

MICH DÜRSTET (I THIRST) BY YOUNGHI PAGH-PAAN AND THE JEJU 4.3

INCIDENT: IMAGES AND PIANO TEXTURES

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Younghi Pagh-Paan is a female Korean-German composer. Although being a prolific composer, she has only twice composed for piano solo. Pagh-Paan's *Mich Dürstet (I Thirst)* is a piano solo work and based on the tragedy in Korea, the Jeju 4.3 Incident in 1948. Even though the Jeju 4.3 incident triggered more than 30,000 casualties, *I Thirst* is the only music to commemorate the incident, as commissioned by the pianist Kaya Han. This study of *I Thirst* highlights her musical textures for the piano and elements she employs to express her thoughts about the event; for instance, Korean musical element, 12-tone techniques, and counterpoint. In addition, it addresses the need for the pianist to have background information about Jeju Island and the Incident by matching images with musical sections in order to achieve a deeper interpretation of Pagh-Paan's piano composition.

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“*I Thirst*” by Younghi Pagh-Paan
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CHAPTER 1

INTRODUCTION

Younghi Pagh-Paan (b. 1945) is a Korean composer now based in Europe. Her first officially published composition, *Pa-Mun* (1971), was written for solo piano. *Mich dürstet* (*I Thirst*) (2008), only her second solo piano piece, was written to commemorate the Jeju 4.3 Incident. In order to understand this work, it is important to know the composer's understanding of the piano and what she wished to express about the historical event. The purpose of this study is to focus on the Jeju 4.3 Incident and the connections between the incident and various musical elements in *I Thirst*. In addition, images such as photographs and pictures will reveal the natural environment of Jeju Island as the background of the event, the life of the inhabitants, and the situation and difficulties they experienced at the time of the incident. The narrative and compositional intention will be enhanced by matching music and images.

Although Pagh-Paan has become internationally renowned as a composer and educator, her two piano pieces, *Pa-Mun* and *I Thirst*, have been little played in America in comparison with their reception in Europe, South Korea, and Japan (where *I Thirst* has been performed numerous times by Kaya Han, who commissioned the work). Pagh-Paan's chamber, orchestral, and vocal music has been discussed by a few researchers,¹ but no study of her piano music has appeared so far.

This study, therefore, in part explores her use of the piano as a solo instrument. Interviews with the composer were conducted in order to understand *I Thirst* properly from her point of view, including her participation in social issues and the expression of her ideal

¹ Hyejin Jung, "Korean Cultural and Musical Influences in Younghi Pagh-Paan's *Mannam I'*" (DMA diss., University of North Texas, 2016); Ji Hyun Son, "Pagh-Paan's *No-ul*: Korean Identity Formation as Synthesis of Eastern and Western Music" (DMA diss., The City University of New York, 2015).

social norms in her works.² This study complied with required IRB protocol (# IRB-19-301) and obtained official consent from Pagh-Paan using approved forms as indicated in appendix A and B. Permission to reproduce sections of music scores for this dissertation was granted by Hal Leonard (Europe) as indicated in appendix C.

² See also Eun-Ha Kim, *A Study of Some Fundamental Principles in Younghi Pagh-Paan`s Music with an Analysis of Man Nam I für Klarinette und Streichtrio (1977)* (Seoul, Korea: KERIS, 2007), 5. This book was originally published in 音樂學 [*Musicology*] 14 (The Musicological Society of Korea, 2007): 101–45.

CHAPTER 2

THE COMPOSER YOUNGHI PAGH-PAAN

2.1 Biography of Younghi Pagh-Paan

Younghi Pagh-Paan was born in Cheongju, in the central part of South Korea, in 1945.³ There she heard various types of Korean traditional music, such as *Nongak* and *Pansori*.

Pagh-Paan's father passed away when she was 11 years old, after which her older sister began to teach her to play the piano as a way to comfort her. Through that experience she was exposed to Western music. A year later, she composed her first song, using the words of a poem she wrote herself. The other songs and piano solos that followed were composed for her father, whom she imagined was always present, listening to her works. Her exposure to Western music continued through orchestra performances on the radio. She was not able to attend live performances of orchestral music, so listening to concerts on the radio was her only option. She would try to write down what she heard, and this obviously helped her develop enormous listening and analytical skills later in life.

In 1965, Pagh-Paan began studying composition at Seoul National University, where she earned both her BM and MM degrees, graduating in 1971. But she became frustrated with the curriculum of the school, believing that the composition teachers blindly followed the style of Western composers, and were not interested in helping students develop an individual style. Keith Howard says in his book *Creating Korean Music* that

she had post-colonial Korean philosophy to draw on, and grew up as Koreans began to explore their national identity and as calls increased for the urgent preservation of intangible culture. It was a time when the Korean folk heritage was being rediscovered, defying the standard notion of top-down cultural filtration.⁴

³ En-Soo Kang, *내 마음의 소리* [*The Voice Within Myself*] (Seoul, Korea: Yesol, 2009), 8.

⁴ Keith Howard. *Creating Korean Music: Tradition, Innovation and the Discourse of Identity*, Perspectives on Korean Music, vol. 2 (Burlington, VT: Ashgate, 2006), 141.

A series of decisions at this stage would inform and encourage her music-making around 1968, beginning with the investigation of her own native musical traditions, and linking Korean culture and music with Western art music. The latter connection and her musical ideas in general would be further developed through a move to Germany.

Upon receiving the DAAD grant (Deutscher Akademischer Austauschdienst, or German Academic Exchange Service) in 1974 she moved to Freiburg, Germany to study. After graduating in 1979, she quickly won a number of awards, including the 1st Prize at the 5th Composers Seminar in Boswil (Switzerland) in 1978, the 1st Prize at the Rostrum of Composers (UNESCO, Paris) in 1979, the 1st Prize of the City of Stuttgart in 1980, and a prize from the Kunststiftung Baden-Württemberg (Arts Foundation of Baden-Württemberg) in 1985.

Pagh-Paan has had many “first as a woman” accomplishments, such as being the first female composition professor in a German-speaking country (Hochschule für Künste Bremen, 1994-2004) and not only the first non-German and but also the first female composer who was commissioned by the Donaueschingen Musiktage festival.⁵ The Paul Sacher Foundation has recently received a donation of Pagh-Paan’s musical manuscripts. The collection of sketches, drafts, and fair copies of her works will be supplemented with further documents on an ongoing basis and immediately made available to scholars at the Foundation’s archive in Basel.⁶ Pagh-Paan became a member of the Akademie der Künste (Academy of Arts) Berlin in 2009.⁷

As a sign of recent recognition, Pagh-Paan received the Bogwan Order of Culture

⁵ Son, “Pagh-Paan’s *No-ul*,” 28.

⁶ Paul Sacher Foundation website; <https://www.paul-sacher-stiftung.ch/en/news/2014/sammlung-younghi-pagh-paan.html>; accessed September 10, 2018.

⁷ Akademie der Künste website; https://www.adk.de/de/akademie/mitglieder/?we_objectID=55134; accessed September 10, 2018.

from the Korean government on 24 October 2018. This medal is awarded to those devoted to the development of culture and the arts who have contributed to national cultural improvement and national development. Also, a prize named after her, The International Younghi Pagh-Paan Composition Prize (given by the Cultural Department of the Embassy of the Republic of Korea in Berlin), has been awarded every year since 2016. She received the European Church Music Award 2015 from the city of Schwäbisch Gmünd; past winners have included Sofia Gubaidulina, Klaus Huber, Arvo Pärt, Krzysztof Penderecki, and Dieter Schnebel.⁸

2.2 Philosophy and Religion of Pagh-Paan

As a Roman Catholic, Pagh-Paan uses biblical content and titles in her work. She has been composing a series of pieces based on the Seven Last Words of Jesus on the Cross since 2006.⁹ *I Thirst*, which is part of this series, is named after John 19:28 in the New Testament.¹⁰ The Seven Last Words of Jesus on the Cross was used by other composers such as Joseph Haydn: *The Seven Last Words of Christ* (1787), Charles Gounod: *Les Sept Paroles de Notre Seigneur Jésus-Christ sur la Croix* (1855), and Sofia Gubaidulina: *Sieben Worte for Cello, Bayan, and Strings* (1982). Whereas other composers used seven words in one piece, Pagh-Paan has composed one piece per Jesus' utterance since 2006 with the exception of *Vide Domine, vide afflictionem nostrum* (주여 보소서. 우리의 비탄을 보소서, 2006) which

⁸ Ricordi website; <https://www.ricordi.com/de-DE/News/2015/01/Younghi-Pagh-Paan.aspx>; accessed September 15, 2018.

⁹ *In luce ambulemus* (#2, 빛 속에 살아가면, 2006), *Vide Domine, vide afflictionem nostrum* (#4 and 7, 주여 보소서. 우리의 비탄을 보소서, 2006), *I Thirst* (#5, 나는 목마르다, 2008), *Es ist vollbracht* for Orchestra (#6, 다 이루어졌다; premiere expected at the 2020 Donaueschingen Festival); *Horizont auf hoher See* for string quartet (#1, 2017). #3 will be composed later.

¹⁰ John 19:28 (“Later, knowing that everything had now been finished, and so that Scripture would be fulfilled, Jesus said, ‘I am thirsty.’”) / New International Version (NIV); Holy Bible, New International Version®, NIV®, Copyright ©1973, 1978, 1984, 2011 by Biblica, Inc.®

uses the fourth and seventh sayings.¹¹ In addition, each piece of her series was written for a different instrumentation.

Pagh-Paan has studied the Letters of the “servant of God,” Father Thomas Choe Yang-eop (1821-1861), the second Roman Catholic priest who worked in Korea during the Joseon dynasty. Choe’s letters, including eighteen in Latin, convey not only his life as a priest who spread the Catholic faith but also his efforts to overcome and develop the depressing social situation of the Joseon Dynasty. Although Pagh-Paan is a Catholic and composes works related to her religion, oriental philosophy and thought also inspire her and are explained in through descriptions she posted on her web site.¹² She is particularly well-versed in Taoism. She reads not only the Bible but also the writings of Laozi and Zhuangzi every day. She says that she obtains inner peace when she reads Zhuangzi. So far she has written many pieces based on Taoism: *Dreisam-nore* (1975), *U-mul* (1992), and *Hang-sang I, II* (1993, 1994).¹³

As a composer, Pagh-Paan has participated in social issues. And just as composer Klaus Huber (1924-2017), her late husband, was known for expressing political beliefs or social concerns in his works, she uses music to reflect her ideal social norms,¹⁴ such as feminism and the democracy movement to overthrow the dictatorship in Korea from 1963 to 1987. *I Thirst* can be regarded as representative of Pagh-Paan’s positive social participation. Because of her commitment to social justice, it was not surprising that she won the FEM-Nadel award in 2018 from the Deutschen Komponistenverband-DKV (German Composers Association). The jury (Carin Levine, Charlotte Seither, and Alexander Strauch) commented

¹¹ 4th word, Matt. 27:46 and Mark 15:34 (“My God, My God, why have you forsaken me?”) / 7th word, Luke 23:46 (“Father, into thy hands I commit my spirit.”).

¹² Pagh-Paan’s website; <https://www.pagh-paan.com/dsp.php?kr,3,0,71,1,;> accessed November 4, 2018.

¹³ En-Soo Kang, *내 마음의 소리* [*The Voice Within Myself*] (Seoul, Korea: Yesol, 2009), 220.

¹⁴ Kim, *Study of Some Fundamental Principles*, 5.

that this award “honors her both as an outstanding artist and as a personality who is exemplary in her human, social and cultural commitment.”¹⁵

Pagh-Paan presented a piece of orchestra music, *Nim* (님),¹⁶ at the Donaueschingen Festival in 1987. *Nim* is music intended to cherish the young people who devoted their lives to the democratization of Korea in the 1980s. *Chohui and Her Imaginary Dance* (초희와 상상의 춤), written in 2012, is based on the poem of that name by Heo Nanseolheon,¹⁷ the most prominent female poet in Korean history. Heo was a brilliant poet and painter of the 1500s in the Joseon Dynasty, but lived a very painful life because of the harsh and repressive reality for the women of the time. Although the intention of the work is not to appeal to Heo’s pain, the composer is active in expressing and informing us about the reality of the unreasonably oppressed women of the past.¹⁸

2.3 Encounter with Kaya Han and Origin of *I Thirst*

Pagh-Paan and Kaya Han have been acquainted since the 1970s.¹⁹ They were both students in Germany. It was in 1974 that Pagh-Paan heard about the Jeju 4.3 Incident from Han for the first time. Han is a pianist who has been a professor at the Hochschule für Musik Karlsruhe since 1999. She was born and reared in Japan of Korean parents. Her father escaped from Jeju island to Japan because of the incident. As a *Zainichi* Korean (Korean resident in Japan), Han’s father was not allowed to visit South Korea until the mid-1990s,

¹⁵ Deutschen Komponistenverband website; <http://komponistenverband.de/2018/10/17/youngghi-pagh-paan-wird-mit-der-fem-nadel-ausgezeichnet/>; accessed October 20, 2018.

¹⁶ *Nim* (님) is affixed to many kinship terms to make them honorific, often to refer to family members other than one’s own.

¹⁷ Heo Nanseolheon (1563–1589), born Heo Chohui, was a prominent Korean poet of the mid-Joseon dynasty. Her writings consisted of some two hundred poems written in Chinese verse (*hanshi*), and two poems written in Korean verse (*hangul*).

¹⁸ *Hangul Culture Newspaper of Korean in Germany*, December 2012; accessed March 10, 2019.

¹⁹ Youngghi Pagh-Paan, phone call with the author, January 10, 2019.

when the Korean regime changed.²⁰ Similarly, Han did not give her first piano recital in Korea until 1993.²¹

In 2008 Han commissioned Pagh-Paan to compose music to commemorate the 60th anniversary of the 4.3 Incident, the first music to ever reflect this incident.²² Pagh-Paan and Han shared an understanding of this event because they had both experienced ideological clashes with the regime. In an interview, the composer said that she had not heard about the incident until she heard about it from Han, because talking about it was banned in Korean society for years, even in Jeju itself. Composing *I Thirst* could not have been easy for Pagh-Paan, who had already been ignored and pressured by the Korean government after writing *Sori* (1980) about the Gwangju Uprising (1980).²³

²⁰ Jun-gon Kim, “Han, Jae-Sook, Zainichi Korean Musician who Loves Jeju,” *Life and Culture* 35 (spring 2010): 36.

²¹ *The Sound of Jeju News*; <http://www.jejusori.net/?mod=news&act=articleView&idxno=43139>; accessed August 27, 2018.

²² *Jemin Daily News*; <http://www.jemin.com/news/articleView.html?idxno=202172>; accessed October 20, 2018.

²³ The Gwangju Uprising, alternatively called the May 18 Democratic Uprising by UNESCO, and also known as May 18 Gwangju Democratization Movement, was a popular uprising in the city of Gwangju, South Korea, on May 18–27, 1980. Estimates suggest that up to over 600 people may have died.

CHAPTER 3

THE JEJU 4.3 INCIDENT AND THE BIRTH OF *I THIRST*

3.1 Social and Political Situation of both Korea and Jeju before the Incident

The term “Jeju 4.3 Incident” refers to the massacre that occurred between March 1, 1947 and September 21, 1954 in the province of Jeju Island, situated in the southernmost part of what is now South Korea. On August 15, 1945, Korea became independent after 35 years of rule by Imperial Japan. Japan was defeated by the Allied Forces during the Pacific War and lost control over the Korean peninsula. The Korean peninsula’s location was too critical for many countries; therefore, the North was occupied by the Soviet Union while the South was occupied by the U.S. The United Nations and the Soviet Union held competing elections in southern and northern Korea in May and August of 1948 respectively, after the UN’s call for a general election the previous year. The United Nations Temporary Commission on Korea (UNTCOK) found itself denied access to northern Korea due to the Soviet Union’s concerns over losing its influence over that part of the country. Undeterred, UNTCOK restricted its activities to the southern half, with the Soviets holding their own election in the north a few months later.

The People’s Committee in Jeju remained a cohesive social force after the liberation of southern Korea and was recognized as an important partner by the U.S. Military Government, receiving official documents. Despite the People’s Committees in other regions having been dissolved or renamed, the Jeju People’s Committee saw its membership grow with the return to their hometowns of many people who joined in the independence movement. E. Grand Meade, an officer in the U.S. Military Government, said “The People’s Committee was the only party on the island, and to all intents and purposes the only

government. It functioned completely independently of provincial direction.”²⁴ However, as time went by, conflicts between the U.S Military Government and the People’s Committee grew. Instead of fully enjoying their independence, the people faced a situation in which the same vicious police officers and corrupt officers under the Japanese colonization continued their positions under the U.S. Military Government.

Following the independence of Korea, some 60,000 people who had traveled to Japan to earn money during the colonization made their way back to Jeju.²⁵ As a result, jobs were scarce and the society was unstable. Even worse, the prohibition on importing daily necessities from Japan by the U.S. Military Government, a cholera epidemic in 1946, and a food shortage driven by the heavy drought made the lives of the inhabitants of Jeju difficult.

It was the March 1 Independence Movement²⁶ commemoration ceremony in Jeju which triggered the Jeju 4.3 incident directly. On March 1, 1947, after a ceremony at Buk Elementary School, a boy was hit by a mounted police officer’s horseshoe and was left injured, without any attention from the police officer, resulting in people’s outrage. The infuriated crowd chased the police officer and threw stones, the officer ran towards the police station. The other officers in the police station misinterpreted the incident as an attack on the police station. They fired on protesters. As a result, six civilians were killed and six were injured. The U.S. military authorities, who did not know the whole story, declared the case self-defense, defined the incident as a “police raid by protesters,” and began to arrest those who prepared the event, which triggered public uproar.

On March 10, 1947, a general strike began. Starting with the Jeju Provincial

²⁴ E. Grant Meade, *American Military Government in Korea* (Columbia University, NY: King’s Crown Press, 1951), 185.

²⁵ There was an increase in the population of Jeju Island by 25% after the liberation.

²⁶ On March 1, 1919 an independent uprising movement against the Japanese colonization was held across the Korean peninsula, the most important spur for the Korean independence movement.

Government, more than 40,000 people, including 95 agencies, 23 institutions, 105 schools, post offices, and electric companies, participated in the strike except for the Jeju Police and Justice Office, and even 20% of police officers participated in the strike.²⁷ The remaining police began arresting strikers on March 15, and another incident occurred on March 17, when the crowd demanded the release of prisoners. Police had arrested about 500 people by April 10, 66 policemen were dismissed, and members of the Northwest Youth League²⁸ poured in from the mainland, causing confrontation and conflict between the Jeju citizens on one side, and the military police and the Northwest Youth League on the other.

Because Jeju is an island, its people tend to be exclusive to outsiders. For years the island was discriminated against by the mainland. For example, Jeju was a place of exile for over 500 years. And movement from the island to the mainland was highly restricted.

In the background, the South Korean Labor Party (SKLP) opposed the establishment of a South Korean sovereign government, and the people of Jeju Island were dissatisfied with the treatment of the right-wing anti-communist organizations, including the military government police and the Northwest Youth League. The situation in Jeju was compounded, and hostility toward the opposition gradually became severe.

3.2 Record of the Jeju 4.3 Incident

While some skirmishes had occurred since early the previous year, the official beginning of the Jeju Incident is considered to be April 3rd, 1948. More than 350 people, including Dalsam Kim, the leader of the Jeju SKLP, armed themselves to stop the May 10

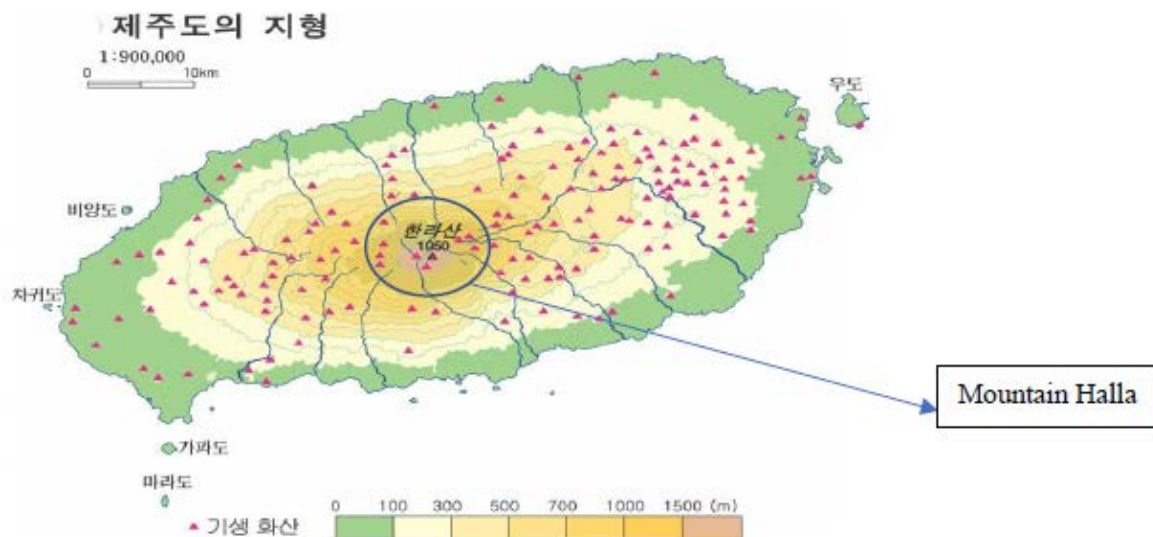
²⁷ Chun-man Kang, 한국 현대사 산책: 1940년대 제 2권 [Korean Modern History Walk: 1940s book2] (Seoul, Korea, People and Thoughts Press, 2006), 20-21.

²⁸ The Northwest Youth League was a South Korean right-wing paramilitary group that perpetrated anti-communist terrorism during the Cold War. https://en.wikipedia.org/wiki/Northwest_Youth_League; accessed March 5, 2019.

general election in South Korea and to establish a unified nation after the liberation. They attacked 12 of the 24 police stations on Jeju Island on April 3rd, killing thirty police officers.

Representatives of both right and left sought to resolve the attack peacefully through the talks, but the U.S. military government and the South Korean government, which desperately wanted to suppress the rebels, declared martial law and increased the mainland military forces on Jeju. In the wake of the failed peace negotiations, the fighting continued. The U.S. military government responded to guerrilla activity by transferring another regiment to Jeju from Busan and deploying police companies, each 1,700 strong, from the southern provinces of the mainland.²⁹ The guerrillas retreated to their bases in the forests and caves around Mountain Halla, an extinct volcano and the highest mountain in South Korea. (See Fig. 3.1.) They, the U.S. military government and the South Korean government, forbade access to the mountainous regions more than 5 km from the coastline and forced the villagers to move to the coast.

Figure 3.1: Jeju Topography



During the military operations in this period, 95% of the mountainous villages were damaged by arson, and dozens of villages disappeared altogether. Many lives irrelevant to the

²⁹ John Merrill, "The Cheju-do Rebellion," *The Journal of Korean Studies* 2 (1980), 168.

SKLP were sacrificed by the counter-insurgency. As a result, about 20,000 inhabitants of the middle mountain villages lost their lives or became members of the SKLP armed forces. In the absence of even one in the family, the military and police classified the family as a fugitive family and carried out a so-called *대살*(代殺) which meant that the parents and siblings were killed instead.

The Incident ended on September 21, 1954, seven years and seven months after the outbreak, by lifting the standstill order of access to Mountain Halla. In the process, between April 1948 and September 1954, more than 30,000 people, almost one in ten inhabitants of the island, were killed during armed clashes between the armed rebels and the state-led punitive forces.³⁰ Another 40,000 fled to Japan.³¹ Some 70 percent of the island's 230 villages were burned to the ground and over 39,000 houses were destroyed. Of the 400 villages before the incident only 170 remained afterwards. In 2008, bodies of massacre victims were discovered in a mass grave near Jeju International Airport.

3.3 Reception and Controversy among Koreans

Despite the large number of victims, the truth about this unjust slaughter was not revealed until January 2000, about 50 years later. Families and victims associated with the Jeju 4.3 Incident massacres, as well as various civic organizations, demanded clarification of the truth and recovery of honor, but the previous government had ignored it and banned discussion of it. According to a survey conducted in 2017, only 68.1% of Koreans were aware of the incident even then. Although it produced the second highest number of casualties outside the Korean War after the establishment of the Republic of Korea,³²

³⁰ Jeju 4.3 Peach Foundation website; <http://jeju43peace.or.kr/43uprising-massacre.pdf>; accessed August 22, 2018.

³¹ *Newsweek*; <https://www.newsweek.com/ghosts-cheju-160665>; accessed March 1, 2018.

³² *Jeju Domin Daily News*; <http://www.jejudomin.co.kr/news/articleView.html?idxno=93088>; accessed September 7, 2018.

interpretation of the Jeju 4.3 Incident continues to be controversial whenever the regime changes in Korea.

After the peaceful transfer of authority in 1993, former president Kim Dae Jung, interviewed CNN in 1998, stated: “Jeju 4.3 was a communist riot, but there were many people who have died unjustly, so we have to reveal the truth and clear their false charges.”³³

In December 1999, the National Assembly passed “A special law for ascertaining truth about the Jeju uprising and regaining the impaired reputation of the victims,”³⁴ put into effect on January 12, 2000. In 2003, the first official apologies for the 1948 massacre were announced by then president Roh Moo-Hyeon.

Right-wing groups and politicians, however, point out that even though the 4.3 Incident was the result of an attempt to overthrow the regime, the case studies are biased toward criticizing the South Korean government for its suppression. Like Kim Dae Jung they view the Jeju 4.3 Incident as a communist-led rebellion.

3.4 Examples of Music Commemorating Tragedies

Many composers have written music to commemorate and remind people of historic tragedies, such as the Holocaust (Nazi Germany’s genocide, 1941-45), the German-Soviet War (part of World War II, 1941-45), the atomic bombings of Hiroshima (1945), and the September 11 attack on the World Trade Center in New York (2001).

Dmitri Shostakovich (1906-1975) dedicated his Symphony No. 7 in C major, Op. 60 (1939-41), known as the *Leningrad*, to the Soviet Union and the people of Leningrad who suffered under its siege. Leningrad was blockaded by the Nazi army from September 8, 1941 to January 27, 1944, and many people died from the bombing, the cold, and starvation.

³³ *Nocutnews* website; <https://www.nocutnews.co.kr/news/4948718>; accessed March 10, 2019.

³⁴ *Yonhap News Agency*; <https://www.yna.co.kr/view/AKR19991217000400056?section=search>; accessed March 14, 2019.

According to M. T. Anderson,³⁵ roughly two hundred thousand deaths occurred in January and February 1942 alone. But an accurate count is impossible, because all authority in the city had broken down, so no one recorded deaths anymore.

Threnody to the Victims of Hiroshima (1960) was composed by Krzysztof Penderecki (b. 1933) in memory of those who died from the Hiroshima atomic bomb.³⁶ More than 150,000 people were killed or injured by the first-ever wartime use of the atomic bomb.

John Adams (b. 1947) wrote *On the Transmigration of Souls* (2002) to commemorate the September 11 attack in 2001.³⁷ Almost nine thousand people were killed or injured by a series of four coordinated terrorist attacks by the Islamic terrorist group al-Qaeda. Adams explained his intention regarding the work:

I want to avoid words like “requiem” or “memorial” when describing this piece because they too easily suggest conventions that this piece doesn’t share. If pressed, I’d probably call the piece a “memory space.” It’s a place where you can go and be alone with your thoughts and emotions. The link to a particular historical event—in this case to 9/11—is there if you want to contemplate it. But I hope that the piece will summon human experience that goes beyond this particular event.³⁸

The Gwangju Uprising, a historical tragedy of great importance in South Korea, has inspired many commemorative pieces, including Pagh-Paan’s *Sori* (1980) as well as Isang Yun’s *Exemplum in Memoriam Gwangju* (1981) and *Engel in Flammen* (1994).³⁹ The Gwangju Uprising, which Pagh-Paan watched throughout the whole week on TV in Germany, was the subject of *Sori*. She portrayed the event in her work as explosive, grand,

³⁵ See Matthew Tobin Anderson, *Symphony for the City of the Dead: Dmitri Shostakovich and the Siege of Leningrad* (Somerville, MA: Candlewick Press, 2015).

³⁶ See Arved Mark Ashby, *The Pleasure of Modernist Music: Listening, Meaning, Intention, Ideology* (Rochester, NY: University of Rochester Press 2004), 351.

³⁷ National Public Radio website; <https://www.npr.org/sections/deceptivecadence/2011/09/10/140341459/john-adams-memory-space-on-the-transmigration-of-souls>; accessed September 16, 2018.

³⁸ John Adams website; <https://www.earbox.com/on-the-transmigration-of-souls/>; accessed March 6, 2019.

³⁹ *Kyungkyang Weekly* website; <http://weekly.khan.co.kr/khnm.html?mode=view&code=115&artid=201005261736531>; accessed October 20, 2018.

and sad, but ending with the sound of “hope” through an orchestra of over 100 people.⁴⁰

Sori’s Korean premiere was held in Cheongju in 2014 by the Cheongju Symphony Orchestra, in the city where the composer was born. Isang Yun’s *Exemplum in Memoriam Gwangju* has been performed almost every May by the Gwangju Symphony Orchestra.

In contrast, Pagh-Paan’s *I Thirst* is still the only piece of classical music to deal with the Jeju 4.3 Incident. The Korean War (1950-53), in which over 2.5 million people died or were wounded, is the most horrific event in Korean history. But even for that event only two known pieces are based on it: Symphony No. 1, *Korean War* (1958) by Unyung La⁴¹ and *Healing Moment VIII for String Orchestra* (2013) by Hae-Sung Lee.

⁴⁰ *Women’s News* website; <http://www.womennews.co.kr/news/articleView.html?idxno=50399>; accessed March 7, 2019.

⁴¹ Un-Young La website; http://www.launyung.co.kr/work_01.html; accessed October 20, 2018.

CHAPTER 4

I THIRST

4.1 Introduction of the Images and Presentation of Examples

In my interviews with her, Pagh-Paan made me understand the concept of thirst in a particular way: “You and I have both felt thirst in the past. If we were not thirsty, would it be possible to leave Korea and live in other countries ?”⁴² I came to realize that she was constantly using familiar images in new ways. The island of Jeju is a well-known tourist destination in Korea, because of the exotic appeal of the mountains and seascapes. However, while recognizing their beauty, Pagh-Paan also acknowledges the inherent hardship of living in those areas, hardships that had to be overcome by those inhabiting that island and also by those who had experienced the Jeju 4.3 Incident. As I brought images such as nature, people, the events and their truths to mind, I perceived that I became closer to *I Thirst*.

Therefore, images related to the incident were selected as a method of expressing my understanding of how Pagn-Paan composed *I Thirst*. Image selection was guided by my interpretation and alignment of what Pagn-Paan was attempting to communicate to me. I am convinced that matching images with musical sections of *I Thirst* provides an enhanced method to help performers understand this work.

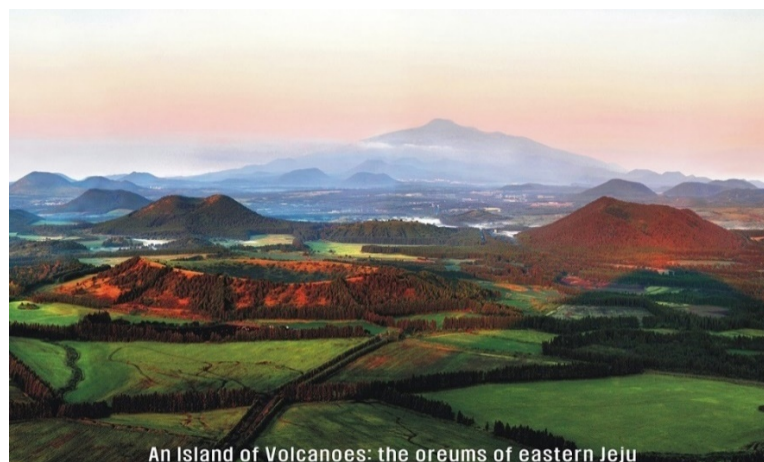
Although the work is not strictly “program music” according to the composer, image-matching should make the Korean incident more vivid for the performers. I have chosen images of the environment and natural features of Jeju Island, crucial to understanding both the Jeju people and the 4.3 Incident. The images may be reminiscent of the characters, background, and plot of an opera for a musically inclined audience. Moreover, by connecting the music with visual images, performers should be able to go beyond the controversy related to the event and the confusion caused by different political perspectives.

⁴² Younghi Pagh-Paan, phone call with the author, January 10, 2019.

4.1.1 Landscape

Jeju Island was created by volcanic activity, so there are many parasitic cones on the island.⁴³ (See Fig. 4.1.) For the island habitants to save themselves from slaughter, they had no choice but to run from the coastal lowlands to the mountain tops. Example 4.1. shows rapid transitions from the low range to the relatively high range, which represent the Jeju people hiding to save their lives. Furthermore, this example shows one of the characteristics of the piano texture in the work: the fast register movement that Pagh-Paan mentioned in our email exchange.⁴⁴ (See Ex. 4.1.)

Figure 4.1: The Parasitic Cones of Jeju⁴⁵



Example 4.1: Pagh-Paan, *I Thirst*, mm. 33-35

⁴³ A parasitic cone (also known as adventive cone or satellite cone) is the cone-shaped accumulation of volcanic material not part of the central vent of a volcano. It forms from eruptions from fractures on the flank of the volcano. These fractures occur because the flank of the volcano is unstable. (*Wikipedia*)

⁴⁴ Email interview with Younghi Pagh-Paan, February 26, 2019.

⁴⁵ http://www.puzzlesarang.com/shop/goods/goods_view.php?goodsno=89280; accessed February 12, 2019.

Pagh-Paan expressed her thoughts on the piano as an instrument. She regards the piano as a percussion instrument, which of course it is, although that is generally disguised in piano music by the pedals and legato touch. She also talked about how difficult it is to make melodies, create harmonies, and make sounds flow on the piano, although she acknowledged the importance of the pedals in creating continuity of sound.

Besides the damper pedal, what she designed in *I Thirst* to maintain the continuity of sound is the use of trills. (See Ex. 4.2.) The trill depicts the waves of the sea that are constantly moving and also represents some living beings on the island. (See Fig. 4.2.)

Example 4.2: Pagh-Paan, *I Thirst*, mm. 61-62

The musical score for Example 4.2 consists of three staves: a treble staff and two bass staves. The right hand (treble staff) plays a melodic line with trills and triplets. The left hand (two bass staves) features trills in the bass clef, some of which are circled in blue. Dynamics include *mf-f*, *f*, and *ff*. Pedal markings and 'loco' are also present.

Figure 4.2: Off the Coast of Jeju⁴⁶



⁴⁶ Off the coast of Jeju, pictured by the author in January 3, 2019.

4.1.2 Social Life Images

Fishing was the main activity for the people living on Jeju Island. (See Fig. 4.3.) The fishermen went out into the rough sea and began their hard work by singing a stirring work song while their ships were departing from port in order to ease the worries and anxieties of their family members at home.

Figure 4.3: Fishermen and the Work Song⁴⁷



Example 4.3: Pagh-Paan, *I Thirst*, mm. 24-25



The sonority and rhythmic effect of the accents in Ex. 4.3. could be understood as the energy and desire in the lives of the Jeju people: the desire of the Jeju men who work at sea for their families, and the energy or desire of the people who survived the slaughter. According to the composer, those who have experienced tremendous suffering are stronger in their passion and desire for life than those who have not.

The composer notes that *I Thirst* was written for “the Jeju 4.3 Incident and commemorating the victims,” but it does not stop at sorrow. Rather, she insists that her

⁴⁷ <http://folkency.nfm.go.kr/kr/topic/detail/891>, web page of the Encyclopedia of Korean Folk Culture; accessed February 10, 2019.

purpose was to encourage both the descendants of the victims and us living in the present and to give a message of why we should overcome sorrow.

4.1.3 Social Context

I Thirst starts with the sound of the pianist plucking the A-flat 1 string while bowing his or her head cautiously instead of playing the keyboard with the fingers. (See Ex.4.4.)

In m. 66 the same plucked A-flat 1 occurs again. The pianist's posture (See Fig. 4.4.) reminds us of how cautious people had to be in talking about the tragedy. This first plucked (*gezupft*) A-flat has a *sforzatisimo* mark under the note, but the volume is not necessarily loud, as no dynamic mark is given. The plucked string is much quieter than the normal piano sound produced by the hammers. This represents the speaker, whether an inhabitant of Jeju or the composer, trying to talk about the tragedy in the social atmosphere of Korea in which the story could not be brought out freely.

Example 4.4: Pagh-Paan, *I Thirst*, m. 1



Figure 4.4: Plucking (*gezupft*)⁴⁸



Neither the recovery of honor for the people who were killed unjustly and for their families nor the investigation of the missing victims have been achieved fully. According to the Korea Broadcasting System (KBS), about 380 human remains were unearthed from excavations between 2007 and 2009. Another anguish driven by Jeju 4.3 is that the innocent

⁴⁸ <https://diaryofgrinder.tistory.com/645>; accessed February 10, 2019.

sacrifice of those who died or went missing was also passed on to their families. The bereaved families of the victims experienced guilt by association and were severely restricted in social activity.

Pagh-Paan uses a word related to emotion only in m. 68 at the beginning of the last section. (See Ex. 4.5.) The German word *klagend* means plaintive. Though she used the word to present the mood of the last section of the music, she sought to express feelings calmly rather than revealing them directly. Not only by using strict counterpoint but only by employing a much simpler rhythm and limited dynamics in the last section, Pagh-Paan clearly reveals her intention of this section. She wants a dry and desolate emotional ending of *I Thirst*, as if looking at the tombstones for the missing in the Jeju 4.3 Peace Park. The composer represents that the way she commemorates the victims of the event and expresses sorrow throughout this last counterpoint section. (See Fig. 4.5.)

Example 4.5: Pagh-Paan, *I Thirst*, mm. 68-73

Note: The published *I Thirst* contains some errors. The composer sent the author a copy of the music in which she corrected the errors in her own hand. It is used in the following examples.

Figure 4.5: Tombstone Park for the Missing in Jeju 4.3 Peace Park⁴⁹



4.2 Form Analysis

The piece may be divided in two parts: 1) a three-part form (mm. 1-66) and 2) a contrapuntal section (mm. 67-81). The three-part form consists of three different elements: A) the pentatonic mode, B) the 12-tone mode, and C) the single compact idea. (See Table 4.1.)

Table 4.1: The Form of *I Thirst*

Three-Part Form	A-flat intro bookend	m. 1	
	Part I	mm. 2-19	A1 (mm. 2-5) B (m. 6) A2 (mm. 7-18) B (m. 19)
	Part II	mm. 20-46	C (mm. 20-23) A3 (mm. 24-30) B' (m. 31) C (m. 32) A4 (mm. 33-44) B' (mm. 45-46)
	Part III	mm. 47-65	B'' (m. 47) A5 (mm. 48-51) B'' (m. 52) A6 (mm. 53-60) C (mm. 61-62) A7 (mm. 63-65)
	A-flat outro bookend	m. 66	
Contrapuntal section		mm. 67-81	

⁴⁹ <https://m.post.naver.com/viewer/postView.nhn?volumeNo=13348767&memberNo=36888205>; accessed January 10, 2019.

4.2.1 Study of A, B, and C

4.2.1.1 (A) Pentatonic Mode

Pagh-Paan has long been using Korean musical materials in her works. There are two representative modes in traditional Korean music: *Pyongjo* (평조) and *Gyemyonjo* (계면조).

In general, the Korean traditional musical modes start with E \flat , which is represented as 황중(黃鐘) in the Korean pitch system. *Pyongjo* (E \flat -F-A \flat -B \flat -C) is mainly used for bright and light music, like the major scale of Western music, whereas *Gyemyonjo* (E \flat -G \flat -A \flat -B \flat -D \flat) is used for sad and pathetic music. (See Ex. 4.6, top) The composer expresses her intention to commemorate a tragedy by using *Gyemyonjo* mode. In Ex. 4.6 (bottom), the E \flat -centered pentatonic mode (G \flat -A \flat -B \flat -D \flat -E \flat) comes in mm. 3-5. This mode has the same components as *Gyemyonjo* (계면조).

Example 4.6: *Gyemyonjo* (계면조) [top] and Pagh-Paan, *I Thirst*, mm. 3-5 [bottom]

The E \flat -centered pentatonic mode occurs seven times in different manners. As seen in Ex. 4.6.2, the music essentially stays within the mode, with few notes from outside.

4.2.1.2 (B) 12-Tone Mode

In Ex. 4.7, the 12-tone mode appears unmetred, unmeasured, in contrast with the music for the pentatonic mode. Throughout the work, the 12-tone mode acts as a countersubject, supplying the tones missing from the pentatonic mode. This 12-tone mode is set to relatively long time signatures such as 8/4, 11/4, 14/4, and 15/4, in contrast with the pentatonic mode, which is set to 2/4 and 6/4.

Example 4.7: Pagh-Paan, *I Thirst*, m. 6

The musical score for Example 4.7 is in 14/4 time and marked 'meno mosso'. It consists of two staves, treble and bass clef. The melody is highly rhythmic and melodic, featuring several triplet markings (indicated by a '3' over a group of notes). Dynamics are marked as *p*, *pp*, and *mp*. The piece begins with a measure number '6' at the start of the first staff.

4.2.1.3 (C) Single Compact Idea

The single compact idea is shown in Ex. 4.8. It is essentially a single decorated sonority, and has features of calmness and less movement than with the other two modes and is also quasi-palindromic.

Example 4.8: Pagh-Paan, *I Thirst*, m. 32

The musical score for Example 4.8 is in 14/4 time and marked 'poco meno mosso'. It consists of two staves, treble and bass clef. The melody is highly rhythmic and melodic, featuring several triplet markings (indicated by a '3' over a group of notes). Dynamics are marked as *p - mf*, *pp*, and *loco*. The piece begins with a measure number '32' at the start of the first staff. Annotations include blue arrows pointing to specific musical features and a red box highlighting a specific musical feature.

4.2.2 Three-Part Form

This piece starts with an A-flat introduction as a bookend. (See Ex. 4.4.) Then Part I begins with A1 (pentatonic mode), which has two almost equal voices in the dynamic range *f* to *ff* in mm. 2-5, and a “complication” is introduced in m. 5 in the treble, outlining Bb-Db-A. (See Ex. 4.6.2.) In m. 6, B, the 12-tone mode, appears first in 14/4, *pp* to *mp*. In mm. 7-18, A2

is developed and expanded from A1. Measures 7, 8, 13, and 17 use the “complication” from m .5, introducing trills and tremolos. (See Ex. 4.9.) In m. 19, B is more active than previously, and Part I closes with the first fermata.

Example 4.9: Pagh-Paan, *I Thirst*, mm. 7-15

Part II begins with C (mm. 20-23), which is a new idea and takes a role similar to the prelude of Part II. Another pentatonic mode section, A3, follows C. In mm. 24-30, the two voices become enmeshed in other ideas. The passage incorporates previous ideas such as trills, the sonority from m. 20, the “complication,” and the Eb center, as well as a new rhythmic impetus that creates a new pulse in given 2/4 and 4/4 time signatures. (See Ex. 4.10.) A3 is roughly palindromic, an arch-like form.

4
20 Tempo 1

23

26

Eb center

Left hand rhythm changed on beat 4 by Pagh-Paan

"complication"
Bb-Db-A

Example 4.10: Pagh-Paan, *I Thirst*, mm. 20-28

B' (m. 31), which is in 15/4 and 12-tone mode, occupies a lower register than the later B' of mm. 45-46. C, which is static, follows B' in m. 32 and employs trills. (See Ex. 4.8.) A4 (mm. 33-44) is divided into two parts by the dynamics. The first part of A4 (mm. 33-37) is marked *f* whereas the second part (mm. 38-44) is mostly *mp*. (See Ex. 4.1. and 4.11.) Part II ends with B' (mm. 45-46) and a fermata.

Example 4.11: Pagh-Paan, *I Thirst*, mm. 39-44

39

42

Part III begins with B'' in m. 47, followed by A5 (mm. 48-51) and B'' again (m. 52). (See Ex. 4.12.) The slowly rolled chords of mm. 47 and 52 are unique to the area surrounding A5, implying a bookending function. The first B'' takes the role of a prelude to A5, and the second B'' in m. 52 takes the part of a postlude and coda: B''- A5- B''.

Example 4.12: Pagh-Paan, I Thirst, m. 47 and m. 52⁵⁰

The image shows two staves of musical notation. The top staff is for measure 47, starting with a treble clef and a key signature of one flat. It contains a complex chordal structure with various dynamics like *sfz* (in *mf*), *f*, *mf*, *sf*, and *mp*. A blue box highlights a section with the annotation 'lento'. The bottom staff is for measure 52, starting with a treble clef and a key signature of one flat. It features a trill in the right hand and a more active left hand. A blue box highlights a section with the annotation 'arpegg. lento'. A text box on the right side of the score states: 'Pagh-Paan added loco and erased the 8vb and erased the 8vb for the arpeggio.'

In A5, the “complication” idea is presented clearly and distinctly in m. 48 and the harshly accented Db’s in m. 49. A repeated loud “sighing” motif appears in mm. 50-51. Forward motion towards a goal is arrested through the long trills in the left hand and the repeated cries in the right. (See Ex. 4.13.)

⁵⁰ Pagh-Paan’s hand-written corrections sent to author.

Example 4.13: Pagh-Paan, I Thirst, mm. 48-51

A6 (mm. 53-60) has numerous trills and is constantly shifting and diminishing to *pp*. It has a clearly melodic statement in both the R.H. (mm. 55-56) and L.H. (mm. 57-60). The tension and pitch decrease gradually. (See Ex. 4.14.) There are corrections of adding or erasing of trills and of adding dynamic marks and flats for notes hand-written by Pagh-Paan.⁵¹

Example 4.14: Pagh-Paan, I Thirst, mm. 53-60

⁵¹ Example 4.14. shows Pagh-Paan's correction.

The lightly developed C comes after A6 in mm. 61-62. The Cs that occur out throughout the piece are almost the same: calm and less active. A7 (mm. 63-65) has mechanical re-use of techniques without thematic meaning. (See Ex. 4.15.)

Example 4.15: Pagh-Paan, I Thirst, mm. 63-65

A1 is short compared with A2 (Part I). Likewise A3 is short compared with A4 (Part II) and A5 is short compared with A6 (Part III), providing circumstantial evidence that there are three pairs of As. The final A7 could be considered a coda, since it encompasses techniques from other sections but no motivic or thematic elements. The A-flat “outro” bookend, the same as the intro bookend of m. 1, appears in m. 66.

The final section (mm. 67-81) is characterized by the two voices being rigorously maintained, unlike the rest of the piece. There is only one rhythmic and melodic idea between the two voices, with the L.H. presenting the idea in inversion and augmentation, two classic contrapuntal devices. Soft dynamics are employed in this section, creating a meditative and contemplative mood, and the tempo is slow. The music ceases being idiomatic for the piano, now a wash of pedal and trills and tremolos.

CHAPTER 5

SUMMARY AND CONCLUSION

Pagh-Paan is a Korean composer now based in Europe. She composed over 90 works, but *I Thirst* is one of only two solo piano pieces, the other being *Pa-Mun* (1971). *I Thirst* was written to commemorate the Jeju 4.3 Incident (1948), and commissioned and premiered by Kaya Han, who has a personal association with the tragedy.

The Jeju 4.3 Incident was caused by a clash between the group of communists in Jeju on the one hand and the South Korean government and U.S. Military Government on the other. Even though the event caused many casualties, talking about it was banned in Korean society for decades.

In *I Thirst*, Pagh-Paan used the pentatonic mode, which is related to Korean traditional musical elements, the 12-tone mode, and counterpoint. She insists that the purpose was not only to commemorate the casualties of the Incident but to encourage both the descendants of the victims and us living in the present.

Although the work is not strictly “program music” according to the composer, image-matching of the environment and natural features should make the work more vivid for performers and audience alike.

For the first study of Pagh-Paan’s piano work, I interviewed her via email and phone calls. The composer also informed me of errors in the published *I Thirst* sheet music that can now be made known to the public through this study. These are noted in Ex. 4.12 and 4.14.

In conclusion, Pagh-Paan’s piano works are performed rarely in the United States compared with European and Asian countries. This study of *I Thirst* highlights her musical textures for the piano and elements she employs to express her thoughts about the Incident. In addition, it addresses the need for the pianists to have background information about Jeju island and the Incident in order to achieve a deeper interpretation of Pagh-Paan’s piano work.

Recent studies have been made of Pagh-Paan's works and her achievements in Korea, Europe, and now the United States. Further research - for example, studying the first piano solo piece *Pa-Mun* and comparing it with *I Thirst* written more than 40 years later - would show the flow and change in her piano solo compositions. In addition, studies of the texture and use of the piano in Pagh-Paan's other chamber works and comparing her piano chamber works with her solo piano compositions would be of great help in understanding her solo piano works.

APPENDIX A
IRB APPROVAL



THE OFFICE OF RESEARCH AND INNOVATION
Research and Economic Development

April 17, 2019

PI: Kris Chesky

Study Title: Mich dürstet (I Thirst) by Younghi Pagh-Paan and the Jeju 4.3 incident: Images and Piano textures

RE: Human Subjects Application # IRB-19-301

Dear Dr. Kris Chesky:

In accordance with 45 CFR Part 46 Section 46.104, your study titled "Mich dürstet (I Thirst) by Younghi Pagh-Paan and the Jeju 4.3 incident: Images and Piano textures" has been determined to qualify for an exemption from further review by the UNT Institutional Review Board (IRB).

Attached to your Cayuse application in the Study Detail section, under the Attachments tab, are the consent documents with IRB approval.

No changes may be made to your study's procedures or forms without prior written approval from the UNT IRB. Please contact The Office of Research Integrity and Compliance at 940-565-4643 if you wish to make any such changes. Any changes to your procedures or forms after 3 years will require completion of a new IRB application.

We wish you success with your study.

Sincerely,

A handwritten signature in black ink, which appears to read "Shelley Riggs". The signature is written in a cursive style.

Shelley Riggs, Ph.D.
Professor
Chair, Institutional Review Board

SR:jm

APPENDIX B

CONSENT FORM FROM YOUNGHI PAGH-PAAN



UNIVERSITY OF NORTH TEXAS*

Informed Consent for Studies with Adults

TITLE OF RESEARCH STUDY: Mich dürstet (I Thirst) by Younghi Pagh-Paan and the Jeju 4.3 incident: Images and Piano textures – Initial

RESEARCH TEAM:

Principal Investigator: Dr. Kris Chesky, Texas Center for Performing Arts Health, (940) 453 9450, kris.chesky@unt.edu

Student Investigators: Seongkyul Kim Texas Center for Performing Arts Health, (940) 442-4805, Seongkyul Kim <skkimpiano@gmail.com>

You are being asked to participate in a research study. Taking part in this study is voluntary. The investigators will explain the study to you and will answer any questions you might have. It is your choice whether or not you take part in this study. If you agree to participate and then choose to withdraw from the study, that is your right, and your decision will not be held against you.

Your participation in this research involves responding to questions about your approach to music composition. There are no reasonable foreseeable risks or discomforts to you if you choose to participate. The benefits from this study may enable others to better understand your approach to composition. You will not receive compensation for participation.

DETAILED INFORMATION ABOUT THIS RESEARCH STUDY: The following is more detailed information about this study, in addition to the information listed above.

PURPOSE OF THE STUDY: *Mich dürstet (I Thirst)* (2008), has been little played in America and even in Korea and Europe. Others works have been discussed by some researchers, but no study of your piano music has appeared so far. This study is intended to better understand your use of musical elements, such as modes related to Korean music and counterpoint used in *I Thirst*, to help performers gain practical access to this music.

TIME COMMITMENT: Participation in this study is expected to last approximately 2 hours.

STUDY PROCEDURES: You will be given a list of questions and opportunities to both write and discuss answers to these question via email and over the phone.

POSSIBLE BENEFITS Details collected from this study may better understand how to approach your musical compositions.

Informed Consent Notice - Adults
Version: January 2019

POSSIBLE RISKS/DISCOMFORTS: This research study is not expected to pose any additional risks beyond what you would normally experience in your regular everyday life. However, if you do experience any discomfort, please inform the research team or UNT counseling center at 940 545-2741.

COMPENSATION: none

CONFIDENTIALITY: This study is designed to better understand your ideas about composing and therefore requires disclosure that the outcomes of this study are based on your responses to questions. While absolute confidentiality cannot be guaranteed, the research team will make every effort to protect the confidentiality of your records, as described here and to the extent permitted by law. In addition to the research team, the following entities may have access to your records, but only on a need-to-know basis: the U.S. Department of Health and Human Services, the FDA (federal regulating agencies) and the reviewing IRB. All electronic data collected from this study will be stored in a secure location on the UNT campus and/or a secure UNT server for at least three (3) years past the end of this research on a password protected computer in PI's campus office, etc.

The results of this study may be published and/or presented and will name you as a primary source of information. The data collected about you for this study may be used for future research studies that are not described in this consent form. If that occurs, an IRB would first evaluate the use of any information that is identifiable to you, and confidentiality protection would be maintained.

CONTACT INFORMATION FOR QUESTIONS ABOUT THE STUDY: If you have any questions about the study you may contact Kris Chesky at (940) 453 9450 kris.chesky@unt.edu or Seongkyul Kim <skkimpiano@gmail.com>. Any questions you have regarding your rights as a research subject, or complaints about the research may be directed to the Office of Research Integrity and Compliance at 940-565-4643, or by email at untirb@unt.edu.

CONSENT:

- Your signature below indicates that you have read, or have had read to you all of the above.
- You confirm that you have been told the possible benefits, risks, and/or discomforts of the study.
- You understand that you do not have to take part in this study and your refusal to participate or your decision to withdraw will involve no penalty or loss of rights or benefits.
- You understand your rights as a research participant and you voluntarily consent to participate in this study; you also understand that the study personnel may choose to stop your participation at any time.
- By signing, you are not waiving any of your legal rights.

Please sign below if you are at least 18 years of age and voluntarily agree to participate in this study.

Abel Pugh-Paau

17. April 2019

SIGNATURE OF PARTICIPANT

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APPENDIX C
PUBLISHER PERMISSION

Pagh-Paan work for dissertation

1 message

Andrea Natale <ANatale@halleonardeurope.com>
To: "skkimpiano@gmail.com" <skkimpiano@gmail.com>

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