A COMBINATION OF ASIAN LANGUAGE WITH FOUNDATIONS OF WESTERN MUSIC: AN ANALYSIS OF ISANG YUN’S SALOMO FOR FLUTE SOLO OR ALTO FLUTE SOLO

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This dissertation introduces a Korean composer, Isang Yun (1917-1995), who embraced European traditions but retained Asian characteristics in his compositions. Attending the 1958 summer course in Darmstadt in Germany, Yun was strongly influenced by the avant-garde style of Boulez, Stockhausen, Nono, and Cage. In addition to his work as a composer, Yun distinguished himself, as one of the most important Asian composers to blend Eastern and Western music; and although his musical training focused on Western music, he continued the pursuit of Eastern sounds and philosophies throughout his musical life.

Imprisoned in 1967 by the South Korean government, Isang Yun’s music, particularly in later life, incorporates his beliefs on social and political issues together with musical ideas. Although his love of country was deep, Isang Yun was not allowed to return to South Korea, and he lived in Germany for the remainder of his professional life.

In this study, my purpose is to investigate the development of Yun’s musical ideas from his acceptance of Taoism four structures in the world: the Tao, heaven, earth, and man. The presence of both Western and Eastern influences in Yun’s music provides the basic of his musical style, and analysis of *Salomo für Altoflöte oder Flöte* is included in this dissertation.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIST OF FIGURES</td>
<td>iv</td>
</tr>
<tr>
<td>LIST OF MUSICAL EXAMPLES</td>
<td>v</td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>I. THE FOUR PERIODS OF ISANG YUN’S LIFE AND WORK</td>
<td>3</td>
</tr>
<tr>
<td>Historical Overview of Yun's Life and Works</td>
<td>3</td>
</tr>
<tr>
<td>Before Studying in Europe</td>
<td>4</td>
</tr>
<tr>
<td>The First Period (1959-1965)</td>
<td>4</td>
</tr>
<tr>
<td>The Second Period (1966-1975)</td>
<td>7</td>
</tr>
<tr>
<td>East Berlin Event</td>
<td>7</td>
</tr>
<tr>
<td>Korea Divided</td>
<td>8</td>
</tr>
<tr>
<td>Yun's Visit to North Korea</td>
<td>9</td>
</tr>
<tr>
<td>East Berlin Event and Abduction</td>
<td>10</td>
</tr>
<tr>
<td>The Third Period (1975-1981)</td>
<td>14</td>
</tr>
<tr>
<td>The Fourth Period (1981-1992)</td>
<td>15</td>
</tr>
<tr>
<td>II. SOME SIGNIFICANT ASPECTS IN ISANG YUN’S MUSIC</td>
<td>17</td>
</tr>
<tr>
<td>Philosophy</td>
<td>17</td>
</tr>
<tr>
<td>Aesthetics</td>
<td>24</td>
</tr>
<tr>
<td>Compositional Technique</td>
<td>25</td>
</tr>
<tr>
<td>12-Tone</td>
<td>25</td>
</tr>
<tr>
<td>Hauptton (Main Tone, Single Tone)</td>
<td>26</td>
</tr>
<tr>
<td>Hauptklang</td>
<td>28</td>
</tr>
<tr>
<td>Klangsprache</td>
<td>30</td>
</tr>
<tr>
<td>III. AN ANALYSIS OF SALOMO FOR FLUTE SOLO OR ALTO FLUTE SOLO</td>
<td>31</td>
</tr>
<tr>
<td>Origin of Salomo</td>
<td>31</td>
</tr>
<tr>
<td>Analysis of Salomo</td>
<td>33</td>
</tr>
<tr>
<td>Section I</td>
<td>35</td>
</tr>
<tr>
<td>Section II</td>
<td>37</td>
</tr>
<tr>
<td>Section III</td>
<td>40</td>
</tr>
</tbody>
</table>
CONCLUSION ............................................................................................................ 42

APPENDICES

A. LIST OF WORKS OF ISANG YUN ........................................................ 44
B. SCORE OF SALOMO............................................................................ 54

BIBLIOGRAPHY ......................................................................................................... 58
# LIST OF FIGURES

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Styles of Western and Eastern tones</td>
<td>17</td>
</tr>
<tr>
<td>2</td>
<td>A setting of an instrumental arrangement on stage</td>
<td>21</td>
</tr>
<tr>
<td>3</td>
<td>Comparison between alto flute solo of the Cantata and <em>Salomo</em></td>
<td>33</td>
</tr>
<tr>
<td>4</td>
<td><em>Salomo</em> consists of three sections</td>
<td>34</td>
</tr>
</tbody>
</table>
LIST OF MUSICAL EXAMPLES

Example II-1, mm. 42-62 (Distanzen, 1988) ................................................................. 22
Example II-2, mm. 153-the end. (Distanzen, 1988) ....................................................... 23
Example II-3, m.7-8 (In Balance) .................................................................................. 25
Example II-4, mm. 1-7 and 73-75 of Garak for Flute and Piano (1963) ...................... 26
Example II-5, mm. 30-41 of Etűden for Flute Solo (1974) .............................................. 28
Example II-6, mm. 62-68 of Sori for Flute Solo (1989) ................................................. 28
Example II-7, mm. 107-115 of Réak (1966) .................................................................. 29
Example II-8, mm. 1-7, 1st mvt. of Symphony No.1 ..................................................... 30
Example III-1, mm. 1-2, 4-5 of Salomo ........................................................................ 34
Example III-2, mm. 1-8 of Salomo .................................................................................. 35
Example III-3, mm. 3-5, 42-43 of Salomo ..................................................................... 35
Example III-4, m. 26, 41 of Salomo ................................................................................ 36
Example III-5, Ab at m.15, B at mm. 27-28, and C at mm. 29-30 of Salomo ............... 37
Example III-5a, Using Hauptton (main tone) in the 1st section of Salomo ................. 37
Example III-6, mm. 68-72 of Salomo ............................................................................. 38
Example III-7, mm. 49-50 of Salomo ............................................................................. 38
Example III-8, mm.46-74 of Salomo .............................................................................. 39
Example III-8a Using Hauptton (main tone) in the 2nd section of Salomo ................. 40
Example III-9, mm.82-87 of Salomo .............................................................................. 40
Example III-9a, Using Hauptton (main tone) in the 3rd section of Salomo ............... 41
INTRODUCTION

In the twentieth century, the development of science and industry has brought the world closer together even more so than in previous centuries. The effect of this has been to blend Western and Eastern culture into a global society created by communication and transportation infrastructures.

In the world of music, the uses of non-Western musical materials have become increasingly prevalent in Europe since the Second World War. Western composers have introduced an Asian flavor with Western experience; one example being, Olivier Messiaen’s rhythmic approach being influenced by Hindu music. This dissertation, however, will introduce an Asian composer, Isang Yun (1917-1995), who lived and worked in Europe but still retained many Asian characteristics in his compositions.

Besides his accomplishments as a composer, Isang Yun has distinguished himself for two other reasons. First, he was one of the most important Asian composers to blend Eastern and Western music. Although his musical training focused on Western music, he continued his pursuit of Eastern sounds and thought throughout his musical life. His musical ideas utilized such compositional techniques as twelve-tone and Hauptton-technik (main tone)/Hauptklang-technik (primary or central tone technique) with the typical musical timbres found in the music of his native Korea. Second, Yun’s musical life, particularly after the 1970s, reflects his political activities where he tries to

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incorporate his feelings on social and political issues with his musical ideas within. In order to fully understand Isang Yun’s music, both factors must be considered.

This work is divided into three chapters with some concluding remarks. The first chapter, “The Four Periods of Isang Yun’s Life and Work,” explains Yun’s life and works. The second chapter, “Some Significant Aspects in Isang Yun’s Music,” focuses on his philosophical ideas as they relate to his style of composition. Here, I will attempt to explain his philosophy, aesthetics, and compositional technique. In the third chapter, “An Analysis of Salomo for Flute Solo or Alto Flute Solo”, I will provide an overview of the compositional techniques present in the composer’s work as well as give some thoughts on Salomo’s origin as it is influenced by Taoism.

In this study, my purpose is to investigate how Yun developed his musical ideas from his understanding of the Tao. The presence of both Western and Eastern influences in Yun’s music can be taken as the entity of his musical understanding which will be explained further in my analysis of Salomo. In addition, Garak is an example of work in 12-tone technique which will be included in a lecture-recital as a part of this dissertation to illustrate Yun’s musical language, form and style.
CHAPTER I

THE FOUR PERIODS OF ISANG YUN’S LIFE AND WORK

Historical Overview of Yun’s Life and Works

The most famous Korean-born composer in the twentieth century was Isang Yun, who made equal contribution to Eastern and Western music. Born on September 17, 1917, in Tongyong (now Chungmu), South Korea, Yun became a naturalized citizen of Germany in 1971 where he died in Berlin on November 3, 1995.

Isang Yun wanted the world to recognize that his compositional style began after his move to Europe. Francisco F. Feliciano describes Yun’s feelings at the time:

The early compositions of Isang Yun written before studying in Europe were all withdrawn from circulation because he felt that in those early pieces he did not succeed in attaining the goal of combining elements of folk and modern music.²

In an interview Yun divided his works into four periods according to his musical development: the first period (1959-1965), the second period (1966-1975), the third period (1975-1981), and the fourth period (1981-1995).³

Before Studying in Europe

Isang Yun began his musical studies in Korea in 1935, and after two years of study, he attended the Osaka Conservatory in Tokyo, where he worked with Tomojiro Ikenouchi. The outbreak of World War II shortened his studies in Japan, and he returned to Korea participating in underground activities against the Japanese who had controlled Korea since 1910. He was imprisoned in 1943 for two months; following his release, he stayed in hiding until the liberation of Korea in 1945. In the following year, he began teaching music at Tongyong Women’s High School, Pusan High School, and the Pusan Academy of Education. During the Korean War (1950-53), he published *Gagok*[^4] songs for voice. When the war ended in 1953, he became a professor of composition at Seoul National University.

The First Period (1959-1965)

As a result of winning the 1955 Seoul City Award, Isang Yun traveled to Europe for further musical training, where he studied theory with Pierre Revel, a student of Paul Dukas (1865-1935), and composition with Tony Aubin at the Paris Conservatory. The Parisian lifestyle and environment did not appeal to Yun so he moved to Germany for further study. At the Berlin Hochschule für Musik (1958-59) he studied with the renowned German composers Reinhard Schwarz–Schilling for theory, Joseph Rufer for 12-tone techniques, and Boris

[^4]: Korean lyric song.
Blacher for composition. Yun attended the 1958 summer course in new music in Darmstadt, Germany, a center of the avant-garde movement, where he met Boulez, Stockhausen, Nono, and Cage. Their compositional styles strongly influenced Yun and provided ideas for his own music. His fundamental goal as a composer was, “to develop Korean music through Western means, combining East Asian performing practice with European instruments, expressing an Asian imagination in contemporary Western musical terms.”

Boris Blacher, who was Yun’s teacher at the Berlin Hochschule, strongly influenced his artistic style, and although Blacher was not a serial composer, Yun studied serial music with him. In 1959, he submitted his *Musik für Sieben Instrumente* (Music for Seven Instruments) to the Darmstadt summer course where he received critical acclaim for his work. He was also recognized for his *5 Stücke für Klavier* (5 Pieces for Piano) in the Bilthoven, Netherland. By this time, many scholars already believed that Yun was an important composer in the avant-garde music scene and a significant mediator between East Asian and European musical elements. He did not quote folk tunes or use traditional Asian instruments in his music, but rather emulated Korean (East Asian) sounds by using Korean performance techniques on traditional Western classical instruments. This is one of the many major contributions to music Yun has given the world.

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Yun used a musical technique known as \textit{Hauptton} (main-tone) for solo instruments and \textit{Hauptklang} (main-sound) technique for grouped instruments in an orchestra. His work in the sixties showed Yun’s early maturity in as a composer. During this time, he also composed other works with \textit{Hauptton} and 12-tone technique.

Yun remained in Berlin because of his success with his works, such as \textit{Bara} for Orchestra (1960),\textsuperscript{7} \textit{Symphonische Szene} for Orchestra (1961),\textsuperscript{8} \textit{Colloides Sonores} for Strings (1961),\textsuperscript{9} \textit{Loyang}\textsuperscript{10} for Chamber Ensemble (1962), \textit{Gasa}\textsuperscript{11} for Violin and Piano (1963), \textit{Garak}\textsuperscript{12} for Flute and Piano (1963), \textit{Fluktuationen} for Orchestra (1964),\textsuperscript{13} and \textit{Réak} for Orchestra (1966).\textsuperscript{14} In these works, Yun utilized many glissandos, pizzicatos and vibratos to provide the sound of the East, where these sounds evoke the imagery of traditional Chinese/Korean court music ornamentation. The ornamentations emphasize the highly differentiated character of multiple melodic lines which are indigenous to Korean music.\textsuperscript{15} In 1963, Yun and his wife, Sooja Lee, visited North Korea and in 1964, when he received an invitation from the Ford Foundation Composers

\begin{footnotesize}

\begin{itemize}
\item \textsuperscript{7} \textit{Bara}’ is the word used for Buddhist and Shaman ceremonial dance with two very small cymbals. Berlin Broadcast commissioned this piece.
\item \textsuperscript{8} Hessen Broadcast commissioned this piece.
\item \textsuperscript{9} Hamburg Broadcast commissioned it.
\item \textsuperscript{10} Loyang is the capital of the Dang dynasty of ancient China.
\item \textsuperscript{11} “Gasa” means text of songs. (Korean)
\item \textsuperscript{12} “Garak” means a melody. (Korean)
\item \textsuperscript{13} The premiere performance was at the Contemporary Music Series in Berlin on February 10, 1965. This piece presents the Taoist idea that everything in the world is moving and changing by itself. However, everything appears as if it has stopped, when in fact it is moving (motion in stillness).
\item \textsuperscript{14} This music refers to Korean characteristics like the traditional Korean court music, Aak.
\item \textsuperscript{15} Stanley Sadie, ed., 607.
\end{itemize}
\end{footnotesize}
Program that allowed him to remain in Berlin. During this same year in Germany, Yun met the then president of South Korea, Jung-Hee Park.

The Second Period (1966-1975)

In 1967, Yun was first accused by the South Korean government as being a ‘communist’ composer, mainly because of a political crisis known as the “East Berlin Event” (1967-69). The South Korean Central Intelligence Agency (KCIA) abducted Yun and his wife from West Berlin to South Korea in 1967 which dramatically changed his career. After a state sponsored trial, he was sentenced to life imprisonment, and his wife was sentenced to three years in jail.

East Berlin Event (1967-1969)

Many South Koreans had assumed that Isang Yun was a communist composer because of the “East Berlin Event,” where 194 South Koreans living outside Korea’s borders were taken from their homes by agents of the South Korean government. The abductions were often without reason, based often on hearsay or false evidence. The effect of this on Yun’s music was profound.

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16 After World War II, the Ford Group supported Yun by inviting him to live with composers from other countries in order to rebuild Berlin’s cultural institutions.
17 For more discussion see the section on the East Berlin Event, later in this chapter.
Korea Divided

In order to understand Yun’s music and political identity, it is necessary to explain the climate of times.

After Korea had gained independence from Japan in August 15, 1945, the United Nations agreed that the United States would help rebuild South Korea and the Soviet Union would control the North. Five years after this agreement, North Korea attacked South Korea in order to unify Korea into a communist state. The Korean War, which lasted through 1953, ended in a stalemate. Ever since that time, the Korean peninsula has been divided into two countries.

North Korea became a communist country in 1945 and has sustained political unity unto the present under the dictatorship of Il-Sung Kim and his son and successor, Jung-Il Kim, who have blocked all information about the outside world from his citizens. Thus, he has controlled the citizens and kept political power through to the present day.

By contrast, South Korea has had several successor presidents from 1953 to the mid-1980s. Seung-Man Rhee, the first president of South Korea, resigned his presidency in an election scandal, and after Rhee’s regime, Chang Myeon’s rule of the Democratic Party lasted less than a year because of a military coup, which was led by Jung-Hee Park in 1961. Park was elected

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18 Jeongmee Kim, 97.
19 This caused the April Revolution in South Korea in 1960.
president in 1967\textsuperscript{20} and was reelected in 1971. In 1971-72, Park created a political system called the \textit{Yusin}, in order to continue presidency and as a result Park’s regime lasted eighteen years until his death on October 26, 1979.\textsuperscript{21} In the spring of 1980, South Korea experienced another military coup under Doo-Hwan Chun. At that time, many protesters participated in demonstrations against the new military coup, and in the city of Kwanju.\textsuperscript{22} The military force attacked the protesters and many were killed.\textsuperscript{23} After Chun’s presidency in 1987, the presidents were elected by popular vote.\textsuperscript{24} Eventually Yun was admitted released from his ban for entering South Korea territories in 1994.

\textbf{Yun’s Visit to North Korea}

In 1963, Yun and his wife visited North Korea, and according to his wife’s account, Yun had three main reasons for visiting North Korea.\textsuperscript{25} The first reason was to meet his friend Sang-Han Choi who had studied with Yun in Japan, but had moved to North Korea. Even though a citizen of South Korea, Choi left his family in South Korea in order to work in North Korea during the Korean War. The second reason was to observe the politics, economy and culture of North Korea after the Korean War, and the third reason was to view a

\begin{footnotesize}
\begin{itemize}
\item \textsuperscript{20} Isang Yun was abducted by KCIA in this year.
\item \textsuperscript{21} Park was assassinated by Jae-Kyu Kim, director of KCIA.
\item \textsuperscript{22} The city is located in southwestern South Korea. It is the fourth largest city in South Korea.
\item \textsuperscript{23} This is called Kwangju Democratization Movement. It was the worst political crisis in South Korea since the Korean War. Isang Yun composed \textit{Exemplum in memoriam Kwangju} (1981) for the people who were massacred in the city.
\item \textsuperscript{24} After Chun’s presidency, South Korea’s politics has moved to more democratic pratice.
\item \textsuperscript{25} Soo-Ja Lee, \textit{NaeNampyon Yun, Isang} (My Husband Yun, Isang). (Seoul: Changjak-gwa Bipyong Sa, 1998), vol. 1, 229.
\end{itemize}
\end{footnotesize}
world-famous painting called *Sashindo* (a national treasure),\(^{26}\) in the Kangsur ancient tomb (*Kangsur kobun*), southwest of Pyongyang in North Korea.

*East Berlin Event (1967-1969) and Abduction (1967)*

After the Korean War, the South Korean government passed the National Security Law in order to ensure the safety of the country against possible communist aggression. Since Park’s regime in the 1960s, the law was made more powerful as the Anti-Communist Law. Under the law it was expressly forbidden for all citizens to have contact with the North or any other communist state. This included any member of its population, any newspaper, or book or any kind of publication that was thought to be under the influence of the North Korean dictatorship. This law still exists in South Korea even though its power has been weakened recently, however, to this day, the South still does not allow any communists into the country. Since that time, South Korea has educated the population through public schools on the policy of this law, and recently, educational efforts have weakened with the end of the Cold War.

In 1964, the KCIA asserted that against the provisions of National Security Law, 194 ex-patriot Koreans living in West Germany and France were in contact with the North Korean embassy in Berlin assisting in the assimilation

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\(^{26}\) Four mural pictures are in the tomb: dragon (East), tiger (West), turtle (South), and phoenix (North). Four symbolic animals, which guard the people in Eastern though. Yun’s work, *Images* (1968) was based on the mural pictures.
of South Korea under the North’s communist rule.\textsuperscript{27} As a result, the 194 Korean nationals were taken from their homes against their will.

According to \textit{The New York Times} of July 9, 1967 (report from Seoul, Korea):\textsuperscript{28}

South Korea’s Central Intelligence Agency said today that it had arrested about 70 members of a large-scale Communist espionage network organized by North Korean intelligence officials in East Berlin beginning in 1953.\textemdash Kim Hyung Wook, director of the Central Intelligence Agency, said at a news conference that physicians, musicians and painters, several newspaper reporters and many students studying in West Germany and other European countries were involved. Those arrested include 16, mostly students, brought home from West Germany in recent weeks by Korean intelligence agents, 8 from France, and one each from the United States and Austria, according to Central Intelligence Agency officials.\textemdash Mr. Kim denied reports that his agency had used a military plane to fly some of them to Seoul after "abduction." According to his account, intelligence officials at the North Korean Embassy in East Berlin began organizing a pro-Pyongyang network nine years ago among South Koreans studying in West Germany and France.\textemdash Students and intellectuals have been among the strongest opponents of the Government of President Chung-Hee Park, which came to power in a military coup in 1961 and has just won re-election for the second time.

On July 17, 1967, the KCIA abducted Isang Yun from his home in Berlin\textsuperscript{29} and took him to Seoul. Three days later, his wife was also taken.\textsuperscript{30}

Until his release on February 24, 1969, he had been given the death penalty that was later reduced to life imprisonment on December 13, 1967, and his wife was sentenced for three years, but released early after six months.\textsuperscript{31}

His sentence was reduced to fifteen years on March 13, 1968, and then

\begin{flushleft}
\textsuperscript{27} This event was called the “East Berlin Event.”
\textsuperscript{28} Jeongmee Kim, 105.
\textsuperscript{29} Soo-ja Lee, vol. 1, 267.
\textsuperscript{30} Ibid., 275.
\textsuperscript{31} Ibid., 300.
\end{flushleft}
reduced to ten years.\textsuperscript{32} Finally, the South Korean government released Yun by a presidential pardon on February 25, 1969.\textsuperscript{33}

At the end of the event in 1970,\textsuperscript{34} Park’s regime and the KCIA found that Yun did not promote communist activities. Thus, other observers said that the event was a fabrication to divert attention from an election scandal as there were many sometimes violent, demonstrations that protested his policies.\textsuperscript{35} The people who were involved in the event still request that the South Korean government apologize for their unjust political activities.

The event was a result of the Cold War. Since that time, nobody knows the truth about the event, which seems like an important historical moment. After the East Berlin Event, Yun was involved in the democratic movement for South Korea taking part in the Korea Democracy National Reunification Overseas Union in Tokyo, Japan on August 11-14, 1977.\textsuperscript{36} He wanted South Korean to become a democratic society. This feeling was understandable given his feeling towards the Japanese earlier in his life.

During his imprisonment, Yun continued to compose: \textit{Riul} for Clarinet and Piano (1968); the opera \textit{Die Witwe des Schmetterlings} (The Butterfly Widow, 1969); and \textit{Images für Flöte, Oboe, Violine und Violoncello} (1968).\textsuperscript{37}

\textsuperscript{32} Ibid., 304.
\textsuperscript{33} Ibid., 348.
\textsuperscript{34} In 1970, the South Korean government released all people who were involved with the event.
\textsuperscript{35} Soo-jja Lee, vol.1, 261-264.
\textsuperscript{36} Ibid., vol. 2, 54-56.
\textsuperscript{37} \textit{Images} is about a painting of a fantastic animal figure, a combination of tiger (West, cello), phoenix (North, flute), turtle (South, violin), and dragon (East, oboe). The four figures, which are painted on each side of an ancient tomb, called \textit{Kangsur kobun}, were finally mixed on one side of the wall. The idea was based on Taoism, that every figure belongs to one figure.
After international pressure by the government of West Germany and from twenty-three famous musicians, including Igor Stravinsky, Karlheinz Stockhausen, Pierre Boulez, Heinz Holliger and the conductor Herbert von Karajan, all of whom sent a letter to the South Korean government requesting that:

.....Mr. Yun, Isang is a famous and great composer not only in Europe but also in the world. His goal is always to combine traditional Korean music with Western music. His musical works introduce Korean culture and art to the world. We would have known little about Korean culture. Nobody can be nearly like him, who introduced ideas of Korea throughout his music. (.......)
The international music world needs Mr. Isang Yun, who is an important composer, to combine Eastern and Western music. He is an ambassador of Korean’s music and culture.38

After two years (1969), Yun was released and he returned to Berlin, a year later he was granted amnesty. It was during this period that Yun focused on developing a personal and unique musical sound.

He was appointed lecturer in composition at the Berlin Hochschule für Musik in 1970 and was promoted to professor in 1975, retiring in 1985 at age 68. In 1971, Yun became a naturalized German citizen when he was also commissioned to write an opera, Sim Tjong39 for the cultural festival at the 1972 Munich World Olympics. The music is based on his understanding of Taoism or yin-yang dualism.40

After his return to Berlin, Yun’s fundamental expression of his own identity remained unchanged; however, the experience of his abduction and

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39 Sim Tjong (a girl’s name) is based on a Korean ancient story.
40 The yin symbol means dark side, passive, and the yang symbol means light side, positive.
imprisonment influenced Yun’s thoughts on life and music, causing a change from his mood in the 1960s. Yun attended the Aspen Music Festival in 1966 and 1973, where his works were first performed in the United States. He also visited other cities in the United States.


The Third Period (1975-1981)

After the experience of his abduction, he no longer regarded the division of Korea or other social problems in the world passively. For example, he wrote the cantata *An der Schwelle* (On the Threshold) in 1975, based on the text “Moabiter Sonetten,” written by Albrecht Haushofer, a Nazi death-camp inmate executed in 1944. In 1981, Yun wrote a symphonic poem, *Exemplum in memoriam Kwangju*. This work memorialized the military massacre of Kwangju in South Korea, one of the most significant events in recent Korean history when many protesters were killed by military. Here, the intervention of military force squashed any hope for the new Korean republic to develop a democratic

[^41]: Namo means the first phrase of the name of Amitabha. The term is for Buddhism.
[^42]: In the piece, Yun wanted to express an idea of Taoism – Heaven, Earth, and Man with sounds of instrumental grouping.
[^43]: Piri is a Korean instrument (a kind of oboe in Western musical instruments).
system. However, the movement was a seed for developing a democratic society. Finally in the 1980s, Yun focused on composing symphonies and chamber music. In the 1970s and 1980s, he was involved in developing a democratic society for Korea such as Korea Democracy National Reunification Overseas Union in Tokyo, Japan on August 11-14, 1977.

During this period, he also wrote many concertos such as *Piece Koncertante* (1976), *Konzert für Violoncello und Orchester* (1975/6), *Doppelkonzert für Oboe und Harfe mit Kleinem Orchester* (1977), *Konzert für Flöte und Kleines Orchester* (1977), *Konzert für Klarinette und Orchester* (1981), and *Konzert für Violine und Orchester* Nr. 1 (1981). During this time, he composed the music that we will look at now: *Salomo* for Flute Solo or Alto Flute Solo (1978).

The Fourth Period (1981-1992)

During this time, his works were categorized as 'political,' because he thought that the form of symphony could explain political problems. From 1983 to 1987 he composed five symphonies: Symphony No. 1 (1983, as a warning against using nuclear weapons), No. 2 (1984, dedicated to “Ourselves” in the world), No. 3 (1985, dedicated to nature), No. 4 (1986, dedicated to women), No. 5 (1987, dedicated to peace).

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44 According, to Soo-ja Lee’s book vol. 2 on p. 70, Yun mentioned that this is the first time he composed a piece about his political ideas.
45 Soo-ja Lee, vol. 1, 240.
“A composer,” Yun said, “is not merely an artist, but also a human being in the world. He cannot observe his world indifferently. In this world, there exists human agony, oppression, ordeal and injustice simultaneously. All these things come into my mind. When there is agony and injustice, I want to speak out through my music.”

During this period, he also wrote concertos such as Konzert für Violine und Orchester Nr. 2 (1983/6), Nr. 3 (1992), Gong-Hu für Harfe und Streicher (1984), Duetto concertante für Oboe/Englishhorn, Violoncello und Streicher (1987), Konzert für Oboe/Oboe d’amore und Orchester (1990).

On January 15, 1985, Yun was awarded an honorary doctoral degree from the University of Tübingen, and on May 21, 1988, he also received the Grand Cross for Distinguished Service of the German Order of Merit from the president of West Germany, Richard von Weizsäcker. In addition, he was appointed a distinguished member of the International Society of New Music in 1991.

Yun always hoped that the two Koreas would be reunified. However he did not see a unified Korea in his lifetime. His wish to return to his country was not fulfilled until after his death in Berlin on November 3, 1995. Isang Yun was buried at the Berlin-Gatow Cemetery with soil brought from his hometown in Tongyoung, South Korea.

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46 Ibid., vol. 2, 201.
47 Youngdae Yoo, “Isang Yun: His Compositional Technique as Manifested in Two Clarinet Quintets.” (DMA diss., Louisiana State University, 2000), 10-11.
CHAPTER II
SOME SIGNIFICANT ASPECTS IN ISANG YUN’S MUSIC

Philosophy

Isang Yun believed that the musical sounds of Europe and Asia were completely different. He felt that Western tones are linear (because one tone in Western music is not complete as there is always a need to organize.), while Eastern tones are a simple (single) sound line (thick, dark and variable), often carrying the possibility for flexible arrangement within them (See Fig. 1).

Fig. 1: Styles of Western and Eastern tones.

In Western music, a single tone can not make any music. Therefore, tones are organized horizontally and vertically in order to produce music and form. In contrast, a single tone in Eastern music can stand alone and be considered aesthetically pleasing. Harmony in the Western sense does not exist in Eastern music because the single tone stands alone. That’s why Asians do

48 Yun gave a lecture at University of Mozarteum in Salzburg On May 5, 1993. Titled as Wounded Dregon, Isang Yun, the CD contains the composer’s idea on music and his aesthetic thinking as well as the commentary on his music, published by Auditorium (Seoul, 1997).
not force music into harmonic structures or contrapuntal systems, because the single tone can be an entire cosmos of musical understanding. The concept of a tone flowing in the cosmos has its origins in Taoism such as endless nature life. In Yun’s own words, “Man makes music; however, in Asia, man makes not all the music, but rather the sound is there.”

Yun also stated that Eastern musicians draw sound and music from the universe through a composer’s talent and characteristics. This concept creates the belief by Eastern peoples that music is not composed but rather is born of a small part of the universe. Thus, in Eastern culture, music and art do not belong to man, but are drawn from nature or heaven (mystery). Yun also believed that a tone may be either microcosmic or macrocosmic. He thought that all sounds derived from a concept of the cosmos and can be played as long as possible if man has patience and enough time; ideas that are based in Taoism.

Isang Yun developed his musical ideas based on the East Asian/Korean traditions and philosophies found in Taoism, a philosophy which was founded by Lao-Tse (604-531 BC). Lao-Tse believed that there were four origins in the world: Tao, Heaven, Earth, and Man; although Man is very meager being, only Man can understand Heaven’s power. Lao-Tse also thought that everything in the world is a continuum, with a “yin (dark side)-yang (light side)” relationship. Yin-yang represents the balance of opposites in the universe, such as good and bad.

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50 According to Zen philosophy, the whole universe is regarded as a grain of sand.
evil, light and dark, and male and female. To Yun, this dualism in Taoism can be expressed in music as ‘motion in stillness’. In addition, the Tao theory emphasizes the circular or endless nature of life as it compares to the law of nature, “When the sun goes, the moon comes; when the moon goes, the sun comes. The sun and moon give way to each other and their brightness is produced. When the cold goes, the heat comes; when the heat goes, the cold comes. The cold and the heat give way to each other and the round of the year is completed.”

Tao, meaning literally “The Way,” features the basic principle of Taoism as: People in the world belong to a moving and changing universe. Thus, man belongs to the Earth, however, Earth belongs to the heavens, and the heavens belong to the Tao. An excerpt from chapter 25 of the Lao-Te-Ching illustrates these ideas:

There is a being of perfection, incomprehensible.  
It ever was, still and formless, before they came, stars and earth.  
Unchangeable and alone, unencumbered, whirling through Time.  
I name it, Creative Nature.  
It has no name, shall I call it Tao, the Spirit?  
Or the substance, the infinite?  
The infinite in unlimited attributes?  
The great Distant, that forever returns!  
Tao is great, the Heavens are great.  
The Universe is great.  
May the ruler be in tune with the Spirit.  
Four things are great in the world,  
May the ruler be one of them.

---

Man follows the law of the Earth, the Earth follows the law of the Universe, The Universe follows the law of Tao and Tao follows Nature.\footnote{Chul-Hwa Kim, “The Musical Ideology and Style of Isang Yun, as Reflected in His \textit{Concerto for Violoncello and Orchestra} (1975/76).” (DMA diss., University of Illinois at Urbana-Champaign, 1997), 7.}

One of Yun’s works, \textit{Distanzen} (Distance, 1988),\footnote{This work is a \textit{Raumkomposition}.} is an interesting example in which the composer features the modified idea of Taoism. Yun provides a diagram for establishing the hierarchies between string and wind instruments with which he assigns the four natures, as modified from Taoism: For example, in Yun’s diagram of the sitting arrangement of the instruments (See Fig. 2), a contrabass, setting in a front row (or the lowest hierarchy) is assigned a meaning with ‘Man.’ The first and second violins, sitting in a second row call ‘Messenger.’ A flute, oboe, clarinet, and bassoon of a third row is assigned a meaning with ‘Angel.’ Horn as a top level in the hierarchy, setting in a forth row is assigned a meaning with ‘God.’ Here, Yun composes a setting of an instrumental arrangement on stage:
Fig. 2: A setting of an instrumental arrangement on stage.

<table>
<thead>
<tr>
<th>STAGE</th>
<th>MEANING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Horn</td>
<td>God</td>
</tr>
<tr>
<td>Flute</td>
<td>Oboe</td>
</tr>
<tr>
<td>Clarinet</td>
<td>Bassoon</td>
</tr>
<tr>
<td>Violin I</td>
<td>Messenger</td>
</tr>
<tr>
<td>Violin II</td>
<td></td>
</tr>
<tr>
<td>Contrabass</td>
<td></td>
</tr>
<tr>
<td>Viola</td>
<td>Violoncello</td>
</tr>
<tr>
<td>(Podium)</td>
<td>Man</td>
</tr>
</tbody>
</table>

Flute, oboe, clarinet, and bassoon do not play any melody line, but only play trills and tremolos (See Ex. II-1). At the end of the piece, the sounds of these instruments become a single sustained pure tones (without trill and tremolo), where the horn sound is also sustained (See Ex. II-2).
Ex. II-1 mm. 42-62 (Distanzen, 1988)
Ex. II-2     mm. 153-the end. ((Distanzen, 1988)

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Aesthetics

Isang Yun’s idea of aesthetics is an Ideal von Schönheit (The Ideal of Beauty). The mystery and nature are basic of Yun’s aesthetics. Yun’s ideas of the world have always entered into his works as 70 percent of his compositions deal with existential ideas. The influence of Taoism and Buddhism is also found in his *Images* for Flute, Oboe, Violin, and Violoncello (1968) and *In Balance* for Harp Solo (1987). The former is about mystery and the latter is about nature.54 The work, *Images*, is about a painting of a fantastic animal figure, a combination of tiger (The West, cello), phoenix (The North, flute), turtle (The South, violin), and the dragon (The East, oboe). The four figures, which are painted on each side of an ancient tomb, called *Kangsur kobun*, were finally mixed on one side of the wall. From every angle, these animals look upon each other. The idea was based on Taoism, in that every figure belongs to each figure.

In Eastern music, structure as understood in Western art forms does not exist; however, the varieties of sound and tone color form the essence of Asian music. That is the life of the Eastern music. To sustain sound is more important than structure or form, this fact explains why there is no meter in Eastern music. Yun’s *In Balance* (1987), a recurring idea is the silence of a short rest which interrupts the connections between sounds (See EX. II-3. m.7-8).

54 Yun’s *Wounded Dragon, Isang Yun.*
Compositional Technique

Yun had experienced several compositional developmental stages, however, a consistent idea behind his music is to emulate the sound of the Korean traditional music by Western means. What is heard from indigenous Korean music forms the inspiration for his music. Yun incorporates the contemporary techniques of the Western music, such as, the 12-tone techniques of Schonberg, Hauptton, Hauptklang, and Klangsprach with the sound of traditional Korean music. After he uses one technique, he develops a different technique, resulting in many diverse sounds. 55

12-Tone

Yun used serial technique in his early period having been influenced by the works of Alban Berg. His Garak for Flute and Piano (1964) (See Ex. II-4) is an example of 12-tone technique. The first of the twelve pitches begins from

55 Yun’s Wounded Dregon, Isang Yun.
the F# in the bass of Klavier, and the following A, Bb, F, Ab, B consist of the first chord. In the measure 2, C on the flute moves to Eb, D, E, C#, G completes a row of the twelve-tones. In this row, the tones have the minor third relationships between F# and A, F and Ab, and C and Eb.

Ex. II-4 mm. 1-7 and 73-75 of Garak for Flute and Piano (1963)

Hauptton (Main Tone, Single Tone)

Yun’s foundation to his musical language can be explained with Hauptton (main tone) technique, as he described it as the fundamental distinguishing element of his works. The Hauptton technique involves three major sections: 1) the beginning of the tone, 2) the vitalization of the central tone through
embellishment, and 3) the fading of the tone. The *Hauptton* is dependent upon ornamentation to create phrase structure. Within each phrase, the tone is repeated, alternating with various forms of ornamentation. Although many ornamental notes may occur simultaneously, the central note controls the entire unit.56 Yun commented this technique: “I do not write notes that suddenly appear or disappear. My notes always gain preparation notes and then settle down. As it repeats, musical vitality occurs.”57

Yun’s *Etüden* for Flute Solo (1974) includes the *Hauptton* technique. In EX. II-5, the Hauptton are E and D#. (See EX. II- 5). E in measure 31 is the first note of the Hauptton. Once E is settled, the same note is ornamented with variety of other melodic embellishments from measure 32 through measure 35, illustrating the process of vitalization of the central tone. The final E is the fading tone as the last part of the *Hauptton*. As one single *Hauptton* is used, Yun moves to another *Hauptton* as D# in measure 36. The melodic progression proceeds through one *Hauptton* to another in Yun’s music. The *Hauptton* may last as long as the engagement of grace notes, trills, ornaments, vibrato, and quarter tone shadings continue.

56 Seung Eun Oh. “Cultural Fusion in the Music of the Korean-German Composer Isang Yun.” (DMA diss., University of Houston, 1999), 43.
Another example is *Sori* for Flute Solo (1989). The Hauptton (mm. 62-68) are F#, C#, and F (See EX. II-6).

*Hauptklang*

*Hauptklang* is similar to *Hauptton*, but it is used for larger ensembles.

Each instrument may have a *Hauptton*, however, if an instrumental group...
within the orchestra play together, they generate *Hauptklang*. A technique called *Klangband* is also similar to *Hauptklang*. Each instrument in an orchestra plays several different pitches of one *Hauptton*, simultaneously; as a result, the orchestra plays multiple pitches from one *Hauptton*. Yun used this technique during the 1970s. The *Klangband* makes more complex sound group than that of *Hauptklang*. For example, in Réak (1966), he used different pitches in the trumpet parts. Each trumpet section has a main tone (*Hauptton*), B in the 1st trumpet, A# in the 2nd trumpet, and G in the 3rd trumpet. These parts are grouped to create *Klangband* (See Ex. II-7).

(Ex. II-7 mm. 107-115 in Réak, 1966)

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Klangsprache

*Klangsprache* is a technique utilizing multiple *Hauptton* and *Klangband* together on multiple pitches. An orchestra may begin with a *Hauptton*, and it may add different pitches of *Klangband*, however, the *Hauptton* and *Klangband* may also consist of a melody, resulting in a massive sound cluster of *Klangsprache*. In *Symphony No. 1* (See EX. II-8) Yun uses *Gruppen* *Klangsprache* (sound of grouping instruments). His use of *Klangsprache* results in a complex sound mass ("Zusammenklang"). Furthermore, as seen in the example, his music progresses from a low to high pitch, creating a tension. The accents signal the beginning of a *Klangsprache* as follows:

Ex. II-8. mm 1-7, 1st mvt. of *Symphony No. 1*
CHAPTER III
AN ANALYSIS OF SALOMO FOR FLUTE SOLO OR ALTO FLUTE SOLO

Origin of Salomo

Yun composed a Cantata Der Weise Mann (The Wise man) in 1977,\textsuperscript{58} later he took out an alto flute solo from the same canata, and he titled it as Salomo. The work is the story about a wise man, Salomo, and its text is based on the passages from Ecclesiastes (Old Testament) 9:13-18 and from the Lao-Te-Ching. The passages below illustrate the outline.

The Passages from Ecclesiastes 9:13-18;

13. I also saw under the sun this example of wisdom that greatly impressed me.

14. There was once a small city with only a few people in it. And a powerful king came against it, surrounded it and built huge siegeworks against it.

15. Now there lived in that city a man poor but wise, and he saved the city by his wisdom. But nobody remembered that poor man.

16. So I said, “Wisdom is better than strength.” But the poor man’s wisdom is despised, and his words are no longer heeded.

(Lao-Te-Ching) He, who takes everything of a country, is the king. The truth looks like the false.

17. The quiet words of the wise are more to he heeded than the shouts of a ruler of fools.

\textsuperscript{58} The title is Der weise Mann: Kantate nach Texten des Predigers Salomo und Laotses für Bariton, gemischten Chor und kleines Orchestra. The Cantata, commissioned by Walter Boettcher, was premiered at Deutschlandhalle, Berlin on June 9, 1977 under conductor P. Schwarz with baritone Carl-Heinz Müller and Kammerchor Ernst Senff. The duration was around 26 minutes.
18. Wisdom is better than weapons of war, but one sinner destroys much good.

Salomo follows the original cantata in terms of key, tempo, and meter, and in which most music is borrowed from the original, but Yun modifies some parts of Salomo. The measures 133 through 167 of the original cantata correspond to Salomo. The original length of 55 measures is expanded to total 85 measures in a later production. The beginning (mms. 1-19) of Salomo is borrowed from the cantata without alternation. While Yun keeps the melodic progression of the original cantata, he transforms the pitches of mms. 20-23 of Salomo. Yun maintains the same music of the original in the following measures of 24- 46, and he composed a new music after measures 47 through 78 for Salomo. The composer proceeds to the next session with the same music of the original in measures of 79-84, but he finishes Salomo's last measure with a new material. The following table (Fig. 3) illustrates a comparison of both works.
Fig. 3: Comparison between alto flute solo of the Cantata and *Salomo*

<table>
<thead>
<tr>
<th>Cantata (mm. 113-167)</th>
<th>Comparison between The first and the last column</th>
<th><em>Salomo</em> Total: 85 measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 113-133</td>
<td>Same music</td>
<td>mm. 1-19</td>
</tr>
<tr>
<td>mm. 134-136</td>
<td>Almost same rhythmic pattern, but different pitches</td>
<td>mm. 20-23</td>
</tr>
<tr>
<td>alto flute— rest, oboe— play</td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 137-159</td>
<td>Same music</td>
<td>mm. 24-46</td>
</tr>
<tr>
<td>mm. 160-161</td>
<td>This part only exists in the solo part of Cantata</td>
<td>x</td>
</tr>
<tr>
<td>mm. 162-167</td>
<td>Same music</td>
<td>mm. 79-84</td>
</tr>
<tr>
<td>x</td>
<td>This part only exists in <em>Salomo</em></td>
<td>mm. 47-78 m. 85</td>
</tr>
</tbody>
</table>

*Analysis of Salomo*

*Salomo* was composed for Edward Staempfli (1908-2002)\(^59\) to celebrate his 70\(^{th}\) birthday on February 1, 1978, and was premiered April 30, 1979 in Kiel, Germany, by Beate-Gabriella Schmitt.

*Salomo* consists of three sections according to the gravity of the pitches:

Section I starts with C#, but has a movement toward D, section II strongly stays in a gravity toward D while it is in an active melodic chaos, and the last section attempts to move back to D, but the efforts toward the gravity of D is effortless, reaching only to Db.

\(^{59}\) The composer was born at Bern. He studied with Philipp Jarnach in Cologne, then with Paul Dukas in Paris. His earlier works are lyrical and tonal. From 1950s on, he wrote twelve–tone music. In 1951 he moved to Heidelberg, in 1954 to Berlin.
Fig. 4: *Salomo* consists of three sections.

<table>
<thead>
<tr>
<th>Section I</th>
<th>Section II</th>
<th>Section III</th>
</tr>
</thead>
<tbody>
<tr>
<td>C#(^1)</td>
<td>D(^1)</td>
<td>Db(^1).</td>
</tr>
<tr>
<td>m.1</td>
<td>m.46</td>
<td>m.74</td>
</tr>
<tr>
<td></td>
<td></td>
<td>m.85</td>
</tr>
</tbody>
</table>

*Section I (mm. 1-46)*

The beginning and ending notes (C#\(^1\) and Db\(^1\)) are actually the same pitch. The same pitch is an expression of an endless moving, an idea of Taoism: one of the fundamental ideas of Taoism is that the beginning is also an ending of one, and an ending is the beginning of another, expressing endless circular movement of the law of the nature, of which life and music are a part.

In this section, the frequent use of the interval of a minor 3\(^{rd}\), such as, the row of P-0 in Garak for flute and piano is noticeable: (See Ex.III-1)

(Ex. III-1 mm. 1-2, 4-5)

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During mm 1-8, the beginning note, c#\(^1\), moves to d\(^1\) at m. 7-8. At this time, minor 3\(^{rd}\) interval is used with dynamics (p-mf-f-p-pp-ppp-pppp) (See Ex. III-2). Yun uses such extreme dynamic shadings (ppp, pppp) because he
explains to close the first phrase with D that reaches as the home (heaven in Taoism).

(Ex. III-2 mm. 1-8)

Yun used some quarter tones (m. 3, 4, 5, and 42, See Ex. III-3), flutter tonguing (m. 19), and grace notes. Also, he used an avant-garde technique of “over-blowing” the air through the tone, such as at mm. 26, 41 (See Ex. III-4).

The techniques are used in order to connect with traditional vocal music of Korea. In mm. 2-3, D# and quarter tone create an effect such as vibrato of minor 2\textsuperscript{nd} in traditional Korean music. Also, Eb, C, and quarter tone in mm. 5-6 make same effect of traditional music.

(Ex. III-3 mm. 3-5, 42-43)
At mm. 1-23, the Hauptton (main tones) go up to F# creating a tension, even though the dynamics are more soft (ff at m. 16 to pppp at m. 22). The F# is forms a major 3\textsuperscript{rd} in D tonality. The major 3\textsuperscript{rd} (D and F#) can change to more happy motion from the minor 3\textsuperscript{rd} at the beginning in this music. However, at mm. 24-46, the main tones begin from the low register A to the 3\textsuperscript{rd} register Ab (m. 44), and then close the first section with the low register D at m. 46. By using a main tone, Yun used grace notes (See Ex.III-5). The ornamentations are like one of the traditional Korean music, called 'Chu-im-se' similar to a grace note in Western music. These ornamentations emphasize the Hauptton (main tone).
In section I, the rhythm moves from slow to fast. However, in section II, the pace is fast to slow with large intervals (mm. 68-72 See Ex. III-6). Yun makes additional tensions by going up to a high pitch, B\textsuperscript{3} at m. 73. At m. 49, he used minor 3\textsuperscript{rd} trill between Bb\textsuperscript{2} and Db\textsuperscript{3} (See Ex. III-7) and quarter tones (m. 67 and m. 68).
This section can be subdivided into two subsections: mm. 46-53 and mm. 54-74 because of D at measure 53. Then, at measure 54’s as the rhythm is similar at measure 47, a sense of repetition is created at measure 46 through measure 53. The note D at mm. 46-53 is important, and, from m. 54 to m. 74, where the notes are moving up to Bb\textsuperscript{3} (E-F-G-Ab-Bb), tension is created(Ex.III-8). Then, the music closes section II with the note D\textsuperscript{1} at m. 74 (See Ex. III-8).

The tension into music relates to the story of the wise man, Salomo, who can lead the world although he has come from very difficult situations. The last notes (Bb and D at measure 73) create a major third, an effect that produces an uncomfortable feeling (minor 3\textsuperscript{rd} trill at measure 49) to more perfect mood.
(Ex. III-8 mm. 46-74)

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Section III (mm. 74-85)

This section in the low and middle registers has a faster rhythm than the others.

At mm. 82-85, Yun used major 3rd (Db and F) instead of minor 3rd (See Ex.III-9). It seems that the man had a wish to reach the heaven and a perfect world (Yun expresses the Heaven in Taoism, with the tonality D). So, the composer repeats the same pattern four times (mm. 84-85). However, the last note is Db (See Ex.III-9 mm. 84-85). This signifies that although the man tries and has hope to reach heaven, he fails ultimately. This appears to convey an idea that, in the end, the world and life itself are imperfect, and is but another kind of beginning. Note that, the ending note Db is same as the beginning note, C#. The idea is on the “endless and circular life” of Taoist philosophy.

(Ex. III-9 mm. 82-87)
Yun also used *Hauptton* (main tone) technique in this section (C#, D, A, F, D and Db). (See Ex. III-9a)

(Ex. III -9a, Using *Hauptton* (main tone) in the 3rd section)
According to Soo-ja Lee’s book, Yun said that:

My music can be Eastern or Western, depending on the listener’s thought. I’m neither Eastern nor Western music. These two facts existed in my mind.

Almost at age 40, he visited Europe to study composition. At that time, he thought that Western composition techniques would express his ideas. However, after attending the Darmstadt Festival in Germany, he focused on creating his own musical language in order to express his philosophy (motion in stillness) and aesthetics (mystery and nature) based on Taoism throughout his music. As a result, he combined Eastern philosophy and Western musical techniques such as 12-tone, Hauptton, Hauptklang, and Klangsprache. He utilized Western music (the body) to realize Eastern sound (the soul).

Yun generated his musical inspiration from frequent use of a single tone in Eastern music. In Yun’s belief, the single tone can be enough to express an entire cosmos of musical understanding, and it also has the audience aesthetically to be pleased when they listen to music.

The analysis of Yun’s Salomo of chapter three provides an example of how the composer attempts to apply his Eastern idea on music with Western musical techniques. The application of 12-tone, Hauptton Hauptklang, and Klangsprache techniques appeared in his music help to understand his music. The analysis also demonstrates the composer’s utilization of western techniques.

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60 Soo-ja Lee, vol.,2, 76.
in his music sounds as the traditional Korean music. The process of emulating sound is the characteristics of Yun’s music.

The idea of the unification of the two South and North Koreas often is witnessed in Yun’s music. After he had experienced the East Berlin Event, he became more involved with the politics and social issues through his music. His participation as a protesting musician is exemplified in his works, produced after 1981, such as, in *Exemplum in memoriam Kwangju* (1981) and his five symphonies. In addition, his idea of unification of Korea is found in several events, and one of well-known recitals is the “Concert for Unifying Two Koreas,” started in the late 1990s. These events caused South and North Korean musicians together to perform in South Korea and as well as in North Korea. Even though he did not see the unification of Korea during his lifetime, he planted the seed of an idea to unify Korea under a single flag, which was his enduring dream. Yun conceived this dream while he was composing music in Western garment of musical techniques, but his music sounded Korean and Eastern.

At his 75th birthday, he expressed his thoughts on composing:61

Composition for me is an adventure to find some secret. Since early in the 1960s, I have studied and written many works. Recently, I have focused on the essential thing because I want to broaden more peace, beauty, purity, and grace through my music.

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61 Yong-Whan Kim, *Isang Yun’s Study*. (Seoul: Korea Arts Institute, Sigong Sa, 2001), 46.
APPENDIX A

LIST OF WORKS OF ISANG YUN
1958
*5 Stücke für Klavier*
Premiere: September 6, 1959   Bilthoven

1959
*Musik für sieben Instrumente* (Fl., Ob., Kl., Fag., Hrn., Vl., Vlc.)
Premiere: September 4, 1959 Darmstadt

*Streichquartett III*
Premiere: June 15, 1960 Köln

1960
*Orchesterstück Bara*
Premiere: January 19, 1962 Berlin

*Symphonische Szene* für großes Orchester
Premiere: September 7, 1961 Darmstadt

1961
*Colloides sonores* für Streichorchester
Premiere: December 12, 1961 Hamburg

1962
*Loyang* für Kammerensemble
Premiere: January 23, 1964 Hannover

1963
*Gasa* für Violine und Klavier
Premiere: October 2, 1963 Prag

*Garak* für Flöte und Klavier
Premiere: September 11, 1964 Berlin

1964
*Fluktuationen* für Orchester
Premiere: February 10, 1965 Berlin

*Om mani padme bum*
Premiere: January 30, 1965 Hannover

*Nore* für Violoncello und Klavier
Premiere: May 3, 1968 Bremen
1965
*Der Traum des Liu-Tung*
Premiere: September 25, 1965 Berlin

1966
*Réak* für großes Orchester
Premiere: October 23, 1966 Donaueschingen

*Shao Yang Yin* für Cembalo
Premiere: January 12, 1968 Freiburg

1967
*Tuyaux sonores* für Orgel
Premiere: March 11, 1967 Hamburg-wellingsbüttel

1967/68
*Die Witwe des Schmetterlings*
Premiere: February 23, 1969 Nürnberg

1968
*Ein Schmetterlingstraum* für gem. Chor und Schlagzeug
Premiere: May 8, 1969 Hamburg

*Riu*/für Klarinette und Klavier
Premiere: July 26, 1968 Erlangen

*Images* für Flöte, Oboe, Violine und Violoncello
Premiere: March 24, 1969 Oakland/California

1969/70
*Geisterliebe*
Premiere: June 20, 1971 Kiel

*Schamanengesänge* aus der Oper *Geisterliebe* nash Texten von Harald Kunz
Premiere: December 16, 1977 Berlin

1970
*Glissées* für Violoncello solo
Premiere: May 8, 1971 Zagreb

1971
*Namo* für 3 Soprane und Orchester
Premiere: May 4, 1971 Berlin

*Dimensionen* für großes Orchester mit Orgel
Premiere: October 22, 1971

*Piri* für Oboe solo
  Premiere: October 25, 1971 Bamberg

**1971/72**

*Sim Tjong*
  Premiere: August 1, 1972 München

**1972**

*Konzertante Figuren* für Kleines Orchester
  Premiere: November 30, 1973 Hanburg

*Gagok* für Gitarre, Schlagzeug und Stimme
  Premiere: October 25, 1972 Barcelona

**1972/73**

Trio für Flöte (Altflöte), Oboe und Violine
  Premiere: October 18, 1973 Mannheim

**1972/75**

Trio für Violoncello und Klavier

**1972/82**

*Vom Tao*
  Premiere: May 21, 1976

**1973**

*Ouverture* für großes Orchester
  Premiere: October 4, 1973

**1974**

*Memory* für 3 Stimmen und Schlaginstrumente
  Premiere: May 3, 1974 Rom

*Etüden* für Flöte(n) solo
  Premiere: July 18, 1974 Kyoto

*Harmonia* für Bläser, Harfe und Schlangzeug
  Premiere: January 22, 1975 Herford

**1975**

*An der Schwelle*
Premiere: April 5, 1975 Kassel

*Fragment* für Orgel
Premiere: May 17, 1975 Hamburg-wellingsbüttel

*Rondell* für Oboe, Klarinette und Fagott
Premiere: September 30, 1975 Bayreuth

1975/76
Konzert für Violoncello und Orchester
Premiere: March 25, 1976 Royan

1976
*Pièce concertante* für Kammerensemble oder Klenines Orchester
Premiere : June 15, 1976 Hamburg

Duo für Viola und Klavier
Premiere : May 3, 1977 Rom

*Königliches Thema* für Violine solo
Premiere: April 1, 1977 Düsseldorf-Benrath

1977
Konzert für Flöte und Kleines Orchester
Premiere: July 30, 1977 Hitzacker

Doppelkonzert für Oboe und Harfe mit Kleinen Orchester
Premiere: September 26, 1977 Berlin

*Der weise Mann*
Premiere: July 9, 1977 Berlin

1977/78
*Salomo* für Altflöte oder Flöte (nach Der weise Mann)
Premiere: April 30, 1979 Kiel

1978
*Oktett* (Klar., B. Kl., Fag., Hrn., Str. quintett)
Premiere: April 10, 1978 Pais

*Muak*
Premiere: November 9, 1978 Mönchengladbach

1979
*Sonata* für Oboe, Harfe und Viola oder Violoncello
Premiere: July 6, 1979 Saarbrücken

*Fanfare & Memorial* für Orchester mit Harfe
Premiere: September 18, 1981 Münster

**1980**

*Novellette* für Flöte (Altflöte) und Harfe
Premiere: February 5, 1981 Bremen

*Teile dich Nacht*
Premiere: April 26, 1981 Witten

**1981**

*Exemplum in memoriam Kwangju*
Premiere: May 8, 1981 Köln

*O Licht*
Premiere: June 21, 1981 Nürnberg

Konzert für Klarinette und Kleines Orchester
Premiere: January 29, 1982 München

Konzert für Violine und Orchester Nr. 1
Premiere: April 29, 1982 Frankfurt

*Der Herr ist mein Hirte*
Premiere: November 14, 1982 Stuttgart

**1982**

*Interludium A* für Klavier
Premiere: May 6, 1982 Tyoko

**1982/83**

Symphonie Nr. 1 für großes Orchester
Premiere: May 15, 1984 Berlin

**1983**

*Monolog* für Baßklarinette
Premiere: April 9, 1983 Melbourne

*Concertino* für Akkorden und Streichquartett
Premiere: November 6, 1983 Trossingen
Sonatina für 2 Violinen
Premiere: December 15, 1983 Tyoko

Inventionen für 2 Oboen
Premiere: April 29, 1984 Witten

1983/84
Monolog für Fagott

1983/86
Konzert für Violine und Orchester Nr. 2
Premiere: 1st Mov. – March 30, 1984 Siegen; 2nd Mov. – July 8, 1983 Tyoko
3rd and 4th Mov. – January 20, 1987 Stuttgart

1984
Duo für Violoncello und Harfe
Premiere: May 27, 1984 Ingelheim

Quintett für Klarinette und Streichquartett
Premiere: August 24, 1984 Kusatsu

Symphonie Nr. 2 für Orchester
Premiere: December 9, 1984 Berlin

Gong-Hu für Harfe und Streicher
Premiere: August 22, 1985 Luzern

1985
Symphonie Nr. 3 für Orchester
Premiere: September 26, 1985 Berliner Festwochen

Li-Na im Garten
Premiere: November 28, 1986 West-Berlin

1986
Mugung-Dong
Premiere: June 22, 1986 Hamburg

Rencontre für Klarinette, Harfe und Violoncello
Premiere: August 2, 1986 Hitzacker

Symphonie Nr. 4 (Im Dunkeln singen)
Premiere: November 13, 1986 Tyoko

Quartett für Flöten
Premiere: August 27, 1986 Berlin
Quintett für Flöte und Streichquartett
Premiere: January 17, 1987 Paris

*Impression* für Kleines Orchester
Premiere: February 9, 1987 Frankfurt/Main

1987
*In Balance* für Harfe solo
Premiere: April 8, 1987 Hamburg
*Kontraste* 2 Stücke für Violine solo
Premiere: April 10, 1987 Hamburg

*Symphonie* Nr. 5 für Orchester und Bariton solo
Premiere: September 17, 1987 West-Berlin

*Kammersinfonie* I
Premiere: February 18, 1988 Gütersloh

*Duetto concertante* für Oboe/Englishhorn, Violoncello und Streicher
Premiere: November 8, 1987 Rottweil

*Tapis* pour Cordes
Premiere: November 20, 1987 Mannheim

1988
*Distanzen* für Bläser- und Streichquintett
Premiere: October 9, 1988 Berlin

*Contemplation* für zwei Violen
Premiere: October 9, 1988 Berlin

*Festlicher Tanz* für Bläserquintett
Premiere: April 22, 1989 Witten

*Intermezzo* für Violoncello und Akkordeon
Premiere: October 6, Avignon

*Pezzo fantasioso* per due strumenti conbasso ad libitum
Premiere: July 10, 1988 Chiusi

Quartett für Flöte, Violine, Violoncello und Klavier
Premiere: May 26, 1989 Münster
Streichquartett IV in zwei Sätzen  
Premiere: November 28, 1988 Würzburg

Sori für Flöte solo  
Premiere: November 7, 1988 New York

1989
Kammersinfonie II “Den Opfern der Freiheit”  
Premiere: September 6, 1989 Frankfurt am Main

Konturen für großes Orchester  
Premiere: March 18, 1990 Braunschweig

Rufe für Oboe und Harfe  
Premiere: November 10, 1989 Ravensburg

Together für Violine und Kontrabaß  
Premiere: April 28, 1990 Arhus

1990
Konzert für Oboe/Oboe d’amore und Orchster  
Premiere: September 19, 1991 Berlin

Kammerkonzert II  
Premiere: October 21, 1990 Berlin

Streichquartett V in einem Satz  
Premiere: July 14, 1991 Lsselstein/Holland

1991
Bläserquintett in zwei Sätzen  
Premiere: August 6, 1991 Altenhof

Sonate für Violine und Klavier  
Premiere: September 26, 1991 Frankfurt am Main

1992
Silla. Legende für Orchester  
Premiere: October 5, 1992 Hannover

Konzert für Violin emit Kleinem Orchster Nr. 3  
Premiere: June 22, 1992 Amsterdam

Espace I für Violoncello und Klavier  
Premiere: December 7, 1992 Hamburg
Quartett für Horn, Trompete, Posaune und Klavier  
Premiere: September 16, 1992 Berlin

Streichquartett VI in vier Sätzen  
Premiere: April 7, 1992 Basel

Trio für Klarinette, Fagott und Horn  
Premiere: October 3, 1992 Hannover

1993
Espace II für Violoncello, Harfe und Oboe ad lib.  
Premiere: September 17, 1993 St. Blasien

Bläseroktett mit Kontrabaß ad libitum  
Premier: February 19, 1995 Stuttgart

Chinesische Bilder für Blockflöte  
Premiere: August 14, 1993 Stavanger

Sieben Etüden für Violoncello solo  
Premiere: September 17, 1995 Berlin

1994
Engel in Flammen Memento für Orchester  
Premiere: May, 9, 1995 Tyoko

OstWest-Miniaturen für oboe und Violoncello  
Premiere: May 28, 1994 Berlin

Quartett für Oboe, Violine, Viola und Violoncello  
Premiere: November 7, 1995 Wien

Quintett II für Klarinette und Streichquartett  
Premiere: September 26, 1995 Berlin
APPENDIX B

SALOMO
SALOMO

Isang Yun

Flute

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58

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Audio Tape and Compact Disk
