

THE INTEGRATION OF WESTERN TECHNIQUES WITH EAST ASIAN
PHILOSOPHIES IN ISANG YUN'S *QUARTETT FÜR HORN,*
TROMPETE, POSAUNE UND KLAVIER

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Korean composer Isang Yun (1917-1995) was one of the few successful Asian avant-garde composers to blend philosophical elements from East Asia with Western techniques such as the twelve-tone method, *Hauptton*, *Hauptklang*, and *Umspielung*. In addition to the integration of Western and Eastern influences, a significant feature of Yun's compositional language, found throughout his oeuvre, is the application of East Asian philosophical tenets into his works. The purpose of this dissertation is to develop a greater understanding of Isang Yun's life and music, more specifically the *Quartett für Horn, Trompete, Posaune und Klavier*.

The dissertation is divided into five chapters. The first chapter of the dissertation presents introductory data, including the purpose and significance of the study. The second chapter provides pertinent biographical facts about Isang Yun and his works, obtained through research of authoritative books, journal articles, and interviews. The third chapter offers references to traditional Korean brass instruments in terms of their historical background, structure, and timbre. In addition, it also focuses on the processes by which Yun incorporated the compositional techniques of *Hauptton*, *Hauptklang*, and *Umspielung* to the work and their relation to Tao philosophy. The fourth chapter consists of an analytical and stylistic study of the *Quartett*; Yun's compositional language and formal structure are examined based on a stylistic assessment of selected examples from the work. The fifth and last chapter is a conclusion.

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CHAPTER 1

INTRODUCTION

Asian musical ideas and performance practices have gradually merged with Western music since the early twentieth century.¹ Korean composer Isang Yun (1917-1995) was one of the few successful Asian avant-garde composers to blend philosophical elements from East Asia with Western techniques such as the twelve-tone method, *Hauptton, Hauptklang*, and *Umspielung*.² In addition to the integration of Western and Eastern influences, a significant feature of Yun's compositional language, found throughout his oeuvre, is the application of East Asian philosophical tenets into his works.

The purpose of this dissertation is to develop a greater understanding of Isang Yun's life and music, more specifically the *Quartett für Horn, Trompete, Posaune und Klavier*. This is achieved by conducting an in-depth study of the *Quartett* through a survey of its historical background, an examination of the compositional techniques present in the score and a stylistic analysis of selected musical examples. These in turn will serve to 1) illustrate the inclusion and application of the *Hauptton, Hauptklang*, and *Umspielung* techniques, 2) determine how Yun incorporated elements of Taoism into the work, and 3) establish the relation of these techniques to Tao philosophy.

A number of scholarly writings about Yun's life and works are available; these deal primarily with his works for strings and woodwinds. The existing information on Yun's *Quartett für Horn, Trompete, Posaune und Klavier*, however, is limited. Considering that not many brass works have been written by Asian composers, the piece should be considered a significant

¹ Wen-Chung Chou. "Asian Influence on Western Music: Influence or Confluence?" in *Traditional Korean Music*, ed., the Korean National Commission for UNESCO (Oregon: Pace International Research, Inc., 1983), 216.

² Luise Rinser and Isang Yun. *Der Verwundete Drache* [The Wounded Dragon], trans. Isang Yun Peace Foundation (Seoul: Randomhouse Korea, 2005), 87.

addition to modern brass repertoire. This study will consequently benefit brass performers and teachers, allowing them to gain a better understanding of Yun's compositional techniques. It will also assist them to adequately prepare performances and recordings of the work.

CHAPTER 2

ISANG YUN'S LIFE AND WORKS

2.1 The Early Korean Period (1917-1958)

Isang Yun was born on September 17, 1917 in Sangchun-goon, Kyungsangnamdo, South Korea. Yun was the eldest son of the poet Ki-Hyun Yun. When he was three years old, Yun and his family moved to Tongyeong, a place which had been widely influenced by Western culture in the early twentieth century.³ At the age of five, Yun entered a traditional Korean private school and studied Chinese letters, literatures, and East Asian philosophies (including Buddhism and Taoism⁴).

At the age of thirteen, Yun began professional music studies with a local violinist who had studied music in Germany and introduced Western music theory to Korea and Japan.⁵ At the age of sixteen, Yun spent two years in Seoul studying harmony with Ho-Young Choi, a violinist and composer.⁶ From 1935-37, Yun settled in Osaka, Japan, where he studied composition, theory, and cello at the Osaka Conservatory. He then moved to Tokyo, Japan to study composition and counterpoint with composer Tomijiro Ikenouchi, who had studied at the Paris Conservatory.⁷ Yun returned to South Korea in 1941 and worked as a music teacher in Tongyeong, Pusan, and Seoul until 1952. Yun married Soo-Ja Lee, a teacher of Korean language and literature; they met in 1950 in Pusan, where they both taught at the same school.

With the end of the Korean War (1950-1953), Yun composed film music and published a

³ Jee-Hyun Kim. *East Meets West: Isang Yun's Gagok for Voice, Guitar, and Percussion* (D.M.A. diss., Arizona State University, 2008), 11.

⁴ Sunwook Park. *Isang Yun: The Virtuoso of Modern Music* (Seoul: Little Seed Books Publishing, 2010), 30.

⁵ Soo-Ja Lee. *Nae Nampyon Yun Isang [My Husband, Isang Yun] Vol. 1* (Seoul: Changjak-gwa Bipyungsa, 1998), 111-112.

⁶ Ji Sook Choi. *Isang Yun* (Seoul: Kyohaksa, 2000), 59.

⁷ Songyoung Kim. *The Concept of "Unity" in Isang Yun's Königliches Thema für Violine Solo* (D.M.A. diss., University of North Texas, 2011), 5.

five-song suite titled *Dalmoori*; he presented this work at the Korean Composers Association in 1955.⁸ The following year, Yun won the South Korean Culture Prize in recognition of both his String Quartet No. 1 and his Piano Trio.⁹ After the competition, Yun became a student at the Paris Conservatory, where he studied composition and music theory with Tony Aubin and Pierre Revel.¹⁰ After spending one year in France, Yun moved to Germany and entered the Berlin Academy of Music, studying counterpoint with Reinhard Schwarz-Schilling and composition with Boris Blacher.¹¹ Yun also studied the twelve-tone technique with Josef Rufer, a former pupil of Arnold Schoenberg.¹²

2.2 The First European Period (1959-1974)

In 1959, Yun's *Musik für sieben Instrumente* [music for seven instruments] received a successful performance at the Darmstadt Festival, in Germany. That same year, Yun's *Fünf Klavierstücke* [five pieces for piano] was premiered at the International Gaudeamus Music Festival in Billthoven, Netherlands.¹³ The success achieved by these two premieres brought recognition to Yun, who became better known throughout Europe. That same year, Yun also graduated from the Berlin Academy of Music.

During the next fifteen years, Yun composed thirty-three more works, including four operas. Most of them expose the integration of Eastern philosophies with Western techniques. In addition, Yun developed a musical language based on 1) a constant use of the *Hauptton*

⁸ Shin Hyang Yoon. *Isang Yun's Music at the Boundary* (Paju: Hangilsa, 2005), 283.

⁹ Yong Hwan Kim. *Yun Isang Yongu* [The Study of Isang Yun] (Seoul: Si-Gong-Sa, 2001), 25-26.

¹⁰ Soo-Ja Lee, Vol. 1, 79.

¹¹ Luise Rinser and Isang Yun, 79.

¹² Ji Sook Choi, 152.

¹³ Ibid.

technique and 2) the incorporation of Eastern philosophies (more specifically Taoism and Buddhism¹⁴) into his music (Table 2.1).

Table 2.1. List of Works where Yun integrates Eastern Philosophies and Western Techniques¹⁵

Composition	Year	Description
<i>Bara</i>	1960	Buddhist dances
<i>Loyang</i>	1962	inspiration of a great ancient capital in China
<i>Gasa</i>	1963	the meaning of ‘song lyric’ in Korean
<i>Garak</i>	1963	the meaning of ‘melodic pattern’ in Korean
<i>Om mani padme hum</i>	1964	Buddhist invocation
<i>Nore</i>	1964	the meaning of ‘song’ in Korean
<i>Reak</i>	1966	Korean festive music
<i>Shao Yang Yin</i>	1966	the meaning of ‘Yin-Yang theory’, from Taoism
<i>Riul</i>	1968	rhythmic pattern in Korean poem
<i>Namo</i>	1971	Sanskrit term from Buddhism or Hinduism
<i>P’iri</i>	1971	the name of a Korean woodwind instrument similar to the oboe
<i>Kagok</i>	1972	the meaning of ‘song form’ in Korean
<i>Vom Tao</i>	1972-1982	a term derived from Taoism
<i>Muak</i>	1978	Korean traditional dance music
<i>Gong-Hu</i>	1984	the name of a Korean vertical angular harp
<i>Mugung-dong</i>	1986	Invocation
<i>Sori</i>	1988	the meaning of ‘sound’ in Korean
<i>Silla</i>	1992	the name of an ancient Korean kingdom

In 1960, Yun’s String Quartet No.3 was selected for the Internationale Gesellschaft für Neue Musik [International Society for Contemporary Music] and performed in Cologne, Germany. In 1962, Yun composed *Loyang* for chamber ensemble. The work was successfully

¹⁴ Ju-Hee Kim. *Multicultural Influences in the Music of Isang Yun as Represented in his Concerto for Flute and Small Orchestra* (D.M.A. diss., The University of Alabama, 2009), 14.

¹⁵ Jee-Hyun Kim, 16.

premiered by conductor Klaus Wernbach in Hannover, Germany in 1964. In 1966, *Reak* for small orchestra, which introduced Yun's *Hauptton* technique (main tone)¹⁶, was composed for the Donaueschingen Festival and performed by the Southwest German Radio Symphony Orchestra under the baton of Ernest Bour. In 1972, Yun became a professor at the Musikhochschule in West Berlin and also acquired German citizenship. In the same year, he received considerable international attention for his opera *Sim Tjong*, which was commissioned for the Munich Olympics (1972).

2.3 The Second European Period (1975-1981)

In 1975, Yun began composing programmatic music which was related to social or political issues in the world; these included the democratization movement, the reunification of the two Koreas, and the development of welfare in third world countries. With regard to these topics, Yun stated:

But since the middle of the 70's, I have written a whole series of instrumental concertos. I had determined to put my political experiences in my works. For that I needed a musical language that included humanitarian themes. Therefore, I selected classical Korean stories. For example, the Flute Concerto depicts a nun dancing in the moonlight, and the Double Concerto is concerned with the issue of the division of Korea. And my Cello Concerto, which reflects the reality of my imprisonment, has to do with life and death. Actually, the music concerns itself with these facts: what is death, what is life, and what are their origins?¹⁷

Another example of this philosophical perspective can be seen in Yun's symphonic poem "Exemplum in memoriam Kwangju für großes Orchester"; this work relates to a real event, the Kwangju Democratization Movement in South Korea (1980).¹⁸ Yun wrote the work to express

¹⁶ Detailed information on the *Hauptton* technique is discussed in Chapter III of this dissertation.

¹⁷ Hanns-Werner Heister and Walter-Wolfgang Sparrer, *Der Komponist Isang Yun* [The Composer Isang Yun], trans. Ju-Hee Kim (Munich: Edition Text und Kritik, 1987), 293.

¹⁸ A number of people who fought the government for democracy were killed by military forces in May 18, 1980 in Kwangju, South Korea.

his lamentation of the tragic incident. The piece was premiered by the West German Radio Orchestra in 1981.

In 1977, Yun became a professor at the Berlin Hochschule and published *Der Verwundete Drache* [the wounded dragon]. The book consists of a lengthy interview between German musicologist Luise Rinser and Yun. In this source, Yun provides detailed biographical information and describes the compositional techniques used in his works. He also discusses his philosophy and views as they relate not only to composition, but also to Taoism and humanism.¹⁹

2.4 The Third European Period (1981-1995)

From the beginning of his last period, Yun began using Western traditional classical titles for his works, such as overture, cantata, and symphony; he also attempted to use a more consonant language while still employing a simplified form of the *Hauptton* technique (in contrast to what he used in most of his earlier works). Yun composed a total of five symphonies between 1982-87 that express his political convictions and reactions; for example, the Symphony No. 1 (1982-83) incorporates the subject of nuclear non-proliferation in the world. This symphony was commissioned for the Berlin Philharmonic Orchestra's hundredth anniversary festival, in 1984.

In 1987, the German publishing company Text und Kritik published the book *Der Komponist Isang Yun* [the composer Isang Yun] to honor the composer's life and music on the occasion of his seventieth birthday.²⁰ In 1992, Yun led a number of master classes and concerts

¹⁹ Luise Rinser and Isang Yun.

²⁰ Yong Hwan Kim, 409.

throughout Europe to celebrate his seventy-fifth birthday; there were also birthday festivals held in North Korea and Japan.

In May 1995, Yun's last composition was performed in Japan. It is a symphonic poem titled *Engel im Flammen und Epilog* [angel in flame and epilogue], and was written in memory of a Korean female college student who committed suicide in protest for democracy in South Korea.

From 1985 to 1995, Yun received a number of honors and awards, including Honorary Doctorates from the University of Tübingen (1985) and Bundesverdienstkreuz (1988); he also received an honorary membership to the International Society for Contemporary Music (1991), the Thomas Mann Plakate, Akademie der Künste (1993), the European Academy of Arts and Sciences (1994), and received the Goethe Medal issued by the Goethe Institute (1995).²¹ Yun died on November 3, 1995 at his home in Berlin, Germany.

²¹ Andrew McCredie. "Isang Yun" in *Music of Twentieth-Century Avant-Garde: A Biocritical Sourcebook*, ed. Larry Sitsky (London: Greenwood Press, 2002), 587-588.

CHAPTER 3

ISANG YUN'S COMPOSITIONAL LANGUAGE

3.1 The Use of Western Instruments to Imitate Traditional Korean Instruments

3.1.1 Imitation of Korean Instruments

Although Isang Yun was born in South Korea, he settled and spent the latter part of his life in Germany, where he achieved success as a composer. Yun was widely aware of the numerous attractive musical elements found in Korean music, and many of Yun's works feature the imitation of Korean instruments using Western equivalents.²² These involve, for example, substituting the *piri* for the oboe, the *daegeum* for the flute, the *haegeum* for the violin, and the *taepyeongso* for the trumpet.²³

The *taepyeongso* is a traditional Korean trumpet which originally developed in China and came to Korea during the Goryeo period (918-1392). It has a conical body made of wood, a metal mouthpiece and a metal bell.²⁴ Because of the loud and piercing sound it produces, the *taepyeongso* is frequently used in court music. It is also the only melodic instrument used in traditional Korean military bands, or *daechwita*.²⁵ Two other Korean trumpets of Chinese origin were used as well in *daechwita*, the metal and cone-like *nabal*²⁶ and the shell-shaped *nagak*.

²² Songyoung Kim, 24.

²³ Shin Hyang Yoon, 95.

²⁴ Tae-Ryong Son. *The Korean Traditional Instruments* (Daegu: Yeungnam University, 2003), 110-112.

²⁵ Ibid.

²⁶ Edward Tarr. *The Trumpet*, trans. S.E. Plank and Edward Tarr (Portland: Amadeus Press, 1988), 30.

Table 3.1. Korean Instruments and their Western Equivalents

Korean Instrument	Western Equivalent
<i>Daegeum</i>	Flute
<i>Piri</i>	Oboe
<i>Taepyeongso</i>	Trumpet
<i>Haegeum</i>	Violin
<i>Ajaeng</i>	Cello
<i>Gayageum</i>	Harp
<i>Geomungo</i>	Guitar
<i>Buk</i>	Drums

Figure 3.1. *Taepyeongso* player²⁷

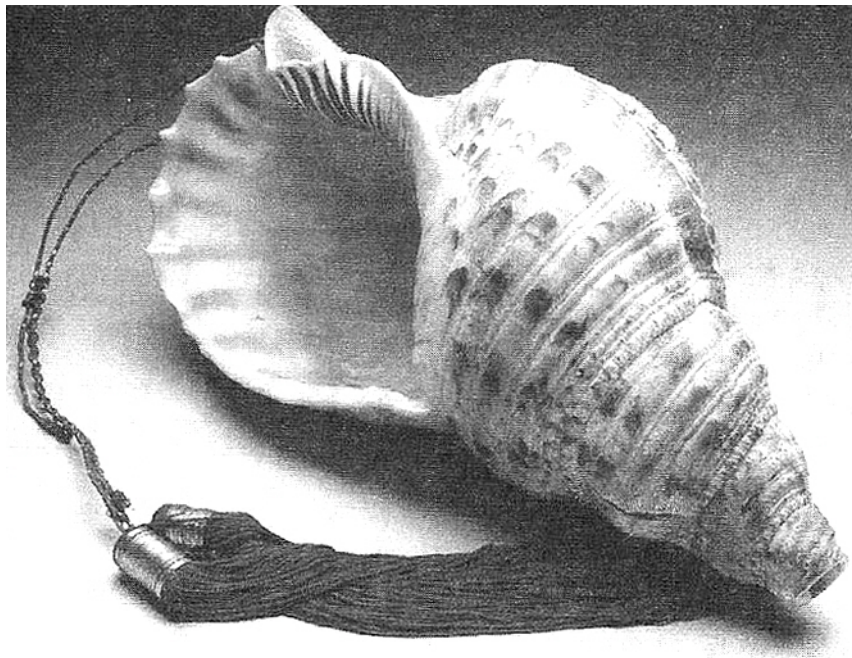


²⁷ Keith Howard. *Korean Musical Instruments* (New York: Oxford University Press, 1995), 24.

Figure 3.2. *Nabal*²⁸



Figure 3.3. *Nagak*²⁹



²⁸ Gun-Hoe Lee. *Jae Mi It Nun Taepyeongso* [Interesting Taepyeongso] (Seoul: Hansory, 2008), 39.
²⁹ Ibid.

3.2 *Hauptton*, *Hauptklang*, and *Umspielung*/Sigimsae

3.2.1 *Hauptton*

Yun incorporated the *Hauptton* (main tone or single tone) technique into many of his compositions. He describes this concept by stating:

The tone of Europe and Asia is totally different. I have mentioned several times that the tone of the West is like a liner pencil, while Asian tones are like a stroke of a brush thick and thin, and not even straight; they carry the possibilities of the flexible form. However, a single tone is not music yet. In European music, tones have to be connected to a form horizontally and vertically. In Asia, there is no harmony in the Western sense, because the single tone itself is alive enough. It does not have the requirement to force harmonic structure or counterpoint form. If a tone has in itself a flexible movement while it is sounding, if the tone appears complex, then this tone is a whole cosmos. The single tone is manipulated in various ways, perhaps through a vibrato or glissando.³⁰

The concept of ‘single tone’ described by Yun in terms of a ‘brush stroke’ can be observed in Figure 3.4. Yun also provided a drawing to illustrate the concept of *Hauptton* (Figure 3.5).³¹ To that effect, Martin Schmidt (an expert on Isang Yun’s music) complemented the composer’s thoughts by creating his own version of what *Hauptton* should look like (Figure 3.6).

Figure 3.4. Isang Yun’s Brush Stroke of Single Tone³²



³⁰ Shin Hyang Yoon, 85.

³¹ Luise Rinser and Isang Yun, 11.

³² Dae-Sik Hur. *A Combination of Asian Language with Foundation of Western Music: An Analysis of Isang Yun’s Salomo for Flute Solo or Alto Flute Solo* (D.M.A. diss., University of North Texas, 2005), 37.

Figure 3.5. Isang Yun's Description of *Hauptton*³³

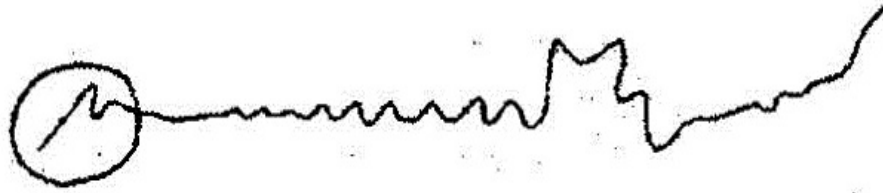
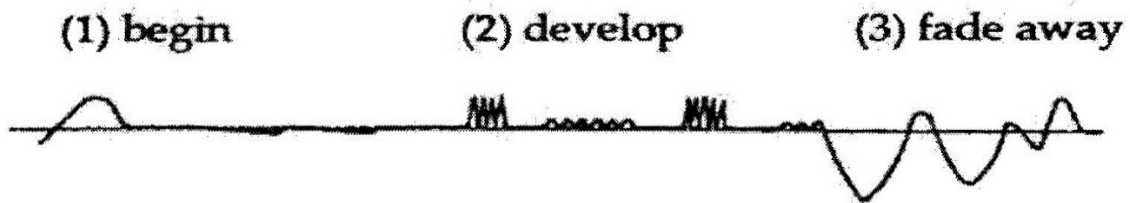


Figure 3.6. Schmidt's Description of *Hauptton*³⁴



An example of the *Hauptton* technique can be found in measures 87-93 of Yun's *Quartett für Oboe, Violine, Viola und Violoncello* (1994). The oboe plays a high F in *ppp* which crescendoes to *pp* and then diminuendoes back to *ppp* as it employs a flutter tonguing technique (Example 3.1).

Example 3.1. Yun *Quartett* (1994), mm. 87-93 (oboe part).

Quartett für Oboe, Violine, Viola und Violoncello by Isang Yun
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³³ Shin Hyang Yoon, 176.

³⁴ Injung Song. *In-Depth Study of Isang Yun's Glissées Pour Violoncelle Seul* (Ph.D. diss., Boston University, 2008), 48-49.

3.2.2 Hauptklang

Hauptklang is the term used to describe an ensemble in which each instrument plays a different and independent *Hauptton*. The appearances of these *Hauptton* are at times simultaneous among various instruments, but more often than not they begin in different beats. An example of *Hauptklang* technique can be found in mm. 18-20 of *Quartett für Horn, Trompete, Posaune und Klavier* (Example 3.2).

Example 3.2. Yun *Quartett*, mm. 18-20

Quartett für Horn, Trompete, Posaune und Klavier by Isang Yun
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3.2.3 Umspielung

Umspielung (embellishment) is a technique derived from *Hauptton* which involves, as its name suggests, decorating the main note by adding various kinds of ornamentations, such as

vibrato, trills, glissandi, and grace notes.³⁵ *Sigimsae* is a term used in traditional Korean music to describe ornamental patterns; it can be seen as the Korean counterpart to *Umspielung*. *Sigimsae* can be divided into four types: *Yosung* (vibrato/trill), *Jeonsung* (grace notes), *Chusung* (ascending glissando), and *Toesung* (descending glissando).

An example of *Yosung* can be found in mm. 79-84 of Yun's *Salomo Solo für Alt-Flöte oder Grosse Flöte* (1977-78): the *Hauptton* in C-Sharp has a fermata with trills in measure 79; consequently, the *Hauptton* in F in mm. 81-83 also appears trilled (Example 3.3).

Example 3.3. Yun *Salomo*, mm. 79-84 – application of *Yosung*

Salomo Solo für Alt-Flöte oder Grosse Flöte by Isang Yun
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Another distinctive example of *Jeonsung* can be found in Yun's *Salomo*. In mm 68-74 of this work, the *Hauptton* in F is ornamented by grace notes; this is followed by a *Hauptton* in A-Flat and then a *Hauptton* in B-Flat (Example 3.4).

³⁵ Hyo Jung Kim. *Combining of Korean Traditional Performance and Recent German Techniques in Isang Yun's Kontraste: Zwei Stücke für Violine Solo* (1987) (D.M.A. diss., University of North Texas, 2010), 16.

Example 3.4. Yun *Salomo*, mm. 68-74 – application of *Jeongsung*

Salomo Solo für Alt-Flöte oder Grosse Flöte by Isang Yun
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An example of both *Chusung* and *Toesung* can be found in Yun's *Quartett für Oboe, Violine, Viola und Violoncello* (1994). In mm. 113-118 of the work, the cello ascends with glissandi (*Chusung*) in half steps: G-Sharp to A, E to F, and D-Sharp to E while another glissando is moving in a minor third: C-Sharp to E at measure 114; the cello then descends with glissandi (*Toesung*) in mm. 117-118 (Example 3.5).

Example 3.5. Yun *Quartett* (1994), mm. 113-118 (cello part) – application of *Chusung* and *Toesung*

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3.3 Taoism and Its Relation to Yun's Music

I grew up under the influence of the mysticism of Taoism and Buddhism and I experienced their inspiration by reading books related to these philosophies. They had a deep effect on my music. Over seventy percent of my works have been rooted in Taoism or Buddhism, or based on the related legends...³⁶

Yun used elements of Taoism in many of his works. Taoism is one of the three most widely influential philosophies in China. It was founded by Chinese philosophers Lao-Tse (604-531 B.C.) and Chuang-Tzu (400 B.C.). Taoism cannot be regarded as a religion but rather as the world views of ancient Chinese. The word *Tao* [path] can be referred to as “a way of life”: the universe can be connected by the *Tao*. Lao-Tse mentions three essential elements of Taoism: compassion, economy, and humility.³⁷ Yun believed that his music could relate to the Taoist idea of compassion and have enlightening purposes, such as promoting the anti-war movement and opposing capital punishment.³⁸ Regarding this topic, Yun stated: “*Yin-Yang* is the most representative principle of Taoism.” ‘Yin’ refers to the dark while ‘Yang’ is identified with the light; this dichotomy is exemplified throughout nature: good and evil, male and female, day and night, etc. Yun always balanced the use of these two contrasting concepts from *Yin-Yang* in many of his compositions.

In addition to applying the theoretical concepts of *Yin-Yang* in his works, Yun was also inspired by *Jeong-Jung-Dong*, another of Taoism's main principles. *Jeong-Jung-Dong* refers to the idea that all things keep moving, such as the earth, stars, and sun. Yun also employed the *Hauptton* technique as a means to illustrate this principle of Taoism into his music.³⁹ Yun describes:

³⁶ Seokyoung Kim. *Integration of Eastern and Western Music: An Analysis of Selected Flute Works by Korean Composer, Isang Yun* (D.M.A. diss., University of Cincinnati, 2003), 12.

³⁷ Ju-Hee Kim, 30.

³⁸ Ibid.

³⁹ Ibid.

From its beginning to the end of the sound, the individual tone is constantly changing, and I view this process of flowing and moving as within the bounds of Taoism. Such variables as grace notes before the main tone, ornaments, glissandi, vibrations, tone colors, and light and shade expressed through the dynamic changes of tones are representative of the dualities of stasis versus motion as are found in *Yin-Yang*. Every aspect is constantly interacting, creating endless possibilities.⁴⁰

Yun became a more sincere follower of Taoism in 1967, and from that point onward he began to compose works based on this tradition. Early examples of this include *Die Witwe Schmetterlings* [butterfly widow] (1967-1968), *Images* (1968), and *Riul* (1968).⁴¹

Table 3.2. List of Yun's Works related to Taoism

Composition	Year
<i>Shao Yang Yin</i>	1966
<i>Die Witwe Schmetterlings</i>	1967-1968
<i>Images</i>	1968
<i>Riul</i>	1968
<i>Vom Tao</i>	1972-1982

⁴⁰ Soo-Ja Lee, Vol. 2, trans. Ju-Hee Kim, 180.

⁴¹ Ibid.

CHAPTER 4

THE *QUARTETT FÜR HORN, TROMPETE, POSAUNE UND KLAVIER*:

BACKGROUND AND ANALYTICAL STUDY

4.1 Historical Background of the *Quartett*

Isang Yun's life has been divided into four compositional periods, as mentioned earlier. Yun's *Quartett für Horn, Trompete, Posaune und Klavier* was composed in 1992 and therefore belongs to his Third European Period (1981-1995). It is one of his last and more mature works. The piece was premiered in Berlin on September 16, 1992, and was performed by the Mitglieder des Schönberg-Ensembles, Den Haag (members of the Schönberg-Ensemble, The Hague: Hans Dullaert, horn; Willem van der Vilet, trumpet; Toon van Ulsen, trombone; and Marja Bon, piano).⁴²

4.2 Stylistic Analysis of the *Quartett*: Compositional Language and Formal Structure

The *Quartett* consists of three sections, which are divided by tempo changes. The work is a short piece (8 minutes), but it is very demanding for the performers both from a physical and technical standpoint. The piece is in fact a *tour de force*, featuring wide ranges and constant *ff* and *fff* dynamic markings; in addition, the three brass players seldom have the opportunity to rest during the work. Throughout the composition, Yun's use of the aforementioned representative compositional techniques is distinctive.

Table 4.1. Yun *Quartett* Structure

Section	Measure	Tempo	Description
1	1-24	Quarter note equals 60	Chaotic
2	25-62	Quarter note equals 52	Calm
3	63-72	Quarter note equals 60	Brilliant

⁴² Isang Yun. *Quartett für Horn, Trompete, Posaune und Klavier* (Berlin: Bote & Bock, 1992), 1.

4.2.1 Section 1

The entire *Quartett* consists of slow tempos (M.M. quarter note equals 52 to 60). The first section of the work begins with the horn playing in octaves on its first *Hauptton* while the trombone enters with glissandi in what can be considered an application of the *Chusung* and *Toesung Umspielung* techniques (Examples 4.1 and 4.2).

Example 4.1. Yun *Quartett*, mm. 1-3 (horn part)

♩ ca. 60

f *ff* *mp* *mp* *ff*

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Example 4.2. Yun *Quartett*, mm. 1-6 (trombone part) – application of *Chusung* and *Toesung*

♩ ca. 60

f *pp* *f* *pp* *f* *ff* *ff* *f*

Chusung

Toesung

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The first application of the *Hauptton* technique for the trumpet can be seen in mm. 8-13: the *Hauptton* pitch, A-Sharp, is featured nine times over a six-measure span; a second occurrence using a different *Hauptton* (B natural), begins at m.14 (Example 4.3).

Example 4.3. Yun *Quartett*, mm. 8-14 (trumpet part)

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An example of the previously described *Hauptklang* technique can be found in mm. 7-11 of the work's first section: while the piano part functions mostly as an accompaniment consisting of punctuating chords and florid figures, each brass instrument has its own *Hauptton* (Example 4.4).

In measures 13-19, the trumpet features the use of *Yosung*, one of the *Umspielung* techniques. In this passage, the trumpet plays trills to emphasize single notes (A-Sharp-B-D-C-Sharp-G-Sharp-C) (Example 4.5).

The first section of the *Quartett* can be subdivided into two subsections; these occur at mm. 1-12 and mm. 13-24 (Table 4.2). From the first fermata of the work at measure 13, all the brass parts become more vigorous, having many more trills on each *Hauptton* while the piano plays chord progressions (Example 4.6).

Example 4.4. Yun *Quartett*, mm. 7-11

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Example 4.5. Yun *Quartett*, mm. 13-19 (trumpet part) – application of *Yosung*

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Table 4.2. Yun *Quartett* Subdivided Structure

Section	1		2		3
Subsection	A	B	A	B	
Measure	mm. 1-12	mm. 13-24	mm. 25-50	mm. 51-62	mm. 63-72

Example 4.6. Yun *Quartett*, mm. 12-20

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4.2.2 Section 2

The second section of the work has a slower tempo marking than the previous section (M.M. quarter note equals 52). In this slower and calm atmosphere, all brass instruments play in soft dynamics using mutes; the piano, meanwhile, has an unusually awkward progression (Example 4.7).

Example 4.7. Yun *Quartett*, mm. 24-30

The musical score for Example 4.7, Yun *Quartett*, mm. 24-30, is presented in three systems. The first system (mm. 24-25) features brass instruments (Horn, Trumpet, and Trombone) playing with 'con sord.' (con sordina) markings. The piano part features complex, awkward progressions. The second system (mm. 26-29) continues the piano's awkward progression with various dynamics like pp, p, and mp. The third system (mm. 30) shows the piano part continuing with a dense, rhythmic texture. A tempo marking 'ca. 52' is indicated above the first system.

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An example of *Jeong-Jung-Dong* can be clearly observed in mm. 37-38: the horn and trumpet crescendo from *p* to *f* and then decrescendo to *p* on each single note (Example 4.8).

Example 4.8. Yun *Quartett*, mm. 37-38 – application of *Jeong-Jung-Dong*

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In mm. 40-41, the horn presents one of the *Umspielung* techniques (*Jeonsung*): the *Hauptton* in A and E feature the use of grace notes (Example 4.9). In mm. 42-43, the horn employs octaves playing in a procedure similar to the one found at the beginning of the work (Example 4.10).

Example 4.9. Yun *Quartett*, mm. 40-41 (horn part) – application of *Jeonsung*

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Example 4.10. Yun *Quartett*, mm. 42-44 (horn part)

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In mm. 42-50, all brass players explore a broader dynamic contrast (*p* to *fff*); this passage can be considered the climax of the second section. In m. 51, the brass section once again plays using softer dynamics, recalling their first entrance of the second section (Example 4.11).

Example 4.11. Yun *Quartett*, mm. 42-52

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The second section of the *Quartett* can also be subdivided into two subsections: mm. 25-50 and mm. 51-62 (Table 4.2). Beginning at measure 51, all brass and the piano play softer dynamics than at the earlier subsection belonging to the second section of the work (Example 4.12). From measure 61, all brass play single notes with crescendo (*p* to *ff*), while the piano simply has a long crescendo that leads into the last section of the work (Example 4.13).

Example 4.12. Yun *Quartett*, mm. 50-54

50

The musical score is presented in two systems. The first system (measures 50-54) features three staves in the treble clef, which are circled in black. These staves contain melodic lines with dynamic markings ranging from *pp* to *p*. Below them are two staves in the bass clef, representing the piano part, which are enclosed in a large oval. The piano part includes a $\frac{7}{3}$ time signature and dynamic markings from *ff* to *pp*. The second system (measures 55-59) consists of three staves in the treble clef and two staves in the bass clef. The upper staves show melodic lines with dynamics like *mp*, *p*, and *pp*. The lower staves show accompaniment with dynamics like *mp*, *mf*, and *p*.

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4.2.3 Section 3

The last section of the work begins at a slightly faster tempo than the previous section (M.M. quarter note equals 60), and Yun indicates all brass players to open their mutes. In the beginning of this last section, all brass play in octaves; this once again is similar to the passage the horn played both at the beginning of the first section and in mm. 42-43 of the second section.

Yun uses seven *fermatas* throughout the work. Particularly noteworthy is the one in measure 65, where, unlike all other *fermatas* in the piece, Yun also adds the term *lunga* (Example 4.13).

Example 4.13. Yun *Quartett*, mm. 61-66

The image displays a musical score for Yun's *Quartett*, measures 61-66. It is organized into three systems. The first system shows the initial measures with dynamics like *p* and *ff*. The second system, labeled 'Section 3' and 'ca. 60', features a prominent fermata in measure 65. The third system continues the music with the word 'lunga' written above several notes, indicating a long fermata. Dynamics range from *f* to *ff*. The score includes staves for Horn, Trumpet, Trombone, and Piano.

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The final bars of the *Quartett* incorporate some brilliant writing: the piano plays leaping chords over a wide range of registers while the brass gradually reach a dramatic ending (Example 4.14).

Example 4.14. Yun *Quartett*, mm. 71-72

The musical score is divided into four systems. The first system contains four staves with dynamics *fff*, *ff*, *f*, and *fff*, and markings *rit.* and *poco*. The second system contains four staves with dynamics *f*, *ff*, *f*, and *ff*, and markings *rit.* and *poco*. The third system contains four staves with dynamics *fff* and *f*, and markings *rit.* and *poco*. The fourth system contains four staves with dynamics *fff* and *fff*, and markings *poco*. The score includes various musical notations such as notes, rests, and slurs.

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CHAPTER 5

CONCLUSION

Yun's combination of both musical and philosophical elements from Western and East Asian cultures has led to one of the most significant avant-garde musical trends from the latter half of the twentieth century. Yun's longing for his home country and his interest in the tenets of East Asian philosophies, specifically Taoism, positively affected the foundation of his representative compositional methods. This resulted in the application of traditional Korean instrumental techniques with Western instruments, in particular the use of the *Hauptton* technique. Yun successfully integrated East Asian philosophies, blending them with Western traditional notation.

The *Quartett für Horn, Trompete, Posaune und Klavier*, is one of Yun's last works. As such, a number of the composer's distinct compositional traits are present throughout the composition. This can be perceived through the continuous application of the *Hauptton*, *Hauptklang*, and *Umspielung* techniques. Yun seldom marked specific instruction to the players, giving the musicians a certain amount of freedom to interpret the work. Given the state of Yun's compositional maturity at the time of composition, the *Quartett* is a valuable work to perform and record. Considering the rarity of brass compositions by Asian composers, the author believes this study will be beneficial to those who seek for seldom-performed but significant brass compositions written in the twentieth century.

APPENDIX

LIST OF WORKS BY ISANG YUN

1. Solo

-Fünf Stücke für Klavier (1958)

Premiere: September 6, 1959, Bilthoven, Netherlands

Duration: 7 min.

-Shao Yang Yin für Cembalo (1966)

Premiere: January 12, 1968, Freiburg, Germany

Duration: 8 min.

-Tuyaux sonores für Orgel (1967)

Premiere: March 11, 1967, Hamburg-Wellingsbüttel, Germany

Duration: 12 min.

-Glissées für Violoncello solo (1970)

Premiere: May 8, 1971, Zagreb, Croatia

Duration: 12 min.

-Piri für Oboe solo (1971)

Premiere: October 25, 1971, Bamberg, Germany

Duration: 11 min.

-Etüden für Flöte(n) solo (1974)

Premiere: July 18, 1974, Kyoto, Japan

Duration: 23 min.

-Fragment für Orgel (1975)

Premiere: May 17, 1975, Hamburg- Wellingsbüttel, Germany

Duration: 6 min.

-Königliches Thema für Violine solo (1976)

Premiere: April 1, 1977, Düsseldorf-Benrath, Germany

Duration: 8 min.

-Salomo für Alt-Flöte oder Grosse Flöte (1977/78)

Premiere: April 30, 1979, Kiel, Germany

Duration: 7 min.

-A Interludium A für Klavier (1982)

Premiere: May 6, 1982, Tokyo, Japan

Duration: 11 min.

-Monolog für Baßklarinette (1983)

Premiere: April 9, 1983, Melbourne, Australia

Duration: 11 min.

-*Monolog für Fagott* (1983/84)

Premiere: 1985, Nizza, Italy

Duration: 11 min.

-*Li-Na im Garten. Fünf Stücke für Violine* (1984/85)

Premiere: November 28, 1986, Berlin, Germany

Duration: 18 min.

-*In Balance für Harfe solo* (1987)

Premiere: April 8, 1987, Hamburg, Germany

Duration: 11 min.

-*Kontraste. Zwei Stücke für Violine solo* (1987)

Premiere: April 10, 1987, Hamburg, Germany

Duration: 16 min.

-*Sori für Flöte solo* (1988)

Premiere: September 7, 1988, New York, U.S.A.

Duration: 14 min.

-*Sieben Etüden für Violoncello solo* (1993)

Duration: 29 min.

-*Chinesische Bilder für (Block) Flöte solo* (1993)

Premiere: 1993, Stavanger, Norway

Duration: 18 min.

2. Chamber

-*Cello Sonata No. 1* (1953)

Premiere: Seoul, Korea

-*Piano Trio* (Before 1956)

-*String Quartet No. 1* (1955)

Premiere: Seoul, Korea

-*Musik für sieben Instrumente* (1959)

Premiere: September 4, 1959, Darmstadt, Germany

-*Streichquartette Nr. 3* (1959/61)

Premiere: June 15, 1960, Köln, Germany

Duration: 16 min.

-*Colloides sonores für Streichorchester* (1961)

Premiere: December 12, 1961, Hamburg, Germany

Duration: 16 min.

-Gasa für Violine und Klavier (1963)

Premiere: October 2, 1963, Prague, Czech

Duration: 11 min.

-Garak für Flöte und Klavier (1963)

Premiere: September 11, 1964, Berlin, Germany

Duration: 10 min.

-Loyang für Kammerensemble (1962)

Premiere: January 23, 1964, Hannover, Germany

Duration: 15 min.

-Nore für Violoncello und Klavier-Cantabile (1964)

Premiere: May 3, 1968, Bremen, Germany

Duration: 8 min.

-Riul für Klarinett und Klavier (1968)

Premiere: July 26, 1968, Erlangen, Germany

Duration: 13 min.

-Images für Flöte, Oboe, Violine und Violoncello (1968)

Premiere: March 24, 1969, Oakland, CA, U.S.A.

Duration: 20 min.

-Trio für Flöte(Altflöte), Oboe und Violine (1972/73)

Premiere: October 18, 1973, Mannheim, Germany

Duration: 12 min.

-Trio für Violine, Violoncello und Klavier (1972/75)

Premiere: February 23, 1973, Berlin, Germany

Duration: 11 min.

-Memory für drei Stimmen und Schlaginstrumente (1974)

Premiere: May 3, 1974, Rome, Italy

Duration: 12 min.

-Harmonia für Bläser, Harfe und Schlagzeug (1974)

Premiere: January 22, 1975, Herford, Germany

Duration: 12 min.

-Rondell für Oboe, Klarinette und Fagott (1975)

Premiere: September 30, 1975, Bayreuth, Germany

Duration: 14 min.

-Pièce concertante für Kammerensemble oder kleines Orchester (1976)

Premiere: June 15, 1976, Hamburg, Germany

Duration: 15 min.

-Duo für Viola und Klavier (1976)

Premiere: May 3, 1977, Rome, Italy

Duration: 12 min.

-Oktett für Klarinette Baßklarinette, Fagott, Horn, Streichquintett (1978)

Premiere: April 10, 1978, Paris, France

Duration: 16 min.

-Sonata für Oboe(Oboe d'amore as libitum), Harfe und Viola oder Violoncello (1979)

Premiere: July 6, 1979, Saabrücken, Germany

Duration: 29 min.

-Novellete für Flöte(Altflöte) und Harfe (1980)

Premiere: February 5, 1981, Bremen, Germany

Duration: 14 min.

-Sonatina für zwei Violinen (1983)

Premiere: December 15, 1983, Tokyo, Japan

Duration: 12 min.

-Inventionen für zwei Oboen (1983)

Premiere: April 29, 1984, Witten, Germany

Duration: 18 min.

-Duo für Viloncello und Harfe (1984)

Premiere: May 27, 1984, Ingelheim, Germany

Duration: 13 min.

-Quintett für Klarinette und Streichquartett (1984)

Premiere: August 24, 1984, Kusatsu, Japan

Duration: 11 min.

-Mugung-Dong. Invocation für Bläser, Schlagzeug und Kontrabässe (1986)

Premiere: June 22, 1986, Hamburg, Germany

Duration: 12 min.

-Recontre für Klarinette, Harfe und Violoncello (1986)

Premiere: August 2, 1986, Hizacker, Germany

Duration: 13 min.

-Quartett für Flöte (1986)

Premiere: August 27, 1986, Berlin, Germany

Duration: 14 min.

-Quintett für Flöte und Streichquartett (1986)

Premiere: January 17, 1987, Paris, France

Duration: 24 min.

-Tapis pour cordes (1987)

Premiere: November 20, 1987, Mannheim, Germany

Duration: 9 min.

-Inventionen für zwei Flöten (1988)

Premiere: 1988, Hilversum, Netherlands

Duration: 18 min.

-Quartett für Flöte, Violine, Violoncello und Klavier (1988)

Premiere: May 26, 1988, Münster, Germany

Duration: 15 min.

-Pezzo fantasioso (1988)

Premiere: July 10, 1988, Chiusi, Italy

Duration: 12 min.

-Intermezzo für Violoncello und Akkordeon (1988)

Premiere: 1988, Avignon, France

Duration: 7 min.

-Distanzen für Bläser und Streichquintett (1988)

Premiere: October 9, 1988, Berlin, Germany

Duration: 16 min.

-Streichquartett Nr. 4 (1988)

Premiere: October, 1988, Osnabrück, Germany

Duration: 22 min.

-Contemplation für zwei Violinen (1988)

Premiere: October 9, 1988, Berlin, Germany

Duration: 11 min.

-Festlicher Tanz für Bläserquintett (1988)

Premiere: 1989, Witten, Germany

Duration: 7 min.

-Rufe für Oboe und Harfe (1989)

Premiere: 1989, Ravensburg, Germany

Duration: 13 min.

-Together für Violine und Kontrabaß (1990)

Premiere: 1990, Arhus, Denmark

Duration: 11 min.

-Streichquartett Nr. 5 (1990)

Premiere: 1991, Isselstein, Netherlands

Duration: 16 min.

-Bläserquintett (1991)

Premiere: 1991, Altehof, Germany

Duration: 17 min.

-Sonate für Violine und Klavier (1991)

Premiere: 1991, Frankfurt, Germany

Duration: 17 min.

-Streichquartett Nr. 6 (1992)

Premiere: 1992, Basel, Switzerland

Duration: 26 min.

-Quartett für Horn, Trompete, Posaune und Klavier (1992)

Premiere: 1992, Berlin, Germany

Duration: 8 min.

-Trio für Klarinetten, Fagott und Horn (1992)

Premiere: 1992, Hannover, Germany

Duration: 9 min.

-Espace I für Violoncello und Klavier (1992)

Premiere: 1992, Hamburg, Germany

Duration: 11 min.

-Espace II für Violoncello, Harfe und Oboe (1993)

Premiere: 1993, St. Blasien, Germany

Duration: 13 min.

-Bläseroktett für zwei Oboen, zwei Klarinetten, Hörner und zwei Fagotte (1994)

Premiere: 1994, Stuttgart, Germany

Duration: 18 min.

-Ost-West-Miniaturen für Oboe und Violoncello I & II (1993)

Premiere: 1994, Turin (I), Berlin (II), Germany

Duration: 10 min.

-Quartett für Oboe und Streichtrio (1994)

Premiere: September 26, 1995, Berlin, Germany

3. Concerto

-Konzert für Violoncello und Orchester (1975/76)

Premiere: March 25, 1976, Royan, France

Duration: 29 min.

-Konzert für Flöte und kleines Orchester (1977)

Premiere: July 30, 1977, Hitzacker, Germany

Duration: 22 min.

-Doppelkonzert für Oboe und Harfe mit kleinem Orchester (1977)

Premiere: September 26, Berlin, Germany

Duration: 34 min.

-Konzert für Klarinette und kleines Orchester (1981)

Premiere: January 29, 1982, München, Germany

Duration: 21 min.

-Konzert für Violine und Orchester Nr. 1 (1981)

Premiere: April 29, 1982, Frankfurt, Germany

Duration: 38 min.

-Concertino für Akkordeon und Streichquartett (1983)

Premiere: November 6, 1983, Trossingen, Germany

-Konzert für Violine und Orchester Nr. 2 (1983/86)

Premiere: January 20, 1987, Stuttgart, Germany

Duration: 33 min.

-Gong-Hu für Harfe und Streicher (1984)

Premiere: August 22, 1985, Luzern, Switzerland

Duration: 20 min.

-Duette concertante für Oboe, Violoncello und Streicher

Premiere: November 8, 1987, Rottweil, Germany

Duration: 18 min.

-Konzert für Oboe (Oboe d'amore) und Orchester (1990)

Premiere: 1991, Berlin, Germany

Duration: 22 min.

-Kammerkonzert Nr. 1 (1990)

Premiere: 1990, Amsterdam, Netherlands

Duration: 18 min.

-Kammerkonzert Nr. 2 (1990)

Premiere: 1990, Berlin, Germany
Duration: 13 min.

-Konzert für Violine und kleines Orchester Nr. 3 (1992)
Premiere: 1992, Amsterdam, Netherlands
Duration: 24 min.

4. Orchestra

-Orchesterstück Bara (1960)
Premiere: January 19, 1962, Berlin, Germany
Duration: 11 min.

-Symphonische Szene für großes Orchester (1960)
Premiere: September 7, 1961, Darmstadt, Germany
Duration: 14 min.

-Fluktuationen für Orchester (1964)
Premiere: February 10, 1965, Berlin, Germany
Duration: 14 min.

-Reak für großes Orchester (1966)
Premiere: October 23, 1966, Donaueschingen, Germany
Duration: 13 min.

-Dimension für großes Orchester mit Orgel (1971)
Premiere: October 22, 1971, Nürnberg, Germany

-Konzertante Figuren für kleines Orchester (1972)
Premiere: November 30, 1973, Hamburg, Germany
Duration: 20 min.

-Overture für großes Orchester (1973)
Premiere: October 4, 1973, Berlin, Germany
Duration: 12 min.

-Muak. Tänzerische Phantasie für großes Orchester (1978)
Premiere: November 9, 1978, Monchengladbach, Germany
Duration: 17 min.

-Fanfare & Memorial für Orchester mit Harfe (1979)
Premiere: September 18, 1979, Münster, Germany
Duration: 18 min.

-Exemplum in memoriam Kwangju für großes Orchester (1981)
Premiere: May 8, 1981, Köln, Germany

Duration: 22 min.

-*Symphonie für großes Orchester Nr. 1* (1982/83)

Premiere: May 15, 1984, Berlin, Germany

Duration: 45 min.

-*Symphonie für Orchester Nr. 2* (1984)

Premiere: December 9, 1984, Berlin, Germany

Duration: 32 min.

- *Symphonie für Orchester Nr. 3* (1985)

Premiere: September 26, 1985, Berlin, Germany

Duration: 24 min.

- *Symphonie Nr. 4: Im Dunkeln Singen für großes Orchester* (1986)

Premiere: November 13, 1986, Tokyo, Japan

Duration: 33 min.

-*Impression für kleines Orchester* (1986)

Premiere: February 9, 1987, Frankfurt, Germany

Duration: 12 min.

- *Symphonie Nr. 5 für großes Orchester, Bariton solo nach Gedichten von Nelly Sachs* (1987)

Premiere: September 17, 1987, Berlin, Germany

Duration: 60 min.

-*Kammersinfonie Nr. 1 für zwei Oboen, zwei Hörner und Streicher* (1987)

Premiere: February 18, 1988, Gütersloh, Germany

Duration: 24 min.

-*Kammersinfonie Nr.2: Den Opfern der Freiheit für kleines Orchester* (1989)

Premiere: 1989, Frankfurt, Germany

Duration: 33 min.

-*Konturen für großes Orchester* (1990)

Premiere: 1990, Braunschweig, Germany

Duration: 23 min.

-*Silla. Legende für Orchester* (1992)

Premiere: 1992, Hannover, Germany

Duration: 15 min.

-*Engel im Flammern und Epilog* (1994)

Premiere: May 9, 1995, Tokyo, Japan

5. Vocal

-Namo für drei Soprano und Orchester (1971)

Premiere: May 4, 1971, Berlin, Germany

Duration: 20 min.

-Gagok für Gitarre, Schlagzeug und Stimme (1972)

Premiere: October 25, Barcelona, Spain

-Schamanges nge aus der Oper Geisterliebe nach Texten von Harald Kunz (1977)

Premiere: December 16, 1977, Berlin, Germany

Duration: 8 min.

-Teile dich Nacht. Drei Gedichte von Nelly Sachs für Sopran und Kammerensemble (1980)

Premiere: April 26, 1981, Witten, Germany

Duration: 12 min.

6. Cantata and Choral

-Om mani padme hum: Zyklus für Soli (Sopran, Bariton), Chor und Orchester (1964)

Premiere: January 30, 1965, Hannover, Germany

Duration: 26 min.

-Ein Schmetterlingstraum für gemischten Chor und Schlagzeug (1968)

Premiere: May 8, 1969, Hamburg, Germany

Duration: 8 min.

-Vom Tao, Chöre aus Opera Sim Tjong nach Texten von Harald Kunz für gemischten Chor und Schlagzeug (1972/82)

Premiere: May 21, 1976, Hamburg, Germany

Duration: 8 min.

-An der Schwel. Kantate zu Sonette von Albrecht Haushofer sowie Verse des Jesaja für Baritone, Frauenchor, Orgel und andere Instrumente (Flöte, Oboe, Trompete, Posaune und Schlagzeug) (1975)

Premiere: April 5, 1975, Kassel, Germany

Duration: 17 min.

-Der weise Mann. Kantata nach Texten des Predigers Salomo und Laostes für Bariton, gemischten Chor und kleines Orchester (1977)

Premiere: June 9, 1977, Berlin, Germany

Duration: 26 min.

-O Licht.. Chor mit Violine Solo und Schlagzeug (1981)

Premiere: June 21, 1981, Nürnberg, Germany

Duration: 18 min.

-Der Herr ist meine Hirte. Chor mit Solo Posaune (1981)

Premiere: November 14, 1982, Stuttgart, Germany

Duration: 19 min.

-Mein Land, mein Volk! für Soli, Chor und großes Orchester nach südkoreanischen Gedichten (1986/87)

Premiere: October, 1987, Pyeong-Yang, North Korea

Duration: 45 min.

7. Opera

-Der Traum des Liu Tung (1965)

Premiere: September 25, 1965, Berlin, Germany

Duration: 55 min.

-Die Witwe des Schmetterlings. Oper in drei Bildern (einem Akt) (1967/68)

Premiere: February 23, 1969, Nürnberg, Germany

Duration: 60 min.

-Geisterliebe. Oper in zwei Akten von Harald Kunz (1969/70)

Premiere: June 20, 1971, Kiel, Germany

Duration: 90 min.

-Sim Tjong. Koreanische Legende in zwei Akten mit Vor und Zwischenspiel (1971/72)

Premiere: August 1, 1972, München, Germany

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