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Five Pieces for Piano by Isang Yun and Piano Etude No.1 by Unsuk Chin: An Analysis

Inhye Cho

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FIVE PIECES FOR PIANO BY ISANG YUN AND PIANO ETUDE NO.1
BY UNSUK CHIN: AN ANALYSIS

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ABSTRACT

Isang Yun (1917-1995) is a well-known Korean-German contemporary classical composer known for incorporating both East Asian and Western musical elements in his music. Despite his fame in Germany, he had little recognition in other countries including his home country, South Korea when he was alive.

Korean composer Unsuk Chin (b.1961) is one of the leading female contemporary composers of the 21st century living in Germany. After being awarded famous international prizes, her compositions gradually became well-known for combining her own musical style with other art forms.

This study provides a biography and background of these two composers and their music. Chapter 1 introduces both composers and a brief history of Korea in the 1900s. Chapter 2 and 3 contains Isang Yun's biography and a description of his musical style as well as descriptive analysis of his *Five Pieces for Piano*. Chapter 4 and 5 contains a biography of Unsuk Chin and description of her musical style as well as an analysis of her Piano Etude No.1 *in C*.

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CHAPTER 1

INTRODUCTION

During the 1980s, there were many public mass protests going on in South Korea. Many college students were fighting the militaristic government and its dictatorship about the establishment of the republic government. Gas fumes filled the streets, and my throat felt itchy whenever I went outside. After the long resistance movement, South Korea finally emerged as a stable democratic country. Korea had been through many historical tragedies including the conflict with the Japanese regime, World War II and the Korean War, and its path to becoming a liberal democracy was unstable for a period.

One day, I was watching a television broadcast of Isang Yun's clarinet concerto while waiting for a bus at the station. The composer's name, Isang Yun was unfamiliar to me and his clarinet concerto sounded rather new. A middle-aged man was sitting next to me and remarked, "You know, that composer is a communist. They aren't supposed to air his music on TV." I was young and his words did not offend me. At that time, most Koreans thought that culture from North Korea could not be accepted in South Korea. In the 1990s in South Korea, it was common to teach students that North Korea was one of the worst countries in the world because of the communist ideology.

South Korea proudly accepted liberal democracy after the Korean War and showed economic growth. Compared to South Korea, North Korea is still a closed society. As a result, the country suffers from famine, rejects western cultural advancement and has adopted a strong dictatorship. South Koreans also do not wish to accept any aspects of

North Korean culture. Following the Korean War, South Korea successfully turned toward a civilized independent society, making large strides economically. However, despite this modernization of Korean society, the country and its people maintain traces of its historical Confucian culture. Although progress regarding female status has been made when compared to the past, there are still economic and political prejudices against women, who suffer from gender stereotypes and perceived notions of excessively strict gender roles.¹

Unsuk Chin was selected as a composer-in-residence with the Seoul Philharmonic orchestra in 2006 as the first woman composer in that position.² Her name was quite new to most people in South Korea as her career was mainly centered in Europe, but she became known quickly in Korea after her appointment. Although they did not live at the same time, Isang Yun and Unsuk Chin have similar musical backgrounds. Born in Korea, they both received their musical instruction from the formal public education system in Korea and developed their musical careers in Germany. Each had difficulties living in Korea due to political and social issues. Isang Yun studied in Japan and France before moving to Germany to study Arnold Schoenberg's twelve-tone technique, which led him to compose *Five Pieces for Piano* (1958).³ This was Isang Yun's first work for solo piano, and it was written based on the twelve-tone technique, which was the

¹ Pil-Wha Chan and Eun-Shil Kim, *Women's Experiences and Feminist Practices in South Korea* (Seoul, South Korea: Ewha Woman's University Press. 2005), 12.

² "Unsuk Chin." *Boosey & Hawkes Online*, https://www.boosey.com/pages/cr/composer/composer_main?composerid=2754&ttype=BIOGRAPHY (accessed Dec. 28, 2019).

³ "Isang Yun." *Boosey & Hawkes Online*, <https://www.boosey.com/composer/Isang+Yun> (accessed Dec. 8, 2019).

representative musical style of Schoenberg and Berg.⁴ As Yun's first solo piece, it does not strongly represent his compositional voice. However, Yun adapted various western musical styles to develop his ideas after he moved to Germany. Works by Isang Yun that were composed between 1958 and 1960 were influenced by the twelve-tone serial "Darmstadt" style as a result of his study at the Darmstadt Summer Courses for modern music.⁵ The *Five Pieces for Piano* listed above is one that shows this influence.⁶

Unsuik Chin attended Seoul National University where she majored in composition under Sukhi Kang, who was a pupil of Isang Yun.⁷ This is where she first learned about western Avant-Garde techniques. After her studies, she moved to Germany and studied with György Ligeti, who strongly influenced on her music.⁸ Chin's six piano etudes are her only piano solo works, and originally were planned as a set of twelve etudes that reflect traditional genres of piano music. These six etudes are somewhat standard and follow the traditions of classical etudes by Chopin, Debussy, Scriabin, and Ligeti.⁹ Although her six piano etudes are only a small representation of her compositional style,

⁴ "Isang Yun." *Boosey & Hawkes Online*, <https://www.boosey.com/composer/Isang+Yun> (accessed Dec. 8, 2019).

⁵ Songman Choi and Eunmi Hong, *Isang Yun's Music World* (Seoul, South Korea: Hangil Sa, 1991), 473.

⁶ *Ibid.*, 473.

⁷ "Unsuik Chin." *Boosey & Hawkes Online*.

⁸ *Ibid.*,

⁹ Soo Kyung Kim, "A Study of Unsuik Chin's Piano Etudes" (DMA diss., University of Georgia, Athens, 2012), 13.

they show the diversity and versatility of her writing as well as influence of electroacoustic music for the piano.¹⁰ Unsuk Chin's *Piano Etude No.1, In C* was composed in 1999 and commissioned by the Hannover Biennale.¹¹

1.1 A BRIEF HISTORY OF KOREA IN THE 1900s

Korea is a traditionally patriarchal society based on Confucian culture, which applied restricted status to women and individuals from lower-class backgrounds. Women were banned from social activities and allowed only limited roles such as raising children. Korea was a closed society and did not open its doors to western countries until the 1880s. Around that time, western ministries visited and settled in Korea for their mission work and brought with them hymn music, which began to be published in 1892.¹²

The Japanese regime was in power from 1910 to 1945 and the Korean War occurred from 1950 to 1953. While experiencing those two events, Korea became the poorest country in the world, forcing it to rely on humanitarian assistance from western countries. As a result, Koreans could no longer ignore the culture of western countries, leading to an increase in exposure and knowledge of the culture of these western countries. These events also left a lasting impact on people's lives in Korea. Japan accepted European cultures earlier, and Germany in particular. As a result, under the Japanese regime, Koreans faced immense pressure from Japan to completely erase their own cultural

¹⁰ Doori You "Two Etudes by Unsuk Chin: No.1, In C, And No.6, Grains, For Piano" (DMA diss., the Florida State University, Tallahassee, 2013), 1.

¹¹ Soo Kyung, "A Study of Unsuk Chin's Piano Etudes", 9.

¹² Kyong-Hwan Woo, "The Influence of Psalm and Chang-ga upon Korean music" (MM diss., Kwan Dong University, Gangneung-si, 2003), 11.

heritage and replace it with Japanese cultural practices, which included these European influences.¹³ Japan forced Koreans to adopt their educational system, included musical training as a part of this system.¹⁴ Even though Korea now has its independence, it has retained many aspects of Japanese educational practices.

After its liberation from Japan, South Korea was under pressure to modernize and was governed by imperialism.¹⁵ The country suffered from a military dictatorship by the president during the 1960s, but that led to economic growth due to the government's support of its major companies. From the 1960s to the 1980s, there was rapid economic growth which resulted in high incomes. With this increased economic stability, South Korea fully accepted western cultures and recognized the importance of education. Those opportunities made it possible for women to engage in financial activities and seek out higher education. These social changes affected the Korean lifestyle, which started to include interest in art and other activities. The importance of music education emerged and many music institutions were established. Even though Korea has a rather short history of the development of western music, it has produced a number of famous musicians.

1.2 PURPOSE OF THE STUDY

The purpose of this study is to examine and analyze Isang Yun's *Five Pieces for Piano* and Unsuk Chin's *Piano Etude No.1 in C*. Through this analysis, the author will show the

¹³ Jung-Min Mina Lee, "National Identity Formation and Musical Modernism in Post-World War II Korea" (PhD diss., Duke University, Durham, 2017), 3.

¹⁴ Ibid.,

¹⁵ Hae Young Yoo, "Western Music in Modern Korea: A Study of Two Woman composers" (DMA diss., Rice University, Huston, 2005), 17.

East Asian and German influences in their music. With regard to their engagement with social issues, I will explore the historical issues they experienced in Korea, their status in Germany, and how living as Asian composers in Europe influenced their compositions.

Isang Yun's and Unsuk Chin's approaches to adopting new musical techniques are different. This dissertation will discuss the differences between the two composers which exist their similar backgrounds and connections. One such connection exists with Sukhi Kang, one of Unsuk Chin's teachers. A professor of composition at Seoul National University, Kang was a student of Isang Yun.

A number of historical events occurred during the life of Isang Yun. Although he did not hesitate to show political opinions opposed to those of the South Korean government, he tried to include Korean elements in his music as much as possible. This document will examine the differences between the individual movements of Yun's *Five Pices for Piano*, as well as how Yun incorporates the twelve-tone technique and Korean elements into his piano music.

In contrast to Isang Yun, Unsuk Chin pursued new western techniques like electronic music and composite art.¹⁶ Chin gained international recognition as she won the 2004 Grawemeyer Award. Her works are unique, imaginative and colorful, utilizing new ideas and techniques.¹⁷ Although her dominant musical language is based on European techniques, she often uses non-European elements like Indonesian Gamelan music.¹⁸

¹⁶ Hae Young, "Western Music in Modern Korea: A Study of Two Woman composers", 10.

¹⁷ Soo Kyung, "A Study of Unsuk Chin's Piano Etudes", 2.

¹⁸ Ibid.,

Unsuik Chin's Etude No.1 *in C* is based on the conventional etude form of Chopin and Liszt. This document will look at Unsuik Chin's background and examine her Etude No.1 *in C* from the standpoint of style, technique and form.

1.3 NEED FOR THE STUDY

While there are several studies on the music of Yun and Chin, literature that compares these two composers and relates their music to historical developments is limited. Many historical events in Korea affected Isang Yun's musical journey. These influences are a major factor in his life and had a negative effect on his musical development of his career. Because he composed many pieces for performance in North Korea, his music was banned for many years in South Korea. This makes it imperative to study the historical background of Korea from 1900 to better understand Isang Yun's musical foundations. The combinations of Eastern and Western musical traditions are also an important part of Isang Yun's music. Yun's use of Korean traditional instruments reflects these Eastern traditions and express the Eastern philosophy of Taoism as well. Thus, it is essential to know the characteristics of Korean traditional instruments to develop a full understanding of his music.¹⁹ This understanding also allows us to examine more closely the development of his compositional voice. Yun time spent studying in Europe led to an affinity for European compositional traditions. These European traditions and serialism, in particular, were significant Western influences in his music.²⁰ His interest in serialism

¹⁹ "Isang Yun." *Boosey & Hawkes Online*, <https://www.boosey.com/composer/Isang+Yun> (accessed Dec. 8, 2019).

²⁰ Ko Eun Lee, "Isang Yun's musical bilingualism: Serial technique and Korean elements in *"Fünf Stücke Für Klavier"* (1958) and his later piano works" (DMA diss., University of North Carolina, Greensboro, 2012), 2.

is seen in his *Five Pieces for Piano*. The work also draws inspiration from ideas seen in Schoenberg's *Suite Op. 25* and *Piano Pieces*, Op. 33a.²¹

In keeping with the title “Etude,” Unsuk Chin’s *Six Etudes* were composed to aid in the development of performance techniques. These pieces were strongly influenced by the piano etudes of her teacher, György Ligeti. As with Ligeti’s piano etudes, Unsuk Chin’s etudes call for a high level of technical and interpretive achievement. Etudes, first composed during the early classical period around 1760s, became an important genre of keyboard music and developed into concert pieces with distinct technical challenges. It is important to examine the etude genre and its development to fully understand the modern and traditional influences in Chin’s style. György Ligeti was Unsuk Chin’s primary teacher in Germany and composed a significant set of 18 etudes. By examining Chin’s study with Ligeti as well as analyzing Ligeti’s style and influence on Chin, can be shed additional light on Chin’s works and compositional style. Both composers’ can be found utilizing complex rhythmic structures based on non-European traditions and virtuosic technical passages.²²

1.4 LIMITATION OF THE STUDY

This study focuses specifically on selected piano works by Isang Yun and Unsuk Chin and aims to understand the historical context in which they were composed, similarities and differences, and influences of both Asian and European musical traditions. This study will not analyze all of the piano works by these composers, nor will

²¹ Ibid., 2.

²² Soo Kyung, “A Study of Unsuk Chin’s Piano Etudes”, 3.

it analyze non-piano works. There are a limited number of sources dealing with these composers and this study will focus on utilizing these sources and providing additional context and analysis. A limited number of books and articles on Yun were translated and published in Korea, but they are hard to acquire in the U.S. One of the most important books is a biography of Isang Yun by Luise Rinser, entitled *Isang Yun: Der verwundete Drache* (Isang Yun: The Wounded Dragon), though this book is not available in the United States. This book features Isang Yun's interviews, in which he discusses his life and music along with the historical events that had an impact on his life. This study aims to be an additional resource on the piano music of these two composers.

Since much of Yun's music was supported by North Korea, few documents on his life and music are available in South Korea, due to the past restrictions placed on his music by the South Korean government. Another issue to be considered is that Korea does not have its own traditional keyboard instrument. Although the absence of such an instrument can pose difficulty when relating indigenous musical techniques to the Western piano keyboard, some Korean traditional techniques, rhythms, and timbres are recognizable when transferred to the piano. The *Etudes* are Yun's only solo piano pieces and as a result, this study will focus on one of those works.

CHAPTER 2

ISANG YUN AND HIS BIOGRAPHY

Isang Yun faced many periods of tribulation during his life. He was alive during several major developments in Korean history including the Japanese colonial period from 1910 to 1945, the Korean war from 1950 to 1953, the division of North Korea and South Korea and political issues within the South Korean government.²³ His life outside of Korea, his two imprisonments, and his abduction by the South Korea government caused him much suffering, but his music still shows his humanistic nature and nationalism. In his music, he combines traditional East Asian elements and specifically Korean elements, with traces of Western European traditions in his music.²⁴

Isang Yun was born on September 17, 1917, in Sancheong, Korea and died in Berlin, Germany in 1995.²⁵ Sancheong is a small city located in the south part of Korea near Tongyeong, which hosts the Tongyeong International Music Festival to celebrate the spirit of Isang Yun. At the time of his birth, Korea was suffering from Japanese

²³ “Isang Yun.” *Boosey & Hawkes Online*, <https://www.boosey.com/composer/Isang+Yun> (accessed Dec. 8, 2019).

²⁴ Isang Yun, *The Wounded Dragon: Dialogue with Isang Yun and Luise Rinser* (Seoul: Minsog-Won, 2010), 10.

²⁵ *Ibid.*, 23.

interference and control and as a result, the Korean educational system was also under the control of Japan. Without autonomy, Korean had to accept the Japanese educational system and students were required to learn using Japanese textbooks under Japanese supervision.²⁶ In addition, Christian missionaries from western countries established many private schools which valued western cultures and Christian music.²⁷ As an elementary school student, Yun attended a Christian church and heard western music for the first time. He became interested in polyphonic music, participated in the church choir and learned other western instruments like guitar and violin.²⁸ He was self-taught at the beginning. Even though his father did not want him to learn more about music, he moved to Seoul when he was fourteen to study music theory and composition.²⁹ He also visited the national library to study Western contemporary music by Strauss and Hindemith while taking lessons in harmony.³⁰ Later, he moved to Japan to attend the Osaka Conservatory to study composition, music theory, and cello.³¹ He then went to Tokyo to study with Tomijiro Ikenouchi, who was a famous composer at that time.³² Due to his

²⁶ Anthony Hakkun Kim, “The History of School Music Education in Korea from 1886 to the Present” (DMA diss., University of Northern Colorado, Greeley, 1976), 41.

²⁷ *Ibid.*, 42.

²⁸ Edward Park, “The Life and Music of Isang Yun” (DMA diss., University of Washington, Seattle, 2014), 4.

²⁹ *Ibid.*,

³⁰ *Ibid.*, 4.

³¹ Hyo Jung Kim, “Combining of Korean Traditional Performance and Recent German Techniques in Isang Yun’s *Kontraste: Zwei Stucke Fur Violine Solo (1987)*” (DMA diss., University of North Texas, Denton, 2010), 8.

³² *Ibid.*,

participation in the Korean resistance against Japan, Yun was imprisoned for almost two months in Japan.³³ After imprisonment, he returned to Korea and accepted his first job at high schools teaching music in the Tongyong and Pusan areas. After World War II, he was liberated from Japanese surveillance as the end of the war led to Korea's independence. However, shortly after, in 1950, the Korean War began. Yun organized the Wartime Composers' Association and became a member of the Korean Composer's Association. His compositions during that period show his advocacy of patriotism and young people's dedication in defending their homeland.³⁴ Other works by Yun gained recognition during this time, including a work containing a collection of songs for children called *Dalmuri*, and chamber works, including his *Piano Trio* and *String Quartet No. 1*.³⁵ Those compositions helped him to spread his name in Korea. In 1956, he was awarded the Seoul City Culture Award, which allowed him to gain enough financial support to move to Europe to learn more about western music.³⁶ He first moved to Paris to attend the Conservatoire Nationale in study with Tony Aubin, then to Berlin to study at the Hochschule für Musik Hanns Eisler Berlin for two years with Boris Blacher, Josef Rufer, and Reinhard Schwarz-Schilling.³⁷ While in Germany, he was greatly influenced by his study of the twelve-tone technique of Schoenberg. He composed two pieces based

³³ Hyo Jung Kim, 8.

³⁴ Edward, "The Life and Music of Isang Yun", 5.

³⁵ *Ibid.*, 6.

³⁶ *Ibid.*, 5.

³⁷ Donald Gray, "Isang Yun: East Meets West in the Butterfly Widow" (DMA diss., Northwestern University, Evanston, 1971), 3.

on the twelve-tone technique, *Fünf Stücke Für Klavier* (1958) and *Musik für Sieben Instrumente* (1959), both of which helped him integrate into European musical society.³⁸ Yun also attended several summer courses in Darmstadt.³⁹

In 1967, along with other famous Korean artists in Europe, Isang Yun and his wife were secretly abducted by the South Korean government on a charge of spying as a communist.⁴⁰ This became known as the East Berlin Event. After the Korean War, South Korea was struggling to set up to a democratic society to become an independent country, which resulted in painful political turmoil. The country was politically unstable, and many Koreans participated in protests against the Korean government. In Germany, Isang Yun had participated in activities with Korean students to fight for democracy against Korean President Chung Hee Park's dictatorship.⁴¹ In addition, Yun visited North Korea, which was banned by South Korea at that time. The East Berlin Event had a major impact on his life because he was prohibited from visiting Korea. After imprisonment for two years, he was released and returned to Berlin, where he remained for the rest of his life. When he was arrested in 1967 with his wife and other colleagues for spying, he was sentenced to death. However, the German music magazine *Melos*, along with artists and composers, released a statement with signatures pleading for Isang Yun's release.⁴² They

³⁸ Edward, "The Life and Music of Isang Yun", 12.

³⁹ Stanley Sadie, ed. *New Grove Dictionary of Music and Musicians* (London: Macmillan, 2001), s.v. "Yun, Isang," by Heinrich Kunz.

⁴⁰ Isang, *The Wounded Dragon: Dialogue with Isang Yun and Luise Rinser*, 23.

⁴¹ Edward, "The Life and Music of Isang Yun", 13.

⁴² Francisco Feliciano, *Four Asian Contemporary Composers: The Influence of the Tradition in their Work* (Quezon City: New Day Publishers, 1983), 32

sent it to the South Korean President Chung Hee Park, emphasizing the importance of his works in the musical world, since his music represented the perfect mixture of the native traditions of Korea.⁴³ Yun received permission to compose music while imprisoned, which allowed him to write his famous opera, *Die Witwe des Schmetterlings* (*The Butterfly Widow*, 1967/68).⁴⁴ His work while imprisoned went beyond composition. He also focused on presenting his social ideologies to the public. He criticized society for losing humanity and objected to the government's politically narrow point of view. Within the scope of his music, Yun addresses many concepts such as world peace, social dissatisfaction, and world hunger.⁴⁵

In 1977, Yun was appointed chairman of the European headquarters of the Korean Democracy Unification Union.⁴⁶ This appointment allowed him to promote the unification of South and North Korea, and gave him the opportunity to visit North Korea.⁴⁷ In 1992, Isang Yun's 75th Birthday Commemoration Festival was hosted by Japan. Yun gave a lecture and attended several performances of his chamber and orchestral music, which enhanced his recognition in East Asian countries.⁴⁸ He was also

⁴³ Francisco, *Four Asian Contemporary Composers: The Influence of the Tradition in their Work*, 32.

⁴⁴ *Ibid.*,

⁴⁵ Ji Sun Emily Choi, "The Merging of Korean Traditional Music and Western Instrumentation as Exemplified in Four Chamber Works for Piano Composed by Isang Yun" (DMA diss., University of Miami, Coral Gables, 2007), 25.

⁴⁶ *Ibid.*,

⁴⁷ *Ibid.*, 16.

⁴⁸ *Ibid.*,

awarded the Plakete, the medal of the Hamburg Academy, and the medal of the Goethe Institute in Weimar, Germany.⁴⁹ In North Korea, Isang Yun's Music Research Institute was built in 1984, and the Isang Yun Philharmonic Orchestra was formed in 1990.⁵⁰ North Korea also formed the Music Festival of Isang Yun, which has been held every year since 1982.⁵¹ Through his music, Yun tried to encourage the reunification of North and South Korea. Despite his fame in North Korea and Germany, his political support of North Korea caused his music to be censored in South Korea as late as 1995 and prevented him from visiting the country during his lifetime.⁵²

East Asian countries are interconnected in many ways historically due to their shared traditions. Korea has been influenced by China's cultural background for a long period of time, and Chinese music is a part of Korea's musical heritage. For example, Chinese ritual music, which is called "A-Ak," was imported, along with other music, for ceremonies at temples and shrines.⁵³ Buddhist chants and Shaman music from Central

⁴⁹ Ji Sun Emily, "The Merging of Korean Traditional Music and Western Instrumentation as Exemplified in Four Chamber Works for Piano Composed by Isang Yun", 10.

⁵⁰ Ibid.,

⁵¹ Walter-Wolfgang Sparrer, "Yun, Isang-the composer of the century" on *My Way, My Ideal, My Music*, trans., Kyoch'ol Chong and Injong Yang (Seoul: HICE, 1994), 158-159.

⁵² Ji Sun Emily, "The Merging of Korean Traditional Music and Western Instrumentation as Exemplified in Four Chamber Works for Piano Composed by Isang Yun", 25.

⁵³ Sooah Chae, "The Development of Isang Yun's Compositional Style through an Examination of his Piano Works" (DMA diss., University of Houston, Houston, 2003), 10.

Asia also influenced Korean traditional music.⁵⁴ Those elements from other cultures naturally became a part of Korean traditional music, and an indigenous musical style. Isang Yun was also under the influence of those traditional elements. Taoism, a spiritual philosophy from 2600 years ago, was particularly influential on Isang Yun's music.⁵⁵ Taoism sought to represent the universe emerging from the sky, the land, the sun, and the moon.⁵⁶ To be specific, Isang Yun thought that his music was a part of the universe, which meant the music was created by the unification of nature, and the universe was not created by the composer.⁵⁷ Yun cited the differences between Western and Korean music in his interview, comparing Korean and Asian music in general to East Asian calligraphy because calligraphy derives from the idea that every single line of the letter has its own life.⁵⁸

The tone of European and Asian [music] is totally different. I have mentioned several times that the tone of the West is like a liner pencil, while Asian tones are like a stroke of a brush-thick and thin, and not even straight: they carry the possibility of the flexible form. But a single note is not music yet...In Asian music, the single tone is not "stubborn," but rather can be already formed for itself

⁵⁴ Ji Sun Emily, *The Merging of Korean Traditional Music and Western Instrumentation as Exemplified in Four Chamber Works for Piano Composed by Isang Yun*, 27.

⁵⁵ Ji Sun Emily, *The Merging of Korean Traditional Music and Western Instrumentation as Exemplified in Four Chamber Works for Piano Composed by Isang Yun*, 27.

⁵⁶ *Ibid.*,

⁵⁷ Mi Kyung Lee, "Philosophy of Isang Yun's Music," *Music and Korea* 1 (May 1996): 55.

⁵⁸ *Ibid.*,

musically. The tone in European music is defined through tone pitch, through exactly fixed pitch, which does not allow itself to be out of tune...In Asian [music] there is no harmony in the Western sense, because the single tone itself is alive enough.⁵⁹

Isang Yun wrote more than 150 works for orchestra, four operas, chamber pieces, and an oratorio showing his East Asian and European musical influences, the majority of which were published in Europe.⁶⁰ His success in finding new techniques demonstrates his knowledge of modern compositional trends. For example, his choice to study in Japan was not an easy one as a Korean at that time, but his interest in music led him to study there despite many objections. Isang Yun's studies in Paris and Germany along with the summer music courses he attended enhanced his knowledge as well. He composed a few pieces for Korean traditional percussion instruments, though most of his instrumental music was written based on western instruments. However, even in his western music, he utilized Korean-derived titles like *Gasa, for violin and piano* (1963), which refers to an epic song based on a slow-fast-slow form.⁶¹ It was obvious that he was influenced by serial music and became increasingly interested in expressing Korean instrumental sounds through western musical techniques.⁶² Korean traditional music tends to be slow and deliberate because Koreans often feel that the moment of resonance and silence after

⁵⁹ Hanns-Werner Heister and Walter-Wolfgang Sparrer, *Der Komponist Isang Yun*, (Munich: Text+Kritik, 1997), 297.

⁶⁰ Sooah, "The Development of Isang Yun's Compositional Style through an Examination of his Piano Works", 6.

⁶¹ Donald, "Isang Yun: East Meets West in the Butterfly Widow", 2.

⁶² *Ibid.*,

the tone is also part of the music.⁶³ In addition, Korean music can be defined by the “consistent use of micro-tones, which are combined with grace notes and embellishments, gentle curves or oscillations and controlled grace notes.”⁶⁴ Isang Yun thought grace notes, vibrations, glissandos, and dynamic changes were not just decorative notes, but also important to individual musical expression.⁶⁵

Certain fundamental features virtually pervade the entire corpus of Korean music. Of course, the one which contrasts most strikingly with the Western tradition, is perhaps the dynamic nature of some pitches. Vibrato and glissando are generally associated with specific notes in the tonal framework. The vibration or slide is not merely added to these notes as an expressive touch; it is part of their essential nature.⁶⁶

⁶³ Isang, *The Wounded Dragon: Dialogue with Isang Yun and Luise Rinser*, 21.

⁶⁴ Bang-Song Song, *The Sangjo Tradition of Korean Komun'go Music* (Seoul: Jung Eum Sa, 1986), 216.

⁶⁵ Isang, *The Wounded Dragon: Dialogue with Isang Yun and Luise Rinser*, 21.

⁶⁶ Sa-hun Chang, “Korean Traditional Music,” *East Asian Review* 7 (December 1992): 23.

CHAPTER 3

ISANG YUN'S *FÜNF STÜCKE FÜR KLAVIER*

Isang Yun only composed two solo piano works, *Five Pieces for Piano (Fünf Stücke für Klavier)*(1958), and *Interludim A*(1982).⁶⁷ *Five Pieces for Piano* was composed while he was in Berlin as a student at the Berlin Hochschule, and it was premiered by Herman Kruyt at Gaudeamus - Musikfest at Bilthoven in 1959.⁶⁸ All of Isang Yun's works are published by Bote & Bock, a German publishing company. The work is based on the twelve-tone technique, a prevalent musical characteristic of the works of Schoenberg and Berg. Isang Yun's works around 1958-60, including his *Five Pieces for Piano*, were influenced by the twelve-tone serial "Darmstadt" style after his attendance at the Darmstadt Summer Courses for modern music.⁶⁹ At these summer courses, he had a chance to meet other avant-garde composers such as Nono, Boulez, Cage, and Stockhausen. John Cage in particular had a significant impact on him.⁷⁰

⁶⁷ Sooah, "The Development of Isang Yun's Compositional Style through an Examination of his Piano Works", 25.

⁶⁸ Sooah, "The Development of Isang Yun's Compositional Style through an Examination of his Piano Works", 25.

⁶⁹ Songman, *Isang Yun's Music World*, 473.

⁷⁰ *Ibid.*,

I was fascinated by John Cage's experiments. An immense spectrum of new possibilities. But, very confusing as well. I had to ask myself - Where do I stand and how should I proceed? Should I compose as radical as the others in order to secure a place for myself in the avant-garde? Or should I go my own way following my Asian musical heritage? It was an important decision for me.⁷¹

When Isang Yun composed, he always kept Korean traditional instruments in mind, and he mentions that it was difficult to compose for piano because it is hard to find an instrument that is similar to the piano in the Korean tradition.⁷² Isang Yun's occupation with serial music permeated his compositions during this time, so few nationalistic elements are shown in this piece. *Five Pieces for Piano* is based on the twelve-tone technique and shows strong aspects of Viennese expressionism, with limited Korean elements, including pentatonic scales and the imitation of Korean instrumental sound passages. Many fast, irregular rhythmic passages are reminiscent of Korean percussive instruments, like the Janggu, a percussion instrument with two sides, played by two hands so that the musician can play different rhythms on either side.⁷³ Isang Yun brought this idea to the piano, modelling rhythmic passages in different registers after the Janggu. Yun's interest in the twelve-tone technique led him to use combinatoriality, "the

⁷¹ Isang, *The Wounded Dragon: Dialogue with Isang Yun and Luise Rinser*, 71.

⁷² Francisco, *Four Asian Contemporary Composers: The Influence of the Tradition in their Work*, 46.

⁷³ *Ibid.*,

simultaneous presentation of two different forms of a single row so constructed that new twelve-tone aggregates are created by the combination of their hexachords.”⁷⁴

Overall, this work has five rather short pieces that take less than eight minutes, and each piece has unique characteristics of different tempi and other elements as shown in Table 3.1 below. For example, sliding pitch notes create dissonances and inversions of note groups and pizzicato effects show the mixture with the twelve-tone technique.⁷⁵ Even though this piece presents numerous different characteristics, the techniques are unified by the use of the twelve-tone technique. I will explain more about the twelve-tone technique as it is applied in each piece.

Table 3.1 Overview of *Fünf Stücke für Klavier*

Piece	1 st	2 nd	3 rd	4 th	5 th
Form	A (Adagio) B (Andante)	A (Andantino) B (Allegretto) A (Andantino)	A (Allegro Moderato) B (Allegro Moderato) C (Andante+Tempo1)	A (Allegro) B (Moderato) A' (Allegro) B'' (Moderato) A'' (Allegro)	A (Allegretto) B (Andante) A'' (Allegretto)
Meter	No meter	$\frac{1}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$	$\frac{2}{8}$, $\frac{3}{8}$, $\frac{4}{8}$, $\frac{5}{8}$, $\frac{7}{8}$, $\frac{3}{16}$, $\frac{4}{16}$, $\frac{6}{16}$	$\frac{4}{4}$, $\frac{5}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{6}{8}$, $\frac{7}{8}$	$\frac{3}{8}$, $\frac{4}{8}$, $\frac{5}{8}$, $\frac{6}{8}$, $\frac{7}{8}$
Measures	No measures	21	21	19	19

⁷⁴ Robert P. Morgan, *Twentieth-Century Music: A History of Musical Style in Modern Europe and America* (New York: W.W. Norton & Company, 1991), 195.

⁷⁵ Edward, “The Life and Music of Isang Yun”, 33.

The first piece has two sections marked adagio and andante and separated by a double bar. It does not have a meter, measures, or metrical passages and is based on a free, improvisatory style reminiscent of a Renaissance period chant. Both sections utilize ascending and descending lines over a wide register. The A section has three parts which are divided by fermatas.

Dynamic changes in the A section include abrupt contrasts. The A section starts with an ascending note passage and finishes with a descending note passage creating a symmetrical structure. The first section starts with a dynamic marking of *p* and grows until the short ascending scales, then finishes the passage with a fermata. There are two twelve-tone rows used in the first piece. The A and B sections present one tone row each. Figure 3.1, Figure 3.2, Figure 3.5 and 3.6 have two tone-rows and two matrix charts for the A and B sections.



Figure 3.1 *Fünf Stücke für Klavier*: Piece I, Row 1

I0

P0	E	G#	F#	A#	A	C	B	C#	G	F	D	D#	R0
	C	E	D	F#	F	G#	G	A	D#	C#	A#	B	
	D	F#	E	G#	G	A#	A	B	F	D#	C	C#	
	A#	D	C	E	D#	F#	F	G	C#	B	G#	A	
	B	D#	C#	F	E	G	F#	G#	D	C	A	A#	
	G#	C	A#	D	C#	E	D#	F	B	A	F#	G	
	A	C#	B	D#	D	F	E	F#	C	A#	G	G#	
	G	B	A	C#	C	D#	D	E	A#	G#	F	F#	
	C#	F	D#	G	F#	A	G#	A#	E	D	B	C	
	D#	G	F	A	G#	B	A#	C	F#	E	C#	D	
	F#	A#	G#	C	B	D	C#	D#	A	G	E	F	
	F	A	G	B	A#	C#	C	D	G#	F#	D#	E	
RI0													

Figure 3.2 *Fünf Stücke für Klavier*. Piece I, Matrix 1

The main melody (E, Ab, F#, Bb, A, C, B, Db, G, F, D, D#) in the first section introduces the first prime tone row. The 6 notes (Eb, F#, Ab, Bb, A, C) underneath this main melody form a Hexachord from the first 6 notes of the prime row. Following this passage, the dynamic marking grows to *mf*. The second tone row consists of D#, D, F, G, C#, B, C, A, Bb, Gb, Ab, E which is the retrograde of the prime tone row of the first row.

Along with this increase in rhythm, the energy grows ahead through the inclusion of triplets and septuplet rhythmic groups. When the *sf* appears, the bass note is Gb and the top consists of two-note chord groups of E and Ab with accents, these notes are the retrograde of the prime row. A florid decuplet passage forms the prime tone row twice. Another two eighths and triplet sixteenth notes (F, Eb, Gb, Db, G, A, Ab, B, Bb, D, C, E) represent the retrograde of the prime row. These combinations maximize the dynamic levels from *mf* to *fff*. Finally, the last descending decuplet passage, which also shows the retrograde, finishes the section with a *decrescendo*. The third part closes the A section with descending pitches.

I

A section *Adagio, grazioso*

1st Part *p* *mf* *sf* *ff* P0

2nd Part *mf* *sf* *ff* P0

3rd Part *sff* *mf* *mp* P0

Figure 3.3 *Fünf Stücke für Klavier*, Piece I, 1st section

B Section

Andante

pp *mf* *accel.* P0 I0 R0

ritorno (andante) *p* Fragment

a tempo *mp* *rit. ppp* Fragment

Figure 3.4 *Fünf Stücke für Klavier*: Piece I, 2nd section

The B section starts with new material that forms new harmonies and creates another tone row. A fermata at the last system that ends the A section indicates another section.

The beginning of the B section has more rhythmic variety including triplets, sextuplets,

and septuplets with *accelerandos* and *ritornellos* which create a sense of improvisation. The first group of notes are E, D#, D, Ab, F#, F, G, Ab, A, Db, B, C which forms the second tone row. Ascending melody lines from tenor to soprano form an inversion of the row. The tenor voice then has the retrograde and the soprano the inversion of the prime. While the soprano has the inversion of the prime, the tenor line has a seven-note fragment from the row. This leads to the final section of the piece. The higher C is marked with both a fermata and a dynamic of *pp*, and is also the closing tone. The second part of the B section starts with Bb, A, C, B, C#, G, F which is another seven-note fragment from the prime tone row with *poco rallentando*. Another fermata in the bass line finishes the short phrase. The last part of the B section starts with the restatement of the opening motive of the A section, creating a unity in this piece. The soprano voice forms the retrograde inversion while the bass line contains seven-note fragments from the retrograde inversion. The piece concludes with the highest E and lowest C with fermatas, showcasing the use of extreme range.



Figure 3.5 *Fünf Stücke für Klavier*. Piece I, Row 2

	I0												
P0	E	D#	D	G#	F#	F	G	A#	A	C#	B	C	R0
	F	E	D#	A	G	F#	G#	B	A#	D	C	C#	
	F#	F	E	A#	G#	G	A	C	B	D#	C#	D	
	C	B	A#	E	D	C#	D#	F#	F	A	G	G#	
	D	C#	C	F#	E	D#	F	G#	G	B	A	A#	
	D#	D	C#	G	F	E	F#	A	G#	C	A#	B	
	C#	C	B	F	D#	D	E	G	F#	A#	G#	A	
	A#	A	G#	D	C	B	C#	E	D#	G	F	F#	
	B	A#	A	D#	C#	C	D	F	E	G#	F#	G	
	G	F#	F	B	A	G#	A#	C#	C	E	D	D#	
	A	G#	G	C#	B	A#	C	D#	D	F#	E	F	
	G#	G	F#	C	A#	A	B	D	C#	F	D#	E	
	RI0												

Figure 3.6 *Fünf Stücke für Klavier* Piece I, Matrix 2

The second piece's three sections are indicated by tempo markings; andantino (A), allegretto (B), and andantino (A'). The main difference between the first and second piece is that the second piece follows a standard form, though it has four different meters, 1/4, 3/4, 4/4, 5/4, in 22 measures. This section uses syncopation to achieve rhythmic variety and tension. It also uses dramatic dynamic changes from *ppp* to *f*.

Yun utilizes diverse techniques to create this twelve-tone composition. In this piece, he creates four groups of three-note cells which form a row and can form the new twelve-tone aggregate. The first three measures have twelve tones to form a prime row, and all notes are divided by three-note cells by phrase lines (figure 3.7). Traditionally, the twelve-tone technique pieces show the strict usage of its rules by consistently utilizing the row for the whole section or piece to create diverse harmony and melodic material. In contrast to this, Yun utilizes cell groups, which can be short fragments from the row, in order to experiment with diverse harmony.

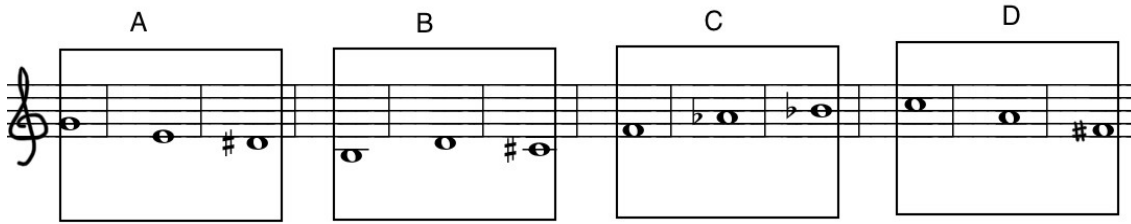


Figure 3.7 *Fünf Stücke für Klavier*, Piece II. The Prime Row and its cell groups

Mm. 1–3 forms the first row. They show short three-note phrases with slurs which indicate cell groups. The first two notes from each four-cell group form a minor third. Cell D forms a diminished triad. The matrix chart (Figure 3.8) is based on those four cell groups. In the chart, all four groups are labeled A, B, C, D and are from the prime row. The vertical matrix which forms the inversion is labeled 1,2,3,4.⁷⁶ The first prime note is numbered 0. To be specific, the P0 has a pitch class of 0, 9, 8, 4, 7, 6, 10, 1, 3, 5, 2, 11 based on notes G, E, D#, B, D, C#, F, G#, A#, C, A, F#.

	IO	A	B	C	D								
P0	G	E	D#	B	D	C#	F	G#	A#	C	A	F#	R0
1	A#	G	F#	D	F	E	G#	B	C#	D#	C	A	
2	B	G#	G	D#	F#	F	A	C	D	E	C#	A#	
3	D#	C	B	G	A#	A	C#	E	F#	G#	F	D	
4	C#	A	G#	E	G	F#	A#	C#	D#	F	D	B	
5	A	F#	F	C#	E	D#	G	A#	C	D	B	G#	
6	F#	D#	D	A#	C#	C	E	G	A	B	G#	F	
7	E	C#	C	G#	B	A#	D	F	G	A	F#	D#	
8	D	B	A#	F#	A	G#	C	D#	F	G	E	C#	
9	F	D	C#	A	C	B	D#	F#	G#	A#	G	E	
10	G#	F	E	C	D#	D	F#	A	B	C#	A#	G	
RI0													

Figure 3.8 *Fünf Stücke für Klavier*, Piece II, Matrix

⁷⁶ For this dissertation, I set up the first note of the prime row as P0 for convenience.

The beginning of this piece uses the prime row, and then these notes form smaller cell groups (Figure 3.9). As previously mentioned, all cell groups have a minor third for the first two notes. The atmosphere of this piece is rather dark and sad. To maximize this atmosphere, m. 6 contains two combined diminished chords (Figure 3.9).

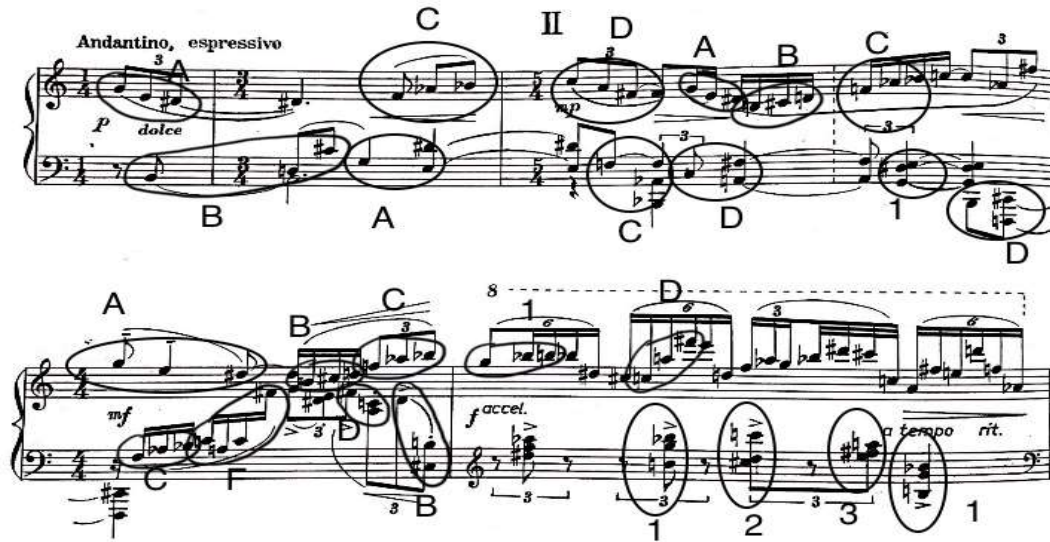


Figure 3.9 *Fünf Stücke für Klavier*, Piece II, mm. 1–5

Yun created another effect to maximize the dark and sad atmosphere by setting two diminished chords in vertical contrary motion while maintaining the cell groups in m. 6 (Figure 3.10).

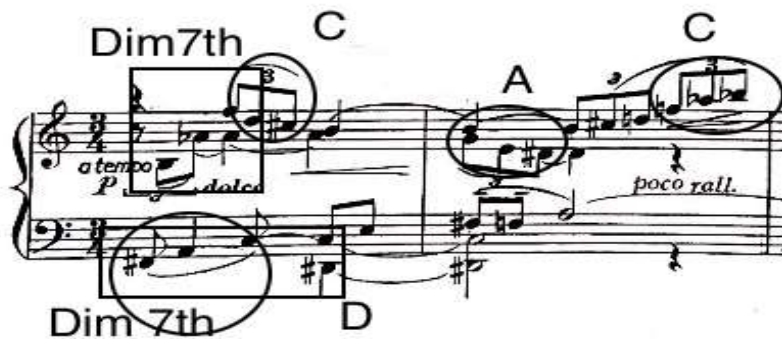


Figure 3.10 *Fünf Stücke für Klavier*: Piece II, mm. 6–7

The B section starts in m. 12 and is rather different than the first section (Figure 3.11). The upper part starts in the high register with *pp*. This motive contains three-note cell groups, but adds accents in both right and left hands that do not coincide. There are many dynamic changes and variation in the tempo. In the B section, Yun presents the twelve-tone row in the upper part, with the inversion in m. 12, the retrograde inversion in m. 13 and mm. 14–15. This slow lyrical section contains the prime row which has all four ABCD groups in order, achieving unification. Both the upper and lower parts are set in the higher register from m. 14, with descending lines, as the dynamic level gets softer. The lower voice contains a three-repeated low F# followed by a long pause before the A' section of this piece. The A' section starts from the last beat at m. 16 after an F# fermata which resolves to G, the first note of the A' section. The last section resembles the first A section as the initial motive returns. The upper and lower parts contain the same notes as in the beginning, but with rhythmic augmentation and diminution. However, the last section is much more relaxed than the first and contains less rhythmic complexity and complete harmony. It has more minor thirds and dyads that create a sense of calm in the mood in this section. The last notes are C and A, a minor third taken from the Matrix D, but without F#. Yun did not resolve this last section, leaving audiences with feeling a sense of anxiety and confusion, which is often characteristic of Korean traditional music.



Figure 3.11 *Fünf Stücke für Klavier: Piece II*, mm. 12–17

The third piece is comprised of three parts: A (mm. 1–4), B (mm. 5–13), C (mm. 14–21). There are abundant meter changes in this piece, including 2/8, 3/8, 4/8, 5/8, 7/8, 3/16, 4/16, and 6/16. In addition, constant dynamic changes and complex rhythms are presented, increasing the intensity of the movement. The plan for the dynamic levels in this piece is a progressive piece from *f* to *fff*, emphasizing percussive and dramatic effects throughout. The *fff* at the end with a fermata in the high register is reminiscent of Korean traditional music which often end with disappearing sound. The third piece contains a combination of elements from the first and second pieces, presenting the rows, matrix charts, hexachords, and cell units. The row 1 and row 2 from the A and B sections are shown in figure 3.12 3.13, 3.14 and 3.15. Figure 3.12 shows the prime form of the row 1 from the A section. The row is the same as the retrograde of the second part of the first piece. Figure 3.13 shows the matrix chart based on the Figure 3.12.



Figure 3.12 *Fünf Stücke für Klavier, Piece III, Row I*

I0

P0	C	B	C#	A	A#	G	F	F#	G#	D	D#	E	R0
	C#	C	D	A#	B	G#	F#	G	A	D#	E	F	
	B	A#	C	G#	A	F#	E	F	G	C#	D	D#	
	D#	D	E	C	C#	A#	G#	A	B	F	F#	G	
	D	C#	D#	B	C	A	G	G#	A#	E	F	F#	
	F	E	F#	D	D#	C	A#	B	C#	G	G#	A	
	G	F#	G#	E	F	D	C	C#	D#	A	A#	B	
	F#	F	G	D#	E	C#	B	C	D	G#	A	A#	
	E	D#	F	C#	D	B	A	A#	C	F#	G	G#	
	A#	A	B	G	G#	F	D#	E	F#	C	C#	D	
	A	G#	A#	F#	G	E	D	D#	F	B	C	C#	
	G#	G	A	F	F#	D#	C#	D	E	A#	B	C	

R10

Figure 3.13 *Fünf Stücke für Klavier*, Piece III, Matrix I

Figure 3.14 and 3.15 show the prime form of the row 2 from the B section and its matrix chart.

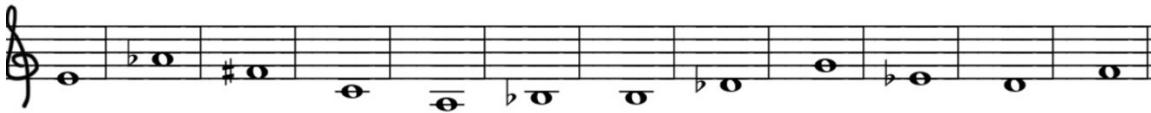


Figure 3.14 *Fünf Stücke für Klavier*, Piece III, Row II

I0

P0	E	G#	F#	C	A	A#	B	C#	G	D#	D	F	R0
	C	E	D	G#	F	F#	G	A	D#	B	A#	C#	
	D	F#	E	A#	G	G#	A	B	F	C#	C	D#	
	G#	C	A#	E	C#	D	D#	F	B	G	F#	A	
	B	D#	C#	G	E	F	F#	G#	D	A#	A	C	
	A#	D	C	F#	D#	E	F	G	C#	A	G#	B	
	A	C#	B	F	D	D#	E	F#	C	G#	G	A#	
	G	B	A	D#	C	C#	D	E	A#	F#	F	G#	
	C#	F	D#	A	F#	G	G#	A#	E	C	B	D	
	F	A	G	C#	A#	B	C	D	G#	E	D#	F#	
	F#	A#	G#	D	B	C	C#	D#	A	F	E	G	
	D#	G	F	B	G#	A	A#	C	F#	D	C#	E	

R10

Figure 3.15 *Fünf Stücke für Klavier*, Piece III, Matrix II

In the section, as previously mentioned, Yun utilized some of the same ideas from previous pieces but in different ways.

First, Yun did not arrange in lines each note from row 1 and row 2. For the first piece, all notes from the A section follow row 1 and notes from the B section follow row 2. However, Yun utilizes row 1 and row 2 in all parts to create unity in this piece. For example, mm. 1–2 utilizes the prime form of row 1. M. 3 utilizes the prime row from the B section. In the B section, m. 7 contains the prime tone row of the A section. This happens again in m. 14 when the C section starts. Even though these are new sections, Yun returns to the first tone row to create unity. Yun continues his use of hexachords in this piece as well. m. 8 contains one hexachord for the first six notes from the P02 from row 2 and Yun uses another hexachord from P01 of row 2.

The image displays three staves of musical notation for the first 15 measures of Piece III. The notation includes treble and bass clefs, a 4/4 time signature, and various musical markings such as dynamics (p, mp, f), articulation (legato, staccato), and performance instructions (poco Andante, rit.).

Key annotations and circled sections include:

- Row 1 P0:** A bracketed section at the beginning of the first staff.
- Row 2 hexaP0-2:** A circled section in the first staff, corresponding to the first six notes of the second hexachord of row 2.
- Row 2 hexaP0-1:** A circled section in the first staff, corresponding to the last six notes of the second hexachord of row 2.
- Row 2 hexaP0-1:** A circled section in the second staff, corresponding to the first six notes of the second hexachord of row 2.
- Row 2 R0:** A circled section in the second staff, representing the prime form of row 2.
- Row 2 P0:** A circled section in the second staff, representing the prime form of row 2.
- Row 1 P0 (no G):** A circled section in the third staff, representing the prime form of row 1 with the note G omitted.

Figure 3.16 *Fünf Stücke für Klavier*: Piece III, mm. 1–15

Yun also further explores the fragmentation of the row in this piece by omitting a note from the hexachord of the row, hinting at the start of a new section. Specifically, in m. 2, all notes are contained in the prime row 1, but B is missing. Also, notes from the m. 9 lower part contain B, C#, G, D# which are only part of the prime row 2. Yun added chordal textures for the first time in this piece by utilizing the seventh and other chords, creating thicker and fuller effects than in the previous pieces. These chords contain seconds, thirds, sixths, and sevenths. The first chordal texture starts in mm. 3–4. All chords from m. 3 have accents. Additional chordal usage can be found from mm. 11–13. Yun's concept of inversion is also reflected in his chord progressions. For example, m. 12 contains seventh chords that move to the higher register. The first chord is Ab, C, F# which is a combination of a major third and augmented fourth. There is a strong chordal ending at m. 13 with three chords setting up vertically utilizing the bottom register. The upper chords with *sfff* and the bottom chord with *mp* and *p* again show an extreme dynamic range. The chordal textures return at the end of this piece from mm. 20–21, and again with accents.

In this piece, Yun also adopts complex rhythms that were also found in the previous pieces. Triplets, quintuplets, sextuplets, and septuplets are set up by the different meters. In addition, tempo modifications such as *ritardando*, *accelerando*, and *rallentando* are pushing and pulling these rhythms.



Figure 3.17 *Fünf Stücke für Klavier*: Piece III, mm. 19–21

The last section functions as a coda (Figure 3.17). Rather than containing a metrical twelve-tone relationship, it has a chordal texture closer to traditional piano music. These chordal textures increase in dynamic level to a maximum *fff* for a rough and brutal ending.

The fourth piece consists of five parts based on two themes; A (mm. 1–2), B (mm. 3–5), A' (mm. 6–7), B' (mm. 8–12), A'' (mm. 13–19). Different measures, meters, tempos, articulations, and dynamics occur in succession. The tempo in each of the A parts is marked *allegro*, and the meters are 4/4, 5/4, 3/4, 2/4. Even though the A'' part does not have an *agitato* or *legato* marking, it still feels closer to the other A sections because of the fast tempo and accented syncopations. This piece has thick textures in four parts and constant fast running notes. From m. 1, the A part contains two and three voices. At the start of the B section, there are four voices.

The fourth piece is also based on the twelve-tone technique, but mainly focuses on utilizing hexachords. Figure 3.18 shows the matrix chart. This piece has been analyzed by the row letter (P0, R0, RI0, I0) followed by the hexachord used numbers: 1 or 2.

	10						15						
P0	G	G#	D	D#	F#	A#	B	E	C	A	C#	F	R0
	F#	G	C#	D	F	A	A#	D#	B	G#	C	E	
	C	C#	G	G#	B	D#	E	A	F	D	F#	A#	
	B	C	F#	G	A#	D	D#	G#	E	C#	F	A	
	G#	A	D#	E	G	B	C	F	C#	A#	D	F#	
	E	F	B	C	D#	G	G#	C#	A	F#	A#	D	
	D#	E	A#	B	D	F#	G	C	G#	F	A	C#	
	A#	B	F	F#	A	C#	D	G	D#	C	E	G#	
	D	D#	A	A#	C#	F	F#	B	G	E	G#	C	
	F	F#	C	C#	E	G#	A	D	A#	G	B	D#	
	C#	D	G#	A	C	E	F	A#	F#	D#	G	B	
P	A	A#	E	F	G#	C	C#	F#	D	B	D#	G	RI0

Figure 3.18 *Fünf Stücke für Klavier*, Piece IV, Matrix

Figure 3.19 *Fünf Stücke für Klavier*: Piece IV, mm. 1–3

In the A section, mm. 1–2 have a clear distinction between the upper part and the lower part (Figure 3.19). The first measure upper part contains the first hexachord of the prime row and the second measure upper part has the second hexachord of the prime row. The chords of this section also contain several repetitions of these hexachords. When examining the lower parts, it was found that the first C, B, F, E, C#, A are from the hexachord 1 from the inversion 8 and the next six notes from m. 2 are from the hexachord 2 from the inversion 8.

Figure 3.20 *Fünf Stücke für Klavier: Piece IV, mm. 4–8*

The lyrical B section starts from m. 3. While the upper voice presents the prime 0 hexachord 1 and 2, the bottom voice supports the prime 0 hexachord 1. Next, at m. 6, the A' section returns with similar rhythmic units that were presented in mm. 1–2. However, this time, the upper and lower voices are in contrary motion. The upper voice begins with quadruplets in the beginning, becoming quintuplets in m. 2. This motion with the crescendo helps to move the music to the next part naturally. In addition, Yun utilizes the hexachords from the prime row 0 and the retrograde row 0 in mm. 6–8. When the lyrical B' section returns at m. 8, it shows rhythmic ideas from the B section but expanded in length and presented with more diverse rhythms. m. 8 contains a four-voice setting with softer dynamic markings. It also has three different meters which create an improvisatory effect. Textures from the B' section show more lyrical voice lines as the hexachords continue. However, many notes are exempted from the formation of the hexachords. For example, in the bottom line from mm. 9–10, notes B, C, F, E, C#, A form P0 hexachord 2. In m. 11, the bottom notes are Ab, Eb, G, F#, and A# which are fragments from P0 hexachord 1, but with no G to complete the hexachord. Yun uses two tritones here,

increasing the tension. For example, Ab and D in m. 9, C# and F in m. 10, are tritones, but also tied to the first of the next measure to sustain. Furthermore, from mm. 9–11, even though the notes do not form any particular row, two notes of interval 3 indicate the triadic motion. The A'' section starts at m. 13 and shows similar rhythmic figurations to the A section. It contains more triplets, quintuplets and sextuplets at m. 14, with running notes leading into the *poco più mosso* section.

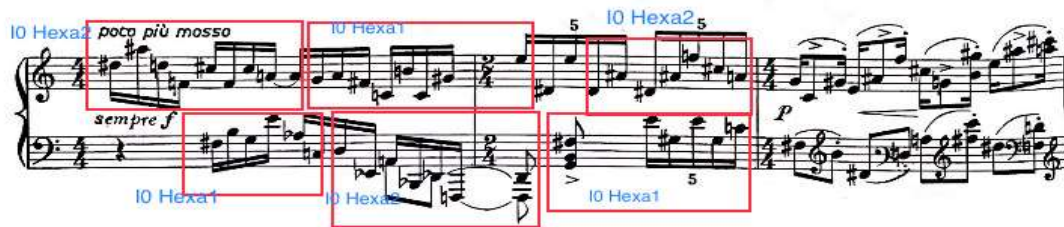


Figure 3.21 *Fünf Stücke für Klavier: Piece IV*, mm. 15–17

In mm. 15–16, running sixteenth notes change to quintuplets. The upper part of m. 17 shows strong accented syncopation in three-note groups with tritones. The lower part also features wide register changes, alternating in the treble clef and the bass clef. That measure leads to more intense syncopated quintuplets in both parts at m. 18. The lower part repeats a two-note chord as this piece reaches its conclusion. The last measure presents the prime hexachords 1 and 2 to conclude the piece.

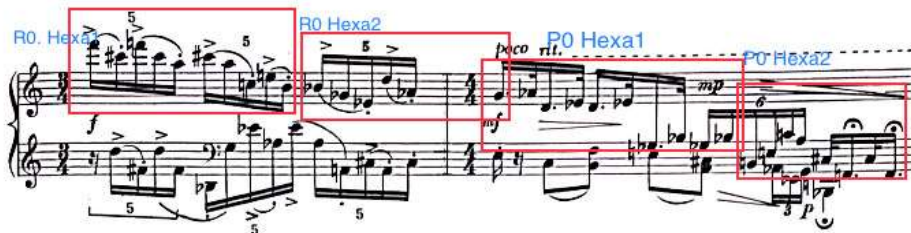


Figure 3.22 *Fünf Stücke für Klavier: Piece IV*, mm. 18–19

The fifth piece has three sections: A (mm. 1–9), B (mm. 10–14), A' (mm. 15–19). Each section is marked with a tempo marking Allegretto-Andante-Allegretto. The fifth piece has 19 measures and the meters are 3/8, 4/8, 5/8, 6/8, and 7/8. Yun maintains the twelve-tone technique as well as rhythmic variety and articulations that he utilized in the previous pieces. He also keeps the wide range of dynamic levels from *p* to *ffff* and has previous use of syncopated rhythms and chordal textures. This piece starts with a single line in duple and triple beat combinations mixed with legato and staccato articulations. In m. 2, there are new voices are added while constant triplets are flowing in the alto voice. The lower voice contains chordal textures. Mm. 3–4 contain similar textures as the first two measures but there are two differences: all notes are inverted from the prime row and the register moves to the bass clef (Figure 3.24).

I0

P0	E	D#	A#	G	F#	D	C#	F	A	G#	C	B	R0
	F	E	B	G#	G	D#	D	F#	A#	A	C#	C	
	A#	A	E	C#	C	G#	G	B	D#	D	F#	F	
	C#	C	G	E	D#	B	A#	D	F#	F	A	G#	
	D	C#	G#	F	E	C	B	D#	G	F#	A#	A	
	F#	F	C	A	G#	E	D#	G	B	A#	D	C#	
	G	F#	C#	A#	A	F	E	G#	C	B	D#	D	
	D#	D	A	F#	F	C#	C	E	G#	G	B	A#	
	B	A#	F	D	C#	A	G#	C	E	D#	G	F#	
	C	B	F#	D#	D	A#	A	C#	F	E	G#	G	
	G#	G	D	B	A#	F#	F	A	C#	C	E	D#	
	A	G#	D#	C	B	G	F#	A#	D	C#	F	E	

RI0

Figure 3.23 *Fünf Stücke für Klavier*, Piece V, Matrix

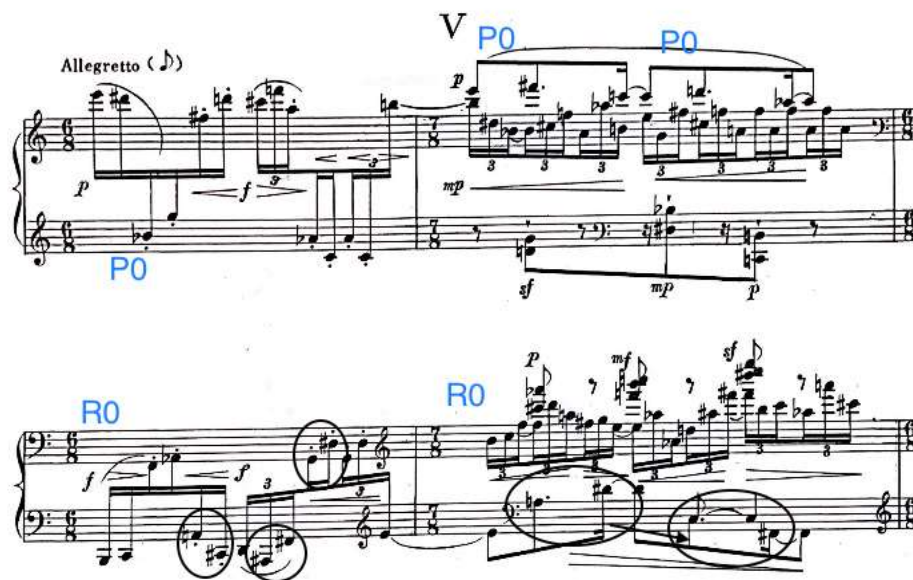


Figure 3.24 *Fünf Stücke für Klavier*: Piece V, mm. 1–4

The prime row is stated in the first two measures, and the retrograde immediately follows. The mood abruptly changes in m. 3 with both voices in low register at the *f* dynamic. Mm. 3–4 contain dissonance with minor sixths and tritones in the lower register, creating a darker mood. After those motivic passages, there are syncopated rhythms in mm. 6–7 (Figure 3.25). Similar to those in the fourth piece. There are five groups of triplets presented with irregular accents on alternating downbeats and upbeats in m. 5. The chordal textures return in m. 6, reminiscent of the third piece alternating chords. Other accents also occur on downbeats of the rhythmic units at m. 8. From mm. 6–8, there are lyrical passages with three note groups of sixteenth-eighth-sixteenth combinations. Those combinations are reminiscent of the B section from the second piece. In that second piece, the combinations have upbeat accents, but Yun adds downbeat accents for the fifth piece.

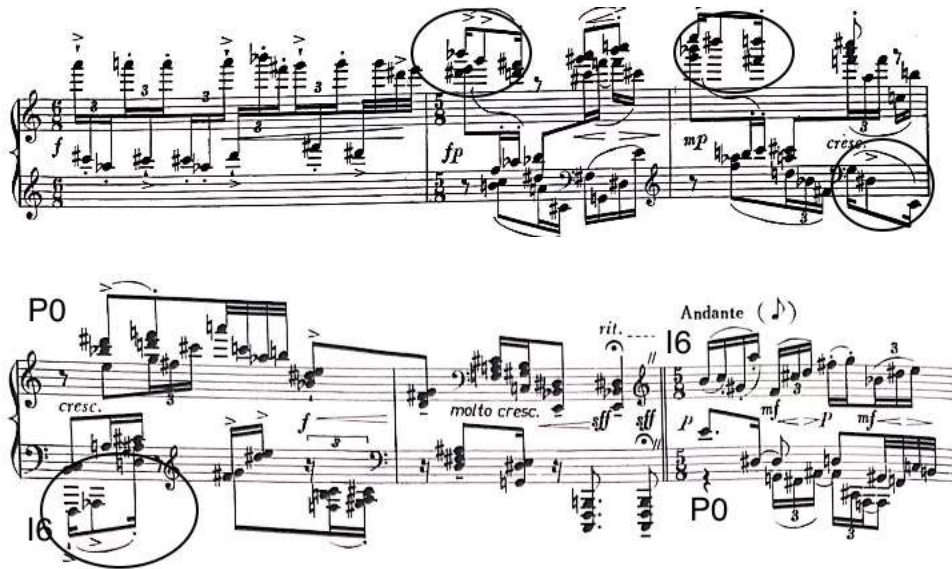


Figure 3.25 *Fünf Stücke für Klavier: Piece V*, mm. 5–10

The chordal textures continue in mm. 8–9 with a wide range of registers and seventh chords, creating a thicker texture, that remain unresolved until the end of this section. In m. 9, the last chord consists of C-Gb-B#(C) and also contains a tritone which does not resolve. The B section begins at m. 10 in a slower tempo. The rhythm of the upper part contains a combination of duple and triple that was the main motive at the beginning of the piece. The B section, it shows a combination of duple and triplet rhythms. In addition, major seventh intervals are found in both parts in contrary motion. As in the previous section, Yun uses both legato and staccato articulations. The A' section starts at m. 15 with similar texture to the first measure of the A section, but inversion (Figure 3.26). Yun adds more staccatos in m. 16, increasing the rhythmic animation. In addition, he uses the prime and the retrograde rows until the end. The sextuplets in the last measure feature *crescendo* and displaced accents in left and right hands, increasing the tension. This piece has a chordal ending with augmented triads, and a minor-major seventh chord which creates density and tension at the end.

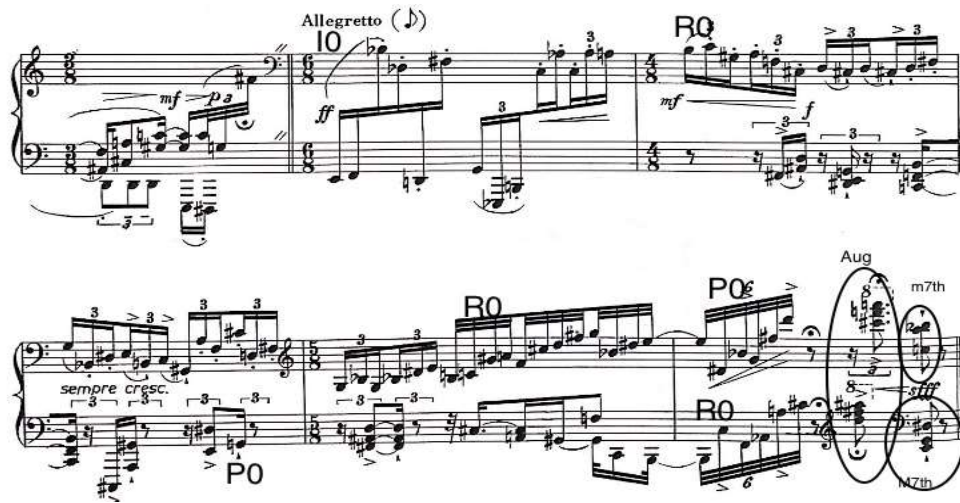


Figure 3.26 *Fünf Stücke für Klavier: Piece V*, mm. 14–19

Isang Yun composed *Five Pieces for Piano* when he began his compositional career in Europe under the influence of the twelve-tone technique. This piece shows the standard features of that technique and contains more western than East Asian elements. He utilized the tone rows and basic structures common to works of this style in this period. This work was composed early in his study in Europe and Yun later became a successful composer there. Though he experienced many tragedies during his lifetime, including the Japanese colonial period, the Korean war, and the East Berlin Event, his passion for music never wavered. As an immigrant composer, living in different cultures impacted his identity. He was forcibly evicted from Korea and not allowed to return after his second imprisonment, but he always paid homage to his homeland and dedicated his talent to the reunification of North and South Korea. In 1995, Isang Yun passed away in Berlin. His music had been banned in South Korea until 1993 because of his political support for North Korea. His music is better known in Europe. Soon after his music was released, Yun became a popular composer in Korea and many musicians in Korea sought to publicize his music and legacy. Koreans now hold an international competition in

Tonyeong along with a music festival in his name introducing new contemporary music every year. A memorial hall was also built in his hometown.

CHAPTER 4

UNSUK CHIN AND HER BIOGRAPHY

Known today as a leading classical, contemporary woman composer of the 21st century, Unsuk Chin was born in 1961 in South Korea during the time of political and economic instability following the Korean war. Korea is a traditionally conservative Confucian country, and as a woman composer, Unsuk Chin has spent much of her career fighting for musical opportunities against social ideologies and gender discrimination. A poor economic situation and political turmoil, Chin's life and career were difficult. Owing to the daughter of a Presbyterian pastor, Unsuk Chin started to play the piano at her father's church and soon became fascinated playing the instrument.⁷⁷ She wanted to be a concert pianist, but her family was not wealthy enough to support her musical aspirations. In an interview with the magazine, *US Asians*, she mentioned that she started to study composition by copying of other composers' music.⁷⁸ After failing admitted twice, Chin entered Seoul National University majoring in composition as a pupil of

⁷⁷ "Unsuk Chin," *Boosey & Hawkes Online*, https://www.boosey.com/pages/cr/composer/composer_main?composerid=2754&ttype=BIOGRAPHY (accessed Dec 10, 2019).

⁷⁸ *Asians American Artistry* "Unsuk Chin Interview", <http://usasians-articles.tripod.com/unsuk-chin.html> (accessed Sep 11, 2019).

Sukhi Kang, who was a student of Isang Yun.⁷⁹ Sukhi Kang introduced Chin to Western post-war avant-garde music and other western composers such as Penderecki, Stockhausen, Ligeti, and Boulez.⁸⁰ This exposure was an important turning point for Chin.⁸¹ Classical music in Korea at that time was sparse, and Western avant-garde music was new to most composers there. Nevertheless, Chin was fascinated with new compositional techniques. While living and studying in Korea, she received international awards including the ISCM World Music Days in Canada in 1984, the first prize of the Gaudeamus Foundation in Amsterdam with *Spektra for three celli*, which was her university graduation thesis work in 1985, and the UNESCO's Rostrum of Composers Award in 1986.⁸² Her compositions have gradually become well-known over the course of her life. She has won several prestigious competitions with a diverse style, including electronic music. In 1985, DAAD, the German Academic Exchange Service grant, provided Chin with the opportunity to study with György Ligeti in Hamburg for three years.⁸³ Ligeti influenced her in his philosophy of music composition, which was rooted in deep individualism and the avoidance of established stylistic currents.⁸⁴ Ligeti had a great impact on her. However, Chin stated that studying with Ligeti was challenging in

⁷⁹ "Unsuk Chin," *Boosey & Hawkes* Online.

⁸⁰ "Unsuk Chin," *Boosey & Hawkes* Online.

⁸¹ *Ibid.*,

⁸² *Ibid.*,

⁸³ *Ibid.*,

⁸⁴ Asians American Artistry "Unsuk Chin Interview", <http://usasians-articles.tripod.com/unsuk-chin.html> (accessed Sep 11, 2019).

the beginning because Ligeti pushed Chin to develop her own musical language rather than copying the techniques of others.⁸⁵

As far as my studies with Ligeti are concerned: of course, it was a great shock. At that time, I already had had success in two important international winning pieces, he would only shake his head and say: “Throw all this away. There is nothing original in these pieces.” This was very hard, though I somehow knew myself that I hadn’t found my own voice in these works. I had a compositional crisis, which lasted for three years: I couldn’t compose anything.⁸⁶

She composed an opera *Die Troerinnen (Trojan woman)*, which was the commissioned work for the Heraklion Opera Festival in Athens in 1986.⁸⁷ After that, she could not write any music for three years, as she encouraged by Ligeti to find her own musical language.⁸⁸ In 1988, she moved to Berlin to work at the electronic music studio in the Technical University and stated: “The experience at the Technical University was a very helpful step toward being able to compose music that can be felt with the heart, casting away the music that is thought out in the brain with logic.”⁸⁹ As a result of working at the electronic studio, she composed *ad Infinitum* in 1989, an electronic music piece in which she shows the difference between writing for electronic music and acoustic instruments.⁹⁰

⁸⁵ Asians American Artistry “Unsuik Chin Interview”.

⁸⁶ Ibid.,

⁸⁷ Ibid.,

⁸⁸ Hae Young, “Western Music in Modern Korea: A Study of Two Women Composers”, 66.

⁸⁹ Ibid., 59.

⁹⁰ Hae Young, “Western Music in Modern Korea: A Study of Two Women Composers”, 151.

Akrosrichon-Wortspiel (Acrostic-Wordplay),) reflecting her own compositional voice and color, was composed in 1991 and revised in 1993, which led her to earn a Gaudeamus Foundation prize as well as an offer for a publishing contract with Boosey & Hawkes.⁹¹ Following that, she earned numerous prizes and awards internationally. Her works are often performed by distinguished musicians and she has worked with many significant orchestras such as the Berlin Philharmonic, New York Philharmonic, BBC Symphony, Chicago Symphony, Tokyo Symphony, and others.⁹² Her musical boundaries are wide, focusing not only on sound but visual art forms and diverse media such as pantomime, street art, theater and dance.⁹³ Chin's fascination with Indonesian Gamelan music is shown in some works, among them *Violin Concerto*, *Piano Concerto*, *Double Concerto* for prepared piano, percussion and ensemble.⁹⁴ For her *Double Concerto* (2002), Chin experimented in mixing acoustic and electronic sound mediums to create the illusion of a single 'Super Instrument' inspired by the Gamelan Orchestra.⁹⁵ In 2001, she was appointed composer-in-residence of the Deutsches Symphonie-Orchester, conducted by Kent Nagano, which premiered her *Violin Concerto* with Viviane Hagner as a soloist.⁹⁶

⁹¹ Soo Kyung, "A Study of Unsuk Chin's Piano Etudes", 8.

⁹² Ibid.,

⁹³ Eunhee Kim, "A Study of Unsuk Chin's *Piano Concerto*: The Influence of György Ligeti's *Piano Concerto*" (DMA diss., The Ohio State University, Columbus, 2016), 15.

⁹⁴ Youngsin Seo, "A Study of Unsuk Chin's *Violin Concerto*" (DMA diss., Indiana University, Bloomington, 2016), 8.

⁹⁵ Ibid.,

⁹⁶ Youngsin, "A Study of Unsuk Chin's *Violin Concerto*", 8.

Chin was also awarded the University of Louisville's Grawemeyer Award for Music, which is considered one of the most prestigious prizes for composition.⁹⁷

In 2006, Chin became Composer-in-Residence with the Seoul Philharmonic Orchestra and artistic director of *Ars Nova* series, which she founded.⁹⁸ The Seoul Philharmonic Orchestra is one of the leading orchestras in South Korea. Myong-Whun Chun, who serves as conductor and music director of the Seoul Philharmonic, previously served as music director of Radio France Philharmonic Orchestra (2000-2015).⁹⁹ While working at the Seoul Philharmonic, Chin established the *Ars Nova* series to introduce and educate young Korean musicians in new music. She is dedicated to providing opportunities for young composers to earn performances of their music.¹⁰⁰ *Ars Nova* contributes to the spread of contemporary music in Korea.

Chin devoted significant time and energy travelling back and forth between Korea and Germany, despite a struggle to support herself with the income she received in Korea. While working at the Seoul Philharmonic Orchestra, she continued to work on her own compositions. Chin composed *Double Bind?* for violin and live electronics in 2007, *Fanfare chimerique* for two spatially distributed wind ensembles and electronics in 2011, *Rocana* for orchestra in 2008, *Cello Concerto* in 2009, *Su for Sheng* for Chinese mouth

⁹⁷ Hae Young, "Western Music in Modern Korea: A Study of Two Women Composers", 60.

⁹⁸ "Unsuk Chin," *Boosey & Hawkes* Online.

⁹⁹ "Unsuk Chin," *Boosey & Hawkes* Online.

¹⁰⁰ Hae Young, "Western Music in Modern Korea: A Study of Two Women Composers", 35.

organ and orchestra in 2009, *Gougalon-Scenes from a Street Theatre* for ensemble in 2009, *Mannequin* for orchestra in 2017, *Chant des Enfants des Etoiles* for choirs and orchestra in 2016, and *Choros Chordon* for orchestra in 2017.¹⁰¹ She also received numerous awards during this time including the Music Composition Prize of the Foundation Prince Pierre de Monaco in 2010, the Ho-Am prize in 2012, the Wihuri Sibelius Prize in 2017, and the Hamburg Bach Prize in 2019.¹⁰²

Even though Chin had educational training and a career in Germany, she always wanted to create a better musical environment in Korea for the next generation of musicians. According to an interview with Huffington Post Korea, she mentioned feeling envious of colleagues who could settle in their hometown for a long time, and said that she strongly wanted to do something for her home country.¹⁰³ She realizes the difficulties for a Korean composer and she wants to build a stronger musical community in Korea.¹⁰⁴

After several years of work in Korea, Chin returned to Germany and now has a busy life composing music and working with significant orchestras throughout the world. It is unfortunate that the Seoul Philharmonic lost the chance to work with a great composer, but Chin sees the situation differently.

누구나 생존하기 위해 자존감이 필요하다. 나도
마찬가지다. 만일 내가 생존해나가는 데 필요한 최소한의

¹⁰¹ “Un suk Chin,” *Boosey & Hawkes Online*.

¹⁰² *Ibid.*,

¹⁰³ Huffington Post, “진은숙 인터뷰[Interview with Un suk Chin],” https://www.huffingtonpost.kr/2018/01/24/story_n_19067666.html (accessed October 11, 2019).

¹⁰⁴ *Ibid.*,

자존감을 갖는 것도 허락되지 않는 상황에 처했다면
어떻게 해야 하는가? 나 스스로가 나를 보호해야만 한다.
이것이 시향을 떠나기로 한 많은 이유 중의 하나다. 내가
살기 위해, 나를 지키기 위해 그렇게 결정했다

[...Everyone needs self-confidence to survive. Same to me
as well. What if I should deal with the situation that does not
allow me to keep self-confident to survive? I should protect
myself. That is one of the reasons why I decided to leave
Seoul Philharmonic. To survive, to protect me].¹⁰⁵

¹⁰⁵ Huffington Post, “진은숙 인터뷰[Interview with Unsuk Chin].”

CHAPTER 5

UNSUUK CHIN'S PIANO ETUDE NO.1 *in C*

An etude, in the genre of instrumental music, can be defined as a study that requires a high technical level from the performer. The popularity of the piano as the primary medium for musical expression with the fast growth of bourgeois music-making around the late eighteenth to early nineteenth centuries led to the etude becoming an important form of composition.¹⁰⁶ Chopin and Liszt wrote works that show not only technical challenges but artistic challenges as well.¹⁰⁷

As music history has shown, composers frequently seek out new music techniques that allow them to express a greater variety of colors. This is particularly true in regard to post-tonal techniques such as the twelve-tone technique, which was developed as a means of expressing a new and varied set of musical colors. After 1900, contemporary piano music underwent many changes. More music became focused on new sounds such as prepared piano and extended piano techniques. John Cage's *4' 33'*, Henry Cowell's *The Banshee*, and Helmut Lachenmann's *Guerro* expanded the range of sound possibilities.

¹⁰⁶ Ruby Wang, "The Etuden: From Inception to President" (BM senior honors thesis., Salt Lake City, University of Utah, 2005), 1.

¹⁰⁷ Eun Young Kang, "Late Twentieth-Century Piano Concert Etudes: A Style Study" (DMA diss., Cincinnati, University of Cincinnati, 2010), 18.

Piano etudes by Ligeti and Unsuk Chin have continued to use the traditional ideas of piano sonority but in a modern language. The *Six Piano Etudes* by Unsuk Chin are the only solo piano work that she has composed and show much influence from the etudes of her teacher, Ligeti. Ligeti composed three volumes of etudes for piano (*Book 1*, 1985; *Book 2*, 1988–94; and *Book 3*, 1995–2001) which served as the most representative recent piano solo pieces in this genre.¹⁰⁸ Ligeti also followed the example set by other famous composers who wrote etudes including Chopin, Debussy, and Scriabin. Chin has planned a large works “*12 Klavier Etuden*” and has finished six etudes to date.¹⁰⁹ As with her teacher Ligeti, she gives each etude a title; *No. 1 in C*, *No. 2 Sequenzen*, *No. 3 Scherzo ad libitum*, *No. 4 Scalen*, *No. 5 Toccata*, and *No. 6 Grains*. According to an interview, Chin said that the piano is the instrument for which she has the most affection. She mentions that composition of piano music is more stressful than any other instrumental music because of the piano’s distinctive characteristics and its practical problems.¹¹⁰

Chin’s *Etude No. 1 in C* was composed in 1999 and revised in 2003 along with etudes *No. 2*, *No. 3* and *No. 4*. It was premiered at Neue Musik, Hannover by pianist Hiroaki Ooi, on May 25, 1999.¹¹¹ Chronologically, *in C* was intended to be the fourth etude out of

¹⁰⁸ Eun Young, “Late Twentieth-Century Piano Concerto Etudes”, 80.

¹⁰⁹ Hae Young, “Western Music in Modern Korea: A Study of Two Woman composers”, 85.

¹¹⁰ Eun Hee, “A Study of Unsuk Chin’s Piano Concerto: The Influence of György Ligeti’s Piano Concerto”, 2.

¹¹¹ Hae Young, “Western Music in Modern Korea: A Study of Two Woman composers”, 85.

six. Liszt and Chopin placed their first etude in C major and Chin was influenced by the etude -ordering system used by Liszt and Chopin.¹¹² *In C* utilizes three staves, two treble clefs and one bass clef, which show a clear distinction between voice lines.

The beginning of this piece announces its subject by placing one C note in each staff with a *sforzando* on each. In addition, all three C tones show extreme register usage (C8, C6, C2). Those three C tones function as a brief introduction that maintains musical coherence between sections. Chin utilized three staff lines in this piece to create fuller textures for the piano, much like chamber music pieces. Multi-layer textures are complicated for performers but help to create fuller orchestral effects. In addition, she uses other orchestral effects such as the juxtaposition of the active and static layers, high and low registers, louder and softer sounds, staccato and legato, and consonant and dissonant sounds. Those contrasts help to create the sound of fear, sorrow, playfulness, and joy by manipulating spatial contrast.¹¹³ All three voices create distinctive sonorities, much like the Gamelan music for which Chin has a fascination.¹¹⁴ The texture of the Gamelan ensemble appears similar to *In C*. To be specific, the Gamelan ensemble has percussion instruments that are divided into three groups: main melody, embellishment of the main melody, and other melodic materials, which resemble the staves of *In C*.¹¹⁵

¹¹² Sung Hyun Kim, *Unsuik Chin: Dreaming Alice in Contemporary Music*,” chap. In *Today’s Classic: As Series of Biographies of 40 modern Composers from Stravinsky to Unsuik Chin* (Paju: Art Books, 2010), 463.

¹¹³ Hae Young, “Western Music in Modern Korea: A Study of Two Woman composers”, 87.

¹¹⁴ *Ibid.*, 91.

¹¹⁵ *Ibid.*,

Overall, both Gamelan music and *In C* create polyphonic textures. *In C* requires demanding technical skill for the performer by utilizing the entire register of the piano to create orchestral effect and variety. The tempo marking of quarter note equals 80-88 is quite unrealistic for performers, as it requires a high level of endurance to perform the entire piece. Furthermore, all three voices have *sforzando* markings and the weak beats are difficult for performers to manage technically. The bass clef contains heavy pedal tones marked *sforzandi* that are connected by the middle pedal to create a percussive effect. There is no key signature and Chin uses a large number of accidentals. This etude is in binary form which is clearly divided in two sections: A (mm. 1–25), and B (mm. 26–48) (Figure 5.1 and 5.2). Also, both sections start with three-note phrases utilizing the top and bottom registers and *sforzandi*. The second section starts with a different tempo, quarter note equals 108. These cross-accented notes with *sforzandi* are presented in all three voices, but they are not synchronized. When there are cross-accented notes, this marks the start of a new phrase.

Figure 5.1 Piano Etude *in C* mm. 1–3

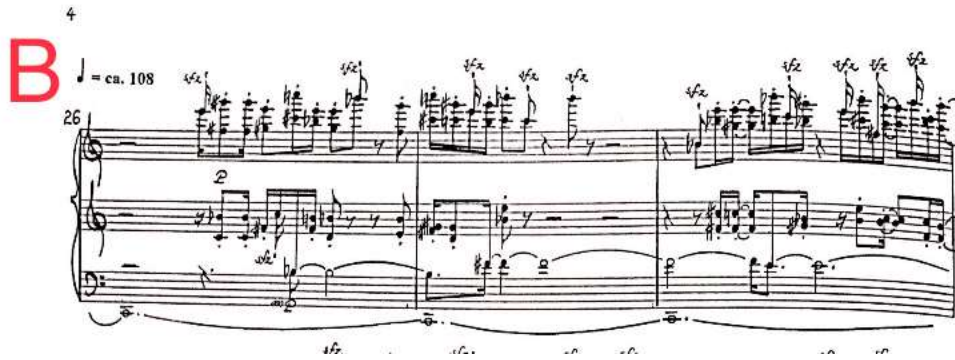


Figure 5.2 Piano Etude *in C* mm. 26–28

The A section starts with Cs in all registers (Figure 5.1), while the bass sustains the lowest C for six measures. There are two parts in the A section that are separated by accented *sforzando* single notes in each part: mm. 1–8, mm. 9–25.



Figure 5.3 *Piano Etude in C*, 16th notes rhythmic groups

The top and the middle voices have two parts each and contain similar textures. Each voice has one static layer and one active layer. The static layers are emphasized by *sforzandi*, similar to the bottom bass line pedal points. Both active layers have identical rhythmic figurations based on these five patterns that highlight the whole scheme of active rhythmic units in this piece (Figure 5.3). The top voice's active lines contain two-note chords and show fewer interval changes. Both top and middle voice phrase lines become longer. The top layer moves gradually higher, creating an intervallic expansion. Even though the top and middle voices contain the same rhythmic figures, the top voice is marked *sempre mezzo staccato*, and the middle voice *sempre legato*, creating tension. In addition, the top and middle voices have different dynamic markings. In the beginning,

the top voice plays *p* and the middle voice plays *mp*. The top voice then *crescendos* and in m. 8 and finishes the phrase with *ff*. In m. 9, the top voice is marked *p* and the middle voice *mp* again, as in m. 2. In m. 16, the top voice is marked *mf* and the middle voice *f*. The top voice is at a lower dynamic level than the middle voice in order to create a better balance, because the top voice has thicker textures.



Figure 5.4 C overtone series

The entirety of the etude uses the C overtone series to create its fundamental use of harmony and also provides an explanation for the work's title (figure 5.4). For example, from mm. 1–3, the middle layer contains C, C, G, E, G, Bb E, C Bb, F sharp, and E, which supports the C overtone series (Figure 5.4). The middle voice active lines consist of a dominant seventh chord on a repeated bass note C. An F# is also added on these dominant seventh chords, disrupting the sturdy construction of the dominant seventh chord on C. F# and C from the bass voice forms a tritone which creates a darker mood. Generally, the middle voice supports the tonal concept of C, which covers the C overtone series and the C dominant seventh chord. Furthermore, some *sforzando* notes have hints of the C dominant chord as well. From mm. 1–3, *sforzando* notes are C, C, C, G, E, and Bb (Figure 5.5) and those notes include a C dominant seventh chord. The fourth measure notes marked *sforzando* contain C, E, G, Bb. An F# with *sforzando* appears in m. 5 as a clear example of the middle voice active layer containing a C dominant seventh + F# disruption.

Figure 5.5 *Piano Etude in C* mm. 1–7

Compared to the two top staves, the bass voice has a different character. The bass pedal tones contain many sustained notes. The bass voice is placed in the low register with *sforzando*. Chin also uses the middle pedal so that the bass voice can sustain its pedal point effect. The bass notes in the first section are C, Bb, C, F#, D, Bb, B, F, G, F#, C (Figure 5.6). The F in m. 22 functions to fill in the harmony of the middle voice, and as such F cannot be considered a pedal point in this instance. All bass pedal tone notes are resolved to C at the end.

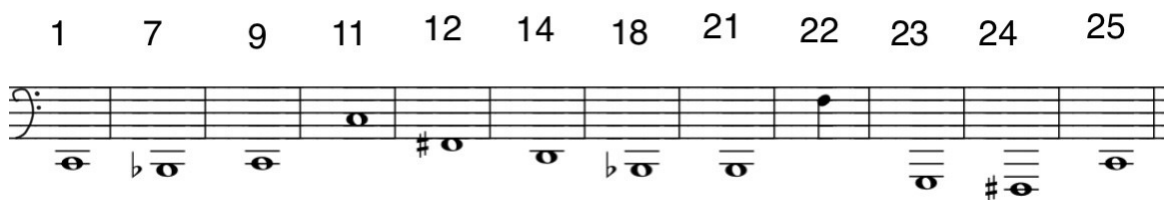


Figure 5.6 *Piano Etude in C*, A section, Pedal point

Pedal tones from the later part of the first section utilize the upper partials of the C overtone series. There are no wide intervals, this part supports the upper two voices. The relationship between the upper two voices and the bottom voice have additional musical features. As mentioned previously in mm. 2–6 when the bass contains C for five measures, the middle voice and *sforzando* notes form a hint of C dominant seventh chord. However, in mm. 7–8 at the end of the first part of the A section, the bass note changes to B-flat which is a whole step below C and the seventh note of the C dominant chord. The upper and middle voices add F# and G# regularly and form tritones that create a darker sound. At the end of the first part of the A section in mm. 7–8, there is a passage where all of the voices go higher with faster motion to create the sweeping motion shown in figure 5.7.

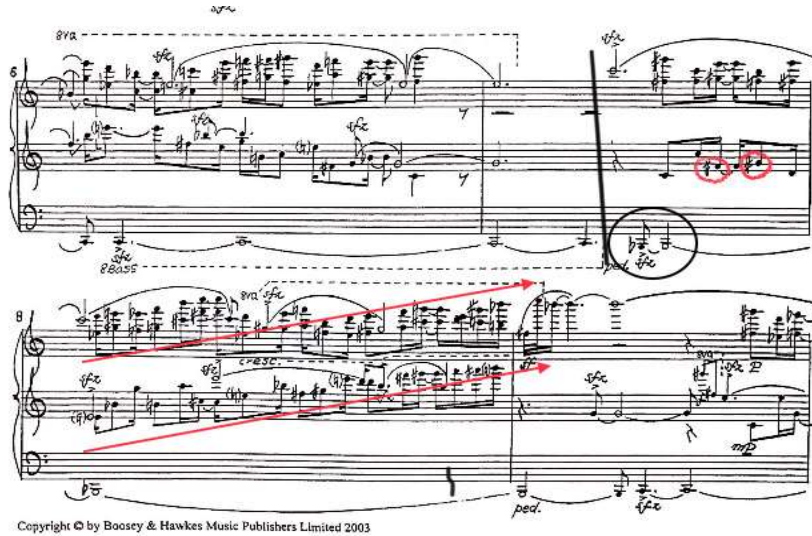


Figure 5.7 *Piano Etude in C*, mm. 6–9

From m. 9, all melodic groups form longer phrases, with more notes than rests, similar to the bassline. This interesting melodic material is used to create a more dissonant sound against the stable C dominant seventh chord. There are short decorative running notes. From the bottom, the notes are D, C, G#, E, F#, G# which form the five-note whole tone scale and also create two tritones (C-F#, D-G#)(Figure 5.8).



Figure 5.8 *Piano Etude in C*, mm. 14–17

In mm. 20–22, the bass line contains B \flat , B, and C \sharp and those notes often appear in the top and middle voices as well. From mm. 22–26, the bass notes are B, F, C \sharp , D \sharp G, F \sharp , including tritones and dissonant intervals (Figure 5.9). There are more abundant C \sharp notes in upper voices that creates an atmosphere of confusion and disruption. In mm. 24–25, another sweeping motion returns to finish the section. The bass note F \sharp is marked with *sffz* and resolves to C. Also, in m. 25, B-flat, the last note from the middle voice is not resolved.

Figure 5.9 Piano Etude *in C*, mm. 22–25

The B section has more complicated textures but contains similar same musical ideas. At first sight, this section appears denser and more complicated than the A section. The B section can be divided into three parts: mm. 26–33, mm. 34–43, mm. 43–48. These parts are separated by rests and dynamic changes of between sections. The beginning of the B section begins in a faster tempo with more *sforzando* markings. There are also multiple staccatos in the top and the middle voices. Like the middle voice from the A

section, the C dominant seventh chord is maintained, but is interrupted by C#, F#, and G#. The noticeable difference between the beginning of the A and B sections is that the B section contains many *sforzandi* in the top voice. Chin uses staccato instead of legato articulation and the two upper voices are shifted to the high register. There is a noticeable change in the bass with more activity than in the first section. The bass pedal tone C is continued from the last measure of the A section and still has little motion. The top and middle voices contain active layers that present the same rhythmic figurations from the A section, played staccato. In addition, the middle voice is thicker, placing a single tone against dyad chord textures. The top and middle voices contain similar rhythmic figurations but with *sforzandi*. These parts never synchronize and sound more flowing and active. The first part of the B section uses identical phase lines for the top and middle voices for two measures each and all rhythmic patterns are in eighth-note and sixteenth-note groups.

Section B (1) = cn. 108 (2)

26

29

32

Section B

Figure 5.10 *Piano Etude in C*, mm. 26–34

The lower register becomes more involved than in the A section by adding an additional layer. Of the two layers in the bass line, they serve two functions; one is active and the other is static. Like the pedal tones from the A section, the B section pedal tones are also constructed based on the C overtone series but utilize more upper partials. A few notes from the active layers are not from the C overtone series (Figure 5.11). The bottom active layer is also shared with the middle voice as their rhythmic figurations are used to fill in the middle voice harmonies. This line is marked *mp*.

Figure 5.11 *Piano Etude in C*, Section B, Bass line reduction

The active layer of the bottom voice shares the same rhythmic characteristic of the upper staves. Even though the new layer has been added for the bottom voice, the melodic line is sparser than in the previous section. The active layer of the bottom voice, includes tritones (C and F#) which create added suspense. In m. 33, the middle voice contains a rest, and the bass line holds Bb from m. 31 (Figure 5.12). The top voice has three short notes before, the second part begins. In m. 34, the bass line shows resolution from Bb to C to start a new section. In this section, the upper voice contains constant sixteenth note rhythmic figurations. They become more complex as the figuration becomes quintuplets with an *accelerando* leading to the climax.¹¹⁶

¹¹⁶ Soo Kyung, *A Study of Unsuik Chin's Piano Etudes*, 24.

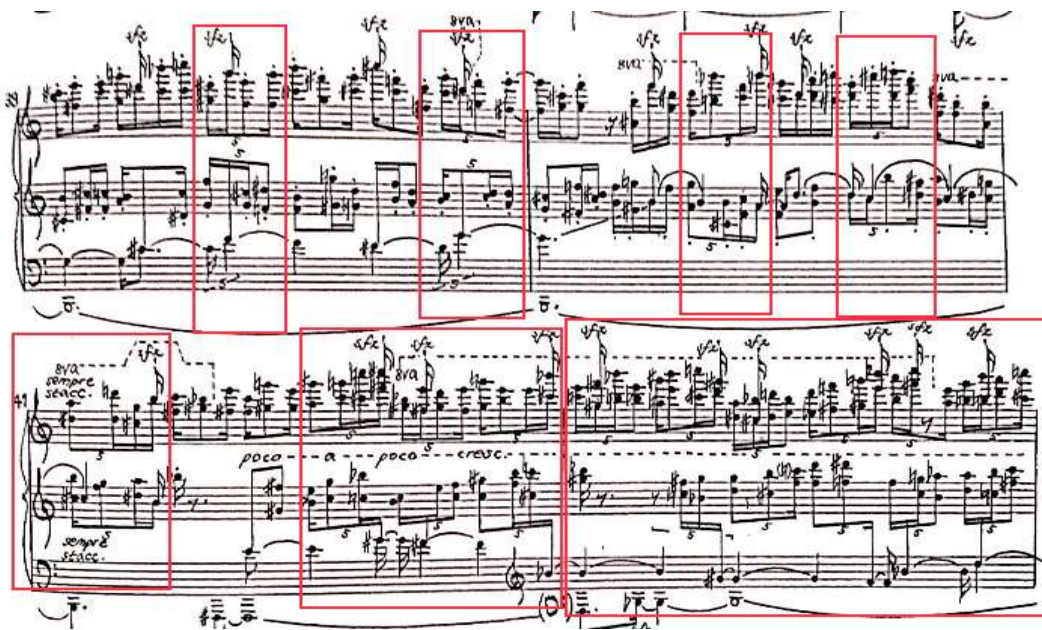


Figure 5.13 *Piano Etude in C*, mm. 39–42



Figure 5.14 *Piano Etude in C*, mm. 43–44

The active layer above the bass line ascends to a higher register while moving toward the climax (Figure 5.13). Rhythmic figures from the two upper voices of the B section get more complicated and intense. The B section presents longer phrases and dense rhythmic units. At m. 43 (Figure 5.14), a *subito pp* releases the tension, and resolves from Bb to C at the bottom pedal point to introduce the final postlude. All three voices drop to *pp* while maintaining quintuplets in the upper two voices. The bass pedal tone holds a low C and the moving layer of the bottom voice contains short Bb *staccatos* until the end.

Furthermore, there are more frequent accidentals which create dissonances in the high register. In this range, the dissonant harmonies in the high register create tremolo effect. The closing notes are a two-note texture of B and F for the top voice and Bb in the lower voice along with a sustained C. B, Bb, and F create a tritone which forms a dissonant sound against C. This dissonance leads to the silence against the bass C and the emptiness remains by sustaining a rest with a *fermata*.

Handwritten musical score for Piano Etude in C, mm. 45-48. The score is written on two systems of three staves each. The top system starts at measure 45 and the bottom system starts at measure 47. The notation includes treble and bass clefs, various accidentals, and dynamic markings. A handwritten note "ca. 3' 10''" is present in the bottom system. The score is signed "13 Jan. - 4 Feb. 1999 in Berlin" and "Revised Jan 2003".

Figure 5.15 *Piano Etude in C*, mm. 45–48

In general, this etude has clearly defined performance directions. It is well-constructed and has simple harmony and rhythmic figuration. It does not have a distinct pulse, but the music flows freely while creating significant tension. Frequent tritones and whole step motions create dissonance and an energetic atmosphere. As its title suggests, C is of great importance in this piece. First of all, it has many prolonged notes starting on C. As the bass line shows, C is sometimes replaced by B flat before or after. Furthermore, the relationship between C and Bb is an important part of the C dominant seventh chord.

For the seventh chord, we can omit either the third or the fifth, further pulling together the chord tones C and Bb (figure 5.16). In addition, the C overtone series is a basic foundation of this piece, which includes C and Bb combinations. Cross-accented C notes are another feature used as a short motive that returns whenever a new section begins.



Figure 5.16 *Piano Etude in C*, mm. 32–36

In C contains certain classical elements in common with its predecessors. It also features some elements often used by Liszt, Chopin, and Ligeti, including clear formal structures, dominant chords, whole-step moving tones, and homophonic textures with pedal tones.¹¹⁷ While other composers were trying to find another source for sound beyond the piano keyboard, Chin carefully paid attention to her predecessors and followed their footsteps while creating a sound that is entirely her own.

¹¹⁷ Hae Young, “Western Music in Modern Korea: A Study of Two Woman composers”, 85.

CHAPTER 6

CONCLUSION

In this research paper, I have investigated each composer's biography, background, and representative solo works. I have provided an analysis of Isang Yun's *Five Pieces for Piano*, which shows his early compositional style based on the twelve-tone technique. He constructed these five pieces using traditional twelve-tone techniques, but he unified all then by means of tone rows, rhythmic figurations, and melodic lines. Yun's *Five Pieces for Piano* was composed while he studied under Boris Blacher in 1958.¹¹⁸ He did not demonstrate significant use of eastern elements in this piece as it was in his early years of study of the twelve-tone technique, but he showed the ability to build and organize his musical ideas and a clear approach to western music.

Chin's *Piano Etude No.1 in C* is part of her set of 12 etudes, which shows her musical approach from spanning conventional and modern techniques. I investigated all traditional musical elements that she utilized and examined how she developed those ideas into her music. She studied the original ideas in the etudes of her predecessors and developed her own creative technique. She mainly focuses on works for larger ensembles but has a strong affection for the piano and evident in this music.

¹¹⁸ Sooah, "The Development of Isang Yun's Compositional Style through an Examination of his Piano Works", 6.

Isang Yun and Unsuk Chin spent portions of their lives in Germany due to political and economic difficulties in Korea. Yun's political activities resulted in denial of his access to South Korea, preventing him from visiting his hometown during his lifetime. However, his musical compositions demonstrate his development and contributions to music combining western and eastern ideas. Unsuk Chin also faced challenges in her early life as a woman composer. She was born immediately following the Korean war, at a time when most Koreans were living in poverty. Due to its historical past, East Asian society would not support her passion for music. Her career was established while she was in Germany, but it was difficult to earn a reputation in Korean society. Even when she had a chance to work in her home country, political attacks from the government and social norms inhibited her efforts to develop the contemporary music scene in Korea. It should be mentioned that even though the western musical tradition is now prevalent in Korea and includes many famous and acclaimed classical musicians. Korea has undergone many historical transitions and overcome many difficulties in the past few decades. The Japanese colonization resulted in the destruction of an enormous part of Korea's own culture and spirit, and the Korean war created much economic hardship. Korea was supported by humanitarian aid from western countries from the 1950s to 1960s. Nevertheless, the country enjoyed significant economic growth during the 1960s and experienced rapid cultural development. Korean composers like Unsuk Chin and Isang Yun also helped to develop the reputation of music in Korea and continue to inspire the next generation of musicians. Without help from many western composers with an interest in Eastern Asian music and its musicians, Korea could not have made these achievements in the contemporary musical world. There are many musicians who are

working hard to achieve better musical and educational opportunities in Korea, and Yun and Chin are to be credited for their pioneering work and broad influence.

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APPENDIX A

DEGREE RECITAL PROGRAMS



UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

INHYE CHO, piano

In

DOCTORAL RECITAL

**Friday, November 18, 2016
4:30 PM • Recital Hall**

Fifteen Variations and Fugue in E-flat Major, Ludwig Van Beethoven
Op.35 "Eroica" (1770-1820)

Faschingsschwank aus Wien, Op.26 Robert Schumann
I. Allegro (1810-1856)
II. Romanze
III. Scherzino
IV. Intermezzo
V. Finale

*Ms. Cho is a student of Dr. Joseph Rackers.
This recital is given in partial fulfillment of the requirement for the
Doctoral of Musical Arts degree in Performance.*



UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

INHYE CHO, piano

in

DOCTORAL RECITAL

**Monday, January 22, 2018
4:30 PM Recital Hall**

'Noctuelles' from <i>Miroirs</i>	Maurice Ravel (1875-1937)
Sonata No.2 in B-flat minor, Op.35 I. Grave- Doppio movimento II. Scherzo III. Marche funebre: Lento IV. Finale: Presto	Frederic Chopin (1810-1849)
Etudes for Piano (Book 1) No. 4: Fanfares	Gyorgy Ligeti (1923-2006)
Etude Op.8 No.9 Fantasy in B minor, Op.28	Alexander Scriabin (1871-1915)

*Ms. Cho is a student of Dr. Joseph Rackers.
This recital is given in partial fulfillment of the requirement
for the Doctoral of Musical Arts degree in Performance.*



UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

INHYE CHO, *piano*

in

DOCTORAL CHAMBER RECITAL

**Wednesday, February 27, 2019
7:30 PM • Recital Hall**

**Assisted by
Isabel Ong, *Violin*
Noa Miller, *Trumpet*
Hyunjung Im, *Piano***

Trio for Trumpet, Violin, and Piano	Eric Ewazen
Andante	(b.1954)
Allegro molto	
Adagio	
Allegro molto	
The Planets, Op.32	Gustav Holst
Mars: The Bringer of War	(1874-1934)
Venus: The Bringer of Peace	arr.Holst
Variations on a Theme by Haydn for Two Pianos, Op.56b	Johannes Brahms
	(1833-1897)

Miss Cho is a student of Dr. Joseph Rackers. This recital is given in partial fulfillment of the requirement for the Doctoral of Musical Arts degree in Performance.