

MULTICULTURAL INFLUENCES IN THE MUSIC
OF ISANG YUN AS REPRESENTED IN HIS
CONCERTO FOR FLUTE AND SMALL ORCHESTRA

by

JU-HEE KIM

A DOCUMENT

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

TUSCALOOSA, ALABAMA

2009

Copyright Ju-Hee Kim 2009
ALL RIGHT RESERVED

ABSTRACT

The Korean-German composer Isang Yun (1917-1995) is among the few musicians to have successfully integrated Eastern traditional music into Western art music in the twentieth century. Indeed, this integration is the essence of his work, and he regarded himself as a mediator of Eastern and Western music. This document focuses on the means by which Yun transferred traditional Korean structures, philosophies, themes, and instrumental techniques to modern Western compositions, with particular emphasis on his *Concerto for Flute and Small Orchestra*. Since Isang Yun is not well known outside of Europe and Asia, I will provide a brief biography of his life and works, followed by an introduction to Korean traditional music and instruments. The *Tai-keum*, the Korean traditional transverse wooden flute, was an inspiration for Yun's *Concerto for Flute and Small Orchestra* and will be described in detail. The third chapter will examine Yun's compositional techniques: his incorporation of elements of the Asian philosophy of Taoism, his development and use of the *Hauptton* technique, and his transference of traditional Korean instrumental techniques to Western instruments. The final chapter examines Yun's *Concerto for Flute and Small Orchestra* (1977) and the specific ways in which it relates to traditional Korean court music.

ACKNOWLEDGMENTS

I am honored to take this opportunity to thank several people who made the completion of my degree possible. First of all, I express my deepest appreciation to my professor, Dr. Diane Boyd Schultz, who led me with limitless support to finish my doctoral degree. Her enthusiastic teaching was not limited to the flute: it extended to all of my studies. I cannot express how much I appreciate her. I would also like to thank Dr. Joanna Biermann for her valuable time and contributions to the completion of this document. My sincere gratitude also goes to the remainder of my committee, Dr. Craig First, Dr. Koji Arizumi, Dr. Jonathan Noffsinger, and Mrs. Amanda W. Penick.

I would like to give a special thank you to my two beloved sons, Albert and Andy, for their patience, and to my dear friends Hye-sook and Youngh for their encouragement during my studies at the University of Alabama.

Finally, enormous appreciation and acknowledgments go to my parents Yoon Hwan Kim and Jung Hye In, my lifelong mentors. Without their infinite support and unconditional love, I could not complete this long journey. I dedicate this document to them.

CONTENTS

ABSTRACT.....	ii
ACKNOWLEDGMENTS.....	iii
LIST OF FIGURES.....	vi
INTRODUCTION.....	1
1. ISANG YUN'S BIOGRAPHY.....	3
a. First Period (1917-1958).....	3
b. Second Period (1959-1974).....	7
c. Third Period (1975-1995).....	14
2. AN INTRODUCTION TO KOREAN TRADITIONAL MUSIC.....	20
3. INFLUENCE OF EASTERN TECHNIQUES.....	28
a. Taoism.....	28
b. <i>Hauptton</i>	35
c. Instrumental Technique.....	40
d. <i>Sigimsae</i>	40
i. <i>Yueosung</i>	42
ii. <i>Junsung</i>	48

iii. <i>Toesung</i> and <i>Choosung</i>	50
4. THE CONCERTO FOR FLUTE AND SMALL ORCHESTRA.....	52
a. Comparisons between <i>Sujechun</i> and the Flute Concerto.....	54
i. Instrumentation.....	54
ii. Form.....	56
iii. <i>Yun-em</i>	57
b. Observations about the Flute Concerto.....	59
i. The First Section.....	59
ii. The Second Section.....	64
iii. The Third Section.....	67
CONCLUSION.....	78
BIBLIOGRAPHY AND REFERENCES.....	81
a. Books.....	81
b. Dissertations and Theses.....	84
c. Articles.....	85
d. Internet Sources.....	88
e. Filmography and Discography.....	89
f. Score.....	89

LIST OF FIGURES

2.1. <i>Hyang-ak</i> Performance.....	21
2.2. <i>Tai-keum</i>	23
2.3. <i>Tai-keum</i> Player.....	25
2.4. <i>Chungganbo</i> Notation.....	27
3.1. Symbol of <i>Yin</i> and <i>Yang</i>	31
3.2. Structure of the Grave-Chambers in <i>Kang Seo Go Bun</i>	32
3.3. <i>O Hang Sul</i> and Yun's <i>Image</i>	34
3.4. A Setting of an Instrumental Arrangement on Stage.....	35
3.5. Yun's Brush Stroke of an Eastern Tone.....	37
3.6. <i>Jung-Sung-Gok</i>	38
3.7. Yun's <i>Etude for Flute Solo</i> , Moderato, mm.1-4.....	38
3.8. <i>Hauptton</i> drawing by Schmidt.....	39
3.9. Yun's drawing of <i>Hauptton</i>	39
3.10. Korean Instruments and their Western Counterparts.....	40
3.11. <i>Akhak gwebeom</i>	42

3.12. Relationship of <i>Jangdan</i> to <i>Yueosung</i>	44
3.13. Vibrato Notation.....	45
3.14. <i>Images</i> for Flute, Oboe, Violin, and Violoncello.....	45
3.15. Yun's <i>Etude for Flute Solo</i> , Moderato, mm. 1-4.....	46
3.16. Yun's <i>Flute Concerto</i> , mm. 169-171; Flute Only.....	46
3.17. Yun's <i>Flute Concerto</i> , mm. 233-238; Flute Only.....	47
3.18. Yun's <i>Flute Concerto</i> , mm.299-302; Flute Only.....	47
3.19. Yun's <i>Flute Concerto</i> , mm. 288-290; Flute Only.....	48
3.20. Yun's <i>Etude for Flute Solo</i> , Allegretto, mm. 24-25.....	48
3.21. <i>Junsung</i>	49
3.22. Yun's <i>Flute Concerto</i> , mm. 246.....	50
3.23. <i>Toesung</i> and <i>Choosung</i>	50
3.24. Yun's <i>Flute Concerto</i> , mm. 36-37; Flute Only.....	51
4.1. Comparisons between the <i>Flute Concerto</i> and Korean Traditional Music.....	56
4.2. Basic Structure of the <i>Flute Concerto</i>	57
4.3. Comparisons between the <i>Flute Concerto</i> and <i>Sujechun</i>	59
4.4. Yun's <i>Flute Concerto</i> , mm. 1-9.....	61
4.5. Yun's <i>Flute Concerto</i> , mm.10-19.....	62

4.6. Yun's <i>Flute Concerto</i> , mm. 56-58; Flute Only.....	63
4.7. Yun's <i>Flute Concerto</i> , mm. 94-103; Flute Only.....	64
4.8. Yun's <i>Flute Concerto</i> , mm. 104-112.....	66
4.9. Yun's <i>Flute Concerto</i> , m. 133; Flute Only.....	67
4.10. Yun's <i>Flute Concerto</i> , 172-176.....	69
4.11. Yun's <i>Flute Concerto</i> , 177-180.....	70
4.12. Yun's <i>Flute Concerto</i> , 181-188.....	71
4.13. Yun's <i>Flute Concerto</i> , mm. 233-241; Flute Only.....	72
4.14. Yun's <i>Flute Concerto</i> , m. 246.....	74
4.15. Yun's <i>Flute Concerto</i> , mm. 246-260; Flute Only.....	75
4.16. Yun's <i>Flute Concerto</i> , mm. 288-230; Flute Only.....	77

INTRODUCTION

The Korean-German composer Isang Yun (1917-1995) is among the few musicians to have successfully integrated Eastern traditional music into Western art music in the twentieth century. Indeed, this integration is the essence of his work, and he regarded himself as a mediator of Eastern and Western music.

Yun's unique compositional techniques fall into three distinct categories: his incorporation of elements of the Asian philosophy of Taoism, his development and use of the "Hauptton" ("main tone") technique, and his application of traditional Korean instrumental techniques to Western instruments. Yun composed more than one hundred pieces in a variety of genres. Among them, he composed more than twenty flute pieces, including solo works as well as the concertos, because he thought that the flute was the instrument most capable of expressing his musical ideas. Yun frequently wrote for three different flutes in the same piece, such as alto flute, C flute, and piccolo, which are representative of their Korean counterparts, the *Tai-keum*, *Joong-keum*, and *So-keum*. However, in his *Concerto for Flute and Small Orchestra*, Yun used only the alto flute and the C flute. However, the range is similar to that encompassed by the three Korean flutes mentioned above.

This document focuses on the means by which Yun transferred traditional Korean structures, philosophies, themes, and instrumental techniques to modern Western compositions, with particular emphasis on his *Concerto for Flute and Small Orchestra*. Since Isang Yun is not well known outside of Europe and Asia, I will provide a brief biography of his life and works, followed by an introduction to Korean traditional music and instruments. The *Tai-keum*, the Korean traditional transverse wooden flute, was an inspiration for Yun's *Concerto for Flute and Small Orchestra* and will be described in detail. The third chapter will examine Yun's compositional techniques, which fall into three distinct categories: his incorporation of elements of the Asian philosophy of Taoism, his development and use of the "Hauptton" technique, and his application of traditional Korean instrumental techniques to Western instruments, most notably *Sigimsae*, a style of Korean ornamentation. The final chapter examines Yun's *Concerto for Flute and Small Orchestra* (1977) and the specific ways it relates to traditional Korean court music.

CHAPTER 1

Isang Yun's Biography

The life of Korean-German composer Isang Yun (1917-1996) can be divided into three periods. The first period consists of his life in Korea, from 1917 to 1958. The second period (1959-1974) is defined by his experiences and success in Europe. The third period, which shows further style changes, is from 1975 until his death in West Germany. His music in each period was strongly influenced by his life experiences, including his nationalism and political involvement.

a. First Period (1917-1958)

Isang Yun was born in 1917 in Duk-San-Myun, South Korea. At the time, Korea was under Japanese occupation. When Yun was three years old, he moved to Tong Young, an important center of Korean traditional music on the South Coast. As a child, he listened to Korean folk music, thereby forming the basis for his compositional style, as he later wrote:

I heard and watched fishermen singing, women singing, open-air theater, performances of shamans, and so on, which were all performed by amateurs, except the shamans' performances. Those experiences became my compositional

elements.¹

At age five, Yun entered a Korean private, traditional elementary school, which was modeled on the classic Chinese traditional school; there he learned Chinese classical philosophies such as Confucianism and Taoism. At age eight, he entered a Western, modern-style elementary school introduced by the occupiers, the Japanese (Japan officially annexed Korea by treaty in 1910). There he saw and heard the organ for the first time. He said:

It was surprising, exciting, loud and massive, and it played so many tones at one time. I was totally confused. Our instruments play a single tone with no harmony, and the tones are much softer. People listen to each tone individually. Here, however, people listened to many tones simultaneously. It was very exotic.²

Yun was fascinated by Western music, which he heard by chance while walking past a church in his town, and he liked Western songs, which were unlike Korean traditional songs. When Yun was thirteen, he studied the violin with a high school student who lived nearby. After learning the violin and playing other composers' music, Yun decided to become a composer himself. That same year, his first composition was performed at a local theater. He graduated from the local school in 1932.

Luise Rinser, *Der Verwundete Drache (The Wounded Dragon)* 1977, trans. from German to Korean as Yun Isang *Sangcheo Ieebum Yong Yun Isang* (Seoul:Random House, 2005), 29 (hereafter cited as *The Wounded Dragon*). In this document, all translations from Korean to English were made by Ju-Hee Kim.

² *The Wounded Dragon*, 40.

Yun's formal Western musical education started in 1934, when he began studying harmony with Hoyoung Choi, who was a violinist. Desiring still further education, he went to Osaka Conservatory in 1935 to study cello and composition. Although he planned to stay for two years, the death of his mother and financial difficulties forced him to return to Korea earlier.

In 1937, his first work, the children's songbook *Mokdong ui Norae* (Song of the Shepherd) was published. A year later, he became an elementary teacher at Haw Yang School in Tong Young.

He returned to Tokyo, Japan, in 1939, and studied with a composer, Ikenochi Tomojiro, who had studied at the Paris Conservatoire. However, Yun did not only study composition: he also participated in the Korean resistance against Japan. He returned to Korea in 1942 because the Pacific War was nearing its end. After returning home, he still worked for the resistance and was even imprisoned by the Japanese occupiers for two months in 1944.

In 1945 the Pacific War ended and Korea became an independent country. That same year, Yun began working as a teacher at a women's high school and taking care of war orphans in his hometown. He was also a founding member of the Tong Young Culture Association. During this time of change he continued to compose.

In 1947, Yun founded the Tong Young String Quartet, in which he played the cello. Two years later, he moved to Pusan and became a teacher at the Pusan Teacher's School. In 1949, he published *Dal Mu Ri*, a book of six Korean songs. The compositional style of this work was tonal, based on the traditional five tones of Korean music but following the harmonic style of Western music. That same year, he founded the Pusan Choir Association. Yun founded all of these associations in order to teach patriotism and encourage people through and with music, which was a lifetime goal for him. That same year, he married Soo-ja Lee, who was also a teacher at the Pusan Teacher's School.

Although the Korean War started in 1950, Yun did not abandon composing music or teaching. He composed many songs for children, including a music textbook (*Sa Eum Ak*) for elementary schools, and continued to teach at the Pusan Teacher's School and at the University of Pusan, where he taught Western Music History. Yun composed *Chui Young Ui Norae*, based on a story by the famous Korean poet, Chi-Jin Yu. It was the first Korean opera and, like early Western opera, it also included a dance segment. In addition to his teaching posts, he worked as a music critic for newspapers such as *Dong-A Ilbo*, one of Seoul's most important newspapers.

In 1953, the Korean War ended (Cessation), and Yun moved to Seoul. He taught music at Yang-Jung High School, Seoul National University, and Duk-Sung Women's

College. While in Seoul, he composed his *Cello Sonata No. 1* (1953), *String Quartet No. 1* (1955), and the *Piano Trio* (1955). For those three pieces Yun was awarded the fifth Seoul Cultural Award; he was the first composer ever to receive this award. Winning the Seoul Cultural Award was a turning point in his life: it convinced him to go abroad to study composition. Because he was self-taught, he felt that he needed to study twentieth-century techniques, particularly twelve-tone technique, which was not taught in Korea. Yun discarded all of his music composed before 1956, except for the *Dal Mu Ri* songbook, the children's school songs, and the textbook *Sa Eum Ak*.

b. The Second Period in Europe (1959-1974)

Yun's second period can be divided into two parts: the period before the political incident, called the "East-Berlin Incident," and the period after the Incident but before 1975.

In June 1956, Yun went to Paris to study composition. He entered the Paris Conservatoire and studied with Tony Aubin. However, because Yun was more interested in learning twelve-tone techniques, he was not satisfied with his education in Paris, and he decided to move to Germany in August of 1957.

He entered the Musikhochschule in West Berlin and became a pupil of Boris Blacher, Reinhard Schwarz-Schilling, and Josef Rufer. Blacher, who had spent his early

years in China, encouraged Yun to compose with his own musical ideas from his background. Yun was taught counterpoint, canon and fugue by Schwarz-Schilling. Yun studied the twelve-tone technique with Josef Rufer, who had been a student of Schoenberg. During his studies in West Berlin, Yun was not sure of his compositional style, which was a mix of East Asian and Western musical styles. While participating in the Darmstadt Music Festival in 1958, Yun was inspired by John Cage's piano piece *Music of Changes*, in which Cage used the *I Ching*, an ancient Chinese oracle text, as an inspiration to help arrange the various musical elements. Yun said:

There I heard a piece by Cage that was not music but noise. I was fascinated with the experiment since it created a broad spectrum of new possibilities, but I was also very confused. I had to ask myself where I was and how I should proceed. Should I begin to compose in a radical way like these people who belonged to the avant-garde movement or should I follow my own path according to my Eastern music tradition?³

After that musical encounter, Yun decided to define his personal style as a combination of East Asian and Western elements.

The next year, his *Music for Seven Instruments* was chosen for performance at the International Summer Courses of Contemporary Music in Darmstadt and *Five Pieces for Piano* won a prize in a Dutch competition funded by the Gaudeamus Foundation of

Shin-Hyang Yun, *Yun Isang. Kyunggyesun sangui Emak* (Seoul: Hangilsa, 2005), 81.

Bilthoven, Netherlands. Both works of music had great success and were based on the free use of twelve tones. Yun's first use of the *Hauptton* technique occurs in the second movement of *Music for Seven Instruments*. *Hauptton* is Yun's term for a common Korean musical practice. The first long tone of a piece is its *Hauptton*. The piece departs from this tone via glissando, change in the type of vibrato, grace notes, etc., and returns periodically to this main tone, eventually fading away. Yun stated the following about the

Hauptton technique

Every tone [in East Asian Music] is exposed to transformations from the initial stages of action to the dying away. It is furnished with ornamentation, appoggiatura, oscillations, glissandi, and dynamic variations. Above all the natural vibration of every tone is consciously set up as the means of expression.⁴

The *Hauptton* technique will be discussed in more detail in chapter three.

A description of *Music for Seven Instruments* in the *Darmstädter Tageblatt* provides a summary of Yun's compositional technique:

The composer attempted a blending of Korean court music and Western modern music, which Yun learned recently from Blacher and Rufer. The piece is made in good taste with delicate tone colors, and the sound and treatment are distinctly Asian. A unique decorative effect, created by the wind instruments' swirling around a main pitch, and soft, static string instrument sounds, distinguish this piece. It is

⁴ *The Wounded Dragon*, 112.

an amiable and not complicated work.⁵

After Yun's success at Darmstadt, he composed thirty-three pieces (including four operas) during the rest of his second period. In 1960, his *String Quartet No. 3* was accepted by the International Society for Contemporary Music⁶ and performed in Cologne. After the success at ISCM, Yun received a commission to write music for the Berlin Radio Symphony Orchestra in West Berlin. He composed his orchestral piece *Bara*, which was influenced by a Korean temple dance and premiered by the Berlin Radio Symphony Orchestra in West Berlin. That same year, he composed *Symphonic Scene*, which was inspired by an ancient North Korean fresco. In 1962, he composed a chamber ensemble, *Loyang*, named after one of the four great ancient capitals of China. Yun wrote this piece as a musical representation of the Chinese philosophy of *yin* and *yang*. In *Loyang*, he requested East Asian instrumental techniques from Western instruments. For instance, he required the flute to play in the Korean vertical flute manner by indicating specific tone colors, vibrato treatments, and ornaments.⁷ Heinz Joachim's review from *Die Welt* articulates Yun's successful blending of two cultural traditions:

The strongest work of that night was *Loyang*, which was written as a free-flowing creative fantasy. The piece revives a tradition based on ancient Far Eastern court music, yet it is

The Wounded Dragon, 85.

⁶ Internationale Gesellschaft für Neue Musik (International Society for Contemporary Music)
His instrumental techniques are the focus of chapter three

also spiritually related in style to modern technique....The artistic attraction of the piece relies on the confrontation of the bright sounds and arching melody with the dark, rhythmic and harsh accents by the various percussive elements.⁸

In 1964 Yun composed two mature pieces using his *Hauptton* technique: *Gasa*, for violin and piano, and *Garak*, for flute and piano, both of which also use twelve-tone technique. *Garak* is now considered a standard piece in the international flute competition repertoire. Yun often used Korean titles to remind the performers that his music has a different musical source than Western music and to suggest to them the special character of the music. For example, *Garak* and *Gasa* both mean “melody” in Korean. These early pieces also show free application of twelve-tone technique. Yun explained that he “studied the twelve tone row and changed the twelve tones in a variety of ways. The twelve tone row is just a skeleton of my music.”⁹

Another big success came in 1966 with the work *Reak* for Small Orchestra, which was composed for the Donaueschingen Festival and commissioned by Heinrich Strobel, a supporter of avant-garde music. This piece is particularly important because it

The Wounded Dragon, 102.

Young Hwan Kim, *The Study of Isang Yun I* (Seoul:Korea National University of the Arts, 1995), 9.

shows the development of Yun's *Hauptton* technique. Moreover, this illustrates his adaptation of Korean court music to the conventions of Western twentieth-century music.

His first opera, *The Dream of Liu Tung*, was commissioned by Gustav Rudolf Sellner, the director of the Deutsche Opera, Berlin for the 1966 Festwochen (Festival Weeks). Sellner requested East Asian subject matter, and Yun chose a poem, *The Dream of Yellow Millet*, written by fourteenth-century Chinese poet Ma Chih Yuan. The tale centers around the conversion of a Confucian scholar, Liu Tung, to Taoism.¹⁰ Because this opera was composed for a small orchestra similar to that of Korean traditional opera, it can be referred to as a "chamber opera."

From 1956 to 1967, Yun did not participate in any political activity. Although after 1953 it was illegal for a South Korean to cross the border, Yun traveled to North Korea in 1963 to view the *Kang Seo Go Bun* fresco, which depicts the *Sasindo*, the four guardian animal deities that guard each of the four directions. This trip inspired him to compose two pieces: the *Symphonic Scenes* (1960, having only seen photos of the fresco) and *Image* (1967). However, since visiting North Korea was against the law, he was kidnapped by the South Korean central intelligence agency (KCIA) in 1967 while in Germany, and he became involved in what has been called the "East Berlin Spy

Taoism will be discussed in chapter three.

Incident.” Yun was taken to Seoul, where he was convicted of espionage and sentenced to the death penalty; a second jury sentenced him to life imprisonment instead. An appeal for his release, led by Igor Stravinsky and Herbert von Karajan, was presented to the South Korean government; it was signed by approximately 200 artists, including Luigi Dallapiccola, Hans Werner Henze, Heinz Holliger, Mauricio Kagel, Josef Keilbert, Otto Klemperer, György Ligeti, Arne Mellnas, Per Nørgård, and Karlheinz Stockhausen. Isang Yun was released and exiled in 1969, and he returned to West Berlin. He was not allowed to visit South Korea again and his music was no longer performed there.

Although Yun was in prison from 1967 to 1969, he continued to compose. His compositions from 1967 to 1975 form a separate compositional part of his second period. In prison, he composed the opera *Die Witwe des Schmetterlings* (*Butterfly Widow*, 1967-68), *Riul* for clarinet and piano, and *Images* for flute, oboe, violin and cello. The opera was completed by February 5, 1968, and premiered in the spring of 1969 in Nuremberg. It was a great success. Like his first opera *The Dream of Liu Tung* (1965), *Die Witwe des Schmetterlings* was based on an ancient Chinese Taoist story. Although *Die Witwe des Schmetterlings* is a comic opera, it is often performed with *The Dream of Liu Tung* as a set.

The following year, Yun became a professor at Hanover University. Before his

kidnapping, Yun had received a commission for an opera from the Kiel Theater, which he fulfilled with *Geisterliebe* (Love of Ghosts), a story based on the ancient Chinese tales of Liao Chai Chil. *Geisterliebe* was a great success, and it earned Yun the Kiel Culture Prize in 1970. That same year, he composed *Namo*, which was inspired by songs of the ancient Korean shamans. He became a naturalized German citizen in 1972, and was named professor at the Musikhochschule in West Berlin. That same year he received a commission to compose a piece for the Munich Olympics under the slogan “the unity of all culture.” For this occasion, Yun chose to adapt a Korean folk tale, *Sim Tjong*, which was based on Confucianism, Buddhism, and Taoism. His composition received a great deal of international attention.

During his second period, Yun developed his musical style based on *Hauptton* technique, and he also attempted to incorporate ideas from Taoism in his compositions. In addition, he successfully transferred Korean traditional instrumental techniques to Western instruments.

c. Third Period (1975-1995)

After 1975, Yun’s compositional direction changed due to his arrest, imprisonment, and subsequent exile from his home country. Before 1975, he composed pure, absolute music; after 1975, he composed programmatic music that would speak

about “suppressed people, conflict of the divided country [Korea], obstacles for reunification, poverty in the third world, and the plight of women”¹¹ through his music.

He said:

But since the middle of the 70’s, I have written a whole series of instrumental concertos. I had determined to put my political experiences in my works. For that I needed a musical language that included humanitarian themes. Therefore, I selected classical Korean stories. For example, the Flute Concerto depicts a nun dancing in the moonlight, and the Double Concerto is concerned with the issue of the division of Korea. And my Cello Concerto, which reflects the reality of my imprisonment, has to do with life and death. Actually, the music concerns itself with these facts: what is death, what is life, and what are their origins?¹²

Until the second period, most of Yun’s music had Korean titles (*Garak, Gasa, Namo, Reak*, etc.) and combined Korean musical form with Western musical forms and styles. However, during his third period, Yun composed in traditional Western classical genres, such as concertos, symphonies, and cantatas, and titled these works in the classical manner. In addition, he used more tonal, melodic and consonant elements than he did before 1975, and he tried to simplify his *Hauptton* technique.

Yun composed five symphonies and two chamber symphonies between 1982 and

Chang-Wook Kim, *Famous People from Pusan in the Twentieth Century* (Pusan: Pusan Kwangyucksi, 2005) 267

Hanns-Werner Heister and Walter-Wolfgang Sparrer, *Der Komponist Isang Yun* (Munich: Edition Text and Kritik, 1987), 293, trans. from German to Korean by Yong Hwan Kim.

1987. Walter-Wolfgang Sparrer wrote:

Isang Yun's symphonies form a complementary compositional series. Despite their different instrumentation, formal structure, and content they are related in thought and can even be said to constitute a cycle.¹³

Yun's symphonies were written to express his reaction to political and social conditions, not only in Korea but also across the world. *Symphony No. 1*, which was commissioned by the Berlin Philharmonic Orchestra for its centennial celebration in 1984, was composed to highlight a contemporary issue: the use of nuclear weapons. *Symphony No. 2* was based on his personal experiences. *Symphony No. 3* (1985) concerns a philosophical matter: the relationship of heaven, earth, and humanity. *Symphony No. 4* (1986) was based on political essayist and Nazi prison survivor Luise Rinser's personal diary, *Im Dunkeln Singen: 1982 bis 1985*. *Symphony No. 5* (1987) was set to a text by the poet Nelly Sachs, who moved to Sweden in 1940 to escape Nazi concentration camps; the symphony expresses the overcoming of Nazi suppression. It was commissioned by the city of Berlin for the celebration of Berlin's 750th and Yun's seventieth birthdays, and was premiered by the Berlin Philharmonic on September 19, 1987. In 1988, Yun received the Distinguished Service Cross of Merit of the Federal Republic of Germany from the

Jiyeon Byeon "The Wounded Dragon": An Annotated translation of "Der verwundete Drache." *The Biography of Composer Isang Yun by Luise Rinser and Isang Yun* (Kent State University, 2003), 309.

German president Richard von Weizäcker. His final symphony, *Exemplum in memoriam Kwangju* (1981) was related to the movement for Korean democracy. Yun incorporated his anger into the music, which referenced the 1980 military massacre. The Kwangju Democratization Movement was a popular uprising in the city of Kwangju, South Korea from May 18 to May 27, 1980. During this period, citizens rose up against Chun Doo-Hwan's military dictatorship and took control of the city. During the later phase of the uprising, citizens took up arms to defend themselves, but they were crushed by the South Korean army. Yun said:

I am only a musician, nothing else, and as a musician I have nothing to do directly with politics. As a musician I have only one goal: to follow my artistic direction and its demand for authenticity and awareness. But remember what I explained to you about my father: he was only a scholar, nothing else, and he just sat and read and composed poetry. But when once a flood came and threatened the house, he sprang up and helped build a dam. Always in a catastrophe an artist is also a human like all others, and he must do something for all; thus, he must get involved in politics. But that can be his task only for a short time. One cannot influence the whole of history, but one can modify a short stretch.¹⁴

Accolades for Yun's music continued to accrue. In 1987, *Text und Kritik* in

Munich published *Der Komponist, Isang Yun* to commemorate Yun's seventieth birthday.

Jiyeon Byeon, 326.

In 1992, a ten-day music festival was held in Japan to celebrate his seventy-fifth birthday.

In 1994, Isang Yun Music Festival was held in South Korea, but Yun was not invited. The next year, Yun was awarded the Goethe Medal in Weimar, Germany.

Yun was not only active musically after 1974; he was also deeply involved in politics. From 1977 to 1984, he was chairperson of the European chapter of the Korean Democratic Unity Union, which was founded in Osaka, Japan in 1973. The Korean Democratic Unity Union was founded for people who live outside of Korea, and its purpose was to try to help both Democratic development in and unification of South and North Korea.

One of Yun's most personal causes was the rescue of Kim Dae Jung, who later became South Korean president (1998-2003) and was the 2000 Nobel Peace Prize recipient. Yun visited North Korea again in 1979, and established a music festival there in 1982, which has been held every year since.

In 1982, South Korea, realizing Yun's fame as a composer, lifted the ban on his music and once again allowed people to perform his music in public: a two-day event called "The Night of Isang Yun's Compositions" was held there that year. In 1984, the Yun Isang Research Institution was established in Pyongyang, North Korea. In 1990, Yun held the first South and North Korea Unification Music Festival (once in North Korea

followed by another in South Korea). That same year, the Korean Alliance for Reunification, of which Yun was chairperson, was founded in Berlin. In 1994, Yun retired from the Korean Alliance for Reunification and ended his political career.

In 1995, Yun died from pneumonia in Berlin. A year after his death, the International Isang Yun Gesellschaft e.V. (International Isang Yun Society) was established in Berlin. An international music festival in Tong Young (Yun's hometown) was founded in 2002. In 2005, The Isang Yun Peace Foundation was established in Seoul, South Korea. The following year, the National Intelligence Service of South Korea officially admitted that the East Berlin incident was in fact a false accusation. Finally, in 2007, South Korea issued a formal apology to Soo-ja Lee, Yun's widow, for his political persecution, and offered an official invitation to her visit the country. She came for the music festival celebrating Yun's ninetieth birthday. That same year, the International Isang Yun Music Prize was jointly established by the Isang Yun Peace Foundation in Seoul and the International Isang Yun Society in Berlin, the Isang Yun Ensemble Seoul was founded in South Korea, and Yun's house in Berlin was purchased by the Isang Yun Peace Foundation of Seoul. In 2008, the Isang Yun Festival was held in Seoul, Chunchun, Junju, and Tong Young. The Second International Isang Yun Composition Prize was held in 2009 as a testament to his continued influence on the musical world.

CHAPTER 2

An Introduction to Korean Traditional Music

The music and musical instruments of Korea were strongly influenced by neighboring China and, later on, by Japan. However, Koreans did develop and maintain their own musical traditions. For example, the Japanese ethnomusicologist Koizumi Fumio observed that “Korean folk songs are almost all in triple meter, and triplets instead of dotted rhythms are also characteristic. These are in contrast to China and Japan.”¹⁵

Surveys of Korean music usually divide it into four historical periods: pre-Koryeo Dynasty (music composed between 52 B.C. and 918 A.D.), Koryeo Dynasty (918 - 1392), Chosen Dynasty (1392 - 1910) and the present (music composed after 1910). Traditional Korean music encompasses many musical types: sacred, military and court, religious (including music from Buddhism, Taoism, Confucianism and native shamanistic religions), and folk music.

The musical arrangement of Isang Yun’s *Concerto for Flute and Small Orchestra* is most closely related to Korean court music. The earliest court music, called *A-ak* (“elegant music”), has its origins in ritual Confucian temple music and was imported from China in 1116. Though very popular for a time, this style fell out of favor until

¹⁵ Yulee Choi, “*The Problem of Musical Style: Analysis of Selected Instrumental Music of the Korean-Born Composer Isang Yun*” (PhD diss., New York University, 1992), 45.

centuries later when it was reintroduced by the Chosen Dynasty, a time in which Confucianism was the national religion. *A-ak* dominated Korean court music until the mid-15th century when it was displaced by *Hyang-ak* (“village music”), an indigenous music form. *Hyang-ak* continues to be the most common form of Korean court music.

The figure below shows the traditional seating arrangement of the performers.



Fig. 2-1 *Hyang-ak* Performance

Traditional court music performances were held twice a year, in the fall and the spring, and were accompanied by dance. The ensembles of *A-ak* were divided into the *Tungga*, which was played on the terrace of the main temple in the palace, and the *Honga*, which was played in the palace’s courtyard. The instruments used in performances of *A-ak* were metal bells, gongs, jade chimes, wooden box, tiger-shaped scraper, barrel and hourglass drums, stringed zithers, double reeds, globular flutes, transverse flutes, mouth organs,

vertical flutes, and panpipes.

Modern performances of court music are most often *Hyang-ak*, the most representative piece of which is *Sujechun* (“Long Life, Immeasurable as the Heavens”). *Sujechun* was composed during the Silla Period (668-918) and was derived from a song called “*Jeongup*,” which describes the fears of an anxious wife awaiting her tardy husband’s return at night. The instrumentation for the piece is two *Piris* (oboe-like woodwinds), *Tai-keum* (large transverse flutes), *Hae-kum* (two-stringed fiddle), *Buk* (barrel drum) and *Janggu* (hourglass drum). *Sujechun*, written in one movement and divided into three sections, strongly influenced Yun’s development of his own musical forms. The fourth chapter of this paper will explore the relationship between *Sujechun* and Yun’s *Concerto for Flute and Small Orchestra*.

In order to appreciate the influence of *Sujechun* on Yun’s compositions, it is necessary to understand the importance of the flute in Korean culture and to discuss in particular the *Tai-keum*. One of Korea’s oldest myths concerns a flute presented to the King of Korea, Sinmun Kim, by the dragon of the East Sea. In this tale the King received reports of a strange event; an island had emerged in the East Sea, and on the island was a “queer tree of bamboo sticks which became one by night but two by day.”¹⁶ Upon

Hye-Jin Song, *A Stroll Through Korean Music History* (Seoul: The National Center for Korean

hearing this the king himself sailed out to the East Sea to witness the miracle, and as the two bamboo sticks became one again the skies blackened and the sea raged for eight days before settling down. A dragon then emerged from the waters and presented the king with a jade girdle and told him that “peace will find the world if you make and play a flute of this bamboo, as bamboo can make sound only when put together.”¹⁷ So King Sinmun Kim cut the bamboo, and, after cutting it into the shape of a flute, stored it at the Cheonjon-go, a depository of royal treasures in Wolseong¹⁸.

According to “*Samguk Sagi*” (The Three Kingdoms’ History)¹⁹, *Manpasikjeok* is one of the tales in which the *Tai-keum* has the power to ease disturbances in the world. The actual meaning of *Manpasikjeok* is “flute that settles ten thousand troubles.” It is one of Korea’s national treasures.²⁰



Fig. 2-2. *Tai-keum*

The *Tai-keum* is the largest traditional Korean transverse flute, measuring two feet five inches, and its range of pitch is two-and-one-half octaves. It has a large

Traditional Performing Arts, 2000), 58.

Ibid., 58.

Wolseong is a tower divided into five stories. It was a place to keep national treasures. It was built in the Silla period and still exists in Kyung-Joo, South Korea.

It is a historical record of the Three Kingdoms of Korea: Goguryeo, Baekje, and Silla. It was completed in 1145. *Samguk Sagi* is the oldest extant Korean history.

²⁰Hye-Jin Song, *A Stroll Through Korean Music History*, 58.

embouchure hole, a resonating hole covered by a thin reed membrane, six equidistant large finger holes, and one or two (originally five) additional non-stopped holes at the end. The membrane makes the timbre of this flute dark and cool in the low registers and sharp and piercing in the high registers. It also produces a buzzing sound unlike Western flutes. The *Tai-keum* produces the softest and most graceful tones of Korean flutes and is played in both court and folk music. The *Tai-keum* is one of the most important Korean instruments and one of the most difficult to play. Traditional orchestras tune to the B flat produced by the *Tai-keum*.

The *Tai-keum* is one of three transverse flutes, known as a group as *Sam-jook* (three bamboos). All were invented and used primarily in the Silla period (57-953 AD), the longest sustained dynasty in Asian history and a time of great cultural riches. The other two transverse flutes are the *Joong-keum* (medium transverse flute) and the *So-keum* (small transverse flute). They are very similar in construction to the *Tai-keum*, the differences being the size, the number of holes, and range of the registers. For instance, the *Tai-keum* produces Bb3 as its lowest note and Eb5 as its highest tone, while the *Joong-keum* has a range from D4 to G5. The *So-keum*, typically used for chamber music and song accompaniment, is slightly smaller in size and shorter in length than the *Joong-keum* and thus is two major seconds higher than the *Joong-keum*. Yun composed *Etude*

for Flute Solo not for the C flute alone, but for C flute, alto flute, and piccolo, having in mind the three traditional Korean flutes mentioned above.

In order to play the *Tai-keum* properly, one must assume a prescribed unique posture that is quite different from the posture used for playing the modern flute:

Sit on the floor with legs crossed and back stretched. Face forwards and turn the head thirty degrees to the left and lower the flute to the lip until the position is correct. The top end of the *Tai-keum* should rest on the left shoulder and the tube should be held at a thirty degree angle away from the player's body. The shoulder and the two thumbs effectively support the instrument.



Fig. 2-3. *Tai-keum* Player

Ornamentation is an essential part of Korean traditional music. *Jeongganbo*, a written notation used in Korean court music, was invented by composer Yeon Bak during

the Chosen Dynasty (1392-1910) and it still used in traditional Korean music. The example below shows the *Jeongganbo* style of notation. It is important to note that one of the ornaments affects range, two are related to embellishments with adjacent tones, three indicate note lengths, and two refer specifically to vibrato. While Yun did not incorporate many of these symbols into his flute works, he did focus on the many varieties of vibrato, which will be addressed more fully in chapter three.

Ornament	Written example	Played	Explanation
目	目太	————→	Tenuto. Written in the square to the left of the note.
▼	太 仲▼	————→	Staccato accent. Normally appears at the end of a short phrase. Written in the square to the right of the note.
ㄱ	太 ㄱ	————→	Vibrato. Written outside and to the right of the square and applied as if in time-space notation.
ㄴ	太 ㄴ	————→	Vibrato. Begin with a lower pitch and bring it gradually up to pitch before increasing vibrato frequency. Written outside and to the right of the square and applied as if in time-space notation.
ㄷ		————→	Play given note one octave higher.
ㄹ	仲 ㄹ	仲林仲太	An end appoggiatura, played as a tone one note higher than written (main) tone, a repeat of the main tone and a tone one note lower. If followed by a rest (triangle) play final note staccato.
ㅁ	潢 ㅁ	潢 ㄷ潢	Play first tone long and second tone short and staccato.
ㅂ	仲林仲	————→	Divide the square into three equal segments. Opening and closing segments comprise one note only: the written pitch. Middle segment is an ornament comprising a turn around the given pitches; there is much variety allied to complex fingering. An example from <i>Ch'ôngsônggok</i> follows, numbers of holes to be closed indicated: 126-1236-1234-1235-1234-126.

Fig. 2-4. *Jeongganbo* Notation²¹

²¹ Keith Howard, *Korean Musical Instruments* (Seoul: Se-Kwang, 1988), 116.

CHAPTER 3

Influence of Eastern Techniques

Yun did not borrow folk tunes or use instruments from his mother country, but he did use Korean musical forms and instrumental techniques in his music. Korean traditional music is characterized by the following: a lack of recurring motifs, no themes, no harmony (because all of the instruments play the same pitch, in different octaves), flexible rhythms, lack of prescribed forms, heterophonic textures, the single tone as the basis, and flowing and highly ornamented melodic lines. The phrases begin by accenting the first note, developing the main note, and tapering to a quiet ending. Traditional Korean music is based on native shamanistic beliefs, Buddhism, Taoism, and Confucianism.²² Yun used most of these aforementioned elements in his compositions. Although he embraced many aspects of traditional Korean music, he always wrote in Western notation.

This chapter will focus on three unique elements: Taoism, *Hauptton* technique, and the instrumental technique known as *Sigimsae*.

a. Taoism

²² *The Wounded Dragon*, 114, 121

Taoism is neither a religion nor a philosophy. “The word Tao can be translated into English as *path* or *way*, thus, Taoism can be viewed as a “way” of life.²³ The Tao is the natural order of things. It is a force that flows through every living and sentient object, as well as through the entire universe. When the Tao is in balance it is possible to find perfect happiness.”²⁴

The founders of Taoism are believed by many religious historians to be Lao-Tse (604-531 B.C.) and his follower, Chuang-Tzu (4 B.C.). Taoism began as a combination of psychology and philosophy but evolved into a religious faith in 440 B.C. when it was adopted as a religion in China. At that time Lao-Tse became popularly revered as a deity. Taoism, along with Confucianism (551 B.C.) and Buddhism (second century B.C.), became one of the three great religions of China and Korea.²⁵ Lao-Tse outlined the essence of Tao in his book, *Tao Te Ching: The Classic of the Tao and Its Power*:

The Tao that can be talked about is not the true Tao. The name that can be named is not the eternal name. Everything in the universe comes out of nothing. Nothing-the nameless is the beginning, while Heaven, the mother is the creatrix of all things.²⁶

Jeaneane Fowler, *An Introduction to the Philosophy and Religion of Taoism: Pathway to Immortality* (Brighton: Sussex, 2005), 106

www.crystalink.com/taoism.html.

www.religion-cults.com/Eastern/Taoism/taoism.html.

Lao Tse, *Tao Te Ching: The Classic of the Tao and Its Power*, trans. Man-Ho Kwork, Martin Palmer, and Jay Ramsay (Rockport: Element Book, 1993), 27.

The *Tao Te Ching* outlines the three main elements, called the “Three Treasures,” and they are compassion, economy, and humility. Yun stated the purpose of his music was to teach people peace; this idea, then, relates to the first of the Three Treasures in that it encourages man to abstain from aggressive war and capital punishment. Looking back at his life, Yun said:

I grew up under the influence of the mysticism of Taoism and Buddhism and I experienced their inspiration by reading books related to these philosophies. They had a deep effect on my music. Over seventy percent of my works have been rooted in Taoism or Buddhism, or based on the related legends...²⁷

The best representative figure of Taoism, the symbol of the dualistic anagram of *Yin* and *Yang*, was developed 1500 years before Taoism. *Yin* (dark side) and *Yang* (light side) symbolize pairs of opposites, which are seen throughout the universe: good and evil, light and dark, male and female. The impact of human civilization upsets the balance of *Yin* and *Yang*. The concept of *Yin* and *Yang* was not limited to China, but migrated along with Confucianism to Korea during the Three Kingdoms Period (B.C.57-668).²⁸ Figure 3-1 shows the *Tajitu*, the symbol of *Yin* and *Yang*.

Seokyung Kim, “*Integration of Eastern and Western music: An Analysis of Selected Flute Works by Korean Composer, Isang Yun*” (DMA diss., University of Cincinnati, 2003), 12.
www.religion-cuts.com/EasternTaoism/taoism.html



Fig. 3-1. Symbol of *Yin* and *Yang*

Yun became deeply involved in Taoism during his time of imprisonment in a South Korean jail (see. p. 12). He stated, “I was in prison and was not imprisoned. That is true. And I was often actually happy. I always heard music around me, a music, which was in myself, but also around me.”²⁹ Yun composed *Die Witwe des Schmetterlings* (Butterfly Widow) (1967-1968), *Images* (1968), and *Riul* (1968) while imprisoned, and these three pieces were based on Taoism.

For example, *Images* was inspired by the North Korean grave-frescos, *Sasindo* in the tomb of *Kang Seo Ko Bun* (*Kang Seo Great Tomb*). *Kang Seo Go Bun* was built in the sixth century in Goguryeo, in which the state religion was Taoism. *Sasindo* depicts four god-like animals of Goguryeo, each of which protects a king’s tomb at each of the four cardinal points. The following example shows the structure of the *Kang Seo Go Bun*. The coffin is in the middle, with the west protected by a white tiger, the east protected by a blue dragon, the north protected by a black tortoise, and the south protected by a red

The Wounded Dragon, 233

phoenix.

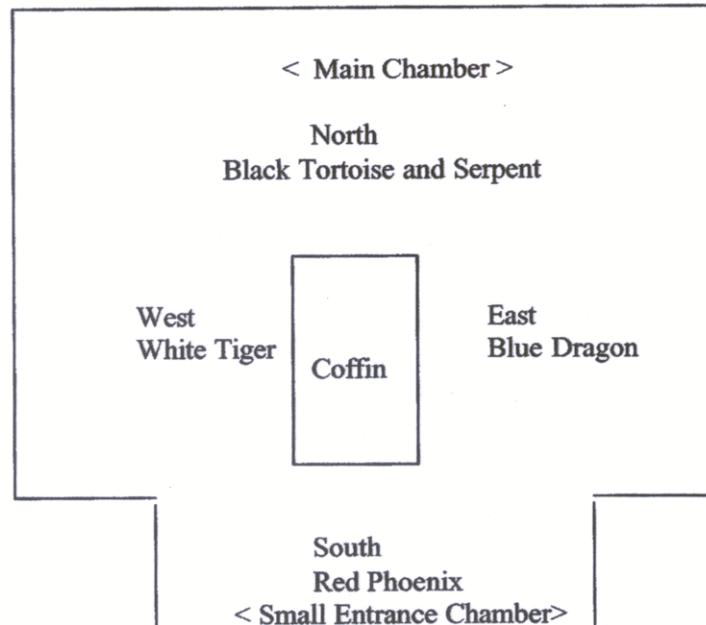


Fig. 3-2. Structure of the Grave-Chambers in *Kang Seo Go Bun*³⁰

Yun described his experience after seeing the fresco at *Kang Seo Go Bun*:

First you see an animal, possibly the tiger first. But it is also possible that you first see the dragon, phoenix or tortoise. It is up to you what you see first. Gradually you see the other animals, and finally you know that these four animals are also combined into one unique animal. Four is one, and one is four. If you stand in front of the paintings for a long time, the individual animals seem to move.³¹

Jiyeon Byeon, “The Wounded Dragon: An Annotated Translation of ‘Der Verwundete Drache,’ the Biography of Composer Isang Yun, by Luise Rinser and Isang Yun.” PhD diss., (Kent State University, 2003), 112.

The Wounded Dragon, 117.

In *Images*, the four god-like animals are connected with the instrumentation. The flute, oboe, violin, and cello each represent an animal of the *Sasindo* (see chart below). Further connections to Taoist concept of singularity and unity are shown by the parts each individual instrument plays: each has its own part, but each instrument plays both individually and jointly.

Yin Yang O Hang Sul is another tenet of Taoism, and *Images* also exhibits this precept. *O Hang Sul* represents the five elements of life: metal, wood, water, fire, and earth. *Images* was composed in five sections, which represent *O Hang Sul*. The two woodwinds and two string instruments represent the *Yin* and the *Yang* in that these musical forces separate and merge over and over, just as the energies of the *Yin* and *Yang* do. The following chart describes *Yin Yang O Hang Sul* and its connection with Yun's *Images*.

Five Elements	Cardinal points	Colors	Animal Gods	Images
Wood	East	Blue	Blue Dragon	Oboe
Fire	South	Red	Red Phoenix	Violin
Earth	Middle	Brown	Brown Dragon	Coffin
Metal	West	White	White Tiger	Cello
Water	North	Black	Tortoise	Flute

Fig. 3-3. *O Hang Sul* and Yun's *Images*

Sometimes Yun used the arrangement of instruments on the stage to demonstrate Taoist principles. For instance, the seating arrangement of the performers of his 1988 chamber work *Distanzen* (Distances) depicts the four natures of Taoism: God, Angel, Messenger, and Man. This piece also represents the concept of *Yin* and *Yang* with wind and string instruments working in conjunction with and independent of one another. The following chart depicts the stage arrangement and its meaning.

Stage	Meaning
Horn	God
Flute Oboe Clarinet Bassoon	Angel
Violin 1 Violin 2	Messenger
Contrabass Viola Cello	Man

Fig. 3-4. A Setting of an Instrumental Arrangement on Stage

b. Hauptton

Korean traditional music has a melodic line that consists of individual tones that are altered by ornamentation such as vibrato, glissandi, changing dynamics, and other possibilities. Yun retained this concept of the main tone in his music, naming it “*Hauptton*,” and including it in his compositions. Yun’s *Hauptton* is distinguished by the appearance of a long sustained note that changes with glissando, vibrato, grace notes, and so forth, as is the case in Korean traditional music. When a new *Hauptton* comes, the previous one always fades away. Yun discussed his *Hauptton* technique at the Salzburg

Mozarteum and gave this explanation:

Suppose I want to choose the note A as the main tone. The note A alone cannot be the music, and it needs things like appoggiatura in front and back of it. In order to fix the note A, preparation is needed, which can be lengthy. The important fact is that the note A has to be sounded as a main tone. Although there could be many other ornamentations and changes, the pitch A has to be at the center. Thus, there will be ornamentations and expressions surrounding it.³²

Hauptton technique was the impetus for his musical language and compositional style in that he took the Korean idea of singular notes and placed them in the context of Western contemporary compositional techniques. Yun made this comparison:

In European music, a note gained its life when connected to other notes and a single note remained relatively abstract, whereas a separate note is alive itself in Oriental music. A Western note can be compared to a line drawn from a drawing pencil, while an oriental note can be compared to a line drawn from a brush. All the notes continuously change from appearance to disappearance, and decoration, syncopation, glissando, volume changes, and varied vibrato are used purposefully. When there is a change in a note, this change is considered to have ornamental function, with various partial expressions of a single note rather than a collection of pitches that form a melody.³³

Two essential elements for *Hauptton* are a note long in duration as the central

Walter-Wolfgang Sparrer and Isang Yun, *My Way, My Ideal, My Music* trans from German to Korean by Kyocheol Jeong and Injung Yang. (Seoul: HICE Publisher, 1994), 51.

The Musical Society of Korea and Isang Yun Peace Foundation, *Isang Yun's Musical World and the East-Asian Culture* (Seoul: Ye-Sol, 2006), 123.

pitch and the surrounding ornamental effects. While a long-lasting note seems static, it is in fact moving vigorously as it experiences changes in dynamics and vibrato and is decorated by grace notes and glissandi. When interpreted by performers, Yun's *Hauptton* technique insures that each main tone is interpreted differently every time. Yun said that the *Hauptton* technique was based on Taoist ideals.

From its beginning to the end of the sound, the individual tone is constantly changing, and I view this process of flowing and moving as within the bounds of Taoism. Such variables as grace notes before the main tone, ornaments, glissandi, vibrations, tone colors, and light and shade expressed through the dynamic changes of tones are representative of the dualities of stasis versus motion as are found in *Yin-Yang*. Every aspect is constantly interacting, creating endless possibilities.³⁴

Yun's idea that the uneven line of a brush stroke illustrates *Hauptton* also supports the concept of *Yin* and *Yang*. The beginning part of a stroke shows strong energy, which represents *Yang*, the middle part represents stillness (*Yin*), and the closing flourish again displays strong energy (*Yang*) that will soon die away (*Yin*).



Fig. 3-5. Yun's Brush Stroke of an Eastern Tone³⁵

Soo-ja Lee, *My Husband 2*, 180

Dae-Sik Hur, "A Combination of Asian Language with Foundation of Western Music: An Analysis of Isang Yun's 'Salomo' for Flute Solo or Alto Flute Solo" (DMA doc., University of North Texas, 2005), 17.

Yun's *Hauptton* can be seen in its simplest form in the opening of a traditional Korean song, *Jung-sung Gok*. Figure 3-6 shows two grace notes before the sustained main tone, followed by more grace notes.

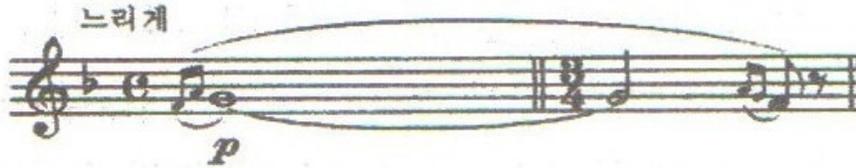


Fig. 3-6. *Jung-Sung-Gok*³⁶

A more detailed version of *Hauptton* is shown in figure 3-7, the beginning of his *Etude for flute alone*. It includes two grace notes before the long main tone, but it adds more closing grace notes, volume change indications, and instructions for expressive use of vibrato. All of these departures from the main note add direction and life to the phrases.



Fig. 3-7. *Etude for Flute Solo*, Moderato, mm. 1-4³⁷

Dong Eun No, *Yun Isang's Life and Art in Korea* (Kyungkido: Korean Studies Information Co., 2002), 254.

Isang Yun, *Etude for flute solo* (Berlin: Bote & Bock, 1974), 4.

Martin Schmidt, a noted expert on Yun’s music, divided the *Hauptton* into three steps. The first step consists of grace notes before the main tone, the second is the development of the tone by different kinds of vibrato, and the third includes *Umspielung* (“playing around”) before the inevitable fading away. Figure 3-9 shows Schmidt’s graphic of Yun’s *Hauptton* technique.

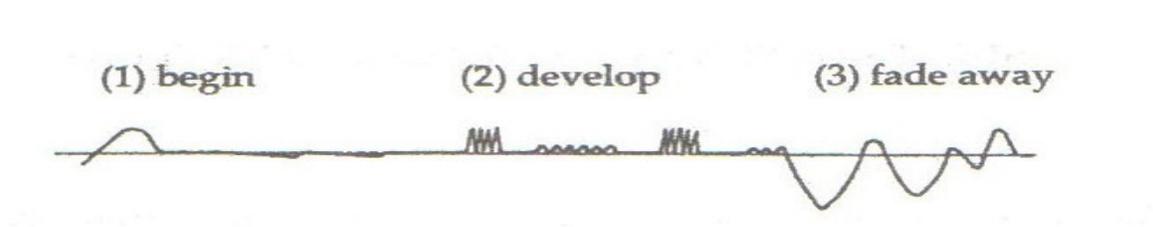


Fig. 3-8. *Hauptton* drawing by Schmidt³⁸

Yun himself provided a less formal drawing of *Hauptton* that still includes shaping to indicate ornaments and pitch changes.

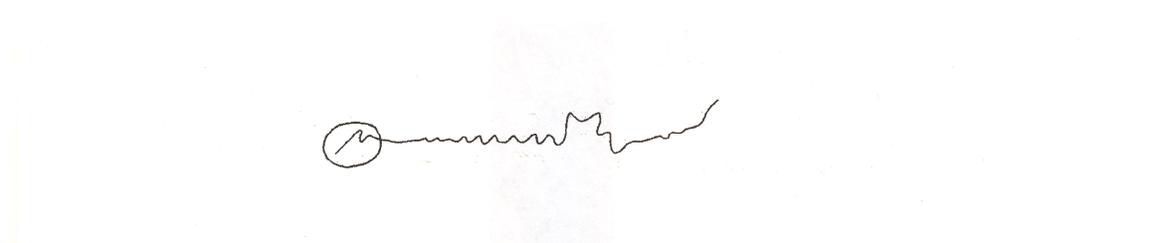


Fig. 3-9. Yun’s Drawing of *Hauptton*³⁹

Injung Song, “*In-depth Study of Isang Yun’s Glissees Pour Violoncelle seul*” (DMA diss., Boston University, 2008), 49.

Sin-Hyang Yun, *Yun Isang. Kyunggyeson sanui Emak* (Pajoo: Hangilsa, 2005), 176.

c. Instrumental Technique

Some Asian composers write for their native instruments; for example, Toru Takemitsu composed *Eclipse* to blend the Western orchestra with the *Biwa* (Japanese lute) and *Shakuhachi* (traditional Japanese end-blown bamboo flute). However, Isang Yun did not compose music for Korean instruments. Instead, he equated Korean instruments with their Western counterparts and wrote for those instruments instead.

Korean Instrument	Western Counterpart
<i>Piri</i>	Oboe
<i>Tai-keum</i>	Flute
<i>Taipyungso</i>	Trumpet
<i>Hae-kum</i>	Violin
<i>Ajang</i>	Cello
<i>Kumungo</i>	Guitar
<i>Kayagum</i>	Harp

Fig. 3-10. Korean Instruments and their Western Counterparts

d. *Sigimsae* (Ornamentation)

Yun adopted Korean instrumental playing techniques such as *Sigimsae*, which is equivalent to the Western concept of ornamentation. However, in Korean traditional music, ornamentation is more important than it is in Western music. Western music is based on a vertical structure with linear lines, but Korean music, like other Eastern styles, is completely linear. *Sigimsae* is used to enliven and decorate the music, to create forward motion, and to allow for individual expression. Not surprisingly, Yun's music typically has many long sustained notes with non-standard indications of vibrato, large interval tremolos, trills, many different dynamic levels, and grace notes with large leaps: all of these are derived from the Korean practice of *Sigimsae*, of which there are four main categories: *Yueosong* (vibrato), *Junsung* (grace notes), *Choosung* (ascending glissando), and *Toesung* (descending glissando).

The *Akhak gwebeom* ("Musical Canon") is a nine-volume treatise on music, written in line drawings by hand in Korea in the fifteenth century, during the Chosen Dynasty. It provides detailed descriptions about music theory, instrumentation, instrumental techniques, and even how to build instruments. The figure below shows descriptions of the *kayagum* and *taipyungso*.



Fig. 3-11. *Akhak gwebeom*.⁴⁰

The author of the *Akhak gwebeom*, Yeon Bak, also wrote the *Hapchabo*, a separate volume on ornamentation in Korean traditional music. It is clear that Yun's instrumental techniques, particularly the four types of *Sigimsae*, were heavily influenced by these ancient treatises.

i. *Yueosung* (Vibrato)

Yueosung means to vibrate the main tone and is an important part of Korean music because Korean music is not supported by harmonic progression. Korean music has only one melodic line, which is often played in parallel octaves by more than one instrument; in addition to timbral and dynamic changes, *yueosung* is one way to change elements in the music. It is usually achieved by the performer's own interpretation, and

<http://kim.naver.com/>

the ability of the performer affects the amount of *yueosung*. *Yueosung* is used more in secular music than in court music. The number of vibrations in Korean music is defined by the rhythmic cycle, called *Jangdan*, which is played by percussion instruments like the *Janggo* and *Buk* (drums). *Jangdan* helps to outline the tempo, meter, and rhythmic pattern, and the cycle of *jangdan* repeats with each musical phrase, which accords with one breath of the performer. Clearly this differs from the exact rhythmic patterns of Western music. There are nine *jangdans*, and the slower *jangdans* require more vibrations than the faster ones. The chart below outlines four different *jangdans* and their corresponding number of *yueosung*

Name of <i>Jangdan</i>	Time Value	Number of <i>Yueosung</i>
<i>Jinyangjo</i>	Six dotted quarter notes per one <i>Jangdan</i> : the slowest	About 9
<i>Joongmori</i>	Twelve quarter notes per one <i>Jangdan</i> : moderate (faster than <i>Jinyngjo</i>)	About 4
<i>Joongjoongmori</i>	Twelve eighth notes per one <i>Jangdan</i> : faster than <i>Joongmori</i>	About 2
<i>Jajinmori</i>	Twelve eighth note per one <i>Jangdan</i> , but faster than <i>Joongjoongmori</i>	About 3

Fig. 3-12. Relationship of *Jangdan* to *Yueosung*

Both the *Tai-keum* and Western flute are considered “air-reeds”; their lack of mouthpiece allows for many ways to produce a variety of vibratos. Other types of vibrato must be learned. There are three ways to produce a wide vibrato (at the interval of a fourth or fifth) on the *Tai-keum*: to shake the left hand vertically, to control the air with different dynamic levels, and to shake the head and control the air with the embouchure. Narrow vibrato, which encompasses less than a whole step, is produced by either shaking the *Tai-keum* or the vocal cords on the main tone. The following example shows two vibrato notations from Korean traditional music; the top graphic indicates narrow vibrato

while the bottom graphic indicates wide vibrato.

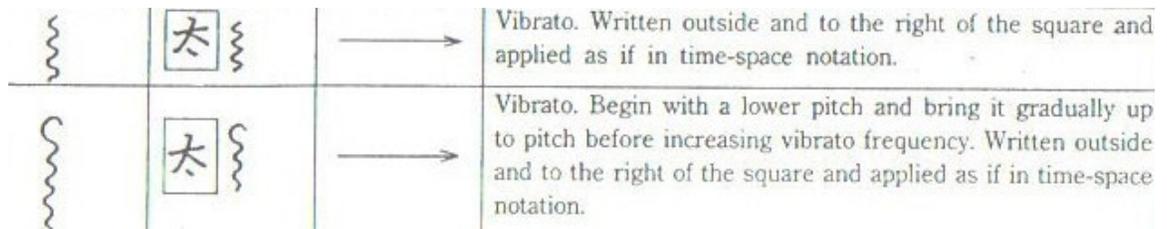


Fig. 3-13. Vibrato Notation.⁴¹

Yun incorporated the Korean manner of regular pulsating changes of pitch into his music in five different ways. Because it is not possible to shake the Western concert flute to produce the wide vibrato similar to that of the *Tai-keum*, he instead used vibrato with specific written directions, trills, flutter tonguing, fast repetitions of the note and tremolos. In *Image*, Yun give precise directions (Fig. 3-14) for the treatment of vibrato.

- (n.v.) = non vibrato
- (p.v.) = poco vibrato
- (v.) = vibrato
- (m.v.) = molto vibrato
- (v.p.c.) = vibrato poco a poco crescente
- ~~~~~ = glissando mit vibrato
- ——— = glissando ohne vibrato

Fig. 3-14 . *Images* for Flute, Oboe, Violin, and Violoncello⁴².

At times Yun wrote instructions to the performer regarding the approach to vibrato. In the

Keith Howard, *Korean Musical Instrument: A Practical Guide* (Seoul: Se-Kwang Music Publishing Co, 1988), 113.

Isang Yun, *Images for Flute, Oboe, Violin, and Violoncello*. Berlin: Bote & Bock, 1968, Preface.

opening phrase from his *Etude* for flute solo, Yun indicated “*immer intensiv, mit normalem Vibrato*”, which means “always intense, with normal vibrato”.



Fig. 3-15. *Etude for flute solo*, mm. 1-4⁴³

Yun often used trills, which also change the pitch, to emulate wide vibrato. In the example below, from his *Flute Concerto*, Yun combined trilling of the main note with vibrato and changing dynamic levels to change tone color and add shape.

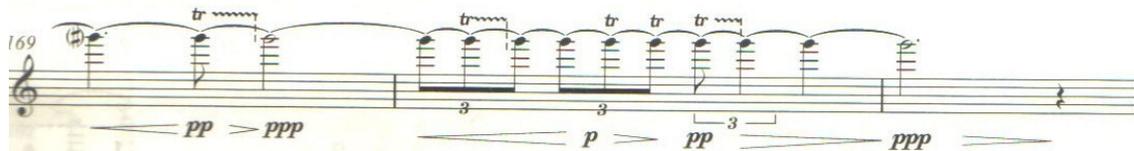


Fig. 3-16. *Flute Concerto*, mm. 169-171.

In the following example, Yun used trills to produce the fast vibrato effect and often used

Isang Yun, *Etude for flute solo* (Berlin: Bote & Bock, 1974), 4. Permission to reproduce portions of the scores of Isang Yun music kindly granted by Boosey & Hawkes Music Publishers Ltd.

this technique to lead his music to the climax.



Fig. 3-17. Flute Concerto, mm. 233-238.

The third example shows how Yun used flutter tonguing in conjunction with decreasing dynamic levels to imitate the style of Korean wide vibrato.

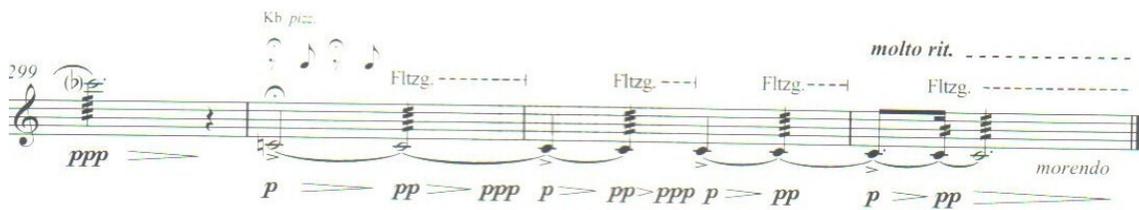


Fig. 3-18. Flute Concerto, mm. 299-302.

The fourth example shows how fast repetition of the note can also mimic the fast vibrato of *Yueosung*.



Fig. 3-19. Flute Concerto, mm. 288-290.

The next excerpt illustrates how Yun used the tremolo as a vibrato technique. In general Yun specified the tremolo at the intervals from a 4th to a 6th.

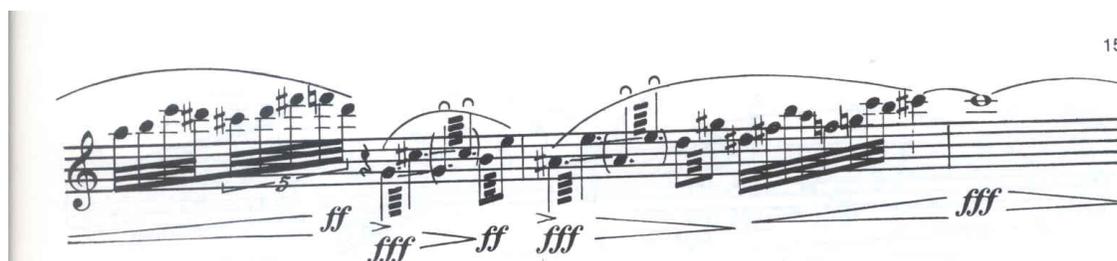


Fig. 3-20. *Etude for Flute Solo*, Allegretto. mm. 24-25.

ii. *Junsung* (Grace notes)

Korean music typically has grace notes with large intervals and many varieties.

In most cases, the grace notes are short while the main note is long. The following

example shows that even though there are grace notes above and below, the main tone retains its importance.



Fig. 3-21. *Junsung*⁴⁴

In keeping with traditional practice, Yun’s treatment of grace notes in his compositions does not differ greatly from the Korean manner. One particular point to keep in mind is that while Korean grace notes may be short and serve as simple embellishment, they can also be equal in duration to the main note or can even be more accented than the main note. Yun uses accent marks to indicate where he wants the performer to place the stress, although the final interpretation of the grace notes depends on the performer’s choice and the progression of the single melodic line. The example below shows Yun’s inclusion of grace notes and their accent marks.

Sungman Choi, *Daekum Gyubon*. (Kyungki: AR Publisher, 1995), 28-29.



Fig. 3-22. Flute Concerto, mm.246.

iii. *Toesung* and *Choosung* (Quartertones)

The Korean instrumental technique used to produce quartertones on the *Tai-keum* is to roll the flute in and out and alter the angle of the air stream with the mouth. *Toesung* refers to a half step down from the tone, while double *Toesung* is almost a whole step down from the tone. *Choosung* is the opposite of *Toesung*: it is a half step up from the main tone. Both secular and sacred music incorporate *Toesung*. The notation is shown in the example below.

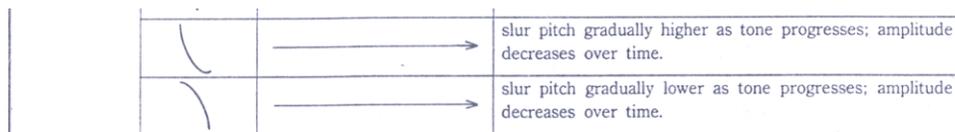


Fig. 3-23. *Toesung* and *Choosung*⁴⁵

Keith Howard, *Korean Musical Instrument: A Practical Guide*. (Seoul: Se-Kwang Music Publishing Co., 1988), 97.

Yun also employed two kinds of quartertone techniques corresponding to *toesung* and *choosung*. The first is an ascending motion by quartertone and the second one descends by quartertone; both are indicated by curved lines. Yun included quartertones for tone color and they are produced not only through fingering alterations, but also through embouchure manipulation in order to sound similar to the *Tai-keum*. Figure 3-24 shows the two kinds of quartertone techniques that Yun used in his *Concerto* for flute.

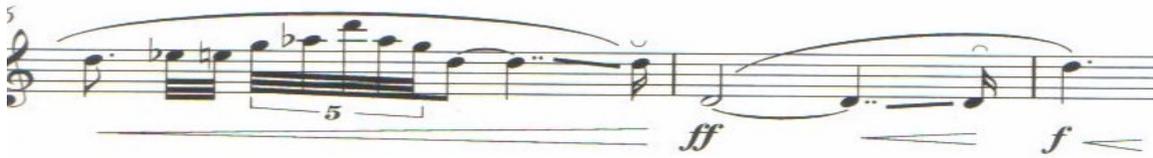


Fig. 3-24. Flute Concerto, mm. 36-37

CHAPTER 4

The Flute Concerto

After 1975, Yun started to compose in such traditional Western genres as the symphony and the concerto, all the while keeping his unique compositional style. Yun chose to compose in these Western genres because he thought they could better express to listeners his ideas of humanity and his political situation. However, he tried to make his techniques, including the *Hauptton* technique, much simpler than before, so that more people could understand and perform his music. A perfect example of his blending of Eastern and Western ideas is his *Concerto for Flute and Small Orchestra*.

The *Concerto for Flute and Small Orchestra* was commissioned by and premiered at the Summer Music Days festival in Hitzacker, Germany, in 1977. Yun composed the concerto with a specific flutist and conductor in mind, Karlheinz Zöller and Günther Weissenborn, respectively. Zöller, a German flutist, was principal flutist of the Berlin Philharmonic Orchestra from 1960 to 1969 and again from 1976 to 1993. The brilliant technique of the flute part was meant for Zöller. Yun endeavored to make the orchestra part as simple as possible because the conductor, Weissenborn, was a pianist

who had little experience as a conductor.⁴⁶

The Flute Concerto was inspired by the poem “Chung San A Malhayaura,” which was written by the poet Suk-Cho Shin (1909-1975) which was in turn inspired by the Korye (918-1392) Buddhist song, *Chung San Byul Gok*. Yun outlines the connection between the music of the concerto and the story it represents:

The scene is a young nun alone in the Temple, illuminated only by the light of the moon. She had had a miserable life; she was abandoned when she was a child and had no choice but to become a nun. As she aged, though, she could no longer repress her sexual desires. One evening, she danced naked in front of a statue of Buddha. Enraptured, she thought that the statue of Buddha was a young man. However, at the height of her frenzied dance, she hugged the statue of Buddha, and suddenly she felt nothing but cold stone. At that moment she recognized the harsh realities of life. The music starts from nothing and ends with nothing.”⁴⁷

In accordance with Yun’s explanation of the concerto, the orchestra represents the meditative atmosphere of the temple, while the soloist’s cadenza at the climax of the concerto depicts the nun’s madness. When she realizes she is in the present day and not in a dance-induced dream state, the alto flute, which represents her, goes back to the meditative style of the beginning of the work. This return is reflective of Taoist principles, and Yun often said that “the meaning of Tao is infinite and keeps moving but returns to

Yong Hwan Kim, *Yunisang Yungu* (Seoul: Sigongsa, 2001), 299.
Ibid., 75.

the first place.”⁴⁸ The orchestra is not merely an accompanying feature; it sets the soundscape of the temple, particularly with the frequent utterances of the temple block.

Yun felt it was easiest to express his idea of Korean traditional music and indeed Korean music itself by employing a small ensemble; for this reason he composed the concerto for a soloist and small orchestral ensemble. Because the major part of Yun’s Flute Concerto is similar to Korean court music, it is helpful to compare this concerto to the *Sujechun*, the most popular piece of Korean court music still played. *Sujechun* is the oldest of all the royal court music in Korea, originating in the Silla Dynasty approximately 1,300 years ago.

a. Comparisons between *Sujechun* and the Flute Concerto

i. Instrumentation

The instrumentation of the Flute Concerto consists of a soloist and a small ensemble, which imitates the sound of the traditional Korean *Sam Hyun Yuk Gak*. *Sam Hyun* includes three stringed instruments: *Kumungo* (zither-like instrument, with six silk strings), *Kayagum* (zither-like instrument, with twelve silk strings), and *Hyangbipa* (long-necked lute, with five strings). *Yuk Gak* is composed of the *Buk* (drum), *Janggu* (hourglass drum), *Tai-keum* (large transverse wooden flute), *Piri* (oboe-like woodwind),

Mikyung Lee, *Isang Yun’s Musical World and the East-Asian Culture* (Seoul: Ye-Sol, 2006), 37-38.

and *Taiphyungso* (trumpet-like woodwind instrument), but some modifications have been made over time, such as the addition of more instruments like the *So-keum* (smallest transverse flute), *Ajang* (seven-stringed bowed lute), *Bak* (type of woodblock), and others. Yun utilizes Western instruments to imitate the *Sam Hyun Yuk Gak*, but departs from the Korean model by including in the Flute Concerto many percussion instruments not found in traditional Korean court music. Many different percussion instruments are used in the Concerto. There are five temple blocks, which establish both a clear rhythm and the atmosphere of the temple. Five tomtoms and three gongs are used to build tension and passion and remind the listener of temple music. Of particular interest is the *hyoshigi*, a Japanese instrument consisting of two pieces of hardwood or bamboo that are clapped together to make an exotic sound. Additional instruments are the snare drum, vibraphone, glockenspiel, three cymbals, two triangles, and eight sleigh bells. The following chart outlines the similarities between the concerto's instrumentation and traditional Korean court music instrumentation.

Instruments	<i>Concerto for Flute and Small Orchestra</i>	<i>Sam Hyun Yuk Gak</i>
Solo	Flute/Alto Flute	Wind instruments play solo parts
1 flute	Imitates <i>Tai-keum</i> sound	1 <i>Tai-keum</i>
2 oboes	Imitate <i>Piri</i> sound	2 <i>Piris</i>
2 clarinets 2 bassoons	Advance story line	<i>Hae-kum</i>
2 horns	Imitate <i>Taiphyungso</i> Sound	1 <i>Taiphyungso</i>
violin, viola, cello, double bass	Imitate the sound of <i>Sam Hyun</i>	<i>Kumungo, Kayagum, Hyangbipa</i>

Fig. 4-1. Comparisons between the Flute Concerto and Korean Traditional Music

ii. Form

Sujechun is a one-movement work divided into three sections. The first section (A) introduces the melody and repeats it with rhythmic variation. The B section includes the climax, where the melodic line has the highest pitches with more activity, and the third section (A) includes a fast section before returning to the final reiteration of the opening idea. Further evidence of this structural outline is provided by the rhythmic pattern of the *Janggu* (hourglass drum), which also has a recurring cycle in ABA form.

Isang Yun's Flute Concerto is also a one-movement work, and it is divided into three sections that are delineated by tempo markings and instrumentation. It has a slow-fast-slow scheme, with the alto flute used as the solo instrument in the slow sections and the C flute used in the fast middle section and cadenza from the third section, creating an

ABA form (see. Fig. 4-2). The A section is characterized by its meditative beginning and end, while the B section has much more brilliant and virtuosic events. The chart below outlines the basic configuration of the work.

	Measures	Tempo	Instrumentation
First Section	1-103	M = ca. 60, 76	Alto flute, C Flute
Second Section	104-171	M = ca. 66, 60	C Flute
Third Section	172-302	M = ca. 76, 60, (52) 60	C Flute, Alto Flute

Fig. 4-2. Basic Structure of the Flute Concerto

iii. *Yun-em* (continuous tone)

Yun-em, meaning “continuous tone,” is a Korean traditional compositional technique for wind instrument ensemble music, such as *Sujechun*. It is a unique kind of musical linkage that joins the end of a section to the beginning of the ensuing section. Noted Korean music scholar Hye Gyu Lee explains the concept in detail:

Korean music mainly for wind instruments is performed with the cylindrical oboes which play the principal melody before the cross flute, which embroiders the melody, along with the two stringed fiddles, and the hourglass drum. The characteristic feature of its style is the so-called *Yun-em* which comes in between the end of a musical phrase and the beginning of the following one. Such linking of the musical phrase is to be found neither in Korean music for stringed

instruments, nor in Chinese music. This bridging-over part is played by the cross flutes and the two-stringed fiddles, making the cylindrical oboes and the drum rest for a time until the next section begins. Such a style of performance gives the impression of two groups of players on the one hand, and makes the phraseology clear on the other hand.⁴⁹

For example, between the sections in *Sujechun*, the main melody is played by the *Tai-keum*, followed by *Hae-kum* (two-stringed fiddle), and *Ajang* (seven-stringed bowed lute). Yun's Concerto likewise has no breaks between sections. The beginning of the third section shows a typical application of *Yun-em* technique when the bassoons and horns keep sounding until the flute enters with new musical material.

As in other Korean traditional music, the music of the *Sujechun* has one melodic line with embellishments of the main tones; Yun's Flute Concerto has a similar conception. The chart below compares features of the *Sujechun* and Yun's Flute Concerto.

Yulee Choi, "The Problem of Musical Style: Analysis of Selected Instrumental Music of the Korea-born Composer Isang Yun" (Ph D diss., New York University, 1992), 92-93.

Attribute	<i>Sujechun</i>	The Concerto
Form	ABA	ABA
Philosophy	Taoism	Taoism
Instrumentation	<i>Sam Hyun Yuk Gak</i>	Small Chamber Orchestra
Structure	One movement	One movement
<i>Yun-em</i> technique	Yes	Yes
<i>Hauptton</i>	Yes	Yes
Virtuoso technical demands	Brilliant	Brilliant in the solo part

Fig. 4-3. Comparisons between the Flute Concerto and *Sujechun*

b. Observations about the Flute Concerto

i. The First Section

The Concerto begins at a slow tempo (metronome marking is 60 to the quarter note), and the atmosphere of the music is very meditative, reflective of the temple scene in the story on which this concerto is based. The first *Hauptton* starts with a B-flat pizzicato in the bass and moves to the alto flute (Fig. 4-4); the alto flute then moves down to A in measure 14, then up to F-sharp, C-sharp, D, and E-flat (Fig. 4-5). These *Haupttöne* ascend and move with increasing rhythmic value.

In this opening section, the strings primarily play quiet *pizzicatos*, which suggest

a Korean string instrument, the *Kayakum*⁵⁰. The alto flute has fast moving notes with great rhythmic variety; energy is created by additional trills and grace notes. In measure 12 (Fig. 4-5), when the alto flute is silent, the temple block sounds, evoking the landscape of this piece, the temple. The wood block, which is played during the rests of the temple block, adds further exoticism to this section.

Korean zither-like string instrument with 12 strings

10

Tmpbl

Holzbl

Altfl Solo

Vcl

Kb

Tmpbl

Holzbl

Altfl

Vcl

Kb

Tmpbl

Holzbl

Gong

Altfl Solo

Viol. 1

Viol. 2

Vla.

Vcl.

Kb.

Detailed description of the musical score: The score is for a Flute Concerto, measures 10-19. It features a variety of instruments: Tmpbl (Timpani), Holzbl (Woodwinds), Altfl Solo (Alto Flute Solo), Vcl (Violin), Kb (Cello), Gong, Viol. 1 & 2 (Violins), Vla. (Viola), and Kb. (Cello). The score is written in a common time signature. A box highlights a specific passage in the Tmpbl and Holzbl parts, showing a triplet of eighth notes in the Tmpbl part and a corresponding eighth note in the Holzbl part. The score includes various dynamics such as *p*, *mp*, *mf*, *f*, *pp*, and *ppmp*. There are also articulations like accents, slurs, and triplets. The Alto Flute Solo part has a complex melodic line with many slurs and accents. The Violin and Cello parts have a steady, rhythmic accompaniment. The Gong part has a few notes. The Violin 1 and 2 parts are mostly silent. The Viola part is also mostly silent.

Fig. 4-5. Flute Concerto, mm. 10-19

At measure 57 (Fig. 4-6), Yun indicated *geräuschhaft* in the score, which means noise-like. In this specific instance, the alto flute should imitate the sound of wind as it blows through the temple.



Fig. 4-6. Flute Concerto, mm. 56-58

There is a great deal of musical tension at the end of the first section (Fig. 4-7). The alto flute has been supplanted by the C flute, which is asked to play many fast notes leading to loud, sustained fourth-octave pitches. This frenzied and vigorous passage (Fig. 4-7) has many ascending figures with large leaps. At measures 94 and 95, the *Hauptton* is C6, moving to C-sharp 6, and ending with A5. This part illustrates clearly that when a new *Hauptton* is introduced, the previous one always fades away.

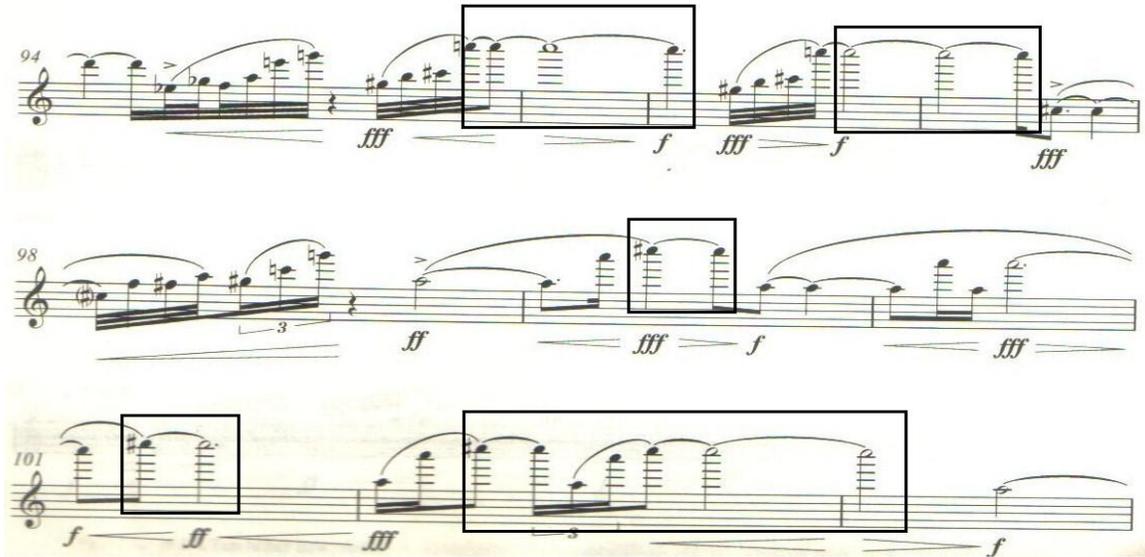


Fig. 4-7. Flute Concerto, mm. 94-103

This first section has many wide intervals and requires the flutist to play extended passages in the high register at the *fortissimo* level. It requires great strength and physical stamina from the flute soloist and foreshadows the demands of the ensuing sections, including a lengthy cadenza. Compared to other flute pieces composed by Yun, this concerto does not include as many extended techniques; however, this piece is extremely physically taxing to the performer.

ii. The Second Section

The second section begins with the solo flute and violins intoning the pitch A; there is no break after the first section (Fig. 4-8). Yun indicates that the woodwind

instruments play *dolcissimo* and at a dynamic level from *pp* to *ppp*, which is much quieter than the first section (Fig. 4-8). The violins play harmonics and harmonic *pizzicatos*, while the cello and bass play both *pizzicato* and *arco*, but with mutes attached to lessen the sound. The C flute solo line is indicated to be played “*sempre dolce e espressivo*,” although pitches climb and the dynamics extend to *fff*.

The image displays a page of a musical score for a Flute Concerto, covering measures 104 to 112. The score is arranged in a standard orchestral format with multiple staves for different instruments. The top section includes the Flute Solo part, Violins (1 and 2), Viola, Cello, and Double Bass. The bottom section includes Clarinet (1 and 2), Bassoon, Vibraphone, Beck, Song, and a second Flute Solo part. The score is marked with various dynamics such as *pp*, *ppp*, *p*, *mf*, *f*, *mp*, *ff*, and *fff*. Performance instructions include *sempre dolce e espr.*, *con sord.*, *arco*, *pizz.*, and *senza vibr.*. Measure numbers 110 and 111 are circled. The page number 19 is located in the top right corner.

Fig. 4- 8. Flute Concerto, mm. 104-112

At measure 133 (Fig. 4-9), Yun writes major-third tremolos from A to C sharp for the flute solo line that are interrupted by *Umspielung* (“playing around”) technique on the *Hauptton A*.



Fig. 4-9. Flute Concerto, mm. 133

iii. The Third Section

The tempo marking for the beginning of the third section (Fig. 4-10) is about 76 to the quarter note, which is faster than the other sections' beginnings; this trait is similar to the beginning of the third section of *Sujechun* (see. p. 55). This third and final section begins with rhythmic utterances in the bassoons and horns, which continue ascending to create a sense of anticipation of the solo flute's next entrance. The string instruments ascend in a similar fashion but with the use of glissandi, which is reminiscent of traditional Korean instrumental techniques. Finally the low strings rest on the pitch C and the flute makes its entrance; this event represents another instance of the *Yun-em* technique in Korean traditional music (see. p. 54-55).

The third section has a greater variety of dynamic and rhythmic changes in the solo part, an extreme trill section, frequent use of tremolos at the interval of the sixth, leaping grace notes, and few rests. This section demonstrates that this piece is one of the most technically challenging flute concertos.

180

Fl.

1

Ob.

2

1

Klar.

2

1

Fag.

2

1

Hr.

2

Vibr.

Beck.

Fl. Solo

1

Viol.

2

Vla.

Vcl.

Kb.

180

Senza vibr

f *ff* *fff* *p*

f *ff* *fff*

ppp *mp* *mf*

Fig. 4-11. Flute Concerto, mm. 177-180

The image displays a page of a musical score for a Flute Concerto, covering measures 181 to 188. The score is arranged in two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Beck.), Flute Solo (Fl. Solo), Violin (Viol.), Viola (Vla.), Violoncello (Vcl.), and Kontrabaß (Kb.). The second system includes parts for Flute (Fl.), Oboe (Ob.), Glockenspiel (Glcksp.), Flute Solo (Fl. Solo), Violin (Viol.), Viola (Vla.), Violoncello (Vcl.), and Kontrabaß (Kb.).

Key musical details include:

- Flute (Fl.):** Features a melodic line with dynamic markings such as *mp*, *p*, *mf*, *f*, and *ff*. It includes trills (tr.) and triplets (3).
- Oboe (Ob.):** Provides harmonic support with dynamics like *mf* and *fp*.
- Flute Solo (Fl. Solo):** Plays a complex, rhythmic pattern with dynamics ranging from *f* to *fff*.
- Violin (Viol.) and Viola (Vla.):** Play sustained notes with dynamics like *pp*, *ppp*, and *f*.
- Violoncello (Vcl.) and Kontrabaß (Kb.):** Feature pizzicato (pizz.) passages with dynamics like *mf* and *f*.
- Beck. (Bassoon):** Includes the instruction "mit Nadeln" (with needles) and dynamic markings like *mp* and *mf*.
- Glcksp. (Glockenspiel):** Plays a rhythmic accompaniment with dynamics like *mp* and *p*.

Fig. 4-12. Flute Concerto, mm. 181-188

The forceful and unyielding trill section (Fig. 4-13) creates agitation, great musical tension, and leads to the cadenza, which depicts the nun dancing naked in the temple.

The image shows a musical score for a flute concerto, specifically measures 233 to 241. The score is written on four staves. The first staff (measures 233-235) begins with a forte (f) dynamic and contains a trill. The second staff (measures 236-238) is marked fortissimo (ff) and continues the trill. The third staff (measures 239-240) is marked fortissimo (fff) and features a trill with a fermata. The fourth staff (measures 241) is marked fortissimo (fff) and contains a trill with a fermata, followed by a 10-measure rest and a 4-measure rest.

Fig. 4-13. Flute Concerto, mm. 233-241

As is typically the case, the cadenza is unmeasured in the score. It starts on the *hauptton* F-sharp 6 and uses the ascending quartertone technique and jumping grace notes to move to A-sharp and then C-sharp. This is climax of the concerto, the nun's frenzied

dance, which is portrayed by the brilliant techniques of trills, glissandi, flutter tonguing, rhythmic changes, and large interval grace notes.

This section is divided by three tempo markings. The first one (cadenza, Fig 4-14) has a metronome marking of 60 to the quarter note and represents the nun's dancing. The second one, when the orchestra re-enters, (Fig. 4-15) is a little slower with a metronome marking of 52 to the quarter note; it describes what the nun experiences at that moment: she is dancing and hugging Buddha and suddenly she feels cold. The third one (Fig. 4-15) has the metronome marking of 60 to the quarter note, which moves the music toward the beginning tempo of this concerto. The nun emerges from her trance-like state and realizes she is in the present. It is here that the alto flute makes its return.

ca. 60

246

The musical score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It starts with a dynamic marking of *fff* and includes slurs and accents. The second staff continues with a slur over a group of notes, marked with a '7' above it, and a dynamic marking of *fff*. The third staff features a slur with a '9' above it, and dynamic markings of *fff*, *f*, and *p*. The fourth staff begins with a dynamic marking of *p* and includes a circled '5' above a note. The fifth staff has a dynamic marking of *f*. The sixth staff has a dynamic marking of *ff*. The seventh staff concludes with a dynamic marking of *fff* and includes slurs with '3' and '5' above them.

Fig. 4-14. Flute Concerto, m. 246

(Einsatz des Orchesters)

ca. 52

ca. 60

nimmt Altflöte

mf

f

fff

ff

f

mp dolce

p

mf

f

mp

pp

p

pp

mf

p

mf

p

mp

p

f

pp

Fig. 4-15. Flute Concerto, mm. 246-260

At measure 288 (Fig. 4-16), there are grace notes of very wide intervals, some as wide as an eleventh. In the last three measures, the flute intones a single note at various gradations of dynamics levels and with interruptions of natural tone by flutter tonguing, and then dies away. Yun often used flutter tonguing at the end of a flute piece, a technique that is in common with Korean *Tai-keum* music, which typically ends with a wide vibrato and a fading away of the flute tone.

288 *p* *f*

289 *p* *pp* *f* *mp*

290 *f* *ff*

291 *fff*

292 *rit. poco a poco al fine* *f* *mf* *p* *mp*

295 *p* *pp* *ppp* *pp*

299 *ppp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *p* *pp* *morendo*

Fig. 4-16. Flute Concerto, mm. 288-30

Conclusion

Yun's personal life experiences, which are reflected in his musical output, demonstrate his love for his mother country and its turbulent history during much of the twentieth century. When Korea was invaded by Japan, and again during the Korean War, Yun composed songs to inspire nationalism and activate the Korean people. After the Korean War, he continued to compose for the Korean people, and his largest contribution was a series of songbooks for school children. Following the Kwangju Democratization Movement (1980), Yun composed the orchestral work *Exemplum in Memoriam Kwangju* in memory of the thousands of people massacred by the military forces of the ruling leader. Yun believed that "South Korean(s) and North Korean(s) can unify through music,"⁵¹ and he planned music festivals in South and North Korea to further this goal.

Music was one of Yun's tools for showing his patriotism, even though he was exiled from South Korea following a visit to an ancient tomb in North Korea. His patriotism affected his compositional techniques, which are characterized by their basis in Taoism, the use of the *Hauptton* technique, and the application of Korean instrumental techniques to Western instruments. Yun successfully united Korean musical elements

⁵¹ Soo-ja Lee, *My Husband 2*, 140

with Western musical styles and transformed many aspects of ancient Korean court music traditions into modern compositions, thereby creating his distinctive musical personality.

The *Concerto for Flute and Small Orchestra* is a good example of Yun's unique compositional techniques as well as the shift in his musical style after 1975. The concerto expresses traditional Korean musical elements such as a single movement construction, the use of *Hauptton* technique, varied ornamentations such as Korean *Sigimsae*, subject matter drawn from Taoist writings, the use of multiple flutes, and certain dynamic shifts and textural changes reflective *yin* and *yang* theory.

Isang Yun's flute pieces are often chosen by players to perform in major international competitions and are sometimes even required in final rounds. However, his music is not often performed in other situations because of its extreme technical difficulty. Three challenges exist in Yun's flute music: long sustained notes, great variation of vibrato and extreme ornamentation.

Yun explained that in his music, gesture and flexibility are important and his metronome marks are approximate tempos, depending on the performer. Yun gives performers freedom to interpret his music, just as in Korean traditional music. Roswitha Stäge, a flutist who worked closely with Yun, premiering and recording his music, said:

If you play at the exact tempo as given by the composer, there are many parts we cannot possibly play. There are too

many notes in a short time – ten or twelve in one quarter note. That makes it impossible to play...I asked Yun which one is more important, playing every notes correctly? Or musical gesture? Yun said: the performer must consider the overall gesture instead of every note in the music.⁵²

From the performer's standpoint, Yun's music is technically difficult, physically demanding, and artistically complicated. Without knowing the influences behind his works, it can be problematic to interpret his works in an authentic manner. Performers and audiences alike would benefit from further study in the area of East-West musical blending to insure more convincing interpretations of Yun's music and greater understanding by listeners.

The Musical Society of Korea and Isang Yun Peace Foundation, *Isang Yun's Musical World and the East-Asian Culture* (Seoul: Ye-Sol, 2006), 11-12

BIBLIOGRAPHY AND REFERENCES

a. Books

Choi, Akyung. *Europe Genre Over a 'Symphony': About Form of Yun Isang' Symphony*. Seoul: The Korean Association for the Study of Popular Music, 2002.

Choi, Seongnam. *Daekum Gyubon* (Daekum Study Book). Kyungki, South Korea: AR Publisher, 1995.

Everett, Yayoi Uno and Frederick Lau, ed. *Locating East Asia in Western Art Music*. Middletown CT: Wesleyan University Press, 2004.

Feliciano, Francisco F. *Four Asian Contemporary Composers: The Influence of Tradition in Their Works*. Quezon City, Philippines: New Day Publishers, 1983.

Fowler, Jeaneane. *An Introduction to the Philosophy and Religion of Taoism: Pathway to Immortality*. Brighton: Sussex, 2005.

Griffith, Paul. *Modern Music and After: Directions Since 1945*. New York: Oxford University Press, 1995.

———. *Modern Music: A Concise History*. New York, NY: Thames and Hudson, 1994.

Harvey, John H. T., ed. *Korean Intangible Cultural Properties: Traditional Music and Dance*. Elizabeth, N.J: Holly International Corp., 2000.

Heister, Hanns-Werner, and Walther-Wolfgang Sparrer, *Der Komponist Isang Yun*. Translated by Yong Hwan Kim. Seoul: Nurimedia, 1987.

Hesselink, Nathan, ed. *Contemporary Directions: Korean Folk Music Engaging the Twentieth Century and Beyond*. Berkeley, CA: Institute of East Asian Studies, 2001.

Howard, Keith. *Bands Songs and Shamanistic Rituals: Folk Music in Korea Society*. Seoul: The Royal Asiatic Society Korea Branch, 1989.

- . *Korean Musical Instruments: A Practical Guide*. Seoul: Se-Kwang Music Publishing Co., 1988.
- Jo, Sungrae. *Danso Kyobon (Danso Study Book)*. Seoul: Hansori, 1988.
- Jung, Youngchul. *Chosuneumak Myungin (Genius Korean Musicians)*. Pyongyang: Yunisang Emak Yunguso, 2001.
- Kim, Chang-wook. *Famous People from Pusan in the Twentieth Century*. Pusan: Pusan Kwangyucksi, 2005.
- Kim, Ilsung. *A Conversation with German Korean Composer, Yun Isang*. Pyongyang: Chosun Rodongdang Publisher, 2000.
- Kim, Yong Hwan, ed. *Yun Isang Yungu (The study of Isang Yun)*. Seoul: Sigongsa, 2001.
- . *Yun Isang Yungu (The study of Isang Yun)*. Vols. 1 and 2. Seoul: Korea National University of Arts, 1995.
- Kim, Woohyun. *Korean Traditional Music Theory and Education*. Seoul: Korean Traditional Institute, 1995.
- Korean Music Research Institute. *Anthology of Korean Traditional Music Vol. 1 and 3*. Seoul: Seishin Munhwasa, 1981.
- The Korean National Commission for Unesco, ed. *Korean Art Folklore Language and Thought*. Seoul: Sisayoungosa, 1983.
- Lee, Hye-Ku. *Essays on Korean Traditional Music*. Translated by Robert C. Provine. Seoul: The Royal Asiatic Society, Korea Branch, by Seoul Computer Press, 1981.
- . *Korean Classical Music Instruments*. Seoul: Korea Information Service, 1964.
- . *Korean Music*. Seoul: Ministry of Culture and Information National Classic Institute, 1970.
- Lee, Soo-ja. *Nae Nampyon Yun Isang (My Husband Yun, Isang)*. Seoul: Changchak and Bi-Pyung-Sa, 1998.
- . *Nai Dok Baek (My Monologue: A Story of North Korea)*. Seoul: The

Hankyoreh Press, 2001.

The Musical Society of Korea and Isang Yun Peace Foundation. *Isang Yun's Musical World and the East-Asian Culture*. Seoul: Ye-Sol, 2006.

Nam, Gungryun. *Jungkum, Sokum, and Daekum Gyubon*. Seoul: Samho Music, 1991.

No, Dong Eun. *Yun Isang's Life and Art in Korea*. Kyungki: Korean Studies Information Co. Ltd., 2002.

Pihl, Marshall R. *The Korean Singer of Tales*. Cambridge, MA: Council on East Asian Studies, 1994.

Rinser, Luise. *Der Verwundete Drache: Dialog uber Leben und Werk des Komponisten*. Frankfurt: S. Fisher Verlag, 1977.

Rinser, Luise. *Yun Isang Sangcheo Ieebun Yong (The Wounded Dragon)* Translated by Yun Isang Peace Foundation. Seoul: Randomhouse Korea, 2005.

Song, Bang Song. *Annotated Bibliography of Korean Music*. Providence, RI: Asian Music Publications, Brown University, 1971.

———. *Korean Music: Historical and Other Aspects*. Seoul: Jimoondang Pub, 2000.

Song, Doo Yul. *Minjok Eun Salajiji Annunda (A Nation is Never Lost.)* Seoul: Hankyoreh Press, 2000.

Song, Hye-Jin. *A Stroll Through Korean Music History*. Seoul: The National Center for Korean Traditional Performing Arts, 2000.

Tse, Tao. *The Tao Te Ching: The Classic of the Tao and Its Power*. Translated by Man-Ho Kwok. Martin Palmer, and Jay Ramsey. Rockport: Element Books, 1993.

Yun, Isang. *Yun Isang's Eumak Segye (Isang Yun's Musical World)*. Translated by Sungman Choi, and Eunmi Hong. Seoul: Hangilsa, 1991.

Yun Isang Emak Yunguso. *Kyoreh, Hamgye Buryusida!* Pyongyang: Korea News

Service, 1990.

Yun, Isang and Walter-Wolfgang Sparrer. *Na ui gil. Na ui isang, Na ui Eumak* (My Way, My Ideal, My Music). Translated by Kyocheol Jeong and Injung Yang. Seoul: Hice, 1994.

Yun, Shin-Hyang. *Yun Isang. Kyunggyesun sangui Emak* (Yun Isang. Music in the Borderline). Pajoo: Hangilsa, 2005.

b. Dissertations and Theses

Byeon, Jiyeon. “‘The Wounded Dragon’: An Annotated Translation of ‘Der verwundete Drache’, the Biography of Composer Isang Yun, by Luise Rinser and Isang Yun.” PhD diss., Kent State University, 2003.

Chang, Peter M. “Chou Wen-Chung and His Music: A Musical and Biographical Profile of Cultural Synthesis.” PhD diss., University of Illinois at Urbana-Champaign, 1995.

Chang, Yong-Chul. “A Study on Isang Yun Music in North Korea.” MA thesis., University of North Korea, 2007.

Choi, Yulee. “The Problem of Musical Style: Analysis of Selected Instrumental Music of the Korean-born Composer Isang Yun.” PhD diss., New York University, 1992.

Hay, Katherine. “East Asian Influence on the Composition and Performance of Contemporary Flute Music.” PhD diss., Columbia University Teachers College, 1980.

He, Jian-Jun. “Chou Wen-Chung’s ‘Cursive’.” DMA doc., West Virginia University, 2000.

Hur, Dae-Sik. “A Combination of Asian Language with Foundation of Western music: An Analysis of Isang Yun’s ‘Salomo’ for Flute Solo or Alto Flute Solo.” DMA doc., University of North Texas, 2005.

Kim, Chul-Hwa. “The Musical Ideology and Style of Isang Yun, as Reflected in his Concerto for Violoncello and Orchestra (1975/1976).” DMA doc., University of Illinois at Urbana-Champaign, 1997.

Kim, Eun Young. "A Study on the 'Haupttone Technique' as Based on the Spirit of Traditional Music." MA thesis., Ewha Womans University, 1998.

Kim, Insung. "Use of East Asian Traditional Flute Techniques in Works by Chou Wen-Chung, Isang Yun, and Toru Takemitsu." DMA doc., University of California, Los Angeles, 2003.

Kim, Jasmine Jung-Im. "Western Music in Korea: Focused on 20th Century Flute Compositions by Korean composers." DMA doc., University of Illinois at Urbana-Champaign, 2002.

Kim, Jeongmee. "The Diasporic Composer: The Fusion of Korean and German Musical Cultures in the Works of Isang Yun." PhD diss., University of California Los Angeles, 1999.

Kim, Seokyoung. "Integration of Eastern and Western Music: An Analysis of Selected flute Works by Korean Composer, Isang Yun." DMA doc., University of Cincinnati, 2003.

Kim, Su-jin. "A Study of Social, Cultural and Political Elements Reflected on the Music of Isang Yun". EdD doc., Yonsei University, 2003.

Lee, Kyung Suk. "An Analysis on Isang Yun's 'Images'." MA thesis., Keimyung University, 2002.

Lee, Seng Chul. "A Study of "Konzert für Flöte und kleines Orchestra" of Isang Yun." MA thesis, Kyungwon University, 2006.

Park, Jangwon. "A Comparative Study on Yun Isang's Garak and Korean Classical Music Techniques: the cases of flute and Taegum-melody." MA thesis, Yongin University, 2001.

Song, Injung. "In-deph Study of Isang Yun's Glissees Pour Violoncelle seul." DMA doc., Boston University, 2008.

c. Articles

Cha, Hosung. "The Last Conversation with Isang Yun." *Journal of the Society for Korean*

Music, no. 11 (1996): 49-56.

Cho, Eunsook. "The Relationship between Isang Yun's Hauptton and Nonghyun Focused on Isang Yun's Glissées (1970)." *Em Ak Hak* no. 9 (2002): 190-250.

———. "Yun Isang's Relationship of Compositional Technique and Korean Traditional Music." *Chungang Music Research* no. 8-9 (Dec. 2000): 207-235.

Cho, Hoichang, and Suk Hee Kang. "Yun Isang's Music Festival." *Music & Performing Arts Journal* (Oct. 1994): 34-38.

Cho, Sung-Hwan. "Yun I-Sang's Composition of Children's Song during the Korean War Period." *The Society for Korean History Musicology* no. 30 (2003): 697-724.

Choi, Ae-Kyung. "Zu kompositorischen Gestaltungsprinzipien in der Symphonik von Isang Yun-am Beispiel des 1. Satzes der Symphony Nr. 1 (1982/83)." *Journal of the Society for Korean Music* no. 27 (2004): 147-176.

Chuo, Wen-Chung. "Asian Concepts and Twentieth-Century Western Composers." *The Musical Quarterly* 57 no. 2 (Apr. 1971): 211-229.

———. "Chinese Historiography and Music: Some Observation." *The Musical Quarterly* 62 no. 2 (Apr. 1976): 218-240.

———. "East and West, Old and New." *Asian Music* no. 1. (Winter. 1968-1969): 19-22.

———. "Open Rather Than Bounded." *Perspectives of New Music* no. 1. (Autumn-Winter. 1966): 1-6.

Ford Foundation. "A Conversation with Isang Yun." In *Berlin Confrontation: Artists in Berlin*, 64-69. Berlin: Gebr. Mann Verlag, 1965.

Holland, Bernard. "Critic's Notebook; 'Orientalism' By Way of Brooklyn." *The New York Times* February 20, 1996.

Hong, Jung Soo. "A View of Korean Music." *Journal of the Society for Korean Music*, no. 33 (2007): 9-45.

Jeong, Kyochul. "The State and Problems of Research on Isang Yun through the Literature about Him." *Journal of the Society for Korean Music* no. 12 (1996): 63-85.

———. “A Study of Twentieth Century Flute Techniques in Isang Yun’s Music.” *The Musicological Society of Korea* no. 9-2 (2006): 123-157.

Jeong, Yooha. “The Musical Expression of May 18th Through Classical Music”. *Journal of the Society for Korean Music* no. 26 (2003): 191-220.

Kim, Yong Hwan. “Isang Yun’s Life and Music.” *Journal of the Society for Korean Music* no. 11 (1996): 12-48.

———,trans. “A Study of Yun Isang’s Opera.” *Nuri Media* no. 6 (1993): 147-207.

Lee, Heekyung. “A Study of Yun Isang: Present and Future.” *Nuri Media* no. 25 (Winter. 1994): 207-259.

———. “Three Composers from Three Countries in East Asia.” *Music and Culture* no. 8 (2003): 57-87.

Lee, Kunyong, “A Unification Music Festival.” *Music & Performing Arts Journal* (Dec. 1998): 66-67.

Lee, Kyongpun. “Eyes on Music and Culture: Review on the 2001 Conference of Korean Musicological Society.” *Music and Culture* no. 6 (2002): 165-172.

Lee, Mi-Kyung. “The Musical Thought of Composer Isang Yun.” *Journal of the Society for Korean Music* no. 22 (2001): 51-69.

———. “Influence of Korean Music and Philosophy of Isang Yun.” *Eum Ak Hak* no. 9 (2002): 167-193.

———. “Korean Elements in Yun Isang’s Early Pieces: The Third Movement of ‘Nakyang’ (1962).” *Korean School of Arts* no. 4 (2001): 275-204.

Lyu, Yaechaeng. “A Study on Isang Yun’s Compositional Technique: 2 Stücke für Violin Solo Kontraste (1987).” *Ewha Music Journal* no. 4 (2000): 100-140.

Miller, Malcolm. “New Consciousness.” *The Musical Times* 132 (Apr. 1991): 205.

Noh, Dong Eun. “Prof. Dong-Eun Noh’s Reports after Visiting North Korea.” *Minjok* no. 17 (1999): 23-122.

———. “Yun’s Life and Music in Korea.” *Journal of the Society for Korean Music* no. 17

(1999): 23-122.

Park, Sung Hyang. "An Interview with Yun Isang in Berlin." *Music & Performing Arts Journal*, (Dec. 1993): 122-147.

Shin, In-Sun. "Isang Yun 1." *Music and Culture* no. 28 (2004): 14-165.

———. "Isang Yun 2." *Music and Culture* no. 30 (2005): 127-165.

Schmidt, Christian Martin. "Etude for Flute Solo by Isang Yun." *Neue Zeitschrift für Musik* 157 (Jan-Feb. 1996): 46-48.

Sparrer, Walter-Wolfgang. "Unser Größter Meister...zum Tode von Isang Yun." *Neue Zeitschrift für Musik* 157 (Jan-Feb. 1996): 46-48.

———. Jacket notes Isang Yun *Symphonies 1 & 3*, cpo, 999 125-2, 1991.

Warnaby, J. "Record review: Riul for Clarinet and Piano; Piri for Solo Clarinet." *Tempo* no. 178 (Sep. 1991): 60-61.

Yu, Byung Moon. "Yun Isang's Tenth Anniversary." *Minjok 2* (Nov. 2005): 12-25.

Yun, Isang. "Contemporary Composer and Traditional Music." *The World of Music* no. 2 (1978): 57-60.

Yun, Shin Hyang. "Gagok (1972) für Stimme, Gitarre und Schlagzeug Isang Yun: Von der Stimmkunst zur Klangfarbenkomposition." *Music and Culture* no. 24 (2002): 249-275.

———. "Reak: (1966) Für Großes Orchester von Isang Yun: Eine Klangsprache im dritten Raum." *Journal of Society for Korean Music* no. 26 (2003): 163-190.

———. "Multi Culture in musical sound in West Europe during the middle of twentieth century." *Music and Culture* no. 8 (2003): 27-51.

———. "Yun Isang's Two Musical World." *Eum Ak Hak* no.9 (2002): 195-232.

d. Internet Sources

Duffie, Bruce. "Composer Isang Yun: A Conversation with Bruce."

<http://www.bruceduffie.com/yun>

<http://www.crystalinks.com/taoism.html>

Gifford, Keith. "Yun, Isang." Grove Music Online. Oxford Music Online.
<http://www.grovemusic.com>

<http://www.kim.naver.com>

<http://www.religion-cults.com/Eastern/Taoism/taoism.htm>

International Isang Yun Music Prize. [http:// www.yunmusicprize.org](http://www.yunmusicprize.org)

International Isang Yun Society Berlin. <http://www.yun-gesellschaft.de>

Isang Yun Peace Foundation Seoul. <http://www.isangyun.org>.

Tongyeong International Music Festival. [http:// www.timf.org](http://www.timf.org)

e. Filmography and Discography

For Yun Isang, TongYong Modern Music Festival, KBS Media, 2000 [Video Tape].

Yun Isang Opera 'Simchung' EBS, 1999 [Video Tape].

MBC Documentary: Yun Isang MBC production, 2006 [Video Tape].

2007 Yun Isang Music Festival [Video Tape].

Yun, Isang. *Concerto for flute and small orchestra* (1977): Roswitha Stäge (flute), Rundfunk-Sinfonieorchester, Saarbrücken, camerata, 1985, CM-109 [compact disc].

f. Scores

Yun, Isang. *Concerto for flute and small orchestra*. Berlin: Bote & Bock, 1977.

———. *Chogi Gagokgyb* (Early Song Book). Pyongyang: Korea News Service, 1990.

———. *Dalmuri*. Seoul: Hangmoonsa, 1949.

- . *Etude for Flute Solo*. Berlin: Bote & Bock, 1974.
- . *Garak for Flute and Piano*. Berlin: Bote & Bock, 1964.
- . *Images for Flute, Oboe, Violin, and Violoncello*. Berlin: Bote & Bock, 1968.
- . *Invention for Two Flutes*. Berlin: Bote & Bock, 1988.
- . *Music for Seven Instruments (Fl., Ob., Cl., Bn., Hn, Vl., Vc.)*. Berlin: Bote & Bock, 1959.
- . *Salomo for Alto Flute or Flute*. Berlin: Bote & Bock, 1978.
- . *Sori for Flute Solo*. Berlin: Bote & Bock, 1988.
- . *Quartet for Flutes*. Berlin: Bote & Bock, 1986.