *Triptych*. First movement. m. 5

m. 5

From measure 23 to 26, Ha simplifies the rhythm in order to transition into a faster part (see Example 19).

Example 19. *Triptych*. First movement. mm. 20-26

20

Transition from slow to fast

Più mosso

I cresc. poco a poco -----

24

rit.

Section C starts in measure 41. The rhythm is same as section A of the first movement but the manual part alternates with rests and notes, and the pedal part keeps the main rhythm which is 2:3:4. In this section the Sang-Shae and the team are playing together combining previous elements that played alone (see Example 20).

Example 20. *Triptych*. First movement. mm. 41-42

L'istesso Tempo (♩ = ca.132)

Ha uses the time signature 4/4, 5/4, and 3/4 from measure 49 to measure 60, which is the second part of section C.

In measure 11, the intervals between upper and lower voices descend in parallel fourths (see Example 21).

Example 21. *Triptych*. First movement. mm. 10-14

Andante molto sostenuto (♩ = ca.72)

In measure 21 and 22, the intervals become a perfect fifth, diminished fifth, and augmented fifth. In the bass, E, F, G#, A make the tetrachord (0145), so it is not the diatonic

scale. In the tenor voice, Bb, C#, D, E make the tetrachord (0236) which can be the harmonic minor scale. In the alto voice G, A, B, C# make the tetrachord (0246), which can be D major scale. In the soprano D, E, F, G make the tetrachord (0235) that can be C major and F major scales. Thus, the soprano voice is totally diatonic, the alto is diatonic and whole tone, and the tenor and bass voices are a modified diatonic, related to harmonic minor scale (see Example 22).

Example 22. *Triptych*. First movement. m. 21

The scale starts on E and finishes on E in the left hand and the scale starts in G and finishes on G in the right hand. The combined two collections are almost twelve tone but F#, C, and D# are missing from the twelve-tone scale (see Example 23).

Example 23. *Combination of Two Collections*

From measure 23, and 24, the major third in the right hand and minor third in the left hand mostly move in parallel motion. In the same way, from measure 25 to 26, the minor third in the right hand and the left hand for the most part, also move in parallel motion (see Example 24).

Example 24. *Triptych*. First movement. mm. 23-26

The image displays two systems of musical notation for measures 23-26 of the first movement of *Triptych*. The first system, measures 23-24, features a piano part with two staves. The upper staff is labeled 'Major third' and the lower staff is labeled 'Mostly Minor third'. A dashed line indicates a 'Parallel' motion. The second system, measures 25-26, features a piano part with two staves. The upper staff is labeled 'Minor third' and the lower staff is labeled 'Mostly Minor third'. A dashed line indicates a 'Parallel' motion. The score includes dynamic markings 'I cresc. poco a poco' and 'rit.'.

In measure 30, the dominant seventh chords (B7-D7-B7-D7-A7-E7-A7-E7) descend and change into half-diminished-seventh chords in the following measure ($A^{\flat 7} - E^{\flat 7} - A^{\flat 7} - E^{\flat 7} - G^{\# \circ} - C7 - G^{\# \circ} - C7$). It is very interesting that Ha does not resolve the 7th chords but rather uses them for rhythmic interest, which is a distinguishing. In measure 32, the chords ascend in parallel augmented triads (see Example 25).

Example 25. *Triptych*. First movement. mm. 29-32

m. 29

B7 D7 B7 D7 A7 E7 A7 E7

m. 31

A⁰⁷ E⁰⁷ A⁰⁷ E⁰⁷ G#⁰ C7 G#⁰ C7 Parallel Augmented Triad

In measures 33 to 38 the phrase is identical to the one in measures 27 to 32. In measure 40, section B of the first movement finishes with an emphasized B-chord (B, D#, F#), in what Ha calls a “rhythmic cadence.” Even though the *Triptych* is an atonal piece, Ha used cadences and pedal points to assert the B as a center pitch. The opening scale passage of *Triptych*, even though it is a whole tone scale, begins with a B pitch. In measure 23, the pedal point is a B pitch. In measure 40, there is a cadence on the B (#6) chord, and in measure 48, there is a cadence on a B chord. In measure 63, there is another pedal point on the B pitch. In the second movement, the pedal point is once again a B. Furthermore, the last movement’s cadence is F# major which is the dominant of the B chord. Therefore, Ha emphasized B as the pitch center even though the work is atonal (see Example 26).

Example 26. *Triptych*. First movement. mm. 39, 48

The image shows two systems of musical notation for piano. The first system, labeled 'm.39', consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff has a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The first measure of the grand staff is marked *ff* and the second measure is marked *fff*. Both measures end with a fermata. The second system, labeled 'm. 48', also consists of three staves. The grand staff has a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The first measure is marked *rit.* and the second measure is marked *fff*. Both measures end with a fermata. The separate bass clef staff in the second system has a bass clef and is marked *fff* in the second measure, also ending with a fermata.

Section A of the first movement begins *ff* and finishes with *fff* at measure 10 with fermata. Section B starts with *p* to make a contrary dynamic from section A. The manual signs II and III in section B indicate the need for two differently colored manuals in this section. Because it is polyphonic in style, the volume of the two manuals can be similar. However, from measure 15 to 18, the left hand should be softer than the right hand and the registration color should be different.

From measure 27, the pedal part plays the melody, as seen in the style of many romantic Western composers such as Vierne, Dupré, Widor,

From measure 49, Ha uses grace notes to imitate the Korean ornamentation known as Si-gim-Sae. Its mood is like the first part of section B (mm.11-22), but the right hand plays the melody and left hand plays the accompaniment. This part should use very soft registration such as flute and tremolo stops for the right hand.

Explanation of the Second Movement

The second movement is in contrast with the first and third movements. It is a calm, slow, free atonal hymn, a hymn that is not borrowed from a German chorale. The melody is harmonized with five voices in a short movement in ternary form (total 26 measures): A (mm. 1-11), B (mm. 12-21), and A' (mm. 22-26). The time signatures are frequently changed: 3/4, 4/4,

and 5/4 as the pedal point revolves around B even though this piece is not tonal. It is interesting that the last chord in measure 11 is an F sharp triad that seems to serve the purpose of a half cadence even though it is a minor triad.

In an effort to make his music sound exotic, Ha used mixed chromatic and whole-tone scales using lots of accidentals. The B added sixth is used at the end of the second movement to make it stable even though it is atonal.

Explanation of the Third Movement

The tempo indication at the beginning of the third movement is *very lively*. There are three parts and a coda: A (mm. 1-19), B (mm. 20-46), C (mm. 47-69), and Coda (mm. 70-79), which use whole tone and pentatonic scales, with no time signature as in the first movement. As I interviewed Ha, he told me that he saved most of his Nong-Ak rhythmic ideas for the third movement.

The first four measures are percussive in nature, and use the interval harmonies of a major third, diminished third, and major second (see Example 27).

Example 27. *Triptych*. Third movement. mm. 1-4

Very lively, but not too fast (♩ = ca. 142 - 146)

ff sempre

The first two measures are sort of an opening fanfare, and then the next two measures establish the accompaniment. The Salpuri Jangdan, which is one of the Nong-Ak rhythms, is used from measure 3 until measure 15 where he introduces a melody on top of the rhythm that symbolizes the traditional Korean instrument known as Taepyeongso. This rhythm works as a rhythmic ostinato for the entire third movement (see Examples 28 and 29).

Example 28. *Salpuri Jangdan*

Example 29. *Triptych*. Third movement. mm. 5-6

The Semachi Jangdan appears in measure 8 (see Examples 30 and 31).

Example 30. Semachi Jangdan.

Example 31. *Triptych*. Third movement. m. 8

From measure 8 to 11 in the pedal melody, Ha uses the whole-tone scale. The cadential progression for section A is from measure 16 to 19. Here, the texture is changed and every Nong-Ak instrument plays same rhythm at the same forte dynamic. In measure 16, another Nong-Ak rhythm, Gutgeori Jangdan, is used (see Example 32 and 33).

Example 32. *Gutgeori Jangdan*

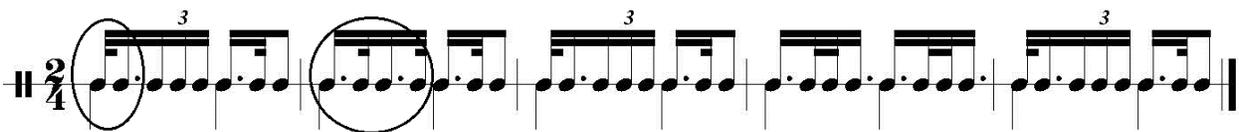


Example 33. *Triptych*. Third movement. m.16.



Ha usually employs a Nong-Ak motif twice, where the Sang-Shae plays first and other members copy exactly what the Sang-Shae played, emphasizing and extending each motif. It is the same principle as imitative variation. The Nong-Ak has extremely varied and complex rhythms for each instrument. Ha derives the following rhythm from the middle section of *Sungjugut Jangdan* for measure 37-42 (see Examples 34 and 35).

Example 34. *Sungjugut Jangdan*



Example 35. *Triptych*. Third movement. mm. 37-42

Middle of Sungjugut Jangdan

Head of Sungjugut Jangdan

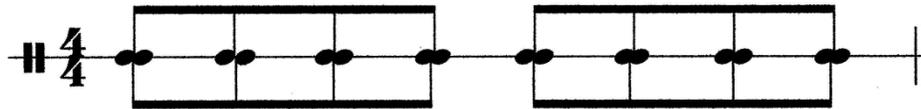
In the climax in measure 22-23, the Nong-Ak rhythm is very complex as each instrument is playing a different rhythm to enhance the mood in the climax (see Example 36).

Example 36. *Triptych*. Third movement. mm. 22-23

22

After the climax, the simple rhythms, which resemble traditional Korean rhythm Hwimori Jangdan, occur in measure 65, subduing the climax (see Examples 37 and 38).

Example 37. *Hwimori Jangdan*



Example 38. *Triptych*. Third movement. mm. 65-67

Musical score for Example 38, *Triptych*, Third movement, measures 65-67. The score is in 4/4 time. It features a piano part with a treble and bass clef. The tempo is marked **Meno mosso** and the articulation is *legato sempre*. The music consists of a series of chords and melodic lines. The score is numbered 65 at the beginning. There is a double bar line at the end of the section.

The soft sound comes in the beginning of the coda recalling the second movement. The fortissimo and percussion rhythm repeat with the pedal point E in measure 76-77 for the finale resembling the first movement (see Example 39).

Example 39. *Triptych*. Third movement. mm. 74-79

The musical score consists of two systems. The first system (measures 74-76) features a piano accompaniment with triplets in both hands and a solo line in the right hand. The second system (measures 77-79) shows the piano accompaniment with a 'rit. molto' marking, followed by a 'cresc. molto' leading to a final 'ffff' dynamic. A 'Pedal Point' is indicated in the bass line, and a 'V7' chord is marked above the final measure.

Even though Ha uses Korean traditional elements up to this point, the last harmonic progression is V7 to I in F-sharp major which makes a very strong cadence, so that it sounds like traditional Western music.

Performance Practice

The term ‘modern organ technique’ appeared in the nineteenth century, which was in opposition to the early organ technique such as pre-baroque and baroque period. The Belgian organist Jaak Nikolaas Lemmens who wrote *School of Organ Playing Based on Roman Plainchant*, which was published in 1862, founded the modern legato technique. Alexandre Guilmant and Charles-Marie Widor were Lemmens’s pupils, Louis Vierne and Albert Schweitzer were Widor’s students, and Marcel Dupré was Guilmant and Widor’s student.

The basic modern organ technique is legato touch, which is the mode of connection between two notes for musical phrases. The articulations such as marcato, non-legato, and staccato might come together with a legato touch. The modern organ technique is more appropriate for the diatonic, chromatic scale patterns, and chordal textures rather than imitative pattern.¹⁹

Ha's *Triptych* requires this modern organ technique, especially section B of the first movement and the whole second movement 'chorale' which is a slow movement. This should be played legato to express his own chorale melody. Ha employed the long, rhythmic value melody in the pedal and the fast, short rhythmic chords in the hands, similar to those found in the music of Widor. When the chordal passage of the hands is played very fast, the pedal melody should be performed with a legato touch.

Ha, however, requires a staccato as well as a legato touch for this work. When the chords are played in short, quick rhythms and/or fast tempi, the organist should avoid playing too legato, so that the organ can speak clearly in the acoustical environment.

Staccato, the opposite of legato, is played at one-half of its notated length. It is also used in fast passages or in chords to produce a more deliberate, accented sound. The staccato, on the organ is usually less detached than on other instruments so that the sound pipes, especially the reed pipes, have sufficient time to speak properly. Marcato is a kind of accented staccato. It can be detached like staccato but it is heavier and more pressed than staccato so that the note can be emphasized and it is usually employed on chords. Charles-Marie Widor's "Toccata" from *Symphony No.5, Op 42/1* is an example of this type of marcato. Also in Ha's toccata of *Triptych*, he indicated the staccato but in some places the organist should treat this staccato as marcato.

¹⁹ George Ritchie and George Stauffer, *Organ Technique*, 1.

Organists also need to use both heel and toe for a legato pedal melody. The feet should be kept flat on the pedal board with a flexible ankle that is relaxed and pointed inward.

Because the feet are kept flat and low on the pedal board in modern organ technique, the two feet seldom cross, however, for some spots, which are composed of the whole tone scale and which require the succession of two black keys, the feet should be crossed. The examples of the crossing pedal technique in this piece are as follows: (mm.41-44 in the first movement, and m.3 in the second movement) (see Examples 40 and 41).

Example 40. *Triptych*. First movement. mm. 41-42

L'istesso Tempo (♩ = ca.132)

f staccato sempre

f

Example 41. *Triptych*. Second movement. m. 3

II/III

Registration

The organist has to learn about the organ stops and develop an ability to create registrations for his/her own performance. In the Baroque period, composers such as Buxtehude and Bach usually do not provide large amounts of registration instruction. For instance, Bach provides a registration in the title when he says, *Praeludium und Fuga in G Dur in Organo Pleno*. In the nineteenth century, Mendelssohn, Rheinberger, and other composers indicate general information about the registration.

In France, Couperin, Clérambault, and other composers in the eighteenth century usually indicated the registration in the title and Widor, Vierne, and others in the nineteenth century indicated the specific stops within the pieces.

Ha did not indicate the registrations for this piece, however, he has given the number of manuals such as I, II, and III as well as dynamic markings. The dynamic sign starts *ff* at m.1 and the *Sempre* marking indicate that it should be maintained until measure 15. I suggest that the registration for organ is foundation stops, mixture, and soft reeds for accompaniment and trumpet on a different manual for the melody at measure 5. In measure 5, it is very difficult for one organist to perform the solo melody because both hands should play sixteenth notes over an eighth note melody. I suggest that this part be shared between two performers on two different manuals to minimize difficulty. The organist can adjust the registration for appropriate balance.

Even though Ha put Korean music elements in this piece, it is also French romantic in style. French romantic composers indicated crescendos and decrescendos, which were easily created on the Cavaillé-Coll organ through the use of ventils and the combinaisons. Ha also indicated the crescendos and decrescendos which can be seen in the following Examples 42 and 43.

Example 42. *Triptych*. First movement. m. 38

Example 43. *Triptych*. Second movement. mm. 15-22

On most American organs, the following recommendations for stops are considered.

1) For the first movement:

Great (I): Diapason 16', Principal 8', Octave 4', Superoctave 2', Mixture.

Choir (II): Gedeck 8', Flute 4', Flute 2', Voix Celeste.

Swell (III): Flute 8', Flute 4'.

Pedal: Diapason 16', Principal 8', Principal 4', Octave 4', Reeds, Coupler.

2) For the second movement:

Great (I): Principal 8', Principal 4', Super Octave 2', Sw to Gt.

Positiv (II): Rohr flöte 8', Koppel flöte 4', Block flöte 2'.

Swell (III): Flute 8', Zauberflöte 4'.

Pedal: Bourdon 16', Flute 8', Pos to Ped, Gt to Ped.

3) For the third movement:

Great (I): Diapason 16', Principal 8', Flute Harmonique 8', Principal 4',

Superoctave 2', Mixture IV, Reeds. Sw to Gt, Pos to Gt.

Positiv (II): Principal 8', Flute 4', Nazard 2 2/3', Scharf IV.

Swell (III): Gamba 8', Gedeck 8', Flute 4'.

Pedal: Sub bass 16', Principal 8', Principal 4', Octave 2', Trompette 8',

Clairon 4', Gt to Ped.

For the Cavaille-Coll organ of Sainte Clotilde where César Franck and Jean Langlais were organist titulaires, the following suggestions are made.

1) For the first movement:

Grand Orgue (I): Montre 16', Bourdon 8', Prestant 4', Octave 4', Plein jeu harmonique VII, Trompette 8', Clairon 4'.

Accouplements: Pos to GO.

Positif (III): Bourdon 8', Gambe 8', Flute octaviante 4'.

Récit (III): Bourdon 8', Flute 4'.

Pedale: Contrabasse 16', Basse 8', Octave 4', Trompette 8', Clairon 4',

Tirasse.

2) For the second movement:

Grand Orgue (I): Montre 8', Octave 4', Doublette 2'.

Positif (II): Bourdon 8', Flute octaviante 4', Doublette 2'.

Récit (III): Bourdon 8', Flute octaviante 4'.

Pedale (III): Contrebasse 16', Basse 8', Tirasses.

3) For the third movement:

Grand Orgue (I): Montre 16', Montre 8', Bourdon 8', Octave 4', Doublette 2',

Plein jeu harmonique VII, Trompette 8', Clairon 4',

Pos to G.O, Rec to G.O.

Positif (II): Montre 8', Prestant 4', Quinte 2 2/3', Plein jeu III-VI.

Récit (III): Voix céleste 8', Bourdon 8', Flute 4'.

Pedale: Contrebasse 16', Basse 8', Octave 4', Basson 16', Trompette 8',

Clairon 4', Tirasses.

CHAPTER IV:

CONCLUSION

Jae Eun Ha's works include tonal and atonal compositions. In his first time period (1965-1971), when he studied under David Van Vactor at the University of Tennessee, he was devoted to tonal works. In his second time period (1972-1989), when he studied under Donald Erb in Cleveland Academy of Music, he usually composed atonal works. In his third time period (1990-present), he returned to tonal compositions so that he could be devoted to church music.

He has composed twelve orchestral works, twenty vocal works, including solo and choral works, one dance piece, and five instrumental works for flute, piano, and organ. Three of those are organ works: *Triptych* (1980), *Organ Variations Based on a theme by Johannes Crüger, Now Thank We All (Nun danket)* (1990), and *Tocatta and Fugue on "Ein feste Burg" for Organ* (1994).

The atonal piece, *Triptych*, was composed in 1980. It consists of three movements, *Tocatta*, *Chorale*, and *Scamper*, the tempos of which are fast, slow, and fast, respectively. Because of the importance of the number three (three movements, three sections, three parts), the title is *Triptych*.

In *Triptych*, Ha employs Korean traditional musical elements such as the pentatonic scale and Korean traditional rhythmic patterns, especially those rhythms usually used in a type of Korean farmer's music called Nong-Ak.

Ha also uses Western musical elements such as the whole tone scale which was used by Western composers such as Mozart in his musical *Joke for string and horns*, Berlioz in his *Les Francs-Juges Overture*, Schubert in his *Sanctus* from the *Mass No.6 in E-flat major, D.950*, Alban Berg in his *Violin Concerto*, Béla Bartók in his *Fifth String Quartet*, Busoni in piano work *An die Jugend*, and Liszt in his organ work *Ad nos ad salutarem undam*.

Even though *Triptych* is a secular composition, Ha employs the Western musical genre known as the chorale, which is a four-part hymn style of writing.

Ha composed *Toccata and Fugue on Ein feste Burg* in 1995 when he was devoted to church music. Unlike *Triptych*, this piece is tonal and composed entirely using Western music elements. The toccata is written in the traditional genre, which is a fast-moving virtuosic piece with imitative sections. Ha used the romantic style toccata similar to Vierne, Dupré and Widor. The fugue is another Western music genre that Ha used. In this fugue, there are five parts consisting of exposition, episode, middle entry, final stage, and toccata. There are two main subjects, two answers for those subjects and seven countersubjects. The distinguishing element is that the first toccata figuration recurs at the end of the fugue.

Ha composed *Organ Variations Based on a Theme Now Thank We All* in 1989-1990, his church music period. It includes twelve variations and a final fugue, based on the *Nun danket* hymn tune, all of which are tonal in style except for part of the last variation. Most of the variations are in F major or f minor.

Even though he composed only three major solo works for organ, he composed four organ preludes based on Korean and American hymns and two organ preludes based on chorales. Though the organ is a Western instrument, Ha grafted Korean musical elements into his organ works. Ha's contribution is that he made new sound combinations of Western and Korean music

elements in *Triptych*, and he also worked in Western traditional styles, borrowing exactly the same tunes and forms as traditional Western music for Korean organists and congregations who are familiar with Western foreign composers work in *Toccata and Fugue on Ein feste Burg*. His purpose is developing organ music, not only solo music, but also church music, in South Korea using both Korean and Western music styles.

Because the organ has a relatively short history in South Korea, most of the organ music performed there has been written by Western composers. Therefore, examining Jae Eun Ha's organ compositions show us the achievement of a native Korean in this field, and may arouse interest in discovering the work of other Korean composers.

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APPENDIX A
LIST OF WORKS

Orchestral works

Theme and Variations for Orchestra, 1969.

Two pieces for Winds and Percussion, 1969.

Symphony No. 1, 1972.

Symphony No.2, 1974.

Solve Polluti for Symphonic Band, 1976.

Symphony No. 3, 1987.

Amalgam for String Orchestra, 1989.

Symphonic Overture, 2002.

Chamber Music

Tuba Quartet, 1970.

Sonata for Clarinet and String Quartet, 1972

Three Movements for Percussion Ensemble, 1973.

Trio for Trumpet, Cello, and Percussion, 1973.

Quintet for Bass No.1, 1974.

Trio for Flute, Clarinet, and Piano, 1974.

Sound I for Flute, Clarinet, Cello, Percussion, and Piano, 1975.

Sonic Variables for Trumpet, 1976.

Three Abstracts for Tuba, 1976.

Sound II for Clarinet and Percussion, 1977.

Quodlibet for Violin and Piano, 1985.

Flute Work

Sanjo for Solo Flute, 1973.

Piano Work

Suite Diabolus, 1973.

Principal Organ Works

Triptych for Organ, 1980.

*Organ Variations Based on a Theme by Johann Crüger, Now Thank We All (Nun danket),
1990.*

Toccata and Fugue on "Ein feste Burg" for Organ, 1995.

Organ Preludes Based on a Hymn

Organ Variations on Korean Hymns, 1990.

A Change to Keep I have, 1990.

Jesus, My Lord, to Thee I Cry, 1993.

There's a Dream that I Dream, 1993.

Organ Preludes Based on a Chorale

Ach, was soll ich Sünder machen, 1973.

Schmücke dich, o liebe Seele, 1973.

Dance Music

Iphis, 1985.

Solo Vocal Works

Psalm Chapter 1, 1971.

Psalm Chapter 100, 1971.

Psalm Chapter 23, 1986.

Song Candlelight, 1986.

Wedding Song, 2000.

Birthday Song, 2002.

Choral Works

He is Laid in the Darkness, 1965.

The Apostles' Creed, 1986.

Psalms Chapter 23, 1995.

Psalms Chapter 95, 1997.

Psalms Chapter 150, 1997.

Resurrection Hymns, 1998.

Have This Mind (Women Voice), 1998.

Take This Mind, 2000.

Thanksgiving Hymn, 2000.

Christmas Hymn, 2000.

New Year Hymn, 2000.

The Shed Blood of Martyr, 2000.

Honor Your Parents, 2001.

Look at the Sky, 2002.

APPENDIX B

1. 어둔밤 마음에 잠겨 (*In the Heart of Darkness*).
2. 하늘에 가득찬 영광의 하나님 (*Lord God, Thy Glory Doth Spread*).
3. 어둠의 권세에서 (*From the Dark Forces*).
4. 눈을 들어 하늘 보라 (*O Lift up Your Eyes Unto Bright Skies*).
5. 인류는 하나 되게 (*Mankind is Made One*).
6. 가슴마다 파도 친다 (*With the Throbbing Hearts as Waves*).
7. 어머니의 넓은 사랑 (*Behold Mother's Love*).
8. 사철에 봄바람 불어 잇고 (*Spring Breezes Blow in All Times*).
9. 산마다 불이 탄다 고운 단풍에 (*On Every Hill Glow Autumnal Colors*).
10. 어서 돌아오오 (*Oh Come Unto the Lord*).
11. 부름 받아 나선 이 몸 (*Since the Lord My God Has Called Me*).
12. 네 맘과 정성을 다하여서 (*Love Well the Almighty Lord Your God*).
13. 이전에 주님을 내가 몰라 (*Be Thou Faithful Unto Death*).
14. 주는 나를 기르시는 목자 (*Christ Our Lord is My Shepherd*).
15. 지금까지 지내 온 것 (*According to the Riches*).
16. 캄캄한 밤 사나운 바람 불 때 (*At Dark Night*).
17. 나 이제 주님의 새 생명 얻은 몸 (*In Christ I Am a New Creature*).

APPENDIX C

MUSIC SCORE FOR FUGUE *EIN FESTE BURG*

Fugue

Subject I

m. 1

Subject I

D: I V Vi V (I) V Vi V Vi

Countersubject I

Real Answer I

IV V I
A: IV I

Countersubject II

Countersubject I

Subject I

m. 10

Countersubject I

Answer I

m. 13

Countersubject III

Countersubject II

A: I V (V6) Vi 6 IV6 V IV64 V65 vi V vi

m. 16

Countersubject IV

Subject II

Derived from Sub. I

IV V64 I

m. 19

Real Answer II
Countersubject IV
Countersubject V

This system contains three staves of music. The top staff is in treble clef, and the middle and bottom staves are in bass clef. The key signature has two sharps (F# and C#). The music consists of three measures. In the first measure, the top staff has a melodic line starting with a half note, and the middle staff has a bass line with quarter notes. In the second measure, the top staff continues with eighth notes, and the middle staff has a bass line with quarter notes. In the third measure, the top staff features a more complex melodic line with sixteenth notes, and the middle staff has a bass line with quarter notes. Brackets and labels identify 'Real Answer II' in the top staff, 'Countersubject IV' in the middle staff, and 'Countersubject V' in the bottom staff.

m. 22

Subject II

This system contains three staves of music. The top staff is in treble clef, and the middle and bottom staves are in bass clef. The key signature has two sharps. The music consists of three measures. In the first measure, the top staff has a melodic line with eighth notes, and the middle staff has a bass line with quarter notes. In the second measure, the top staff continues with eighth notes, and the middle staff has a bass line with quarter notes. In the third measure, the top staff features a more complex melodic line with sixteenth notes, and the middle staff has a bass line with quarter notes. A bracket and label identify 'Subject II' in the bottom staff.

m. 25

Countersubject IV
Countersubject V

This system contains three staves of music. The top staff is in treble clef, and the middle and bottom staves are in bass clef. The key signature has two sharps. The music consists of three measures. In the first measure, the top staff has a melodic line with eighth notes, and the middle staff has a bass line with quarter notes. In the second measure, the top staff continues with eighth notes, and the middle staff has a bass line with quarter notes. In the third measure, the top staff features a more complex melodic line with sixteenth notes, and the middle staff has a bass line with quarter notes. Brackets and labels identify 'Countersubject IV' in the top staff and 'Countersubject V' in the middle staff.

m. 28

Filler

Answer II

Countersubject VI

A:

m. 31

Countersubject IV

Fragment of Subject II

m.34

Subject I

Countersubject I

Countersubject III

Bm: Countersubject II

m. 37

Subject I

m. 40

Fragment of Subject I

m. 43

Fragment of Subject II

Fragment of Countersubject I

m. 46

Countersubject I

Inversion of Subject II

Countersubject II

Real Answer I

Countersubject III

m. 49

m. 52

m. 55

m. 58

A minor:

Middle Entry

m. 64

Tail of Countersubject IV

Tail of Countersubject V

Tail of Answer I

A major

D major

m. 67

Countersubject I

Subject I

Countersubject VII

m. 70

Real Answer

m. 73

Countersubject II

Countersubject I

This system contains three staves of music. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The middle staff is in bass clef and contains a bass line with eighth and sixteenth notes. The bottom staff is in bass clef and contains a bass line with eighth and sixteenth notes. Brackets indicate that the top staff is labeled 'Countersubject II' and the bottom two staves are labeled 'Countersubject I'.

m. 76

Countersubject VII

Countersubject I

Subject I

This system contains three staves of music. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The middle staff is in bass clef and contains a bass line with eighth and sixteenth notes. The bottom staff is in bass clef and contains a bass line with eighth and sixteenth notes. Brackets indicate that the top staff is labeled 'Countersubject VII', the middle staff is labeled 'Countersubject I', and the bottom staff is labeled 'Subject I'.

m. 79

Countersubject II

Answer I

Countersubject I

Countersubject VII

A:

This system contains three staves of music. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The middle staff is in bass clef and contains a bass line with eighth and sixteenth notes. The bottom staff is in bass clef and contains a bass line with eighth and sixteenth notes. Brackets indicate that the top staff is labeled 'Countersubject II', the middle staff is labeled 'Answer I', the bottom staff is labeled 'Countersubject I', and the bottom staff is labeled 'Countersubject VII'. Below the bottom staff, the text 'A:' is written.

m. 82

Musical score for measures 82-84. The top system consists of a treble clef staff and a bass clef staff. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes. The bass staff contains a more rhythmic accompaniment with eighth and sixteenth notes. The key signature has two sharps (F# and C#).

D:

Musical score for measures 85-87. The top system consists of a treble clef staff and a bass clef staff. The treble staff has a melodic line with some rests, labeled "Countersubject IV" and "Countersubject V". The bass staff has a melodic line, labeled "Subject II". The key signature has two sharps.

m. 88

Musical score for measures 88-90. The top system consists of a treble clef staff and a bass clef staff. The treble staff has a melodic line with rests, labeled "Countersubject V" and "Countersubject IV". The bass staff has a melodic line. The key signature has two sharps.

Real Answer II

A:

m. 91

Subject II

Countersubject VI

Countersubject V

Countersubject IV

D:

m. 94

Real Answer II

Countersubject IV

A:

m. 97

Countersubject VI

Countersubject V

m. 100

m. 103

m. 106

m. 109

Musical score for measures 109-111. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). The music features a complex melodic line in the Treble staff with chromatic motion, and a supporting bass line in the Bass staff. The lower Bass staff contains a single melodic line. The text "Chromatic Motion" is written below the Bass staff.

m. 112

Musical score for measures 112-114. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). The music features a complex melodic line in the Treble staff with chromatic motion, and a supporting bass line in the Bass staff. The lower Bass staff contains a single melodic line. The text "rit. molto" is written below the Bass staff in measure 112, and "rit. molto V vi" is written below the lower Bass staff in measure 114.

Pesante con sensibilita
m. 115 senza misura

Musical score for measures 115-117. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). The music features a complex melodic line in the Treble staff with chromatic motion, and a supporting bass line in the Bass staff. The lower Bass staff contains a single melodic line. The text "Pesante con sensibilita" and "m. 115 senza misura" is written above the Treble staff.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a complex melodic line with many slurs and ties. The middle staff is in bass clef and contains a simple bass line with quarter notes. The bottom staff is in bass clef and contains a single whole note chord at the beginning and another at the end.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system, featuring several sixteenth-note runs marked with a '6' above them. The middle staff continues the bass line. The bottom staff contains a whole note chord at the beginning and another at the end.

The third system of musical notation consists of three staves. The top staff features more sixteenth-note runs, each marked with a '6' above them. The middle staff continues the bass line with some chords. The bottom staff contains a whole note chord at the beginning and another at the end.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a grand staff (bass clef) at the bottom. The music is in a key with two sharps (F# and C#). The treble staff contains complex chordal textures and melodic lines. The middle bass staff contains a similar texture. The grand staff at the bottom contains a single bass note.

Second system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a grand staff (bass clef) at the bottom. The treble staff features a continuous sixteenth-note melodic line. The middle bass staff contains a few chords. The grand staff at the bottom contains a few chords.

Third system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a grand staff (bass clef) at the bottom. The treble staff has a melodic line with sixteenth-note runs marked with a '6' (fingerings) and includes dynamics 'cresc', 'fff', and 'rit.'. The middle bass staff has a similar melodic line with '6' fingerings. The grand staff at the bottom contains a few chords.

cresc *fff* rit.

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Miss Hee Kyong Lee
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Tuscaloosa, AL 35401
U. S. A.

Dear Miss Lee:

My permission is granted that my organ works listed below may be used in your preparation for your doctoral dissertation at The University of Alabama.

1. *Triptych* for Organ
2. *Now Thank We All* Variations on NUN DANKET
3. *Toccata and Fugue for Organ* on EIN FESTE BURG

Cordially,

A handwritten signature in black ink, appearing to read 'Jae Eun Ha'.

Jae Eun Ha