

EAK TAI AHN'S *KOREA FANTASY*: HIS LIFE, HISTORICAL CONTEXT,
AND COMPOSITIONAL STYLE

Da Mi Baek, B.M.E., M.M.

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APPROVED:

Clay Couturiaux, Committee Chair
Danielle Cooper, Committee Member
Nicholas Williams, Committee Member
Richard Sparks, Chair of the Division of
Conducting and Ensembles
Felix Olschofka, Interim Director of Graduate
Studies in the College of Music
John W. Richmond, Dean of the College of
Music
Victor Prybutok, Dean of the Toulouse
Graduate School

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Eak Tai Ahn is not only the first generation of Korean musicians, composers and conductors to have studied Western music and given successful musical performances in Western countries, but also is among the first to introduce the music of Korea to the West utilizing the Western music system. *Korea Fantasy* is an important work that helped Ahn win international acclaim. *Korea Fantasy* is an orchestral piece that evolved along with Ahn's unique life experiences shaped by the state of his native country. The piece is programmatic, depicting the history of Korea, which utilizes musical devices, such as rhythms and quotation that are distinctive musical elements of Korea. This document discusses the political and social history of Korea during Ahn's life time, offers an overview of Ahn's education and musical footsteps, and describes the premiere and reception of *Korea Fantasy*. Moreover, a discussion of his compositional traits and a musical analysis of *Korea Fantasy* are presented.

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CHAPTER 1

INTRODUCTION AND STATE OF RESEARCH

1.1 Introduction

Eak Tai Ahn is from the first generation of Western-trained musicians, composers and conductors of Korea. His talent and ambition took him to the West in 1930 when his country was under Japanese occupation. To advance his career, he remained in Europe and America.

However, his career was affected by the Japanese government, particularly after 1936, the year that Imperial Japan chose to ally with Nazi Germany.

Ahn's most performed work, *Korea Fantasy*, survived with Ahn through the oppression. Ahn conducted the work whenever possible hoping to introduce Korean traditional music to the West, to express his country's struggles and to celebrate its liberation. *Korea Fantasy* contains Korean nationalistic musical elements and quotes his own work, the Korean national anthem. The work is known to have premiered in Dublin in 1938, however this study proposes the work was premiered before the claimed year.

This study examines Eak Tai Ahn's artistic life as a musician, conductor and composer, and addresses the historical context and compositional traits of *Korea Fantasy*.

1.2 State of Research

The year 2015 marked the 80th anniversary of composition of Korea's National Anthem, 70th Anniversary of Korea's National Liberation, and 50th Anniversary of Eak Tai Ahn's death. To most people in Korea, Eak Tai Ahn (1906-1965) is mostly known as the composer of the Korean National anthem. Yet, Ahn was also widely known as a cellist and conductor of his time who performed on the international stage with orchestras in Berlin, London, Vienna, and many

other places.¹

One can find various articles on Ahn circulating around online, but many lack primary sources. It is evident that there is a lack of research about Eak Tai Ahn's life and works. There are a few possible reasons for this lack of documentation. One is that Ahn made the majority of his accomplishments in the United States and Europe, outside of his own nation. Consequently, initiating research about Ahn could have been a challenge for the people of his native country because the press coverage would not be written in their language or that the coverage might never have been included in Korean research databases. In addition to having careers in different countries, Ahn made his musical career during World War II (1939 – 1945) and the Japanese invasion of Korea from 1910 to 1945,² which might have resulted in valuable resources being lost or destroyed.

Adding to the complications presented by Ahn's travels and the tumultuous historical period, sources are inconsistent in identifying both Ahn's nationality and his name. Interestingly, during the Japanese occupation era Ahn was introduced as a Japanese conductor in Europe under a different name, Ekitai Ahn.³ Furthermore, Ahn is presented as Japanese and as Ekitai Ahn to this day in certain databases.⁴ What is more hindering in tracing his accomplishments is that there is more than one variant to the spelling of his name. Besides Eaktai and Ekitai Ahn, there

¹ "Local Briefs: Eak Tai Ahn Goes to Europe," *The Burlington Free Press and Times*. November 15, 1937, <https://www.newspapers.com/image/203379094>.

² Ibid.

³ "Ekitai Ahn-Etenraku Gangteunsungak," YouTube video, posted by "Moon Ma," February 11, 2015, https://www.youtube.com/watch?v=9_RPzzhuM8Y.

⁴ "Ekitai Ahn," Bibliothèque nationale de France, accessed October 12, 2016, http://data.bnf.fr/16279476/ekitai_ahn/. Records Ahn as Ekitai Ahn, "Compositeur et chef d'orchestre. - Pianiste, violoniste et violoncelliste. - A dirigé le grand orchestre de Radio Paris et l'orchestre de la Société des concerts du Conservatoire (en 1943). - A été l'élève, en 1939, de Richard Strauss (1864-1949)." Translated, "Composer and conductor. - Pianist, violinist and cellist. - Led *Le Grand Orchestre de Raio-Paris* and the Orchestra of the Conservatory Concert Society (1943). - Was the student, in 1939, Richard Strauss (1864-1949)."

are Ekytai, Iktai, and Eaktay, which is occasionally spelled with a hyphen in between the two syllables.

Unfortunately, there is no complete biography of Eak Tai Ahn to this day, nor is there a focused study of his compositions.⁵ Instead, what exists are mainly lists of where and when he lived and studied, or discussions of whether he was pro-Japanese and, if he were, if the Korean National Anthem should be replaced. There has been a lack of effort in locating and studying primary sources, and embarrassingly enough, statements of Ahn's career accomplishments seem uninformed.

Despite the lack of reliable sources, some scholars have attempted to document Ahn's history. In 1966, journalist Kyunglae Kim published a book on Ahn based on interviews and conversations with him.⁶ However, the book was found to have errors due to Ahn's inaccurate recollections. Much later, in 1998, some of the errors were corrected by Jungim Cheon.⁷ Almost a decade after Cheon's work came out, Kyungboon Lee published a book that focused on Ahn's life in Europe from 1938 to 1944.⁸ This book claims that Eak Tai Ahn willingly worked for the Japanese government during the Japanese colonial period of the twentieth century.⁹ Baek notes that Lee's assertion of Ahn's pro-Japanese act resulted in a diminishment of interest in him and of his status as a musician in Korean society.¹⁰

Apart from the published works mentioned above, dissertations have been written on Eak

⁵ Seungku Baek, "Eightieth Anniversary of Aegukka, Fiftieth Commemoration of Ahn: Glory and Sadness," *Monthly Chosun* (July 2015).

⁶ Ibid.

⁷ Ibid.

⁸ Kyungboon Lee, *Time Lost 1938-1944* (Seoul, Korea: Humanist Publishing Co., 2007).

⁹ Baek, "Eightieth Anniversary of Aegukka."

¹⁰ Ibid.

Tai Ahn as well, mostly focused on “Aekuk-ga,” the Korean national anthem.¹¹ Presumably, Lee’s 2007 book about Ahn may have drawn scholars’ attention to him, resulting in a few dissertations written between 2007 and 2009. The latest dissertation found was a comparison of nationalistic elements of two works, Ahn’s *Korean Fantasy* and *Missa Arirang*, written by living composer Cool-Jae Huh (b.1965).¹²

Thus, this study incorporates investigation of primary sources, such as news coverage of Ahn’s performances. By analyzing the primary sources, this dissertation contributes a new historical perspective on his work. No scholar has yet investigated the critical reception of Ahn’s performances in Europe and America. It is well-documented that Ahn has become a controversial figure in Korea. However, it is important to recognize that Ahn had a global presence in his time, and that perceptions of his life and music are accordingly varied.

¹¹ Ji-Sun Lee, “The Study of Making *A-Kook-Ga*-‘*Auld Lang Syne A-Kook-Ga*,’ ‘*Dae-Han Empire A-Kook-Ga*,’ ‘*Ahn Ik-Tae A-Kook-Ga*,” (Master’s thesis, Seoul National University, 2007). National Assembly Library of Korea. (Accession No. 42723320); Ji-Yeon, Um, “Analytical Re-evaluation of the National Anthem,” (Master’s thesis, Youngnam University, 2009), <http://www.riss.kr/link?id=T11648470>.

¹² Imgyu Kang, “Evolving Nationalism in Korean Music as Seen in Ahn Eak-Tai’s *Korea Fantasy* and *Missa Arirang* by Huh Cool-Jae” (DMA diss., The University of Alabama, 2012) http://acumen.lib.ua.edu/content/u0015/0000001/0001101/u0015_0000001_0001101.pdf.

CHAPTER 2

HISTORICAL BACKGROUND

To facilitate an understanding of Ahn's composition and the career path he had to take in his life, this chapter begins by discussing previous research into the impact of the Japanese Invasion and the Korean War on Korean society. Moreover, it examines how and when Western music was introduced to Korea, and musicians who were active around Eak Tai Ahn's time.

2.1 Japanese Occupation (1910-1945) and Korean War (1950-1953)

Korea, a divided country, is located in East Asia bordering China and neighboring Japan. Due to this geographical feature, Korea was a waypoint between the Asia continent and Japan.

Geographically, Korea was of strategic importance to Japan, an island nation. In 1910, Japan took power over Korea. Following taking power over the Chosun dynasty, a ruling period in Korea lasting 518 years until 1910, Japan began severe destruction detrimental to Korean citizens. There are more than 2,800 protests recorded and more than 17,700 Koreans died resisting Japan's authority from 1907 to 1910.¹³ Japan's suppression was pervasive and military heavy. Children were taught in Japanese and threatened by teachers in uniforms carrying swords. They were also forced to take the pledge to the Japanese emperor every day. The lands became Japan's property. The crops grown were sent to Japan and landowners involuntarily became tenant farmers.¹⁴ The people of Korea were forced to identify themselves with a new Japanese name, and hundreds of thousands of women were coerced into sex slavery and labeled as

¹³ "The Annexation of Korea," *The Japan Times*, August 29, 2010, <https://www.japantimes.co.jp/opinion/2010/08/29/editorials/the-annexation-of-korea/#.WfbPChNSwWp>.

¹⁴ *Ibid.*

“comfort women.”¹⁵ The civilians were taken as live subjects for medical experiments without anesthesia.¹⁶

Further, Christianity was harshly persecuted to the extent that many Christians went to Manchuria to escape from ruthless persecutions.¹⁷ An incident still known today is the massacre of a church in Jae-am village, where Japanese police called a meeting in a local church with village people to apologize for mistreating a person, nailed the door shut, set the church on fire, and stabbed those who tried to escape.¹⁸

According to Kim, this harsh, tightly controlled colonization was possible due to Japanese bureaucracies built in Korea that were simply “too big by colonial standards.” He supports his statement by comparing Korea to India, which was colonized by the British in the same era: “In the mid-1930s, in India, some 12,000 British governed 340 million Indians (a ratio of 1 to 28,000), whereas in Korea approximately 52,000 Japanese ruled 22 million Koreans (1 to 420).”¹⁹

Nonetheless, Korea continuously fought against Japanese imperialism. In fact, Koreans resisted Japan’s occupation for almost the next twenty-seven years until the total regain of independence in 1945. Many Christians became leaders in the independence movement urging peaceful nonviolent demonstration.²⁰ The largest independence movement led by them and other

¹⁵ Ilaria Maria Sala, “Why Is the Plight of ‘Comfort Women’ Still So Controversial?” August 14, 2017, *The New York Times*, <https://www.nytimes.com/2017/08/14/opinion/comfort-women-japan-south-korea.html>.

¹⁶ Nicholas Kristof, “Unmasking Horror – A Special Report.; Japan Confronting Gruesome War Atrocity,” *The New York Times*, March 17, 1995, <http://www.nytimes.com/1995/03/17/world/unmasking-horror-a-special-report-japan-confronting-gruesome-war-atrocity.html?pagewanted=all>.

¹⁷ Emily Anderson, *Christianity and Imperialism in Modern Japan: Empire for God*. (Great Britain: Bloomsbury Academic, 2014), 139.

¹⁸ Jeam-ri March First Movement Martyrdom Hall, 2017, accessed March 5, 2019, <http://jeam.or.kr/>.

¹⁹ Jinwung Kim, *A History of Korea: From Land of the Morning Calm to States in Conflict*, (Bloomington and Indianapolis: Indiana University Press, 2012), 321.

²⁰ Michael Breen, *The New Koreans: The Story of a Nation*, (New York: St. Martin’s Press, 2017), 155-156.

cultural and religious leaders is known as the March First Independence Movement, which occurred in 1919. The nonviolent movement was not successful and caused many deaths. However, it is recorded as a turning point in the colonial period that evoked the desire for independence nation-wide, and spread the presence of Korean determination against Japanese imperialism to residing missionaries from the West and to the world. The March First Independence Movement spread to the whole nation and abroad. As a result, Provisional Government of the Republic of Korea was established in Shanghai to develop the independence movement efficiently. Korean students who had studied overseas or were studying overseas were active catalysts in the uprising as well.²¹

Upon liberation from the long thirty-five years of detrimental “Japanization,” communism arose. Communist ideology was introduced by students studying abroad in China, Russia (the Soviet Union) and Japan.²² These students saw communism as a way to criticize and overcome their current state. The earliest socialist party was formed in 1917 in Shanghai China with the sole purpose to call for support for Korean independence at the International Socialist Conference in Stockholm, Sweden.²³

As though the long thirty-five-year Japanese colonial period was not enough, Korea became the center of conflict between the Soviet Union and the United States. The United States saw the expanding Soviet Union influence in the northern part of Korea with communism, which they thought might become a threat to the Pacific. Thus, participation of the U.S. in Korea

²¹ “March First Movement: The Largest Independence Movement in Japan’s Colonial Rule,” National Institute of Korean History, accessed November 1, 2017, <http://contents.koreanhistory.or.kr/id/E0092>.

²² “Main Independence Movement,” National Archives, accessed November 6, 2017, <http://theme.archives.go.kr/next/indy/viewIncident.do?page=3>.

²³ Ibid.

increased as well. As a result, without the intention of the people of Korea, the country was divided at the 38th Parallel by the Americans and Soviets.²⁴

Therefore, by 1948, Korea, now a divided nation, was run by two separate governments: the Republic of Korea and the Democratic People's Republic of Korea. Since the division, conflict between the two Koreas intensified. North Korea, backed by the Soviet Union, decided to attack the South hoping to reunite under communism. On an early Sunday morning, the 25th of June, 1950, troops from the North launched a full-scale invasion. According to Kim, the Northern troops had "significant superiority."²⁵

The war between the two Koreas, known as the Korean War, continued for three years from 1950 to 1953. In 1953, the war finally came to a temporary truce by signing the 1953 Armistice Agreement, drawing the Demilitarized Zone (D.M.Z.). This left greater divide between the communists and anti-communists, and great loss of both civilians and soldiers. At the time of the ceasefire, around 36,000 Americans alone were killed in the Korean War and more than 100,000 wounded.²⁶ Unfortunately, the war remains "unfinished" and the region has its ongoing military presence.

2.2 Spread of Western Music in Korea

In the 1880s, Western missionaries entered Korea, Chosun Kingdom, and many of them served as educators.²⁷ The maturation and accomplishments of Western music in Korea would

²⁴ Jinwung Kim, *A History of Korea: From Land of the Morning Calm to States in Conflict*, (Bloomington and Indianapolis: Indiana University Press, 2012), 364-412.

²⁵ Ibid.

²⁶ Shi Haeng Jung, "Trump's National Assembly Speech: The alliance strengthened by the trials of history ... America will defend to the end," *Chosun*, November 6, 2017, http://news.chosun.com/site/data/html_dir/2017/11/08/2017110801735.html.

²⁷ "Why South Korea is so distinctively Christian," *The Economist*, August 13, 2014, <https://www.economist.com/blogs/economist-explains/2014/08/economist-explains-6>.

not have happened without their labor and love towards the people of Korea. Among many devoted missionaries, Reverend Horace Grant Underwood is a prominent figure known as a pioneer missionary of Korea.

Underwood, born in London, immigrated to the United States in 1872 and studied Theology at New Brunswick Theological Seminary. With the support of the Presbyterian Board of Missions, he and his friends arrived in Korea on Easter Sunday, 1885.²⁸ During his service as a missionary, he taught different subjects to children, helped modernize hospitals, founded homes for orphans, and most importantly, for the purpose of this paper, published the first Korean hymnal in 1896. Prior to the first published Korean hymnal by Underwood, most of the songs sung at church were not printed in Korean and were without written music. Underwood's work consisted of hymns written in Western musical notation and verses in Korean.²⁹

The piano, the symbolic keyboard instrument from the West, was first brought to Korea by a missionary, as well, by the name of Richard Henry Sidebotham (b. 1874 ~ d. 1908). In March of 1900, the piano arrived in Daegu from the United States. Moving the piano from Sa Mun Jin port in Daegu to a home, about 10 miles in distance, involved up to thirty people. To carry the piano from the port, Sidebotham designed a carrier to carry the piano on foot, which took several days. The piano carrier resembled *Sang-yeo* that is used to carry a coffin from a ceremonial site to a grave, thus people who saw the piano being transported started calling the piano *Guishin-tong*, a 'Ghost box' in Korean.³⁰ Figure 2.1 is an actual Sidebotham's sketch of

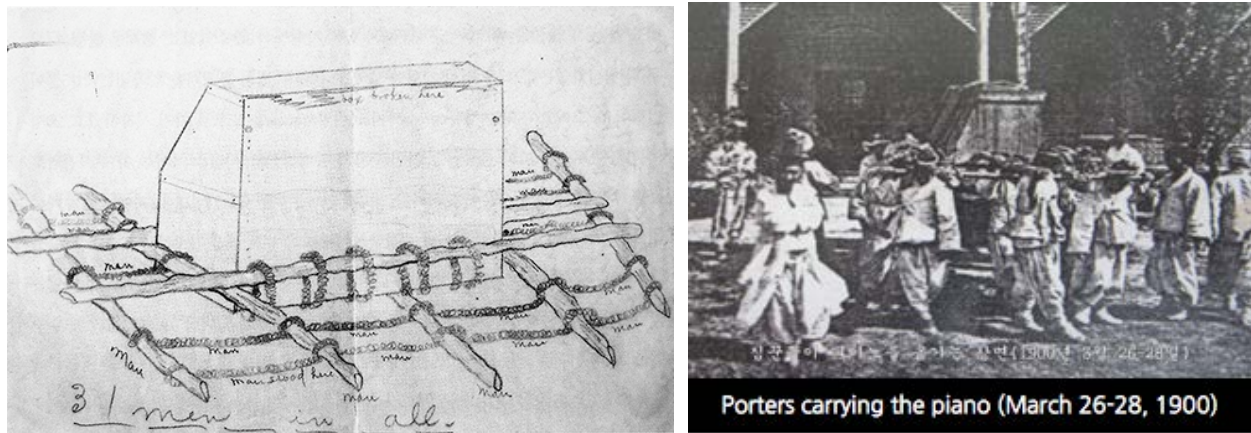
²⁸ Gerald H. Anderson, "Horace Grant Underwood," in *Biographical Dictionary of Christian Missions*, (New York: Macmillan Reference, 1998).

²⁹ "Introduction of Underwood Legacy," *Yonsei University*, video file, accessed October 17, 2016, <https://www.youtube.com/watch?v=d3WTD6b8dLQ>.

³⁰ "Piano: The Piano Melody of Young Pianist in the Midst of Gunfire," *KBS1 TV*, video file, accessed June 25, 2016, <https://www.youtube.com/watch?v=dwg4n8rjBYU>.

the piano carrier and a photo of transporting the piano.

Figure 2.1: Sidebothem's Sketch and his Piano.³¹



2.3 Musicians of the First Half of the 1900s

The musical contribution of Western missionaries deeply impacted the lives of the Koreans during times of war; music had great effect on children during wartime. During the Korean War, in 1952, the first Korean music competition was held, with the upright piano on a dirt floor.³² This was an historical event, and during this dark era, children were able to dream of being as musicians. The competition cultivated young talents. Tong Il Han (b. 1942 in Ham Heung, currently a city in North Korea) is among the few and is a living witness.

Han, while seeking refuge in Busan, met the missionary Dwight Malsberry, who taught him to be a better pianist. The Commander of the 5th Air Force, Samuel Anderson, heard his talent and provided him with concert venues at army bases in both Korea and Japan. One of the concerts Han performed had a huge crowd, as Marilyn Monroe was also part of the concert.

³¹ "Sidebothem's Piano," *Hanyang University Museum*, accessed January 23, 2018, <http://museumuf.hanyang.ac.kr/front/exhibit/theme/season/read?page=2&id=1428>.

³² "Piano: The Piano Melody of Young Pianist in the Midst of Gunfire," *KBS1 TV*, video file, accessed June 25, 2016, <https://www.youtube.com/watch?v=dwg4n8rjBYU>.

Through this venue, Anderson helped Han raise about five thousand dollars to pay for his studies at Juilliard.³³

Another prominent figure is Isang Yun, a musician whose career spanned both the Japanese colonial era and the Korean War, and overlaps with Eak Tai Ahn's life time. Yun studied composition in Japan, and in 1956, he further pursued composition in Europe, mainly in France and Germany.³⁴ Yun, born just about a decade later than Ahn, is widely known as a Western avant-garde composer that combines Eastern and Western musical elements.

³³ "Piano: The Piano Melody of Young Pianist in the Midst of Gunfire," *KBS1 TV*, video file, accessed June 25, 2016, <https://www.youtube.com/watch?v=dwg4n8rjBYU>.

³⁴ "Life," *Isang Yun Peace Foundation*, accessed May 6, 2017, <http://www.isangyun.org/xe/life>.

CHAPTER 3

EAK TAI AHN

3.1 From 1906 to 1935: Musical Training and Career Establishment as Cellist, Conductor and Composer

Ahn was born in Pyeong-Yang, where he spent most of his early childhood. As a child, he listened to hymns that attracted him to learn music. He first learned to play the violin from a missionary. When he entered Pyeong-Yang Elementary School in 1914, though the school did not offer proper musical training, he was known as a musical talent who could play different instruments including the violin and trumpet.

Only in 1918 was he able to receive musical training through attending Soongsil Middle School where he began studying the cello.³⁵ However, the musical training from Soongsil did not last long. Ahn took part in the rescue of the prisoners who were involved in the March First Independence Movement in 1919; as a result, he was blacklisted by the Japanese police and dismissed from the school. Dr. E.M. Mowry, who helped Ahn receive musical training at Soongsil Middle School, was saddened by the dismissal; he arranged for Ahn to pursue further studies in Japan. After his move to Japan, Ahn's musical journey as a cellist began. He finished secondary education as a gifted cellist, and graduated as a cello performer from the Tokyo Conservatory of Music.³⁶

³⁵ Sang Yun Lee, "A Theology of Hope: Contextual Perspectives in Korean Pentacostalism," (Eugene, Oregon: Wipf & Stock, 2018), 66; "Eak-Tai Ahn: Biography," Eak-Tai Ahn Memorial Foundation, accessed September 12, 2016, <http://ahneaktai.or.kr/>. Soongsil Middle School was first founded in Pyeong-Yang 1897 by an American Presbyterian missionary, W.M. Baird with thirteen students. The school played an important role in the independence of Korea, as did other Christian schools. In 1938, the Japanese imposed mandatory visits to the shrine, which the school refused. As a consequence, G.S. Mc Cune, a principal at the time, was deported and the school was shut down. However, Soongsil Middle School still exists. Upon the closure, it was relocated to the South and reopened in 1948.

³⁶ "Eak-Tai Ahn: Biography," Eak-Tai Ahn Memorial Foundation, accessed September 12, 2016, <http://ahneaktai.or.kr/>.

Ahn's study in cello continued in the United States under Karl Kirk-Smith with acceptance to the Cincinnati Conservatory of Music in 1930, now known as the University of Cincinnati College-Conservatory of Music. While studying at the Conservatory, Ahn performed Lalo's *Cello Concerto in D minor* as a soloist with the Conservatory Symphony Orchestra, directed by Vladimir Bakaleinikoff. On the next day of the performance, his performance was reviewed in a local paper, noting that he "display[ed] technical ability and nice sense of phrasing," yet "he must learn to adhere to pitch before his playing can be fully enjoyable."³⁷

Despite his pitch issues, Ahn's career as a cellist continued to flourish and he eventually became an acclaimed cellist. Residing in Cincinnati afforded him the opportunity to perform as the first cellist of the Cincinnati Civic Symphony and provided him occasions to play under such fine conductors as Bakaleinikoff and Goossens. However, due to financial reasons, Ahn decided to transfer to Temple University in Philadelphia in 1933.³⁸

Though Ahn had to adjust to a new city, he continued to build his reputation as a cellist giving solo recitals. By 1934, he was already being heralded as an accomplished cellist. In the articles printed by *The Burlington Press* in 1934, Ahn was publicized as follows:

This past season he gave recitals at Carnegie Hall in NY, in Chicago, Philadelphia, and other principal musical cities. The acclaim by both the press and the public was enthusiastic. The New York Tribune said of him: "Eak Tai Ahn treated his selections with a beautiful tone and intelligently planned musicality," and the Chicago Daily News said, "Ahn played in a manner distinguished by beauty of tone, refinement of phrasing and warmth of expression."³⁹

³⁷ Conservatory Concert, *The Cincinnati Enquirer*, February 22, 1932, <https://www.newspapers.com/image/99520851/?terms=The%2BCincinnati%2BEnquirer%3A%2BMusic%3A%2BConservatory%2BConcert%2C%2Biktai>.

³⁸ Ahn Eak Tai Foundation, *Ahn Eak Tai Through Pictures* (Seoul, Korea: Ahn Eak Tai Foundation, 2015), 38.

³⁹ "Korean Cellist to Give Concert at Camp Abnaki," *The Burlington Free Press*, July 21, 1934, https://www.newspapers.com/clip/6926905/korean_cellist_abnaki/.

Mr. Ahn is an accomplished artist with the violoncello and he is a musician of unusual ability.⁴⁰

The years 1934 and 1935 were a transitional period from a time of fame as a cellist to a time of building a name as a conductor and composer. According to *The Philadelphia Inquirer*, printed on April 15, 1934, Ahn was the first Korean to give a recital in Philadelphia. In addition, in the articles published during this period, he was introduced as a “cellist of remarkable talent,” as well as highlights of his active involvement with Camp Abnaki as music director.⁴¹

Ahn started his conducting career at the Abnaki Camp Orchestra. He held solo cello recitals and benefit concerts with other musicians and used the proceeds from the venues to support the ensemble, including purchasing of music.⁴² Due to his hard work, the Abnaki Orchestra showed “remarkable progress,” and in return, the orchestra allowed Ahn to gain a wealth of musical experience.⁴³ Ahn further developed his conducting skills as an associate conductor of the Philadelphia Symphony Club.⁴⁴

Although not a full-time student,⁴⁵ studying at Temple University, Ahn learned conducting and composition at the Curtis Institute of Music.⁴⁶ Ahn also had an opportunity to

⁴⁰ “Milton to Hear Abnaki Orchestra,” *The Burlington Press*, August 2, 1934, <https://www.newspapers.com/image/197556144/?terms=Milton%2Bto%2BHear%2BAbnaki%2BOrchestra>.

⁴¹ The reputation of Abnaki Camp, which was established in 1901, can be found in the article printed by *The Burlington Free Press* on June 8 1937, titled “Councillors Selected for 37th Season of Camp Abnaki, Opening June.”

⁴² “Korean Cellist to Give Concert Here June 14,” *The Burlington Free Press*, June 8, 1935, <https://www.newspapers.com/search/#query=Korean+Cellist+to+Give+Concert+Here+June+14>.

⁴³ “Camp Abnaki Notes: Orchestra Now Composed of 22 pieces,” *The Burlington Free Press*, August 5, 1935, <https://www.newspapers.com/image/197686364/?terms=Camp%2BAbnaki%2BNotes%3A%2BOrchestra%2BNow%2BComposed%2Bof%2B22%2BPieces>.

⁴⁴ “Camp Abnaki Notes,” *The Burlington Free Press*, July 20, 1935, <https://www.newspapers.com/image/197893512/?terms=Camp+Abnaki+Notes>.

⁴⁵ There are contradicting claims on Ahn’s official attendance at the Curtis Institute of Music. It is apparent that he had connections with the institute that contributed to his musical education; however, due to lack of mentioning of the institute in newspaper articles printed in later years, the writer infers Ahn did not officially graduate from the institute.

⁴⁶ Imgyu Kang, “Evolving Nationalism in Korean Music as Seen in Ahn Eak-Tai’s

collaborate with the Curtis Institute at Abnaki camp.⁴⁷ During this period, Fritz Reiner, the conductor of the Cincinnati Symphony from 1922-1931, served at the institute as the head of the opera and orchestral department.⁴⁸ There is no solid evidence on whether Fritz Reiner and Ahn had a relationship as a teacher and student; however, Ahn's musical talent was again discovered and recognized by active musicians around him.

According to an article published in the *Burlington Free Press*, titled "Korean Cellist to Give Concert at Camp Abnaki in 1934," Efrem Zimbalist introduced Ahn as a "cellist of remarkable talent" to Eugene Goossens. Both were professional musicians. Goossens, a renowned conductor-composer, was solidifying his conducting career with the Cincinnati Symphony Orchestra (1931-1946), and Zimbalist, a violinist, was serving as the head of the violin department at Curtis. He also performed with the Cincinnati Orchestra and under Fritz Reiner's leadership.

A performance announcement article printed on June 8, 1935, by the *Burlington Free Press*, indicated that Ahn performed his own piece, called "Korean Life, No. 3." Also, Elkan-Vogel agreed to publish all his works,⁴⁹ a collection of Ahn's works for voice and piano, "The First Manifestation of the Korean Music: Life of Korea," which includes arrangements of Korean folk songs, "Sweet Sixteen," "Arirang Hill," "Pastorale," and "The Lily."⁵⁰ Evidently, publishing

Korea Fantasy and Missa Arirang by Huh Cool-Jae" (DMA diss., The University of Alabama, 2012)
http://acumen.lib.ua.edu/content/u0015/0000001/0001101/u0015_0000001_0001101.pdf.

⁴⁷ "Abnaki Opens for 35th Season," *The Burlington Free Press*, July 1, 1935,
<https://www.newspapers.com/image/197876502/?terms=Abnaki%2BOpens%2Bfor%2B35th%2BSeason>.

⁴⁸ "Library Archives," *The Curtis Institute of Music*, accessed March 1, 2018.
<http://www.curtis.edu/academics/library/archives/>.

⁴⁹ Jack Morse, "Eak Tai Ahn, Korean Cellist," *The Burlington Free Press*, July 10, 1937,
<https://www.newspapers.com/image/197887265/?terms=Eak%2BTai%2BAhn%2C%2BKorean%2BCellist>.

⁵⁰ Eak Tai Ahn, "The First Manifestation of the Korean Music: Life of Korea," score, 1935, *The Independence Hall of Korea*, <https://search.i815.or.kr/main.do>. The year when this complete collection of Korean folk song arrangements was published is questionable. If one tries to search for the published year of this particular collection, one will find that published year differ. According to the copyright catalog by Library of Congress U.S. Copyright

Ahn's collection of works was difficult at first due to lack of interest in Korean music. Yet, Ahn convinced Leopold Stokowski, the conductor of the Philadelphia Orchestra at the time, to recommend the work to Elkan-Vogel Publishing "which were only too glad to publish all his work."⁵¹

The year the Korean national anthem (*Ae Guk Ga*, meaning a song to awaken the love of the country) was composed in 1935. In an interview Ahn shared how he came to compose the anthem. He shared that it was only when he came to the United States he discovered the national anthem that he often sang as a child was Auld Lang Syne. This encounter motivated him to compose a new national anthem. Although completed, Ahn said Auld Lang Syne was still sung. Ahn further observed that there was not any written national music available, which he found disappointing.⁵²

From this point on, Ahn was publicized as both a composer and a conductor. As a composer and a foreigner from a country where Western music was not widely prevalent, Ahn was a pioneer who shared the music of Korea with the West; "he is also a composer of note, having been the first to translate the folk music of his native Korea into western style music with an English translation of the words."⁵³

Office printed in 1935, "Sweet Sixteen" and "Arirang Hill" was copyrighted in 1935 by Elkan-Vogel, but "Pastorale and "The Lily" were not listed. By 1937, some of his music had been printed and were being sold in music stores based on an interview-based article titled "Eak Tai Ahn, Korean Cellist," by Jack Mores in *The Burlington Free Press* printed on July 10, 1937. However, this particular article also mentions that Ahn is still working on "Pastorale." It is more likely that individual music was published at first, then a collection of the four folk songs were put together in later years.

⁵¹ Jack Morse, "Eak Tai Ahn, Korean Cellist," *The Burlington Free Press*, July 10, 1937, <https://www.newspapers.com/image/197887265/?terms=Eak%2BTai%2BAhn%2C%2BKorean%2BCellist>.

⁵² Morse, "Eak Tai Ahn, Korean Cellist."

⁵³ "Camp Abnaki Notes: Orchestra Now Composed of 22 pieces," *The Burlington Free Press*, August 5, 1935, <https://www.newspapers.com/image/197686364/?terms=Camp%2BAbnaki%2BNotes%3A%2BOrchestra%2BNow%2BComposed%2Bof%2B22%2BPieces>.

Close examination of the years between his birth to 1935 shows that Ahn expanded his musical career from an accomplished cellist to a conductor and composer through the performance opportunities in 1935. Moreover, it showed that the music director position of the Abnaki Orchestra was a catalyst for the achievements. Published newspaper articles on Ahn’s musical career development from 1932-1935 are compiled in chronological order in Table 3.1.

Table 3.1: Compilation of newspaper articles on Ahn’s performance venues, repertoire and reviews on his performance 1932-1935.

Y/M/D	Newspaper:Title	Main Contents
1930, October 11	<i>The Cincinnati Enquirer</i> : p.8	Ik Tai Ahn/Cello recital announcement (states Ahn was “regarded as one of the leading cellist of Korea and Japan”)
1930, December 7	<i>The Cincinnati Enquirer</i> : p. 75	Ik Tai Ahn/Trio performance announcement
1931, February 22	<i>The Cincinnati Enquirer</i> : p.67	Ik Tai Ahn/ Trio performance announcement
1932, February 14	<i>The Cincinnati Enquirer</i> : Ensemble Program will be Presented at Conservatory	Iktai Ahn/ Education
1932, February 21	<i>The Cincinnati Enquirer</i> : Music School Events; Conservatory	Performance/Repertoire
1932, February 22	<i>The Cincinnati Enquirer</i> : Music: Conservatory Concert	Performance Review
1932, December 31	<i>The Findlay Morning Republican</i> : Korean to Give Concert Sunday	Performance/Education
1934, April 15	<i>The Philadelphia Inquirer</i> : Eak Tai Ahn Recital	Education/Influence/Recital repertoire
1934, July 21	<i>The Burlington Free Press</i> :Korean Cellist to Give Concert at Camp Abnaki, p.4	Career/Recital reviews (NY Tribune, Chicago Daily)/Abnaki
1934, August 2	<i>The Burlington Free Press</i> : Milton to Hear Abnaki Orchestra, p. 2	Abnaki/Recital repertoire
1935, June 8	The Burlington Free Press and Times: Korean Cellist to Give Concert Here June 14, P. 11	Composer/Conductor/Education (Temple, Curtis)/Repertoire (performed No.3 of his Scenes from Korean Life, ‘Pastorale’)
1935, June 15	<i>The Burlington free Press</i> : Sunday at the Churches	Recital/Repertoire

Y/M/D	Newspaper:Title	Main Contents
1935, June 15	The Burlington Free Press: Syrian Cellist Gives Recital for Benefit of the Music Fund	Korean compositions/Recital reviews
1935, June 22	<i>The Burlington Free Press</i> : Stowe: Personal News Items	Recital Venue
1935, June 27	<i>The Burlington Free Press</i> : First International Evening Program to be held June 29	Recital Venue
1935, July 1	<i>The Burlington Free Press</i> : Abnaki Opens for 35th Season, P. 9	Abnaki
1935, July 20	<i>The Burlington Free Press</i> : Camp Abnaki Notes	Career (cellist/conductor)
1935, August 5	<i>The Burlington Free Press</i> : Camp Abnaki Notes: Orchestra Now Composed of 22 Pieces, P. 9	Abnaki review/composer
1935, August 8	<i>The Burlington Free Press</i> : Grand Isle	Recital venue
1935, December 31	<i>The Indianapolis Star</i> : Razz Dinner Pokes Fun at Internes, Officials	Music offering at hospital banquet

3.2 From 1936 to 1965: America to Europe and Continued Achievement

Subsequent to Ahn's musical studies in the United States, he traveled to Europe. This first visit to Europe, from 1936-37,⁵⁴ enabled him to study under Felix Weingartner in Vienna, as well as debut as a guest conductor of the Budapest Symphony Orchestra.⁵⁵ Upon returning from the first trip, Ahn shared his first impression that the level of music in America was highly regarded in Europe; he stated, "... you have played in Vienna, you have conducted in Budapest, they have not heard of you. But, you have played in Philadelphia or at Carnegie, and all Europe wants to hear you."⁵⁶

⁵⁴ "Noted Korean Cellist Delights 200 Persons at Methodist Church," *The Burlington Free Press*, June 21, 1937, <https://www.newspapers.com/image/197900474/?terms=Noted+Korean+Cellist+Delights+200+Persons+at+Methodist+Church>.

⁵⁵ "Abnaki Season Opens June 29: Chinese Musician to Return," *The Burlington Free Press*, May 3, 1937, <https://www.newspapers.com/image/197712497/?terms=Chinese+Musician+to+Return>.

⁵⁶ Morse, "Eak Tai Ahn, Korean Cellist."

In the early spring of 1937, Ahn conducted the National Symphony Orchestra at Carnegie Hall. This performance was recognized as the first time in the United States that an Asian was given the distinction of leading the National Symphony Orchestra as a composer and conductor.⁵⁷ Ahn continued serving as the music director of Abnaki Camp, delivering performances to the community. He also presented his own compositions that showed his national identity to the audience; in his cello recital, he featured No. 3 and No. 4 from *Scenes from Korean Life*,⁵⁸ and programmed the Korean national anthem alongside the Star Spangled Banner with the Burlington Military Band.⁵⁹

Ahn's stay in the United States this time was not long. He shared in interviews that he had to sail for Europe as he had "engagements as guest conductor for the British Broadcasting Company,⁶⁰ and of symphony orchestras in Dublin, Prague, Vienna, Budapest and Paris,"⁶¹ and continue his studies in Europe as well.⁶²

Returning to Europe again in 1938, he received valuable opportunities to study with Zoltan Kodaly for two years at the Liszt Ferenc Academy of Music, Budapest, and with Richard

⁵⁷ "Eak Tai Ahn to Give Free Cello Recital," *The Burlington Free Press*, June 16, 1937, <https://www.newspapers.com/image/197892891/?terms=The+Burlington+Free+Press;+Eak+Tai+Ahn+to+Give+Free+Cello+Recital>.

⁵⁸ "Korean Cellist to Play at Parish House Sunday Night," *The Burlington Free Press*, June 18, 1937, <https://www.newspapers.com/image/197894903/?terms=Korean+Cellist+to+Play+at+Parish+House+Sunday+Night>.

⁵⁹ "Eak Tai Ahn to Conduct Concert," *The Burlington Free Press*, July 22, 1937, <https://www.newspapers.com/image/197898066/?terms=Eak%2BTai%2BAhn%2Bto%2BConduct%2BConcert>.

⁶⁰ Morse, "Eak Tai Ahn, Korean Cellist."

⁶¹ "Eak Tai Ahn Goes to Europe," *The Burlington Free Press*, November 15, 1937, <https://www.newspapers.com/image/203379094/?terms=Eak+Tai+Ahn+Goes+to+Europe>.

⁶² Morrisville, *The Burlington Free Press*, July 23, 1937, <https://www.newspapers.com/image/197900239/?terms=Morrisville,+the+great+Korean+Cellist+when+he+brings+his+orchestra+made+up+of>.

Strauss for twelve years.⁶³ However, from 1937 to 1945, the colonial authorities reinforced harsh measures, which directly shaped Ahn's artistic choices.

Despite Ahn proudly promoting his own nation and presenting a newly composed national anthem, *Ae Guk Ga*, in America, he did not have complete freedom to build his own independent musical activities, and performed under a Japanese name, Ekitai Ahn, in Europe, especially in Germany. According to the records, Ahn did not compose new pieces during the years between 1938 until 1944, towards the end of the Japanese Occupation.⁶⁴ Instead, Ahn focused on building his career as a conductor.

His activities as a conductor, Ekitai Ahn, mainly took place in Germany. During this time, due to the Axis alliance, there were cultural exchanges between Japan and the Nazi Germany, and eventually Ahn became a representative of Japanese conductors in venues organized by the German-Japanese Society.⁶⁵

Presumably, another major influence on Ahn's conducting career was Richard Strauss, as Ahn was even given numerous opportunities to share the podium with Strauss at the Strauss Festivals.⁶⁶ Also, the Japanese government acknowledged the relationship between Strauss and Ahn. When the German-Japanese Society planned a performance of Strauss' *Japanische Festmusik for Orchestra*, composed in 1940, Ahn was recommended to conduct the piece if

⁶³ "Symphony to Feature Korea Composer's Work," *The Los Angeles Times*, February 2, 1958, <https://www.newspapers.com/image/160584818/?terms=Symphony%2Bto%2BFeature%2BKorea%2BComposer%27s%2BWork>.

⁶⁴ "Eak-Tai Ahn: Biography," Eak-Tai Ahn Memorial Foundation, accessed September 12, 2016, <http://ahneaktai.or.kr/>.

⁶⁵ For more detailed study on Ahn's musical activities during the Third Reich, refer to: Kyungboon Lee, *Time Lost 1938-1944*, (Seoul, Korea: Humanist Publishing Co., 2007).

⁶⁶ "Free New Year's Eve "Pop" Concert; Templeton Plays, Records Gershwin," *The Cincinnati Enquirer*, December 27, 1953, <https://www.newspapers.com/image/102852694/?terms=Free%2BNew%2BYear%27s%2BEve%2B%22Pop%22%2BConcert%3B%2BTempleton%2BPlays%2C%2BRecords%2BGershwin>.

Strauss was not available.⁶⁷ Moreover, years later in an article on his conducting performance in the U.S., Ahn was publicized as an “authority on Strauss,”⁶⁸ and interestingly, in one circumstance, Ahn was introduced as “Korea’s best-known composer, Richard Eaktay Ahn,”⁶⁹ which implies that Strauss had a great influence on Ahn’s music activities.

After the liberation, Ahn distinguished himself as Korean again. In 1946, Ahn married a Spanish woman, Lolita Talavera, settled in Mallorca, Spain, and became the first resident conductor of the Mallorca Symphony Orchestra. While residing in Mallorca, he started composing again, and in 1948, completed the symphonic poem, *Mallorca*.⁷⁰

During the outbreak of the Korean War in 1950, Ahn revived one of his older works, *Korea Fantasy*, to share the state of his homeland with the world. *Korea Fantasy* was highly appreciated and as a result his reputation and achievements were known in Korea. In 1955, Ahn received a Medal of Culture, the first award ever given to honor a composer-conductor in Korea, from President Syngman Rhee.⁷¹

Ahn’s fame can also be seen in a newspaper article printed on 1963 by *Pacific Stars and Stripes*. The article mentions Col. Dean E. Hess who is one of the founders of the Republic of Korea Air Force combat air arm as well as the author of the book “Battle Hymn.” While publicizing Ahn’s upcoming Beethoven concert in Korea with a combined orchestras of the Korean Broadcasting System and the Seoul Philharmonic, it was also announced that Hess will

⁶⁷ Kyungboon Lee, *Time Lost 1938-1944*, (Seoul, Korea: Humanist Publishing Co., 2007), 177.

⁶⁸ “Authority on Strauss will Lead Concert,” *The Los Angeles Times*, December 4, 1960, <https://www.newspapers.com/image/381345429/?terms=Authority%2Bon%2BStrauss%2Bwill%2BLead%2BConcert>.

⁶⁹ “Nuns Hit in Festival,” *The Catholic Advance*, May 19, 1964, <https://www.newspapers.com/image/179469126/?terms=Nuns%2BHit%2Bin%2BFestival>.

⁷⁰ “Eak-Tai Ahn: Biography,” Eak-Tai Ahn Memorial Foundation, accessed September 12, 2016, <http://ahneaktai.or.kr/>.

⁷¹ Ibid.

write the basic story of Ahn’s life for a Hollywood producer.⁷²

Not only did Ahn try to make Korea known to the world, he also tried to contribute to the musical development of Korea. During his ongoing performances scheduled abroad, when visiting Korea again in 1961, he founded the Seoul International Music Festival and promoted it until 1964, a year before his death.⁷³ Though considering how long the festival lasted, one can infer that the scale of the festival was not small, considering the second festival was attended by orchestras from the US, Italy, France, Turkey and the Philippines.⁷⁴

In addition to holding the International Music Festival, Ahn made efforts to establish national symphony orchestras, music schools, etc. to aide domestic musical development, but due to cirrhosis, he passed away in Barcelona, Spain in 1965.⁷⁵

Newspaper articles on Ahn’s musical career development between 1936-1949 are compiled in chronological order in Table 3.2.

Table 3.2: Compilation of newspaper articles on Ahn’s performance venues, reviews on his performance, and other interesting facts on Ahn, 1936-1949.

Y/M/D	Newspaper: Title	Main Contents/Keywords
1936, May 12	<i>Delaware County Daily Times: Tomorrow's Events</i>	Cello recital in conjunction with a lecture
1936, September 11	<i>The Scotsman: Wireless Programs; Foreign Stations</i>	Budapest Concert Orchestra. Guest Conductor: Eak Tai Ahn

⁷² “Film on ROK Composer,” *Pacific Stars and Stripes*, January 12, 1963, <https://libproxy.library.unt.edu:3009/jp/japan/tokyo/pacific-stars-and-stripes/1963/01-12/page-24?tag=film+on+rok+composer&rtserp=tags/film-on-rok-composer?psb=relevance>. Whether Hess’ writing of the story or the movie was completed is yet to be found.

⁷³ “Memorial Concert Scheduled in Seoul,” *Pacific Stars and Stripes*, November 2, 1965, <http://access.newspaperarchive.com/jp/japan/tokyo/pacific-stars-and-stripes/1965/11-02/page-24>.

⁷⁴ “Film on ROK Composer,” *Pacific Stars and Stripes*, January 12, 1963, <https://libproxy.library.unt.edu:3009/jp/japan/tokyo/pacific-stars-and-stripes/1963/01-12/page-24?tag=film+on+rok+composer&rtserp=tags/film-on-rok-composer?psb=relevance>.

⁷⁵ “Eak-Tai Ahn: Biography,” Eak-Tai Ahn Memorial Foundation, accessed September 12, 2016, <http://ahneaktai.or.kr/>.

Y/M/D	Newspaper: Title	Main Contents/Keywords
1937, May 3	<i>The Burlington Free Press:</i> Abnaki Season Opens June 29: Chinese Musician to Return	Performances: Budapest Symphony Orchestra, National Symphony Orchestra; writer's error ("a talented Chinese musician")
1937, June 8	<i>The Burlington Free Press:</i> Councillors Selected for 37th Season of Camp Abnaki, Opening June	Camp Abnaki
1937, June 16	<i>The Burlington Free Press;</i> Eak Tai Ahn to Give Free Cello Recital	Cello recital announcement; mention of conducting performance of the National Symphony at Carnegie
1937, June 18	<i>The Burlington Free Press:</i> Korean Cellist to Play at Parish House Sunday Night	Cello recital announcement; his own compositions
1937, June 21	<i>The Burlington Free Press:</i> Noted Korean Cellist Delights 200 Persons At Methodist Church, p.15	Cello recital announcement; North Hero Summer Camp
1937, June 26	<i>The Burlington Free Press (Vermont):</i> State "Y" Camp Will Open Today	Past conducting experience; Camp Abnaki
1937, July 10	<i>The Burlington Free Press:</i> Eak Tai Ahn, Korean Cellist	List of his compositions; Elkan-Vogel; mention of plan for Europe
1937, July 22	<i>The Burlington Free Press:</i> Eak Tai Ahn to Conduct Concert	Concert featuring Korean national anthem
1937, July 17	<i>The Burlington Free Press:</i> Johnson	Concert details
1937, July 23	<i>The Burlington Free Press:</i> Morrisville	Concert details
1937, August 2	<i>The Burlington Free Press:</i> Korean Cellist to Conduct Concert Tomorrow Evening, P. 8	Mention of "Symphonique Fantasie Korea" performance review; introduced as a concert cellist, conductor and pupil of Felix Weingartner
1937, August 4	<i>The Burlington Free Press:</i> Korean Cellist to Conduct Concert Tonight on Campus	Performance announcement; guest conductor with the Burlington military band
1937, August 25	<i>The Burlington Free Press:</i> Camp Abnaki to Close Season with Annual Banquet	Cello recital announcement
1937, September 29	<i>The Republican-Courier:</i> Concert at Camp Findlay Lifts Mists of 20 Years	Introduces Ahn in relation to the Presbyterian Missions in Korea

Y/M/D	Newspaper: Title	Main Contents/Keywords
1937, November 15	The Burlington Free Press: Eak Tai Ahn Goes to Europe	Mention of Ahn's leaving for Europe; Concert promotion of "Symphonique Fantasia Korea"; mention of Ballet Russe's performance printed on the same column
1938, February 18	<i>The Standard</i> : Is Dublin Musical?	Concert organized by the Irish broadcasting authorities with Eak Tai Ahn; introduced as "who is already so well known in England"
1938, February 18	<i>The Derry Journal</i> : Radio	Radio program "Conductor Speaks"—Ahn as a guest; Concert with Dublin Symphony Orchestra, Symphonique Fantasia "Korea" Op. 15
1949, April 17	<i>The Philadelphia Inquirer</i> : Seeking Unification of Korea	Education: Bachelor's and Master's degrees at Temple University; wide spread of 'Ai Kook Ka' by Ahn; writer's observation on difference in appearance between Chinese, Koreans, and Japanese.
1949, June 12	<i>The Philadelphia Inquirer</i> (Pennsylvania): Home to 1100 Envoys: International House for Foreign Students Here Puts True Democratic Principles Into Practice	Ahn as a conductor of Mallorca symphony orchestra.

CHAPTER 4
FROM THE BIRTH OF *KOREA FANTASY*

4.1 Premiere

Korea Fantasy is thought to have premiered with the Dublin Symphony Orchestra in Ireland in 1938. Both Kyungboon Lee, a musicologist who specializes in exile music of the Nazi period, and the Eak Tai Ahn Memorial Foundation make the same claim. Archived newspaper articles indicate that the performance of *Korea Fantasy* (printed as *Symphonique Fantasie* “Korea, Op. 15” in 1938) in Dublin did occur; however, the claim that it was the premiere does not concur with other recent findings. The findings, instead, show that the premiere was held earlier than other sources claim.

Presumably the premiere was held during Ahn’s first trip to Europe. At least four news articles below suggest that *Korea Fantasy* was premiered in Budapest in 1936-1937. The first three sources support my claim that Ahn was conducting in Budapest at the time, and the last source reveals its premiere in Budapest.

First, on September 11, 1936, *The Scotsman* press in Midlothian, Scotland, printed Eak Tai Ahn’s performance as guest conductor in Budapest, which was scheduled to air at 9:35 Budapest time on one of the foreign stations, “Budapest 9:35, Budapest Concert orchestra. Guest Conductor: Eak Tai Ahn. Director of the Korean Philharmonic Orchestra.”⁷⁶

It is interesting to note that Ahn was mentioned as “Director of the Korean Philharmonic Orchestra”; whether Korean Philharmonic Orchestra existed at this time calls for more research.

⁷⁶ Wireless Programs; Foreign Stations, *The Scotsman*, September 11, 1936, <https://www.newspaperarchive.com>.

Based on this research, mention of the orchestra was not found during 1930's. Also, the name of the orchestra may have been an error, as indicated below by articles (2), (3), and (4).

Next, on May 3, 1937, *The Burlington Free Press* of Berlington, Vermont, printed, ...a talented Chinese musician, for the past two years has been studying under Felix Wiengartner, famous European conductor and composer, and a short time ago was guest conductor under him of the Budapest Symphony Orchestra.⁷⁷

The reference to Eak Tai Ahn as “Chinese musician” is an error as later in this article clearly spelled his name as Eak Tai Ahn. Also, on May 16, 1937, the same press as the above again publicized Ahn as “Guest conductor for the famous Budapest Symphony.”⁷⁸ Finally, this article further substantiates that the premiere happened in Budapest, and not in Dublin in 1938 as has been thought:

Following Mr. Ahn's recent European tour, the Budapest (Hungarian) Daily News judged him a “most promising conductor.” Mr. Ahn, the youngest conductor and the first Oriental ever to lead the renowned Budapest symphony orchestra, received a tremendous ovation as he opened with his own composition, “Symphonique Fantasia” Korea.⁷⁹

Thus, it is highly probable that the premiere was held in 1936 in Budapest. From these reviews, one can discern that his performance was successful as well.

4.2 Performances and Reception

Mr. Damiani thinks that basically the Koreans are ahead of us: They have their own culture, and they do a good job at ours. We have only our own culture; we do not yet understand theirs.⁸⁰

⁷⁷ “Abnaki Season Opens June 29: Chinese Musician to Return,” *The Burlington Free Press*, May 3, 1937, <https://www.newspapers.com/image/197712497/?terms=Chinese+Musician+to+Return>.

⁷⁸ “Eak Tai Ahn to Give Free Cello Recital,” *The Burlington Free Press*, June 16, 1937, <https://www.newspapers.com/image/197892891/?terms=The+Burlington+Free+Press;+Eak+Tai+Ahn+to+Give+Free+Cello+Recital>.

⁷⁹ “Korean Cellist to Conduct Concert Tomorrow Evening,” *The Burlington Free Press*, August 2, 1937, <https://www.newspapers.com/image/197723104/?terms=Korean+Cellist+to+Conduct+Concert+Tomorrow+Evening>.

⁸⁰ Albert Goldberg, “Korea Music Festival, a Cultural Discovery,” *The Los Angeles Time*, June 23, 1963, <https://www.newspapers.com/image/381619120/?terms=Korea%2BMusic%2BFestival%2C%2Ba%2BCultural%2BDiscovery>.

Mr. Damiani in the quote above is a conductor who collaborated with Eak Tai Ahn both in the U.S. and in Korea. As Western music and culture were completely different and new to that of Korea, the country of Korea would have been unfamiliar in the West. In 1949, according to an article printed in Philadelphia, the new Korean national anthem could be heard in theaters, and the writer further observed, “Koreans are different from the Chinese as are the French from the Italians. They are less Mongoloid in appearance than the Chinese, and they are taller than the Japanese.”⁸¹ In addition, Figure 4.1, taken from *Pacific Stars and Stripes*, suggests about U.S. perceptions of Korea. It is an advertisement for selling vinyl record of wide variations of sounds recorded in Korea that includes: tanks, Han River, scissor man, curfew siren, demilitarized zone, children’s games, Korean anthem, etc. This sound collection that could be gathered from daily life shows curiosity towards Korea and that little was known about the country. Thus, Eak Tai Ahn, who lived in this period, would have made a great contribution by promoting Korea through his performances of conducting and the work, *Korea Fantasy*.

Finally, after the truce from the Korean War, *Korea Fantasy* is performed in earnest. In summing up the recurring answers of Ahn’s interviews from several articles, the purpose and reason for composing *Korean Fantasy* were confirmed. Seeing what Ahn said in his day about *Korea Fantasy*, one not only could see the work had a personal meaning to him, but also that Ahn had composed the work with specific intentions in mind, and perhaps, those intentions had become clearer over time.

⁸¹ “Seeking Unification of Korea,” *The Philadelphia Inquirer*, April 17, 1949, <https://www.newspapers.com/image/172286208/?terms=Seeking%2BUnification%2Bof%2BKorea>.

Figure 4.1: “Sounds of Korea.”⁸²


Sound Highlights

Sono-Sheet 1. You will hear: Arrival • Ascom City • Seoul City • Helicopter • Jets • Guard Dogs • Tanks, etc.

Sono-Sheet 2. You will hear: PX, Souvenir • Streets Market Cries • Scissorman • Icecake • Shoeshine • Han River • Monks • Secret Garden • Children • Nightclub • Watchman • Curfew Siren, etc.

Sono-Sheet 3. You will hear: Arirang • Li'l Tigers • Children's Games • Korea House • Drums • Bicycle Song • Korea National Anthem, etc.

Sono-Sheet 4. You will hear: Information Officer • The Voice of the Enemy • DMZ • Night Patrol • Flashback • General Meloy, etc.



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One obvious reason for composing the work was that Ahn wanted to draw the history, pain, and hope of a country, "...described as a tone poem 'depicting the legends, scenes, battles and hopes of his native land....'"⁸³ Ahn also hoped to preserve the Korean folk melodies he incorporated in the work and those to be "introduce[d] to the world."⁸⁴

Moreover, a new purpose that had not been mentioned before the liberation and the war appeared in the 1950s.

⁸² "Sounds of Korea [Promotional Image]," *Pacific Stars and Stripes*, January 12, 1963, <http://access.newspaperarchive.com/jp/japan/tokyo/pacific-stars-and-stripes/1963/01-12/page-29>.

⁸³ Roy Stewart, "Korean Captures History in Music," *The Daily Oklahoman*, January 4, 1958, <http://access.newspaperarchive.com/us/oklahoma/oklahoma-city/oklahoma-city-daily-oklahoman/1958/01-04/page-19>.

⁸⁴ William Claire, "Can't Thank Strauss Enough: Ahn," *Pacific Stars and Stripes*, April 02, 1960, <http://access.newspaperarchive.com/jp/japan/tokyo/pacific-stars-and-stripes/1960/04-02/page-28>.

I composed it primarily with the West in mind... You probably don't realize what it means to live in a country that is overrun by an enemy," he declared "all the killing. It's terrible. I still remember it vividly even though I left Korea at the age of 13. I hope that my music conveys it, part, at least, something of that tragedy."⁸⁵

In the article above, he further explains what he meant by "with the West in mind." Ahn wanted to share traditional Korean music he valued written in Western idiom, to be also "appreciated" in Western culture while serving as "cementing of international friendship." Ahn further established a political and diplomatic tone by saying "I'm particularly glad of the opportunity to present it in this country, because without the US, Korea would be entirely Communist."⁸⁶

In fact, *Korea Fantasy* served as a symbolic work of cultural exchange between the U.S. and Korea. In 1954, a diplomatic concert titled, "Salute to Seoul" was held in Indianapolis as "the result of an exchange of letters between Mayor Alex Clark of Indianapolis and Mayor Tai Sen Kim of Seoul," which had the audience joined in singing *Battle Hymn of the Republic*.⁸⁷ In return, a similar concert to salute Indianapolis was planned and to be aired.⁸⁸

As if rewarding Ahn's efforts and expectations, his conducting performances of *Korea Fantasy* captivated both the performers and the audiences. When Ahn was actively performing *Korea Fantasy* from the early 1950s, one reported after a concert in Oklahoma that the performance "turned out, to put it mildly, a sensation," and that he was "besieged with people at intermission wanting to obtain a recording of the work."⁸⁹ His performance of *Korea Fantasy*

⁸⁵ Bayard Ennis, "Symphony to Present Fantasy by Korea," *Charleston Gazette*, November 10, 1957, <http://access.newspaperarchive.com/us/west-virginia/charleston/charleston-gazette/1957/11-10/page-21>.

⁸⁶ Ibid.

⁸⁷ "Korean Composer Will Conduct Own Work at Concert," *Anderson Daily Bulletin*, January 25, 1954, <https://www.newspapers.com/image/10937825/?terms=Korean%2BComposer%2BWill%2BConduct%2BOwn%2BWork%2Bat%2BConcert>.

⁸⁸ Radio-TV Highlights: Symphony to Exchange Salutes with Seoul via Radio Recordings, *The Indianapolis Star*, January 31, 1954, <https://www.newspapers.com/image/105579155/?terms=Symphony+to+Exchange+Salutes+with+Seoul>.

⁸⁹ "Korean Conductor Will Be Guest of Symphony," *Oklahoma City Daily*, December 22, 1957, <http://access.newspaperarchive.com/us/oklahoma/oklahoma-city/oklahoma-city-daily-oklahoman/1957/12-22/page->

was intriguing to westernized American ears. One described the piece as a “procession of priests to an eastern temple” and that the orchestra imitating Asian instruments made the orchestra sound like an “oriental band.”⁹⁰

The performers were also moved by Ahn’s work. A reporter, who wrote an article after observing Ahn’s rehearsal on *Korea Fantasy* with an orchestra where he guest-conducted, shared what she witnessed:

Some of us were weeping when we finished. I was overwhelmed by the Korean National Anthem, which wound through the final measures. After he had finished, the musicians beat their instruments and rose as one, crying, “Bravo, bravo!” We rushed to him and many of us embraced him. We were in a state of rapturous excitement.⁹¹

Lillian Carroll, the writer of the quote, further shared details about Ahn that shed light on Ahn’s ability as a conductor. As it is challenging to find recording or footage of Ahn’s conducting, unlike other famous European conductors of his time, these limited fragments of evidence on his conducting abilities written by third person were valuable in discovering more about Ahn’s performance as a conductor.

According to her observation and talks with Ahn, Carroll said, Ahn used minimal English during the rehearsal. Instead, Ahn used mixes of Korean, “fiery” Spanish, Austrian, and some French. Though the musicians could not understand every foreign word Ahn used, they could understand what he wanted through “universal language:” “his voice, his facial expressions, his urgency.”⁹²

189.

⁹⁰ Adrian Gwinn, “Conducts Symphony: Korean’s Music Wins Listeners,” *Charleston Daily Mail*, November 13, 1957, <http://access.newspaperarchive.com/us/west-virginia/charleston/charleston-daily-mail/1957/11-13/page-17>.

⁹¹ Lillian Carroll, “Guest of Area Musician: Korean Guest Conductor Transformed by Music,” *Charleston Daily Mail*, November 12, 1957, <http://access.newspaperarchive.com/us/west-virginia/charleston/charleston-daily-mail/1957/11-12/page-11>.

⁹² *Ibid.*

The general relationship between the conductor and the performer of the time was informed in her writing as “seldom do the members of an orchestra have the opportunity to come into intimate contact with their conductor. Generally the relationship between musician and conductor is very formal.”⁹³ The fact that Ahn received such response from the musicians, who he was most likely working with for the first time, shows he was a conductor who was able to develop a relationship with musicians quickly and effectively.

Ahn was observed as a charismatic conductor, yet when he was off the podium, he was a shy, humble man who was homesick carrying “a stack of color pictures of his wife and three children.”⁹⁴

Sitting patiently, quietly, waiting to take the baton from Geoffrey Hobday, Eaktay Ahn appeared fragile, delicate, as though he had never eaten a really good meal in his life. How mistaken I was. He peeled off his sweater and in two down-beats, this meek appearing man was swiftly metamorphosed before our eyes into a tiger, a lion, a giant, aflame with genius! A white-hot fire of spirit and soul!⁹⁵

Ahn missed his country as he missed his family. Finally, in 1955, Ahn visited his homeland he longed-for after 25 years and performed *Korea Fantasy*. Then, immediately after his first performance in his homeland, he went to Japan and held a concert, which also featured *Korea Fantasy*.⁹⁶ The performance must have been a priceless moment for him, who witnessed his country’s oppression and liberation from Japan.

The successful performances of *Korea Fantasy* and the reaction of the audience and performers came to him as a reward for him who overcame adversity, enduring the difficult environment this generation could not imagine. Though Ahn’s accomplishments were unfairly

⁹³ Ibid.

⁹⁴ Ibid.

⁹⁵ Ibid.

⁹⁶ Seungku Baek, “Eightieth Anniversary of Aegukka, Fiftieth Commemoration of Ahn: Glory and Sadness,” *Monthly Chosun* (July 2015).

criticized and overshadowed by the trace of pro-Japanese activities for some time after his death, his thoughts quoted below bring catharsis and show us what music truly meant to Eak Tai Ahn. The quote is Ahn's reflection after the performance of *Korea Fantasy* in Japan, which Lolita, Ahn's wife, shared in her book. It translates as:

This is what I was trying to say. That is, music has the power to make people love each other like brothers and sisters by letting them come together. If I had wielded a sword in front of their heads, no one would have sought to sing. They sang because I held a baton. They sang with much enthusiasm, affection and sincerity. Lolita, now you understand my point. Eventually, the two countries became brothers through music.⁹⁷

Table 4.1 (continuation of Tables 3.1 and 3.2) lists articles appeared in local newspapers that served as evidence to picture Ahn's musical accomplishments in context. If one wishes to investigate further or obtain more details, these resources would be helpful in locating more information.

4.3 Versions

Since *Korea Fantasy* narrates the history of Korea, even after its first completion, it has become inevitable to revise it after experiencing the great events of the liberation in 1945 and the Korean War in 1950.

During the Japanese Occupation, the original version of *Korea Fantasy* was prohibited in Ahn's own country.⁹⁸ So instead, just as Ahn performed as the Japanese composer Ekitai in the middle of his career to protect his identity as a musician, his work underwent a few transformations as well.

⁹⁷ Talavera Lolita, *My Husband Eak Tai Ahn* (Seoul, Korea: Shin-gu Publishing, 1974), 207.

⁹⁸ Richard Pine, *Music and Broadcasting in Ireland* (England: Four Courts Press, 2005), 76.

Table 4.1: Compilation of newspaper articles on Ahn’s performance venues, reviews on his performance, and other interesting facts on Ahn, 1950-1965.

Y/M/D	Newspaper: Title	Main Contents/Keywords
1953, December 27	<i>The Cincinnati Enquirer</i> : Free New Year's Eve "Pop" Concert; Templeton Plays, Records Gershwin, p.74	-Indicates Ahn was living in Spain serving as music director of the Mallorca Symphony Orchestra. -“Frequently shared the podium at the Strauss Festivals with Strauss”
1953, December 29	<i>The Cincinnati Enquirer</i> : Words and Music, Arthur Darack [sic]. "Auld Lang Syne" is Replaced	-Came to town to conduct part of the Pops Concert of Cincinnati Symphony Orchestra
1953, December 30	<i>The Cincinnati Enquirer</i> : Musical Thanks [from] Korea!	-Ahn and Thor Johnson, Cincinnati’s symphony conductor, met in 1936 when studying at Salzburg. Ahn conducted the first half; Johnson conducted the second half of the concert.
1954, January 22	<i>The Indianapolis Star</i> : Dinners to be Given for Symphony Guests, p. 6	-Two dinner parties planned for guests of the Indianapolis Symphony Orchestra. (Eaktay Ahn mentioned as a guest)
1954, January 24	<i>The Indianapolis Star</i> : Orchestra Approaches Midway Mark, Busiest Week of the Season, by Corbin Patrick. p. 77	-Publicizing Ahn’s appearance in future performance with Indianapolis Symphony Orchestra
1954, January 25, Mon	<i>Anderson Daily Bulletin</i> : Korean Composer Will Conduct Own Work At Concert, p. 2	-“Highlight of the musical program will be the appearance of Eaktay Ahn, a former student of Richard Strauss” -“Salute to Seoul” program included: <i>Rienzi Overture</i> , Wagner; <i>Symphony no. 5</i> , Beethoven; <i>Porgy and Bess</i> , Gershwin; <i>Korea</i> , Ahn
1954, January 27	<i>The Indianapolis Star</i> : Korean Conductor Takes Podium Tonight, p. 17	-“He [Ahn] performed “Korea” and several other selections with the Cincinnati Symphony Orchestra last Dec. 31 while sharing the spotlight with British pianist Alec Templeton.
1954, January 31	<i>The Indianapolis Star</i> : Radio-TV Highlights: Symphony to Exchange Salutes with Seoul via Radio Recordings, p. 83	-“A similar salute by the Seoul Symphony to Indianapolis is being planned...”
1954, February 1	<i>Pacific Stars and Stripes</i> : Indianapolis Symphony Records ‘Seoul Salute.’ p.10	-“Salute to Seoul” concert was recorded and sent to Seoul. -“The audience joined in singing “Battle Hymn of the Republic”
1954, January 28	Music. <i>The Lowell Sun</i> , p. 14	-background of “Salute to Seoul”
1955, June 26	<i>Lansing State Journal (Lansing, Michigan)</i> : Our Musical World, p. 23	-Ahn’s receiving Medal of Culture, Korea
1957, November 6	The Charleston Gazette:He’ll Direct Own Composition: Korean Guest of Orchestra	-Charleston Symphony: <i>Symphony no. 6</i> , Beethoven; “ <i>Colas Breugnon</i> ,” Dmitri Kabalevsky; <i>Korea</i> , Ahn
1957, November 10	<i>The Charleston Gazette</i> : Symphony to Present Fantasy by Korean, by Bayard F. Ennis	- Mention of two orchestration of <i>Korea</i> - “Aside from “Korea,” Ahn has composed only what he described as Korean “court music”[Interview with Ahn]

Y/M/D	Newspaper: Title	Main Contents/Keywords
1957, November 13	<i>The Charleston Gazette</i> : Korea is Saluted by City Symphony by Bayard F. Ennis, p. 8	- Concert review
1957, November 12	<i>The Charleston Daily Mail</i> : Guest of Area Musician: Korean Guest Conductor Transformed by Music, by Carroll, Lillian. P. 11	- Rehearsal observation; interview with Ahn
1957, November 13	<i>The Charleston Daily Mail</i> : Korean's Music Wins Listeners, By Adrian Gwinn, p. 17	- Concert review
1957, December 22	<i>The Daily Oklahoman</i> : Korean Conductor Will be Guest of Symphony, p. 11	- Ahn's brief biography + concert review
1958, January 1	<i>The Daily Oklahoman</i> : OCU Singers Get New Role with Harrison p.16	- Concert advertisement
1958, January 4	<i>The Daily Oklahoman</i> : Korean Captures History in Music, by Roy P. Stewart, p. 20	- Interpretation of <i>Korea Fantasy</i>
1958, January 5	<i>Ada Evening News</i> , Ada, Oklahoma: News of Music, by Roy S. McKeown, p.6	- Oklahoma City Symphony programmed: Kodaly's <i>Dances of Galanta</i> , William Schuman's <i>New England Triptych</i> , Excerpts from Mussorgsky's <i>Boris Godunov</i> , Bass-bariton Kenneth Smith; Eaktay Ahn's <i>Korea</i> [*New England Triptych was performed for the first time in Oklahoma City]
1958, January 5	<i>The Daily Oklahoman</i> : Schuman Adds Variety, p. 12	- Concert announcement as above. Besides highlighting Ahn, W. Schuman was brought to attention as well.
1958, January 7	<i>The Daily Oklahoman</i> : Rehearsal Time, p. 9	- Contains a photo of rehearsal with Oklahoma City Symphony, which Ahn was a part. Ahn is not in view, however.
1959, June 28	<i>The Los Angeles Times</i> : Pianist Ends Tour, p.87	- Mention of Ahn's collaboration with pianist Colette Nance
1958, January 27	<i>The Los Angeles Times</i> : Korean Guest Conductor of Symphony, p. 38	- Mention of guest conducting Burbank Symphony Orchestra's 14 th anniversary concert
1958, Feb 2	<i>The Los Angeles Times</i> : Symphony to Feature Korea Composer's Work, p. 144, pp. 334-335	- Contains Ahn's biography
1958, Feb 20	<i>The Los Angeles Times</i> : p.102	- Burbank Symphony Orchestra program: Saint-saens's <i>Symphony no. 3</i> ; Bruch's <i>Scottish Airs</i> ; Ahn's <i>Korea</i>
1960, March 12	<i>Pacific Stars and Stripes</i> : Anthem Author Arrives in ROK	- "Recently completed a tour of concert performances in Central America" - Led a concert with the Seoul Symphony Orchestra and the Korean Broadcasting System Symphony Orchestra in President Syngman Rhee's 85 th birthday celebration
1960, March 20	<i>Pacific Stars and Stripes (Tokyo, Japan)</i> : Composer in Interview, p.2	- Ahn featured on AFKN-TV's "Tonight in Korea"
1960, April 02	<i>Pacific Stars and Stripes</i> : Can't Thank Strauss Enough by PFC William F. Claire	- Contains a photo of Ahn and R. Strauss. - Interview with Ahn
1960, November 15	<i>Pacific Stars & Stripes</i> : Conductor to Appear in Korea, p.2	- Mention of his performance schedule: Tokyo, Osaka, Korea, London Philharmonic at Royal Festival Hall

Y/M/D	Newspaper: Title	Main Contents/Keywords
1960, December 4	<i>The Los Angeles Times</i> : Authority on Strauss will Lead Concert, p.171	- “Authority on interpretation of the works of Richard Strauss” - Concert program: Ahn conducting <i>Korea, Death and Transfiguration</i> , Beethoven <i>Piano Concerto no. 1</i> [Soloist: Harold Cone, who was recently soloist with the London Philharmonic Orchestra]
1963, January 12	<i>Pacific Stars and Stripes</i> : Film on ROK Composer—Hess to Write Script. P. 1 &24	- Regarding Hess and movie
1963, April 7	<i>The Los Angeles Times</i> : Damiani Invited to Korean Fete, p.279	-Relationship between Ahn and conductor Leo Damiani who appeared as guest conductor of International Music Festival in Seoul
1963, April 21	<i>The Los Angeles Times</i> : Music News, p. 368	- Article on International Music Festival in Korea which Ahn served as music director
1964, May 19	<i>The Catholic Advance (Wichita, Kansas)</i> : Nuns Hit in Festival, p.10	- “Richard Eaktay Ahn.” Directed “the Nun’s Choir”
1963, June 23	<i>The Los Angeles Times</i> : Korea Music Festival, a Cultural Discovery, by Albert Goldberg p. 76	- Interview with the conductor Damiani who worked with Ahn and experienced Korea
1964, June 23	<i>The Journal News (White plains, New York)</i> : Pop Concerts Slated Sundays in Miami Beach, p.13	- List of concert series. Among them, an “Oriental Evening” with Ahn
1964, Feb 16	<i>St. Louis Post-Dispatch</i> : Korean Music Faces the West by James Wade, 37	- Article on Lou Harrison and Alan Hovhannes and their study on Korean music
1964, June 2	The Cincinnati Enquirer: Cincinnati Composer, p. 17	- Article on the Third International Music Festival, Seoul - Margot Rebeil, soprano, collaborated with Ahn on the world premiere of John Haussermann’s <i>Concerto for Soprano and Orchestra</i>
1965, November 2	<i>Pacific Stars and Stripes</i> : Memorial Concert Scheduled in Seoul	- <i>Korea Fantasy</i> was performed by the “400 member Seoul Philharmonic orchestra and the Union Chorus...”

Since the premiere took place in Budapest during his first European trip in 1936-1937, the original version must have been written prior to that; the exact date of its completion is not yet known. Also, it is unfortunate that the score of the original version was not preserved.⁹⁹ It is known that the original version of *Korea Fantasy* was first a purely instrumental symphonic work of four movements that quoted the Korean National Anthem in the fourth movement.¹⁰⁰ In an article that shares Ahn's future performing engagements printed in 1937, November 15, says that Ahn sailed to London to perform as a guest conductor with symphony orchestras in London, Dublin, Prague, Vienna, Budapest, and Paris, and that his main concert program will be *Symphonique Fantaisie "Korea,"* "which depicts the landscape of his fatherland, Korea."¹⁰¹

Around 1940, during the period that Ahn was introduced as Ekitai, the fourth movement that contained the Korean National Anthem was omitted, and the piece became a three-movement work with a new title, *Kyokuto*.¹⁰² Then, Ahn performed the third version, newly named *Manchukuo* in 1942. Presumably, this version goes back to the four-movement structure; however, the last movement is thought to be a new composition that Ahn composed to celebrate the tenth anniversary of Manchukuo, replacing the national anthem.¹⁰³

Finally, approaching the liberation of Korea from Japan, Ahn started revising *Korea Fantasy* again and brought back the Korean National Anthem in the last movement. The oldest existing version (1944-1945) of *Korean Fantasy* is comprised of three movements. The

⁹⁹ Kyungboon Lee, *Time Lost 1938-1944* (Seoul, Korea: Humanist Publishing Co., 2007), 132.

¹⁰⁰ Seungku Baek, "Eightieth Anniversary of Aegukka, Fiftieth Commemoration of Ahn: Glory and Sadness," *Monthly Chosun* (July 2015).

¹⁰¹ "Eak Tai Ahn Goes to Europe," *The Burlington Free Press*, November 15, 1937, <https://www.newspapers.com/image/203379094/?terms=Eak+Tai+Ahn+Goes+to+Europe>.

¹⁰² Ahn Eak Tai Foundation, *Ahn Eak Tai Through Pictures* (Seoul, Korea: Ahn Eak Tai Foundation, 2015), 97.

¹⁰³ *Ibid.*, 99.

movements are titled: I. “My Country,” II. “Country of the Past,” III. “Future of the Country,” with the national anthem appearing again in the final movement. This 1944-1945 version was performed in Spain in 1946 for the first time after the liberation.¹⁰⁴

The next existing version (1954), one continuous work with four movements, was dedicated to President Rhee (Lee) Seungman after a performance in Indianapolis. The chorus was later added around 1960.¹⁰⁵ Ahn utilized these two versions that are with and without chorus and performed accordingly depending on the situation of the concert.¹⁰⁶ Besides, there is possibly an additional version that has not yet been discovered, which includes Oriental instruments; “He has, in fact, two orchestrations of “Korea.” One makes use entirely of Western instruments, while in the other Oriental percussion instruments are used along with the *peri* [*sic*]-equivalent of the oboe—and the *tungson* [*sic*], which is a relative of the Western flute.”¹⁰⁷

¹⁰⁴ *Ibid.*, 111-112.

¹⁰⁵ *Ibid.*, 175.

¹⁰⁶ *Ibid.*, 182.

¹⁰⁷ Bayard Ennis, “Symphony to Present Fantasy by Korea,” *Charleston Gazette*, November 10, 1957, <http://access.newspaperarchive.com/us/west-virginia/charleston/charleston-gazette/1957/11-10/page-21>.

CHAPTER 5

COMPOSITIONAL TRAITS IN *KOREA FANTASY*

5.1 Internal Influence

It is suitable, considering the historical background of Eak Tai Ahn's time, to presume that the compositional choices Ahn made are both internal and external. As discussed in the previous chapters, Ahn saw war and oppression in his own motherland, thus his life path was directly influenced by them. As a result, there were times he lived in a different nationality, and for a long period of time he resided in foreign countries longing for his homeland.

Therefore, one cannot help noticing his special connection to two places: the country he was born and longed for, Korea, and the place where he cherished his beloved family, Mallorca, Spain. The pieces listed below are surviving works of Ahn (the ones with asterisk are the only works that could be acquired as of 2016):¹⁰⁸

*The First Manifestation of the Korean Music:
Life of Korea (Sweet Sixteen, Arirang Hill), for voice*

Korean National Anthem, *Ae Gook Ga**

Kangteunsungak, * symphonic poem

Korea Fantasy, * symphonic poem

Mallorca, * symphonic poem

Lo pi de Formentor, symphonic poem

Nongae, * symphonic poem

Aegookjisa Choodogok, * patriotic funeral song for orchestra

Weisse Lillie, * for voice or string solo

Hangook Moogok, symphonic work

¹⁰⁸ "Eak-Tai Ahn: Biography," Eak-Tai Ahn Memorial Foundation, accessed September 12, 2016, <http://ahneaktai.or.kr/>.

Among the pieces listed above, both *Mallorca* and *Lo pi de Formentor* have themes based on Mallorca. (*Lo pi de Formentor* is a Mallorcan poem by Miquel Costa i Llobera). Then, the rest of the pieces are related to his native country. Though one cannot know the exact intent of making every decision on his work theme setting, Ahn may have found inner comfort and a place he could take refuge from nostalgia: “Music make home in the heart, so if one loves music, home is always here.”¹⁰⁹

5.2 External Influence

5.2.1 Fujimaro Konoye

When Ahn began to perform actively between America and Europe in the mid-1930s, there was a Japanese conductor Hidemaro Konoye (also spelled Konoe), a younger brother of Fujimaro Konoye, who was a leading political figure in Japan around 1937-1941. Hidemaro Konoye (1898- 1973) was the first Japanese conductor of major American orchestras. He also founded the first Japanese orchestra solely consisting of “European instruments.”¹¹⁰ The orchestras he conducted included the Los Angeles Philharmonic, Philadelphia Philharmonic, National Symphony Orchestra and Boston Symphony Orchestra.¹¹¹

Around the mid-1930, Hidemaro Konoye conducted his own arrangement of *Etenraku* (meaning, “music coming through heaven”) on many occasions in America. The origin of *Etenraku* is not known,¹¹² but the piece was introduced in America as a Japanese ceremonial

¹⁰⁹ Carroll, “Guest of Area Musician.”

¹¹⁰ “Pioneer in Music,” *Chicago Tribune*, February 26, 1937, <https://www.newspapers.com/image/355094577/?terms=hidemaro%2Bkonoye>, p. 2.

¹¹¹ “Japanese Viscount to Conduct L.A. Symphony,” *Oakland Tribune*, August 17, 1937 <https://www.newspapers.com/search/#query=Japanese+Viscount+to+Conduct+L.A.+Symphony>, p. 18.

¹¹² “Stokowski to Introduce New Music Here Nov. 19,” *The Brooklyn Daily Eagle*, November 10, 1935, <https://www.newspapers.com/image/52631858/?terms=Stokowski%2Bto%2BIntroduce%2BNew%2BMusic%2BHere%2BNov.%2B19>, p.82.

music notwithstanding.

Ahn and Konoye knew each other from 1926 at the Tokyo Conservatory of Music where Konoye was an orchestra director and Ahn was a student.¹¹³ There is no direct evidence to whether Ahn and Konoye met in the 1930s. However, it was likely that they kept contact as they were both performing in the U.S. in the 1930s. It is deduced as such because Konoye's *Etenraku*¹¹⁴ arranged in 1931 and Ahn's *Kangteunsungak*¹¹⁵ in 1936 are based on the same musical theme. Comparing the score of *Etenraku* and *Kangteunsungak*, it is obvious that both are arrangements of an ancient court music from East Asia. Though they share the same musical theme, the two versions are distinctly different when compared.

The motivation behind composing an arrangement of the same ancient Asian court music after Konoye is unclear. Yet, Ahn's arrangement proposes that he was trying to paint with his own orchestral color and create a "new" piece of music through reworking the existing piece, whereas Konoye's *Etenraku* is closer to a direct transcription from Asian to Western musical instruments.

A remark Ahn made might give us a clue and support what Ahn was trying to achieve in his works: "An exception, he [Ahn] said, is the French impressionist Debussy, who was schooled in the older tradition and went on to create new sounds in the music world." Ahn also implied that he pursued creative originality through studying the German conservatives such as Bach and Beethoven.¹¹⁶

¹¹³ Lee, *Time Lost 1938-1944*, 156.

¹¹⁴ "Hidemaro Konoye: Etenraku," Universal Edition, accessed July 28, 2018, <https://www.universaledition.com/composers-and-works/hidemaro-konoye-383>.

¹¹⁵ "Eak-Tai Ahn: Biography," Eak-Tai Ahn Memorial Foundation, accessed September 12, 2016, <http://ahneaktai.or.kr/>.

¹¹⁶ William Claire, "Can't Thank Strauss Enough: Ahn," *Pacific Stars and Stripes*, April 02, 1960, <http://access.newspaperarchive.com/jp/japan/tokyo/pacific-stars-and-stripes/1960/04-02/page-28>.

Ahn conducted his own *Kangteunsungak* in Europe; of course, under a new title *Etenraku*.¹¹⁷ According to Lee, Ahn and Konoye worked together and possibly competed with their own arrangements during the Ekitai years in Europe.¹¹⁸ Moreover, Lee also claims that Ahn and Konoye had similar conducting repertoires.¹¹⁹ Ahn does not mention Konoye as his teacher based on this research, but the two who have known each other for years had impacted each other regardless.

5.2.2 Zoltán Kodály

When Ahn moved to Europe from the U.S. in the 1930s, he studied composition from Zoltán Kodály (1882- 1967) at Liszt Ferenc Academy of Music. Since Kodály was the first teacher Ahn encountered in Europe, we can postulate that Kodály had an influence on Ahn's tendency to incorporate folk material in his works.

By the time Kodály was introduced to Ahn, Kodály had already written collections of folksong arrangements, such as *Magyar népzene* ('Hungarian folk music'), *Háry János*, a Hungarian opera that employs the Hungarian dulcimer, 'cimbalom' and *Dances of Galánta*, which also presents Hungarian musical characteristics.¹²⁰

It was not uncommon for composers to develop their compositions with their native folk inspirations in the late 19th and early 20th centuries. Kodály, known as the composer of the aforementioned works that go hand-in-hand with nationalism, is more recognized as an ethnomusicologist and music pedagogue who dedicated his life studying Hungarian folksongs as

¹¹⁷ Kyungboon Lee, *Time Lost 1938-1944* (Seoul, Korea: Humanist Publishing Co., 2007), 156.

¹¹⁸ *Ibid.*, 151.

¹¹⁹ Lee, 158.

¹²⁰ Laszlo Eosze, Michael Houlahan, and Philip Tacka, "Zoltán Kodály," *Grove Music Online*, accessed July 28, 2018, <http://www.oxfordmusiconline.com/grovemusic/>.

a subject in and of itself.¹²¹ Kodály's achievements as an ethnomusicologist might have evoked Ahn's interest in studying Korean native music beyond simply borrowing folk materials in his compositions as Ahn said, "Composing is the happiest moment in life," and added that he is "anxious to settle down in Korea and study court music of the country."¹²²

5.2.3 Richard Strauss

Richard Strauss (1864-1949) must have had a significant impact on Ahn's musical achievements because Ahn once said, "I can never thank Strauss enough,"¹²³ and Strauss was mentioned as his teacher in various newspaper articles. By referring to the list of works and genres in the beginning of this chapter, one can deduce that Eak Tai Ahn's distinct style of composition could be described as programmatic, which Strauss was known for.

Ahn stated that he enhanced his compositional work by studying "central figure[s] of classical music," such as Bach, Beethoven, and Brahms.¹²⁴ Still, Ahn emphasized that he learned conducting and composition from Strauss numerous times, and adhered to the "innovative" side of dichotomy between absolute and program music following Strauss' footsteps.

Though Ahn was not a prolific composer, Ahn's programmatic content embraces a wide range like Strauss. For instance, *Lo pi de Formentor* is based on a poem; *Nongae* drew on a story of heroine; *Mallorca* is inspired by a scene; and, *Korea Fantasy* is based on the history of a country conceivably mixed with his personal experience.

¹²¹ Ibid.

¹²² William Claire, "Can't Thank Strauss Enough: Ahn," *Pacific Stars and Stripes*, April 02, 1960, <http://access.newspaperarchive.com/jp/japan/tokyo/pacific-stars-and-stripes/1960/04-02/page-28>.

¹²³ Ibid.

¹²⁴ Bayard Ennis, "Korea is Saluted by City Symphony," *Charleston Gazette*, November 13, 1957, <http://access.newspaperarchive.com/us/west-virginia/charleston/charleston-gazette/1957/11-13/page-8>.

5.2.4 Ludwig van Beethoven

“Beethoven has become as standard as a classic in modern Japan as in modern America,” he said. “In Tokyo a Beethoven program will always draw a full house.”¹²⁵ The quote provides a good historical background of Ahn’s time indicating Ahn’s exposure to Beethoven’s works since he resided in both places. As proof of this, Ahn’s *Korea Fantasy* was often programmed with Beethoven’s works. In addition, Ahn mentioned that the study of Beethoven was valuable to him in composing.¹²⁶

Acquaintance with Beethoven’s works grew further with his musical achievements. In 1944, Ahn took conducting leadership at a Beethoven festival in Paris. The festival featured Jacques Thibaud and Alfred Cortot, the violinist and pianist who formed a piano trio with Pablo Casals, as soloists performing the Violin Concerto in D Major and Piano Concerto no. 5. The final concert of the festival closed with Beethoven’s Symphony no. 9. The recognition of his conducting ability can be seen from the fact that Ahn was entrusted with full leadership at the Beethoven Festival working with such renowned musicians.¹²⁷

Besides the Beethoven Festival in Paris, he was also the sole conductor of “Grand Festival Beethoven” in Barcelona in 1943¹²⁸ and at a Beethoven concert in Korea in 1963.¹²⁹ As Ahn found studies of Beethoven helpful and due to the Beethoven’s popularity during the time,

¹²⁵ “Japanese Viscount to Conduct L.A. Symphony,” *Oakland Tribune*, August 17, 1937, <https://www.newspapers.com/search/#query=Japanese+Viscount+to+Conduct+L.A.+Symphony>, 18.

¹²⁶ Bayard Ennis, “Korea is Saluted by City Symphony,” *Charleston Gazette*, November 13, 1957, <http://access.newspaperarchive.com/us/west-virginia/charleston/charleston-gazette/1957/11-13/page-8>.

¹²⁷ Ahn Eak Tai Foundation, *Ahn Eak Tai Through Pictures* (Seoul, Korea: Ahn Eak Tai Foundation, 2015), 100-112.

¹²⁸ *Ibid.*.

¹²⁹ “Authority on Strauss will Lead Concert,” *The Los Angeles Times*, December 4, 1960, <https://www.newspapers.com/image/381345429/?terms=Authority%2Bon%2BStrauss%2Bwill%2BLead%2BConcert>.

he often programmed Beethoven's work in performances of *Korea Fantasy*. Also, whether he intended so or not, the augmentation of chorus towards the end of *Korea Fantasy* resembles Beethoven's Symphony no. 9. There are more similarities to Beethoven's compositional idiom, which are discussed in the next chapter.

5.3 Compositional Traits

From travelling between America and Europe, Ahn would have come into contact with different genres of music, such as romanticism, modernism, jazz and nationalism. In the midst, Ahn found his own voice through his experiences of folksongs of his motherland and of Western composers previously discussed. As a result, Eak Tai Ahn created *Korea Fantasy*, a piece of music that successfully bridged East and West. The piece also incorporated two styles of Korean music: *Jungak*, which was once perceived as the music of the "elites"; and *Minsokak*, the music of the "commoners."

5.4 Nationalistic Elements: Quotation, Call and Response, Native Instruments, Rhythm, and Pentatonic Scale

Ahn paints the work that shows his national identity by utilizing direct quotations of folk melodies. For example, *Doraji Taryoung*, a widely known Korean folksong, is quoted at m. 50. This song is categorized as one of well-liked *Shin-minyo*, which means "new folksongs," in Korea.¹³⁰ *Shin-minyo* includes popular Korean folksongs written around 1930s during the Japanese Colonial Period.¹³¹ In "Life of the People" at m. 50, Ahn also appropriately portrays the

¹³⁰ In-ae Son, "Doraji Taryoung," *Encyclopedia of Korean Culture, National Folk Museum of Korea*, accessed September 14, 2018, <http://folkency.nfm.go.kr/kr/topic/%EB%8F%84%EB%9D%BC%EC%A7%80%ED%83%80%EB%A0%B9/709>.

¹³¹ Ibid., *Sweet Sixteen* that Ahn employed in his arrangement of folksongs published by Elkan-Vogel in the early years of his first stay in the U.S. is also categorized as *Shin-minyo*; So-young Lee, "Doraji Taryoung," *Encyclopedia of Korean Culture, National Folk Museum of Korea*, accessed September 14, 2018, <http://folkency.nfm.go.kr/kr/topic/%EB%8F%84%EB%9D%BC%EC%A7%80%ED%83%80%EB%A0%B9/709>.

life of Korean people by introducing the latest Korean folksong, which may have been the one he heard most recently before he left Korea.

Just as Ahn showed his “up-to-date” knowledge of popular folksongs of his time, he showed his knowledgeability of traditional musical idioms of Korea through quoting “*Taryoung*” from *Youngsanhuesang* at m. 125, which is categorized as *Jungak*, a genre originated in the late Chosun period (1392-1910).¹³² In addition, Ahn creatively fused another style of Korean traditional music, *Minsokak*, without being confined to its traditional practice, and it is noteworthy that Ahn combined the two branches of Korean traditional music contrasting in character.

The classification of *Jungak* as “high” and *Minsokak* as “low” music existed due to an ancient Korean social stratification that resembled a caste system during Chosun Dynasty. As a result, *Jungak* referred to the music that was learned and enjoyed by the intellectuals and in courts for meditation and rituals, whereas *Minsokak* denoted the music of the commoners.¹³³ Although there once was an invisible barrier between the two performed with different purpose and style, Ahn intermixed them in a phrase creating an inclusive expression of “*life of the people.*”

Music that falls under *Jungak* is usually in slow tempo and rhythmically and emotionally reserved. The relative style of music, *Minsokak*, has a broader spectrum of emotional expression, embellishing rhythm and tempo variations, and is usually in faster tempo compared to *Jungak*.¹³⁴

¹³² Byongok Yim, “Youngsanhuesang,” *National Gukak Center*, accessed September 18, 2018, <https://www.gugak.go.kr/site/program/board/basicboard/view?currentpage=23&menuid=001003001002&pagesize=10&boardtypeid=6&boardid=1015>.

¹³³ Sahoong Jang, “Jungak,” *Encyclopedia of Korean Culture*, accessed September 18, 2018, <http://encykorea.aks.ac.kr/Contents/SearchNavi?keyword=%EC%A0%95%EC%95%85&ridx=1&tot=24>.

¹³⁴ Bohyung Lee, “Minsok Eumak,” *Encyclopedia of Korean Culture*, accessed September 18, 2018, <http://folkency.nfm.go.kr/kr/topic/%EB%AF%BC%EC%86%8D%EC%9D%8C%EC%95%85/6230>.

A distinguishing quality of *Minsokak* is ‘call and response,’ which reflects the collectivist culture of Korea. People of Korea sang songs in the fields, work, play, and ceremonies since ancient times, and the largest portion of *Minsokak* is work songs that were sung by groups of people when conducting daily tasks, such as farming and fishing.¹³⁵ Often this labor intensive work required repetitive motion. Thus, the ‘call and response’ form helped the workers endure the hard work.

In most cases, a single person or a number of people sing a statement, which could be improvised, and the rest then respond to the offered phrase, but occasionally the call and the answer overlapped with each other.¹³⁶ The length of each call and response phrase can vary and each phrase can be as short as a measure in Western musical terms.¹³⁷ This trait is found at mm. 125-140. Ahn treats the *Taryoung* melody as the statement of the ‘call,’ and the ‘response’ unit is played at mm. 133-134 as well as at mm. 139-140. The responses are punctuated with orchestral *tutti*, also serving as marking the end of a phrase (see Example 5.2).

Ahn employs Western orchestral instruments to emulate the sound of Oriental instruments in *Korea Fantasy*, and the section of *Youngsanhuesang Taryoung* is among the examples of such. In general, the musical instruments involved in performing *Youngsanhuesang* are the stringed instruments *guhmoongo*, and *gayageum*, the wind instruments *haegeum*,

¹³⁵ Hyesook Kim, “Minsokak,” *National Gukak Center*, accessed September 18, 2018, <https://www.gugak.go.kr/site/program/board/basicboard/view?currentpage=48&menuid=001003001002&pagesize=10&boardtypeid=6&boardid=761>; Deunghak Kang, “Minyo,” *Encyclopedia of Korean Folk Culture*, accessed September 18, 2018, <http://folkency.nfm.go.kr/kr/topic/%EB%AF%BC%EC%9A%94/765>.

¹³⁶ Misun Yim, “Megigo Batneun Hyungshik,” *National Gukak Center*, accessed September 18, 2018, <https://www.gugak.go.kr/site/program/board/basicboard/view?currentpage=13&menuid=001003001002&pagesize=10&boardtypeid=6&boardid=1113>.

¹³⁷ An example of “call and response” Korean work song is called “*Onghyeya*.” It is sung during barley threshing, which is the process of removing the edible part from the stem or husk. This work is done at a fast pace, thus the tempo must be adjusted well; Hun Choi, “*Onghyeya*,” *Encyclopedia of Korean Folk Culture*, accessed September 18, 2018, <http://folkency.nfm.go.kr/kr/topic/%EC%98%B9%ED%97%A4%EC%95%BC/6313#>.

saehpiri, *daegeum*, and *danso*, as well as the percussion instrument *janggoo*, and *yanggeum*.¹³⁸

Out of this commonly used instrumentation to perform *Youngsanhuesang*, *guhmoongo* takes the center of the ensemble.¹³⁹

As one of representative string instruments of Korea, *guhmoongo* has the widest range, three octaves.¹⁴⁰ It is similar to zither with bridges and frets and is played by plucking the strings with a finger or a short stick called *sooldae*. Thus to create a similar effect, Ahn deliberately limits the melody carrying instruments to *staccato* and *pizzicato*, mm. 125-135 and mm. 156-169 (see Example 5.2).

Before the melody of *Youngsanhuesang Taryoung* is introduced by the woodwinds at m. 125, Ahn introduces four-bar rhythmic pattern in the percussions. This particular rhythmic pattern often appears in a compound quadruple meter in Korean traditional music.¹⁴¹ This is called *Taryoung Jangdan* (see Example 5.1).¹⁴² It is important not to be misled by the name and associate it with *Youngsanhuesang Taryoung*. Instead, *Taryoung Jangdan* is a rhythmic pattern used extensively in both *Jungak* and *Minsokak*, especially in instrumental music.¹⁴³ In traditional practice, *Taryoung Jangdan* can vary in tempo and depending on its tempo, there can be

¹³⁸ *Yanggeum* is a percussion-stringed instrument similar to dulcimer.

¹³⁹ Jang, “Jungak.”

¹⁴⁰ Moreover, *guhmoongo*, as it is used as a lead instrument of *Taryoung*, is an instrument that had been handed down as a musical instrument of aforementioned *seonbi* and of court music. Ibid.

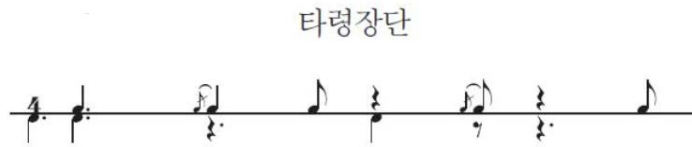
¹⁴¹ Bohyung Lee, “Jangdan,” *Encyclopedia of Korean Culture*, accessed September 18, 2018, <http://encykorea.aks.ac.kr/Contents/SearchNavi?keyword=%EC%9E%90%EC%A7%84%EB%AA%A8%EB%A6%AC%20%EC%9E%A5%EB%8B%A8&ridx=0&tot=349#>; Byungok Yim, “Taryoung Jangdan,” *National Gukak Center*, accessed September 18, 2018, <https://www.gugak.go.kr/site/program/board/basicboard/view?boardtypeid=6&menuid=001003001002&boardid=1019>.

¹⁴² *Jangdan* means ‘rhythmic pattern’ Ibid.

¹⁴³ Hyesung Ban, “Taryoung Jangdan,” *Encyclopedia of Korean Folk Culture*, accessed September 18, 2018, <http://folkency.nfm.go.kr/kr/topic/%ED%83%80%EB%A0%B9%EC%9E%A5%EB%8B%A8/6357>

rhythmic variations within the basic structure,¹⁴⁴ a concept close to improvisation in Western music.

Example 5.1: Taryoung Jangdan.¹⁴⁵



Moreover, the work is characterized by the deliberate placing of pentatonic scale and melodies that contain pentatonic scale. A representative example starts at m. 125 in the upper strings leading to the orchestral *tutti* at m. 139. The pentatonic scale, C-D-E-G-A, is repeated three times against the melody (see Example 5.2).

¹⁴⁴ Ibid.

¹⁴⁵ Ibid.

Example 5.2: *Guhmoongo* effect, call and response, and pentatonic scale, mm. 121-140.¹⁴⁶

121

Picc.
 Fl. 1
 2
 Ob. 1
 2
 E. H.
 Cl. 1
 2
 Bcl.
 Fg. 1
 2
 C. Fg.
 Timp.
 Perc.
 Harp.
 1
 VI.
 2
 Vla.
 V.C.
 C.B.

¹⁴⁶ Ibid.

128 130

Picc
Fl. 1
Ob. 1
E.H.
Cl. 1
Bcl.
Bcl. 2
C. B.
Timp.
S. Drum
Perc.
Harp
VI. 1
VI. 2
Vla.
VC.
C.B.

This page of an orchestral score covers measures 135 to 140. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a melodic line with accents.
- Fl. 1 & 2**: Flutes, playing a melodic line with accents.
- Ob. 1 & 2**: Oboes, playing a melodic line with accents.
- E. H.**: English Horn, playing a melodic line with accents.
- Cl. 1 & 2**: Clarinets, playing a melodic line with accents.
- Bcl.**: Bassoon, playing a melodic line with accents.
- Fg. 1 & 2**: Fagot, playing a melodic line with accents.
- C. Fg.**: Contrabassoon, playing a melodic line with accents.
- Hr. 3 & 4**: Horns, playing a melodic line with accents.
- Tp.**: Trumpets, playing a melodic line with accents.
- Tb. 1 & 2**: Trombones, playing a melodic line with accents.
- Tub.**: Tuba, playing a melodic line with accents.
- Timp.**: Timpani, playing a rhythmic pattern.
- Perc.**: Percussion, playing a rhythmic pattern with a Triangle.
- Harp**: Harp, playing a melodic line with accents.
- VI. 1 & 2**: Violins, playing a melodic line with accents.
- Vla.**: Viola, playing a melodic line with accents.
- V.C.**: Violoncello, playing a melodic line with accents.
- C.B.**: Double Bass, playing a melodic line with accents.

The score includes various musical notations such as accents, slurs, and dynamic markings like *mf* and *f*. Measure numbers 135 and 140 are clearly marked at the beginning and end of the page, respectively.

CHAPTER 6

ANALYSIS OF *KOREA FANTASY*

Korea Fantasy is a twenty-five-minute programmatic work that calls for a symphony orchestra (3333-6321-perc-hp, strings) and a four-part chorus. The work consists of four continuous movements with each title being: (1) *Foundation of a Nation, the Nation of Tranquility*, (2) *Japan's Oppression and Desolate Life of the People*, (3) *Restoration of Light of the Nation*, (4) *Prolonged Distress and Glory of the Nation*.

6.1 First Movement: *Foundation of a Nation, the Nation of Tranquility* (mm. 1-208)

The first movement is made up of two sections: mm. 1-49, and mm. 50-208. The first section titled “Mysterious and Magical Landscape of Motherland” starts with a two-bar orchestral introduction immediately followed by the first theme in the horn solo (mm. 3-14) over an ascending Eb major scale in the cello, bass and harp. Towards the end of the introduction of the first theme, the *hemiola* in the ascending scalar figure in the low strings builds slight tension. The second part of the first theme (mm. 7-14) is restated with much force starting at m. 15. The ascending Eb scalar accompaniment becomes chromatic, running in contrary motion in the woodwinds and the strings, which leads to the first call of the Korean national anthem at m. 23 in C major.

Mm. 28-50 becomes a transition into a rather large portion of the first movement. In this transitional passage, Ahn takes fragments of the first theme provided below, and reshapes into short motives, which also appears throughout the work. The two prominent motives are derived from mm. 3-4 and mm. 7-10.

Example 6.1: First Theme, mm. 3-14.



The second section of the first movement begins at m. 50. Ahn begins this section, mm. 50-208, in pastoral mood. Ahn achieved this through the slowing down of both harmonic and rhythmic activities starting at m. 41. Over harp oscillating between G-major and E-minor arpeggiation, the bird calls are imitated in the clarinet and the flute, mm. 49-71.

This second section, “Life of the People” is marked by the establishment of G-major in 6/4 at m. 50. A well-known Korean folk song, *Doraji Taryoung*, is quoted in the flute and oboe solo at m. 50 over the harp arpeggiated accompaniment in hemiola. The folk melody is now passed down to the strings section at m. 55 in contrapuntal manner. At m. 59, Ahn adds a short variation of *Doraji Taryoung* in the first horn, which becomes a countermelody doubled with cellos, basses and bassoons at m. 63 against the violins and violas.

Ahn thickens the texture by adding layers of fragments of *Doraji Taryoung* theme and the motive taken from the first measure of the horn solo up to the dynamic enforced *fff* at m. 72 with an orchestral *tutti*. After a change in meter to simple quadruple from compound duple, the horn melody presented in the beginning returns in fragments over the dissonance E against F in the violins. This treatment is similar to mm. 37- 44.

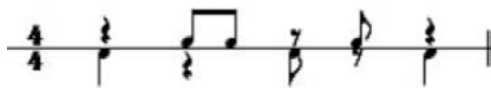
At m. 83, Ahn uses the snare drum for the first time in the piece and sporadically as an interruption to the full restatement of the horn theme, which starts at m. 85. This return of the horn theme leads to a brighter mood at m. 98. At m. 100, percussion plays a rhythmic pattern.

Kang identifies this pattern as *Jajinmori Jangdan*.¹⁴⁷ However, I assert that it is more compelling to identify the rhythm as *Danmori (Huimori) Jangdan*. Below are the basic building blocks for each *Jangdan*, ‘rhythmic pattern.’

Example 6.2: *Jajinmori Jangdan*.¹⁴⁸



Example 6.3: *Danmori/Huimori Jangdan*.¹⁴⁹



As one can see, both are quadruple; however, they differ in the beat division. Since the rhythm at m. 100 is in quadruple simple meter (see Example 6.4), *Jajinmori Jangdan* is simply incongruous.

Example 6.4: Mm. 100-101¹⁵⁰

¹⁴⁷ Ingyu Kang, “Evolving Nationalism in Korean Music as Seen in Ahn Eak-Tai’s Korea Fantasy and Missa Arirang by Huh Cool-Jae” (DMA diss., The University of Alabama, 2012) http://acumen.lib.ua.edu/content/u0015/0000001/0001101/u0015_0000001_0001101.pdf, 65.

¹⁴⁸ “Jajinmori Jangdan,” *National Gukak Center*, accessed September 18, 2018, <https://www.gugak.go.kr/site/program/board/basicboard/view?boardtypeid=6&menuid=001003001002&boardid=660>.

¹⁴⁹ Misun Yim, “Danmori Jangdan,” *National Gukak Center*, accessed September 18, 2018, <https://www.gugak.go.kr/site/program/board/basicboard/view?currentpage=61&menuid=001003001002&pagesize=10&boardtypeid=6&boardid=637>.

¹⁵⁰ Eaktai Ahn, *Korean Fantasy*, (Seoul: Ahn Eaktai Memorial Foundation, 2001).

Nonetheless, both *Jangdan(s)* are not completely unlike in nature. It is because, in traditional performance practice, when the compound quadruple *Jajinmori Jangdan* is played at a faster tempo than its range, it shifts to *Danmori/Huimori Jangdan*.¹⁵¹ In fact, *Danmori/Huimori Jangdan* is considered the fastest tempo of *Minsokak tempi*.¹⁵² Thus, when performing the section of *Danmori/Huimori Jangdan*, choosing an appropriate tempo may be necessary given the tempo range of *Jajinmori Jangdan* is ♩ .=80~110.¹⁵³

Kang asserted that the melody found at mm. 106-120 is a “Korean dance melody, *Chumsawui*.”¹⁵⁴ Nevertheless, the melody requires additional investigation because upon its definition from Encyclopedia of Korean Folk Culture, *Chumsawui* is neither a title nor type of a melody but a term meaning, ‘a basic unit of dancing, such as gesture of hands and feet.’¹⁵⁵

Whether the melody was quoted or composed by Ahn, this unidentified melody typifies mode from Seoul and Gyeonggi province. Type of modes differ from one region to another just as customs and dialects in the region are also different. The notes used, lowest note, and the ending note are examined when identifying the mode of a Korean folk song. The mode of Seoul and Gyeonggi province is mainly composed of a pentatonic scale [*sol-la-do-re-mi*], and mostly sung in conjunct motion with *sol* as the lowest note of the melody.¹⁵⁶

¹⁵¹ Ibid..

¹⁵² Eunjoo Shin, “Huimori Taryoung,” *Encyclopedia of Korean Folk Culture*, accessed September 18, 2018, <http://folkency.nfm.go.kr/kr/topic/%ED%9C%98%EB%AA%A8%EB%A6%AC%EC%9E%A5%EB%8B%A8/6387>.

¹⁵³ “Jajinmori Jangdan,” *National Gukak Center*, accessed September 18, 2018, <https://www.gugak.go.kr/site/program/board/basicboard/view?boardtypeid=6&menuid=001003001002&boardid=660>.

¹⁵⁴ Kang, “Evolving Nationalism”, 66.

¹⁵⁵ Insook Kang, “Chumsawui,” *Encyclopedia of Korean Folk Culture*, accessed September 18, 2018, <http://folkency.nfm.go.kr/kr/topic/%EC%B6%A4%EC%82%AC%EC%9C%84/6452>.

¹⁵⁶ “Kukak Ihron,” *National Gukak Center*, accessed September 18, 2018, <http://www.gugak.go.kr/site/homepage/menu/viewMenu?menuid=001003001001001004002>.

A melody that represents the mode from Seoul and Gyeonggi province is *Doraji Taryoung*, which is quoted earlier in the work. Though *Doraji Taryoung* and this unidentified melody found at mm. 106-120 share the same mode, these are slightly different in their ending note, which defines its tonic; the former ends on *sol* whereas, the latter ends on *do*.¹⁵⁷

Four bars of *Taryoung Jangdan* at m. 121 serves as an interlude to the previously discussed *Youngsanhuesang Taryoung* melody found at m. 125 over repeated pentatonic scale in the strings. Kang found in his research that this rhythmic pattern is *Kutgori Jangdan*; however this may come into question.¹⁵⁸ Just by comparing the rhythmic pattern written on the score to *Kutgori* (see Example 6.5), and *Taryoung Jangdan* (see Example 6.6), one can observe that neither of *Kutgori* and *Taryoung Jangdan* is identical to the written rhythm. Nevertheless, if the second division of beat one of m. 122 in the castanets is assumed as an error that is supposed to land on the third division of the beat, *Taryoung Jangdan* and mm. 121-122 closely resemble each other. Hyesung Ban states that if *Taryoung Jangdan* is performed at a fast tempo, it can be mistakenly heard as *Kutgori Jangdan*, but if the two are compared side by side, the difference can be seen.¹⁵⁹

Example 6.5: *Kutgori Jangdan*.¹⁶⁰



¹⁵⁷ Ibid..

¹⁵⁸ Kang, "Evolving Nationalism," 66.

¹⁵⁹ Hyesung Ban, "Taryoung Jandan," *Encyclopedia of Korean Folk Culture*, accessed September 18, 2018, <http://folkency.nfm.go.kr/kr/topic/%ED%83%80%EB%A0%B9%EC%9E%A5%EB%8B%A8/6357>; Byungok Yim, "Taryoung Jangdan," *National Gukak Center*, accessed September 18, 2018, <https://www.gugak.go.kr/site/program/board/basicboard/view?boardtypeid=6&menuid=001003001002&boardid=1019>.

¹⁶⁰ Misun Yim, "Gutgori Jangdan," *National Gukak Center*, accessed September 18, 2018, <https://www.gugak.go.kr/site/program/board/basicboard/view?currentpage=61&menuid=001003001002&pagesize=10&boardtypeid=6&boardid=637>.

Example 6.6: Mm. 121-122.¹⁶¹



At m. 145, the unidentified melody from mm. 111-113 by the oboe returns in the horns. Then, the *Youngsanhuesang Taryoung* melody is played between the two sections, strings and woodwinds. A descending chromatic run resides at m. 164, which foreshadows what is about to come in the second movement.

Measures from 174 to 208 recall and interweave melodies were introduced earlier in the movement. Ahn brought the first two bars of *Doraji Taryoung* from m. 50, then two bars of *Youngsanhuesang Taryoung* from m. 125. He then used the two melodies to create polyphony leading to a phrase played in the horns and lower strings at mm. 182-186. This is a variant of the Korean national anthem taken from m. 23; the ascending fourth in the beginning is a characteristic element of the national anthem.

6.2 Second Movement: *Japan's Oppression and Desolate Life of the People* (mm. 209-394)

The second movement is divided into three sections: “Japan’s Invasion” (mm. 209-315), “March First Independence Movement” (mm. 316-329), and “Weight of Suffering” (mm. 330-394).

After an abrupt ending without cadence of the first movement, the invasion is conveyed through taking mm. 207-208 down a half step at *presto*, immediately followed by alternating descending chromatic scales between the strings with woodwinds and brass. After creating the image of devastation, a new idiom at *Adagio* (m. 222) is used to express despair by taking

¹⁶¹Eaktai Ahn, *Korean Fantasy*, (Seoul: Ahn Eaktai Memorial Foundation, 2001).

augmented A-flat chord in second inversion down to augmented E-flat chord in parallel movement.

Starting at m. 251, Ahn experiments with an interval, minor third (A-C). At first, the interval is stated at m. 251 then, a lower neighbor tone, B, is added at m. 253. As a result, it creates a three-note musical idea (A-C-B), possibly due to the title of the movement, and prompts *dies irae* in retrograde though it would need a note C at the end of the figure to be complete. Also, the measures from 260-262 remind listeners of the opening of the first movement of Mahler's Symphony no. 2, "Resurrection," which is about death. It is because the contour of the motive that moves from note A to C, a minor third at measure 260 (see Example 6.7) is identical to m. 2 of Mahler's moving from C to E-flat (see Example 6.8). Though they differ in meter and key, the impact of the sixteenth note is as prominent as in the work of Mahler.

Example 6.7: Mm. 259-262.¹⁶²

Example 6.8: Mahler's Symphony no. 2, 1st movement, mm. 1-4.¹⁶³

From measure 267 to 299, Ahn utilizes alternating meters between 2/4 and 3/4, contrary motion and diminution to heighten tension. Then, the first trumpet plays repeated sixteenth note

¹⁶²Eaktai Ahn, *Korean Fantasy*, (Seoul: Ahn Eaktai Memorial Foundation, 2001).

¹⁶³ Gustav Mahler, *Symphony no. 2*, (Wien: Internationale Gustave Mahler Gesellschaft, 1970).

at m. 300, which stands out from the orchestra sounding like bullets, followed by a return of the motive of m. 251 in F-minor.

The “March First Independence Movement” is depicted through a trumpet call at m. 318. In this section, the descending chromatic scale disappears and a bright hopeful atmosphere is created in C-major though it does not last long. Also, a phrase from the Korean national anthem is used at mm. 320-323, which provokes the image of people fighting for freedom. However, the phrase does not end as expected, and ends on c#-minor instead.

As the history tells us that the independence movement caused many deaths and did not lead to immediate independence, the mournful motive from m. 222 reappears at m. 330 as well as the slow-moving motive from m. 253 recurring at m. 348. This section also has a new Korean traditional melody introduced at m. 351, which dramatizes the ‘weight of suffering.’ This new melody is known as ‘*Sangyeo-sori*,’ meaning *requiem*.¹⁶⁴

*Sangyeo-sori*¹⁶⁵ is sung by the people who carry the coffin in a funeral procession. *Sungyeo-sori* also shares previously discussed characteristic of *Minsokak*, ‘call and response,’ since traditional funeral ceremony involved physical labor and repetitive movement, such as carrying the coffin and grave digging.¹⁶⁶ Thus, Ahn continued to utilize the traditional trait ‘call and response’ from mm. 350-370; the measures 354, 359, 362, and 366 can be considered as a response to the solo line.

Towards the end of the movement, Ahn uses foreshadowing again. Previously, he used a

¹⁶⁴ Eaktai Ahn, *Korean Fantasy*, (Seoul: Ahn Eaktai Memorial Foundation, 2001).

¹⁶⁵ According to Kang, this melody is a “*requiem* for Emperor Kojong” that is called, ‘*Sanguh-sori*[sic].’ However, based on this research, it is found that *sanguh-sori* merely means the *requiem* that is sung by those who carry the coffin in funeral procession; Kang, “Evolving Nationalism,” 62.

¹⁶⁶ Ohsung Kwon, “*Sanguh-sori*,” *Encyclopedia of Korean Culture*, accessed September 29, 2018, <http://encykorea.aks.ac.kr/Contents/Item/E0027209>.

motive, descending chromatic run to link to the second movement. Similarly, Ahn recalled a motive from m. 3 to hint the next historical event, his country's independence at m. 362.

6.3 Third Movement: Restoration of Light of the Nation (mm. 395-508)

The third movement is also divided into three sections: "The Liberation" (mm. 395-417), "National Anthem, *Ae Gook Ga*" (mm. 418-481), and "The Beauty of the Country that is Found Again" (mm. 482-508).

Ahn starts the movement in C-major, which has been used previously in this composition to depict historically hopeful moments. The running sixteenth notes in *Allegro molto furioso* leads to the first entrance of chorus at m. 399 singing, 'Victory my country!' (see Example 6.9). This declaration is repeated twice in *fff*, then the trumpet call that was once heard to portray the "March First Independence Movement" dominates for a brief moment in *maestoso* at m. 423 (see Example 6.10).

Starting at m. 427, the first stanza of self-composed Korean national anthem is stated first by the tenor and bass then by the soprano and alto, immediately followed by a restatement of the second part of the first theme (mm. 7-14). The entire first verse of the national anthem is finally heard at m. 442 in A-major. During this first verse, the motive of m. 7 is heard again at m. 454 in the horns, but in quarter notes this time. The brass section plays this motive again of m. 7 at m. 460 before the trumpet call recurring in C-major at m. 464. Then, towards the end of this section, the first verse without refrain is sung again in two-voice contrapuntal texture (mm. 466-475) as well as the motive of m. 7 at m. 476.

The third section is in A-flat major in a lighter mood marked *Allegro con spirito presto* at m. 482. With a triangle entrance, the female chorus sings in homophony with the winds before the trumpet call motive in the horns; the syncopated accompaniment figure that appeared

previously with the trumpet call in the strings is absent. Then, starting at m. 490, the texture stays polyphonic with the addition of tenor and bass until m. 500.

Example 6.9: First chorus entrance, mm. 394-404.¹⁶⁷

394

Allegro molto furioso

Allegro molto furioso

Allegro molto furioso

¹⁶⁷Eaktai Ahn, *Korean Fantasy*, (Seoul: Ahn Eaktai Memorial Foundation, 2001).

400 (8-)

Picc. (8-)

Fl. 1 2

Ob. 1 2

E.H.

Cl. 1 2

Bcl.

Fg. 1 2

C. Fg.

1 2

Hr. 3 4

5 6

1 2

Tp. 3

Tb. 1 2

3

Tub.

Timp.

Perc.

Chorus

400

VI. 1 2

Vla.

V.C.

C.B.

Dec Han man sac

Example 6.10: Mm. 420-424¹⁶⁸

The image shows a musical score for Example 6.10, measures 420-424. The score is for a symphony and includes staves for Hr. 3, Hr. 4, Hr. 5, Hr. 6, Tp. 1, Tp. 2, Tb. 1, Tb. 2, Tub. 3, Timp., and S. Drum. Measures 420 and 423 are highlighted with boxes. The score shows a transition from a 'rit.' (ritardando) to 'Maestoso' (moderato) tempo. Dynamics include 'ff' (fortissimo) and 'rit.' markings.

At m. 500, the motive of m. 7 is now heard with much more orchestral force along with chorus singing ‘*dae-han,*’ which means ‘great Korea.’ Thus far, this motive had appeared a number of times, stirring listener’s curiosity of its meaning. Therefore, the motive finally revealing its meaning is a satisfying catharsis to the listener.

Ahn’s approach to this dramatic finish of the third movement is comparable to the work of Beethoven in his Symphony no. 9. First, Beethoven’s massive last ‘*vor Gott*’ chords before the Turkish march are identical to the last ‘*dae-han*’ chords at mm. 507-508. Beethoven’s chords are A major, the dominant of D major, and F major, the dominant of B-flat major. This chromatic relationship is found in Ahn’s as A-flat major and E major carrying the words ‘*dae-han.*’

Second, they are similar in a way the texture is treated to create the emotional climax. Before the arrival of the last ‘*vor Gott,*’ Beethoven gradually adds forces from tenor and bass solo, alto and soprano solo, then to chorus. Moreover, the addition of these voices create

¹⁶⁸Eaktai Ahn, *Korean Fantasy*, (Seoul: Ahn Eaktai Memorial Foundation, 2001).

polyphony along with the orchestral accompaniment. Although *Korea Fantasy* does not call for soloists, Ahn also planned similarly building texture from homophonic section with just the soprano and alto solo, which then turns into polyphony with tenor and bass entrance at m. 490.

Furthermore, Ahn uses shorter moving notes in this polyphonic section to build tension, which is released when the choir sings long held notes clearly delivering the text, ‘*dae-han.*’ This rhythmic scheme also parallels the section of ‘*vor Gott.*’ Additionally, the running sixteenth notes in the accompaniment is also suggestive of Beethoven’s as well.

6.4 Fourth Movement: *Prolonged Distress and Glory of the Nation* (mm.509-621, Coda)

The fourth movement is divided into three sections with coda: “Suffering” (mm. 509-528), “Prosperity Refound” (mm. 529-604), ‘Glory of the Nation, *Aegookka*” (mm. 605-621), Coda (m. 622-end).

The first section starts with a four-bar militaristic percussion, which calls to mind the Korean War. From mm. 513-528, Ahn recycles two themes from the second movement in alternation. These two themes are from m. 387 and m. 318 which were used to depict the “March First Independence Movement,” the hope for freedom and the last bearing hardship before the freedom. Thus, these two themes are also used here in anticipation of the hopeful future portrayed in the following section.

The second section has the chorus singing a new theme with patriotic texts starting at m.533 in C major. While the choir sings, an accompaniment figure at the end of phrases at m. 536 and m. 541 resemble the opening ascending fourth of the Korean national anthem. This accompaniment figure is an actual part of the anthem, thus linking well into the next section where the entire anthem is sung.

At m. 563, the theme of m. 533 and m. 482 of the third movement is simultaneously heard in compound meter, and two measures prior to this another trumpet call in C major is heard setting a positive tone. The accompaniment figure of the anthem is heard more frequently at mm. 566, 570, 574, 581, and 585 over the two concurrent themes. The verse is repeated at m. 578 with much simpler orchestral accompaniment, mostly doubling the choir, and this gives an effect of people rallied together singing in the square.

Finally, the Korean national anthem Ahn composed is sung in the final section at mm. 605-620. The trumpet call in C major from m. 561 is recalled at m. 609 and 620, and the accompaniment figure (m. 536) repeatedly heard in the previous section is now played for the last time at the end of the second phrase of the anthem. The coda, which starts at m. 620 with the jubilant trumpet call, reiterates *dae-han* motive and brings back a part of the national anthem (mm. 609-612 or mm. 617-620 as these are identical) in orchestral *tutti* at m. 635. In addition, a long repetition of IV-I chords is found in coda, which prompts a connection to the prolonged C major chords of the *finale* of Beethoven's Symphony no. 5.

CHAPTER 7

CONCLUSION

A little bespectacled Korean composer-conductor, proved last night in Charleston's Municipal Auditorium that music is a universal language.... Ahn won his listeners with his dynamic and passionate conducting.

The epigraph is a review of Eak Tai Ahn's 1957 *Korea Fantasy* performance¹⁶⁹. Because Ahn was a witness to the history of Korea, his "passionate conducting" of *Korea Fantasy* created a special moment for him, the performers, and the audience. As shown, the research presented in this dissertation allows a vivid view of how *Korea Fantasy* and his performance were perceived during Ahn's time.

Through composing *Korea Fantasy*, Ahn recorded the Korea's painful history and preserved its musical elements. Through performing the piece on the international stage, he shared that history and those elements. The piece evolved over time, and it changed history by introducing Korean music to the West. Using Western musical language, Ahn incorporated quotations from Korean folk songs, as well as traditional Korean rhythms, genres, and instruments.

This dissertation has revealed new information about Eak Tai Ahn and *Korea Fantasy*. One important contribution revealed in this study is that the piece likely premiered at a different time and location than scholars have previously suggested. This study has attempted to supplement the existing research and provoke more scholarly interest in Eak Tai Ahn and his works.

¹⁶⁹ Adrian Gwinn, "Conducts Symphony: Korean's Music Wins Listeners," *Charleston Daily Mail*, November 13, 1957, <http://access.newspaperarchive.com/us/west-virginia/charleston/charleston-daily-mail/1957/11-13/page-17>.

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