Cultural and Political Overtones in Isang Yun's Works for Piano:

Understanding Multiple Identity through Performance of *Fünf Stücke für Klavier* (1958), *Duo für Viola und Klavier* (1976), and *Interludium A* (1982)

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Abstract

Isang Yun (1917–95) composed over 150 works, ranging from solo pieces and chamber music to orchestral works, including five symphonies and four operas. Following his upbringing in Korea and musical education in Japan and France, he spent the second half of his life in Germany. Having lived through the two wars that afflicted Korea in the twentieth century, followed by the intense hostility that accompanied the continued division of Korea, his life both in the East and in the West was extremely turbulent. His encounters with the new ideas and experimental sounds of the European avant-garde at the Darmstadt Summer Courses for New Music in 1958 and 1959 led to the development of a complex musical identity that combined these influences with other cultural aesthetics, including his Korean musical heritage and Eastern philosophy.

This thesis examines Yun's only two solo piano works, *Fünf Stücke für Klavier* (1958) and *Interludium A* (1982), and an additional chamber work, *Duo für Viola und Klavier* (1976), presenting performances and recordings alongside critical discussion. Drawing together research on Yun, theoretical research into questions of identity and performance research, I examine three issues: Yun's diasporic identity, formed through his diverse social and cultural experience; his political identity, formed partly in response to the East Berlin Spy Incident (1967–69); and the musical manifestations of these identities. The aim is to show both how practice yields specific forms of understanding, and conversely how forms of analysis and critical study inform performance. I argue that a musical performance is a personal, social, political, and cultural act – the embodiment of the performer's multiple identities.

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Author's Declaration

I declare that this thesis is a presentation of original work and I am the sole author. This work has not previously been presented for an award at this, or any other, university. All sources are acknowledged as references.

Chapter 1: Introduction

Isang Yun (1917–95) was a Korean-German composer whose work combined Eastern and Western musical elements. He experienced an enormously dramatic life in both the East and the West, which included surviving two wars, as well as being kidnapped by South Korean agents and being sentenced to death under the South Korean Anti-Communist Laws due to his contact with North Korea. After international pressure brought about his release, Yun left South Korea to live as an exile in Germany. According to Christian Martin Schmidt, Yun's works thus originated as 'Musik im Exil'.[1] His experiences and the social and political phenomena he encountered inevitably influenced Yun's music, and many of his works display political overtones.

Yun's encounters with the new ideas and experimental sounds of the European avant-garde at the Darmstadt Festival in 1958 led him to develop a complex musical identity that combined these influences with other cultural aesthetics, including Korea's musical heritage and Eastern philosophy. Evidence of Yun's attachment to Eastern philosophy, Taoism, and the balance of yin and yang is ubiquitous in his music, and is related strongly to the use of his personal Hauptton technique.

While Yun is relatively famous in parts of Asia and Europe, and had several works commissioned by the Berlin Philharmonic, various opera houses, and major soloists, he is virtually unknown elsewhere. Yun's work challenges performers due to its emotional intensity and need for technical dexterity. Moreover, he is seen as controversial in his native South Korea due to his connection with North Korea. As is discussed in the literature review below, approximately seventy-four theses and dissertations on Yun have been written in English to date.[2] However, these theses were all written in North America, and no English-language theses with Yun as the subject have been completed elsewhere. As Yun lived in Korea for the first half of his life and in Europe (mainly in Germany) for the second half, in-depth, broad research covering previous studies of Yun and his music (studies that have been written not only in English but also in German and

[1] Christian Martin Schmidt, 'Isang Yun – Mensch und Komponist', in *Isang Yun: Festschrift zum 75. Geburtstag*, ed. Hinrich Bergmeier (Berlin: Bote & Bock, 1992), 12.

[2] Worldcat, accessed 20 August 2019, https://www.worldcat.org/search?q=kw%3Aisang+yun++ti%3Aisang+yun+&fq=mt%3Adeg+%3E+ln%3Aeng&qt=advanced&dblist=638.

Korean) is indispensable. However, most previous theses that have been published share common references or lack Korean or German references.

Yun stated that music is abstract.[3] Nevertheless, he was of the opinion that, although he was 'only' an artist, political events inevitably had a significant effect on his musical language. Yun's music is not overtly political; but politics can become manifested in music in complex ways. For example, the titles of the three works I examine do not provide explicit political or cultural contexts, and the music itself does not convey any overt political message. How, then, is political expression manifested? How does this music reflect society or social ideas? This is one of my work's concerns, addressed in different ways in each chapter and in my approach to performance.

My research combines performance-led investigation with critical inquiry across a wide field of reference in English, Korean, and German in order to examine Yun's works in more depth. I investigate how Yun's political and cultural identities are manifested in his music, and subsequently inform performance, seeking to understand the ways in which Yun's music reflects his multiple identities in various cultural-historical contexts. As a performer as well as a musicologist, I am in a position to explore both practice and theory to understand the connections. As a result, my PhD project includes performances and recordings of Yun's piano works alongside critical discussion.

Aims and Repertoire

This thesis examines Yun's only two solo piano works – *Fünf Stücke für Klavier* (1958) and *Interludium A* (1982) – and *Duo für Viola und Klavier* (1976), one of his other pieces most concerned with the piano. I focus upon three issues: Yun's diasporic identity, formed through his diverse social and cultural experience; his political identity, formed partly in response to the East Berlin Spy Incident (1967–69); and the musical manifestations of these identities. Moreover, a significant concern in this study is to determine how practice yields specific forms of understanding, and conversely how forms of analysis and critical or philosophical studies affect my performance decisions. This leads me to a performance practice question: how does or should my understanding of issues of cultural identity, manifested in musical materials, affect my playing of the piece?

[3] See the section 'Yun's Political Identity: *Musik im Exil*' in chapter 3.

In order to understand Yun's multiple identities, an understanding of identity in various contexts is crucial. Overall, this thesis examines Yun in the context of understandings of social identity (chapter 2, subsequently linked to *Fünf Stücke für Klavier*), political identity (chapter 3, considered in relation to *Interludium A*), and cultural identity (chapter 5, which then underpins the discussion of Yun's Hauptton technique in chapters 6 and 7). Chapter 4, as explained below, forms a linchpin in the thesis, drawing some of the key concerns together in relation to key ideas in musicology and performance.

In chapter 2, I define aspects of identity according to four categories – identity as difference, as personal and social, as a process, and as narrative – and explore relevant questions of what the significance of identity is, how it is constructed, and the role that it plays in society. An additional discussion of diasporic identity in reference to my personal experiences of being displaced in different countries for the past twenty years as an outsider is attached at the end of the diasporic identity section. This leads to an exploration of Yun's social and diasporic identities in relation to his first piano piece, *Fünf Stücke für Klavier* (1958). Although this work appears to be a typical post-serial piano piece, in-depth investigation reveals deep cultural and political references. The submission includes a performance of this piece.

Having experienced kidnap and exile, Yun's social and political experiences inevitably influenced his music, and many of his later works reference these circumstances explicitly in the form of political narratives or metaphors. Chapter 3 focuses on Yun's political identity. His *Konzert für Violoncello und Orchester* (1976) and his second piano piece, *Interludium A* (1982) – the key piano work to focus on in terms of Yun's political identity – are important in this regard. In addition, I scrutinise Yun's expression of his political identity and discuss the implicit and explicit ways in which music conveys political identity, including its reception and dissemination, in order to understand how Yun's music embodies his political identity. I begin with Andrew Heywood's study of politics to provide a clear framework for this chapter, and explore Yun's encounters at the Darmstadt Summer Courses.

Following the exploration of social, diasporic, and political identities in relation to Yun's music in chapters 2 and 3, chapter 4 forms the main pillar of the study. In this chapter, I address music and its social relations from a performer's perspective as evidence for the main argument of this study: that music embodies multiple identities

to constitute a means of communication, and is thus a social product of its time. Music and society have a mutual relationship whereby music articulates society; but equally the latter shapes the former. Firstly, I draw attention to three differently indicative theories in order to shed light on the social and political identities of music. The French semiologist Jean Molino considered music to consist of signs and symbols that have no covert or overt meaning in isolation, but that require people to view them in reference to social contexts. The Russian musicologist Boris V. Asafiev defined musical form as a socially determined phenomenon, while the German philosopher Theodor W. Adorno regarded music as a social product. As a performer, I argue that a musical performance is a personal, social, political, and cultural act – the embodiment of the performer's multiple identities. I am interested in how performative power can be used in relation to questions of identity and the communicational process via the critical imagination in diverse contexts to decide what is tenable and what is not, including how the performer addresses the musical meaning of the score in reference to the style of the period in which the piece was written.

Interludium A (1982) presents a focal point for examining Yun's main influences, such as his relationship to political events and cultural context. Through performance-led analysis of the work, I draw attention to the note A in the title of this work and its correlation with Yun's *Konzert für Violoncello und Orchester* (1976), written during his imprisonment. On the surface, this work appears abstract in nature. Nevertheless, it reflects Yun's life experiences and manifests his cultural and political connotations. Tensions between North and South Korea prevented Yun from returning to his home country, despite his strong desire to do so; his life-long yearning for South Korea was reflected in most of his compositions. This chapter therefore discusses Yun's work via an understanding of the political implications of his life story in relation to the cultural modernism of his compositional aesthetics.

Chapter 5 considers matters of cultural identity in music. Several scholars, including Raymond Williams and Pierre Bourdieu, have noted that *culture* is one of the most complicated words to define because it is intertwined with many other discourses.[4] Chapter 5 draws on Williams's theory that aspects of culture, such as

[4] Raymond Williams, *Keywords: A Vocabulary of Culture and Society* (London: Fontana, 1988), 87; Pierre Bourdieu, *The Field of Cultural Production: Essays on Art and Literature*, ed. Randal Johnson (Cambridge: Polity Press, 1993), 168.

traditions and artistic works, are 'a way of life'[5] in relation to what matters to us and characterise us as part of society as a whole, reflecting society's activities, politics, and circumstantial elements.[6] Yun viewed culture in accordance with human dimensions of values, activities, and implications in people's historical and social lives.[7] Thus, this chapter elucidates the relationship between music and cultures: I define music in terms of people and place, in order to explain how Yun's works embody his cultural identity (or identities) in the subsequent chapters.

Chapters 6 and 7 scrutinise Yun's personal Hauptton technique in terms of Eastern and Western influences. Yun overtly expressed that his music was rooted deeply in elements that were derived from his homeland.[8] Therefore, Chapter 6 examines aspects of Eastern philosophy (Taoism and the forces of yin and yang, in particular), the East Asian concept of a single tone in comparison with Western points of view, and six characteristics of traditional Korean music and culture (harmony, dynamism, curvilinear flow, open form, negative space, and the human dimension). This enables an understanding of Yun's consideration of a single tone as a complex entity and of how Yun's East Asian cultural identity is manifested in his works.

The founder of the International Isang Yun Society in Berlin, Walter-Wolfgang Sparrer, stated that Yun's Western educational settings encouraged him to explore the question of his identity.[9] By interacting with Western musicians, particularly avant-garde composers at the Darmstadt Summer Courses for New Music, and by exposing himself to the new and experimental music of the time, Yun became more aware of his Asian identity in reaction and response to the new musical cultures; this is embodied in

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[5] Raymond Williams, *Culture and Society, 1780–1950* (Harmondsworth: Penguin, 1961), 137.

[6] Ibid., 63.

[7] [tr.] Isang Yun, '민족문화와 세계여론' (Korean culture and world views), in *윤이상의 음악세계* (Isang Yun's musical world), ed. and tr. Seong-Man Choi and Eun-Mi Hong [from German to Korean] (Paju, South Korea: Hangilsa, 1991), 54. The abbreviation [tr.] at the start of a footnote reference indicates that I have translated the source from either Korean or German to English.

[8] Isang Yun, '나의 조국 나의 음악' (My country, my music), in *윤이상의 음악세계* (Isang Yun's musical world), 1991, 76.

[9] Rebecca Schmid, 'Concerts Celebrate Isang Yun, a Musical Bridge between Asia and Europe', *New York Times*, 18 April 2017, accessed 20 August 2019, https://www.nytimes.com/2017/04/18/arts/music/concerts-isang-yun-asia-europe.html.

his compositions. Therefore, chapter 7 briefly examines three works by Yun's European peers, to consider how his contemporaries used similar central-tone techniques. By scrutinising not only East Asian philosophy, the Eastern concept of a single tone, and the characteristics of traditional Korean music, but also the works of contemporary Western composers using comparable techniques, we can understand Yun's multiple identities in various contexts. This opens up the question of whether it is even possible or fruitful to distinguish East Asian or Western cultural influences in the Hauptton technique: to what extent can we draw a boundary between the two cultures when we consider music that is written in the second half of the twentieth century?

Chapter 8 looks forward, drawing Yun's heritage into a new creative project. As the centenary of Isang Yun's birth fell in 2017, several events celebrating his music were held across the world, including a performance by the London Philharmonic Orchestra; as part of my PhD project I arranged and conducted a concert entitled 'Isang Yun Remembered' at the National Centre for Early Music in York on 6 June 2017. For this event, I commissioned new works exploring how we can take Yun's work in new musical directions. I encouraged two composers – from the Contemporary Music Research Centre in York (CMRC), Roger Marsh and John Stringer – to look at Yun's music in social, political, and cultural contexts and to write new works in response to it. These works were performed in the context of Yun's *Duo für Viola und Klavier*. With generous support from the University of York, the CMRC, the Tongyeong International Music Festival, and the Isang Yun Memorial Centre, a new album entitled *Isang Yun Remembered* (2019) featuring three works by Yun, Marsh, and Stringer has since been released on the CMRC York label.

Literature Review: Previous Research on Isang Yun and Relevant Recordings

Many academic works on Yun and his music – theses, articles, books, documentaries, and conferences – have appeared in both South and North Korea as well as in Germany, where Yun spent most of his career. However, relatively few pre-existing works are available in English. North American institutions have recently produced several graduate dissertations and theses on Yun's compositions, and academic conferences on Yun and his music have been held with most of the presentations being in English. Nevertheless, to date the only English book on Yun is *The Wounded Dragon* (2010). The original version of this book, *Der verwundete Drache: Dialog über Leben und Werk des*

Komponisten, was written by Isang Yun and Luise Rinser in 1977 in Germany, and Jiyeon Byeon translated it from German to English in 2010.[10] Before publishing this book, Byeon had completed a PhD thesis on Yun – 'The Wounded Dragon: An Annotated Translation of *Der verwundete Drache*, the Biography of Composer Isang Yun by Luise Rinser and Isang Yun' (PhD thesis, Kent State University, 2003) – I refer to both titles in this research. *Der verwundete Drache* is one of several important sources of general information about Yun and his works. It takes the form of a dialogue between Isang Yun and Luise Rinser in which they discuss Yun's life and deal chronologically with his compositions. This book is highly recommended for anyone who wishes to investigate Yun's music from the perspective of the composer's personal commentaries. Walter-Wolfgang Sparrer published *Über meine Musik* in 1994, in which he discusses Yun's compositional idioms and analyses several of Yun's works. It is important to note that this book includes Yun's four lectures at the Mozarteum University Salzburg in 1993 in which Yun discussed his philosophy, aesthetic, sound language, and compositional technique. Hanns-Werner Heister and Walter-Wolfgang Sparrer published *Der Komponist Isang Yun* in 1987.[11] This book emphasises Yun's musical aesthetics and philosophies, particularly his attachment to Eastern philosophy, and analyses certain works by Yun in relation to these philosophical idioms. However, this book does not discuss either of the two piano works that I analyse in my thesis. Recently, the detailed *윤이상 평전* (A critical biography of Isang Yun, 2017) was published by Seon Wook Park to celebrate the centenary of Yun's birth. Building on several previous books on Yun by the same author, this volume contains extensive data, including new findings on the composer.

Yun's wife, Suja Lee, published *내 남편 윤이상* (My husband: Isang Yun, 1998, 2 vols.) in Korea immediately after Yun's death.[12] Lee not only depicts the composer's life, musical aesthetics, and compositional inspiration in detail but also demonstrates Yun's

[10] Isang Yun and Luise Rinser, *The Wounded Dragon: Dialogue with Isang Yun and Luise Rinser*, tr. Jiyeon Byeon (Seoul: Minsokwon, 2010).

[11] Hanns-Werner Heister and Walter-Wolfgang Sparrer, eds., *Der Komponist Isang Yun* (München: Edition Text und Kritik, 1987).

[12] In some academic contexts, scholars prefer to provide an English transliteration of Korean characters. I provide the Korean original title with English translation.

compositional process and documents public reviews of Yun's works. Korean musicologist Shin-Hyang Yun's book *윤이상 경계선상의 음악* (Yun Isang: Music on the borderline, 2005) is an extremely valuable resource for my research. This author discusses Yun's musical identity as located between complex, hyper-determined approaches to composition and more open, experimental, and change-based procedures, both evident at the Darmstadt Festival in the middle of the twentieth century. Furthermore, she demonstrates how Yun's music relates to 'soundspace' as well as 'timespace' from philosophical perspectives, and how Yun incorporated these aspects into his music. However, her research only covers historical and philosophical contexts and theoretical analyses, while my research explores more diverse perspectives, including performance.

Essays on Yun have also appeared in collected volumes. Hinrich Bergmeier edited *Isang Yun: Festschrift zum 75. Geburtstag 1992* to celebrate Yun's seventy-fifth birthday. In this work, nine music scholars analyse Yun's music theoretically and philosophically. Johannes Günther's conversation with Yun is notable. The Musicological Society of Korea held an international symposium entitled 'Isang Yun's Musical World and East Asian Culture' in Yun's home town of Tongyeong in 2005, and published the presented papers in Korean and German. Yong-Hwan Kim published *윤이상연구* (Isang Yun studies) in 2001. This book is largely a summary of salient aspects of the previous literature. In the work, Kim discusses Yun's relationship to the concerto genre and presents some previous analyses of Yun's concertos by other scholars.

Overall, then, published books and essay collections – in all languages – pay little attention to Yun's piano music. However, some theses have addressed the two solo piano works, *Fünf Stücke für Klavier* (1958) and *Interludium A* (1982), which I analyse in my research: Edward Park, 2014; Go Eun Lee, 2012; Young Jin Kim, 2011; Sae Hee Kim, 2004; Sooah Chae, 2002; Kyung-Ran Park, 2000; MyeongSuk Park, 1990. Most of these theses discuss how Yun combined Korean and Western musical traditions, as well as how he incorporated Eastern philosophy in his compositions. Many include as a background only commonly known historical facts and only analyse a small number of Yun's works from a theoretical perspective. There is limited critical discussion of Yun's cultural context in relation to the music and little focus on performance. Additionally,

some of Yun's interviews and statements are not translated into English; thus, the translations I provide here are a new contribution to Yun scholarship.

Go Eun Lee's (2012) 'Isang Yun's Musical Bilingualism: Serial Technique and Korean Elements in *Fünf Stücke für Klavier* (1958) and His Later Piano Works', MyeongSuk Park's 'An Analysis of Isang Yun's Piano Works: A Meeting of Eastern and Western Traditions', and Edward Park's (2014) 'The Life and Music of Isang Yun' (2014) present solid analyses based on post-tonal theory. Ko Eun Lee reviewed properties of the twelve-tone series, which can be very useful for performers without the necessary knowledge. However, none of these relate directly to matters of performance. Edward Park dedicated one chapter (chapter 3) to emphasising 'Yun's music and efforts to connect the two Koreas'[13] by tracing Yun's interviews, musical works, and political activities, and the historical context.

Sae Hee Kim (2004) and Sooah Chae (2002) have argued that Yun's first piano piece, *Fünf Stücke für Klavier*, was mainly influenced by Western serialism. However, as a result of my research, I argue for a wider consideration of the interaction between features of Eastern and Western musical/cultural evidence in Yun's two piano works. Furthermore, no previous theses have discussed the 'negative accent' that I identify in Yun's two piano works, related strongly to the Eastern painting technique of 'negative space'.

Yun's appreciation of Eastern and Western musical traditions encouraged him to create a characteristic compositional technique to reproduce Korean instrumental sounds using Western instruments (Junghyun Kim 2007; Heeyeon Julia Kim 2014; Rinser 2010; Revers 1987). In her 2007 thesis 'Isang Yun's *Duo for Viola and Piano* (1976): A Synthesis of Eastern Music Concepts with Western Music Techniques', Junghyun Kim presents evidence of Taoist gestures and the two cosmic forces of yin and yang in *Duo für Viola and Klavier*. Heeyeon Julia Kim's (2014) thesis 'Isang Yun's *Duo für Viola and Klavier* and Korean Traditional Music' discusses eleven traditional Korean string instruments to identify the 'sound character' of these instruments, before suggesting that Yun might have composed *Duo für Viola and Klavier* with six Korean string instruments in mind. Heeyeon Julia Kim's work appears to be extremely helpful for string

[13] Edward Park, 'The Life and Music of Isang Yun' (DMA thesis, University of Washington, 2014), 20–24.

players in terms of understanding the piece; however, it overlooks the perspective of the pianist.

Finally, four theses address the cultural and political influences on Yun's life and music particularly well. In her 2003 MA dissertation 'A Study of Social, Cultural, and Political Elements Reflected on the Music of Isang Yun', Su-jin Kim states that the 'Koreanness' in Yun's music increased after he was exiled from his homeland. She emphasises the importance of harmony in this regard, explaining that this could be expanded to include the harmony of the two Koreas, the harmony of old traditions and new ideas, the harmony of the past and the present, the harmony of Eastern and Western cultures, and the harmony of all humankind. Jeongmee Kim (1999) discusses Yun as a diasporic intellectual from a socio-political perspective, and analyses Yun's opera *Sim Tjong* in her PhD thesis 'The Diasporic Composer: The Fusion of Korean and German Musical Cultures in the Works of Isang Yun'. She discusses social and cultural conflicts thoroughly using Yun's experiences of imprisonment and exile as a case study. In his 2005 thesis 'The Study of my Compositional Language through the Fusion of Korean Traditional Music and Western Contemporary Music', Nam-Sik Kim provided a brief discussion of Yun's multi-cultural aspects, together with a discussion of composers Toru Takemitsu (1930–96) and Béla Bartók (1881–1945), both of whom also incorporated ethnic elements into their compositions.

To date, seven recordings of *Fünf Stücke für Klavier* have been released, the majority in Germany. Among these recordings, Klara Min's (2011) recording runs for less than six minutes, whereas Rudolf Stöck's (2008) recording lasts for approximately seven minutes. My concern as a pianist is to draw out in performance some of the understandings from my theoretical and practical research; in general I find these things to be missing from extant recordings, however successful they are in other respects. Klara Min demonstrates the well-balanced contrast of yin and yang characters in this work, yet the duration does not give space for the subtleties of expression to be found within a phrase. In contrast, from my research perspective, I find that while technically assured and accurate, Stöck's performance lacks flexibility with the moving gesture: this is a particular characteristic of Yun's music, as discussed in my thesis – Yun described his

music as a brush stroke with swirling motions and curves.[14] Kaya Han's[15] playing expresses the East Asian flavours with improvisatory character, using particularly long yet agreeable fermatas. However, given my particular research concerns, in my own performances I became concerned to explore the possibilities for drawing out the 'negative accent' in this piano piece, as discussed in chapters 2 and 6.

Among the seven recordings of *Interludium A*, Kaya Han's articulates what I describe as the imaginary centre of Part II in different layers in terms of colours and harmonies. I particularly enjoyed how she waited until the sounds had faded completely in the first two chords: this is an aspect of the piece that I discuss in chapter 3. The middle part of this piece is fragile and desolate, signifying the inner self of the imprisoned composer, as I discuss. In most recordings, the playing here seems too soft to achieve an understanding of the melodic, harmonic, and rhythmic structures, and subsequently their function in the context of the symbolic purpose of this piece. Holger Groschopp's recording of *Interludium A* on the album *Isang Yun zum 75. Geburtstag* (2010)[16] is almost three minutes shorter than the other recordings of the piece. His technical dexterity and intellectual interpretation of the work is astonishing. Consequently, however, the slow section is less successful in conveying the painful content.

To date, there are only two recordings of *Duo für Viola und Klavier*. One is performed by Hartmut Rohde and Randolf Stöck (2008), on the album *Isang Yun 'Werke VII'*; the other is by Nobuko Imai and Mie Miki, who recorded the same piece for viola and accordion in 1998. It is interesting to hear Imai's viola playing as she is the former teacher of the violist Ching-Han Lin, with whom I performed and recorded the pieces on the album that forms part of my PhD submission, *Isang Yun Remembered*. For the *Duo*, which manifests Yun's Hauptton technique, as discussed in chapter 7, the interval relationship with or without glissandos for viola is crucial to performing the piece: the intervals of the glissandos and between notes do not just shift from one note to the other, but carry significant emotional power in this context. From my research

[14] Francisco Feliciano, *Four Asian Contemporary Composers: The Influence of Tradition in Their Works* (Quezon City, Philippines: New Day Publishers, 1983), 60.

[15] Kaya Han (piano), *Yun/Beethoven: Pathétique*, NEOS, 20803, 2008, compact disc.

[16] Holger Groschopp (piano), *Isang Yun zum 75. Geburtstag*, Institut für Neue Musik, CDX1299, 2010, compact disc.

perspective, the recording by Rohde and Stöck appears to be lacking in this regard, especially at the beginning of *Duo für Viola und Klavier*.

Chapter 2: Identity

> Every social practice is symbolically marked and every social practice has to be understood. Identities are diverse and changing, both in the social contexts in which they are experienced and in the symbolic systems through which we make sense of our own positions.[1]

Social Identity

Madan Sarup stated that identity is a good 'tool' to understand a person's way of life in social, political, and philosophical terms.[2] To shed light on the composer Isang Yun and his works, the role of identity in the contexts of performance-led research is the main factor I seek to understand. In this chapter, I frame my research by pointing out sociological perspectives and scrutinising aspects of identity, thus further examining why identity matters in our daily lives, what the role of identity in organisations and society is, how identity is constituted, and how migration and globalisation give rise to diasporic identity. I add a private perspective on diasporic identity from my personal experiences of living as an outsider in several countries for twenty years. Finally, I trace Isang Yun's life according to his personal, social, and diasporic identities.

As social beings, we tend to differentiate between 'us' and 'them', depending on how and where we are positioned in relation to others; whether within or outside groups in different constructs (such as sexual orientation and national status), in line with social, religious, cultural, economic, and political views. This is to say, identity depends on whether we share a sameness or confront an otherness; identity presents as double-sided. Including this aspect of identity as equally conjunctional and disjunctional, identity presents dichotomous features of difference and sameness, of internal and external, and of personal and social – Kathryn Woodward also suggested

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[1] Kathryn Woodward, 'Concepts of Identity and Difference', in *Identity and Difference*, ed. Kathryn Woodward, 7–62 (Los Angeles, London: SAGE Publications in association with the Open University, 1997), 23.

[2] Madan Sarup, *Identity, Culture, and the Postmodern World*, ed. Tasneem Raja (Athens: University of Georgia Press, 1996), 28.

that identity is marked by 'polarisation'.[3] My research addresses four aspects of identity. The first aspect of identity concerns difference, that identity is formed via interactions with others. In regard to the second aspect, I demonstrate why identity is both personal and social, and how these two facets are related to one another. The third aspect examines the notion that identity is always contingent on and changes constantly via experiences and negotiations with others in particular circumstances. As the final aspect, I explore identity as narrative.

Identity as Difference

Several scholars such as Stuart Hall, Kathryn Woodward (also known as Kath Woodward), Alison Pullen, Nic Beech, and David Sims have argued that identity relates to difference. As Pullen, Beech, and Sims commented, identity 'respects the sameness and difference [in] that it implies and works within the tension between the two'.[4] In their view, work and organisations are prior parts of identity in contemporary times, and different activities in organisations have a significant impact on people's identities as significantly as people's identities impact on organisations.[5]

Similarly, Woodward asserted that identity pertains to difference and it entails some awareness from us and from others, involving both internal and external views:[6] 'Identity marks the ways in which we are the same as others who share that position, and the ways in which we are different from those who do not. Often, identity is most clearly defined by difference, that is by what it is not'.[7]

Woodward affirmed that identity is based on defining boundaries, and that these boundaries determine 'the parameters of difference and of sameness'.[8] Consequently,

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[3] Kathryn Woodward, introduction to *Identity and Difference*, edited by Kathryn Woodward (Los Angeles, London: SAGE Publications in association with the Open University, 1997), 2.

[4] Alison Pullen, Nic Beech, and David Sims, 'You, Me, Us and Identity: Introducing *Exploring Identity*', in *Exploring Identity: Concepts and Methods*, ed. Alison Pullen, Nic Beech, and David Sims (Basingstoke: Palgrave Macmillan, 2007), 2.

[5] Ibid.

[6] Kath Woodward, 'Questions of Identity', in *Questioning Identity: Gender, Class, Ethnicity*, edited by Kath Woodward (New York: Routledge, 2000), 6–7.

[7] Woodward, Introduction to *Identity and Difference*, 2.

[8] Kath Woodward, *Understanding Identity* (London: Hodder Education, 2002), ix.

identity is constructed by relations of differences.[9] As Hall stated, in accordance with the previous discussions, 'all identity is constructed across difference and begins to live with the politics of difference'.[10] Hence, identity is shaped by how we perceive ourselves, as well as how others recognise us through what we are not: difference.

Identity as Personal and Social

Woodward scrutinised the social aspect of identity, saying, 'Identity has to be socially located because it is through the concept of identity that the personal and the social are connected. Identity occupies that interstitial space between the personal and the social':[11] thus, identity is relational and social. This is because identity is constituted and negotiated via numerous kinds of relationships.

Equally importantly, Woodward outlined identity as the product of societies, as it permits a connection between individuals and society in every aspect of our lives.[12] She provided the following insight into the social aspect of identity:

> Consider the different 'identities' involved in different occasions, such as attending a job interview or a parents' evening, going to a party or a football match, or visiting a shopping mall. In all these situations we may feel, literally, like the same person, but we are differently positioned by the social expectations and constraints and we represent ourselves to others differently in each context. In a sense, we are positioned – and we also position ourselves – according to the 'fields' in which we are acting.[13]

The social context is able to confer different social meanings on people simultaneously.[14] By recognising Yun's social relationships in different social contexts, therefore, we can gain a better understanding of aspects of Yun's music and how it expresses his relationship to the cultures in which he operated; this is a fundamental

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[9] Ibid., xii.

[10] Stuart Hall, 'Minimal Selves', in *Identity: The Real Me*, ed. Homi K. Bhabha and Lisa Appignanesi (London: Institute of Contemporary Arts, 1987), 45.

[11] Woodward, *Understanding Identity*, xi–xii.

[12] Ibid., 7.

[13] Woodward, 'Concepts of Identity and Difference', 22.

[14] Ibid.

theoretical pillar of my thesis. In recent decades, musicology and other disciplines involved with critical theory have critiqued the idea of finding the message of a composition, or understanding a composer, in favour of arguing that music is a complex artistic process of signification. However, we cannot find some singular hidden truth or message; rather, we can build an image or a way of seeing and hearing something salient to us, and then choose how to mediate that in performance. By exploring Yun's background in various contexts, as well as examining and practising his music and the question of my identity as a performer in relation to the cultural background, Yun's compositional choices, and the performance process, we gain a deeper understanding that reaches towards a more complex sense of the relationship between culture, identity, music, and expression.

The English pianist and musicologist Catherine Laws stated that 'the concerns [of performing a postmodern work] can be seen as primarily ontological in their performance of ways of being in the world – ways of telling stories, of expressing something of meaning, of constructing a different sense of self in relation to the world'.[15] When performing Yun's works, my identity plays my own way of engaging and negotiating Yun's identities through various intersections and presenting this to the audience.

Richard Stevens argued that a person's identity can be described as the combination of personal identity and social identity,[16] and that a person is inherently a social phenomenon.[17] He explored fundamental features of being a person to add support to his argument. A person requires embodiment, which will allow contact with others.[18] A person experiences consciousness, a sense of agency, as well as unconscious feelings.[19] Furthermore, a person always relates to others as a social medium of values and meanings in the pursuit of constant interrelation with others.[20] As a person has a

[15] Catherine Laws, 'Aspects of Form and Its Significance in Contemporary Music', *Performance Research* 10, no. 2 (2005), 146.

[16] Richard Stevens, 'Introduction: Making Sense of the Person in a Social World', in *Understanding the Self*, ed. Richard Stevens (Thousand Oaks, London: SAGE Publications in association with the Open University, 1996), 19–20.

[17] Ibid., 2, 22.

[18] Ibid.

[19] Ibid.

[20] Ibid.

mutual relationship with various practices to which we belong, this social aspect of identity helps define how we present ourselves and how we exhibit meanings in society. Identity – which Stevens explained as a sense of self[21] – is therefore always social because we respond to others and are surrounded and influenced by the different contexts in which we are placed. In summary, Stevens remarked:

> As the body provides the medium for our existence as persons, so too does the social. The kind of person we are and can hope to become is grounded in the social practices and the ways of thinking and communicating that we assimilate from the social settings in which we live. Such influences help determine our ways of thinking about and presenting ourselves.[22]

Identity as a Process

For more than two hundred years, many scholars have considered identity to be fixed and unchanging: it plays a role in the symbolic reference of customs, practices, heritage, and meanings.[23] However, Mark Slobin posited that one of the major developments in ethnomusicology since the 1960s was that ethnomusicologists have recognised 'the fluidity of local aesthetics as opposed to an earlier fixation on "tradition" as a benchmark from which to measure "change"'.[24] Ethnomusicologists consider the past as a resource for expressing culture while defining the present as a boundless domain of possibilities.[25] Several other scholars, such as Marilyn Strathern and Kathryn Woodward, have posited that a nation's traditions can be disputed and that people express

[21] Ibid., 19.

[22] Ibid., 21.

[23] Joan W. Scott, 'Multiculturalism and the Politics of Identity', in *The Identity in Question*, ed. John Rajchman (New York: Routledge, 1995), 5; Stanley Aronowitz, 'Reflections on Identity', in *The Identity in Question*, ed. John Rajchman (New York: Routledge, 1995), 115; Woodward, 'Concepts of Identity and Difference', 11–12.

[24] Mark Slobin, 'Music in Diaspora: The View from Euro-America', *Diaspora: A Journal of Transnational Studies* 3, no. 3 (1994): 248.

[25] Ibid., 248.

conflicting ideas about the content of specific traditions.[26] Similarly, Sarup argued strongly that 'tradition . . . is always made and remade. Tradition is fluid – it is always being reconstructed. Tradition is about change – change that is not being acknowledged'.[27] The past is also not fixed, but is reconstructed by awareness of the present; thus, it is a narrative of the present. Furthermore, different meanings are defined by interactions within different contexts and systems. Meanings change and are revised accordingly.[28] This is because there is no inherent meaning; we attribute meanings via our actions, experiences, and events in social contexts. If so, how or to what extent can we define identity as being permanent?

In opposition to the essentialist perspective of identity as fixed and static, Stanley Aronowitz stated that 'there can be no "essential" identity'.[29] He expanded on this by saying 'while in some contexts it appears that oppression is firmly situated in skin colour, sexual practices or national origins (in which cases identity appears anchored in the human condition), in other contexts the sources for oppression may appear entirely different'.[30] Aronowitz recalled George Herbert Mead's perspective to underline how society and its institutions determine individual identity as a process: 'The environment of living organisms is constantly changing, is constantly invaded with other and different things. The assimilation of what occurs and that which recurs with what is elapsing and what has elapsed is called "experience"'.[31] Therefore, experience is the practice of assimilation of the surrounding environment.[32] As 'the continually changing environment and its assimilation by a living organism . . . are constantly in motion',[33] Aronowitz continues his argument by stating:

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[26] Marilyn Strathern, 'Enabling Identity? Biology, Choice and the New Reproductive Technologies', in *Questions of Cultural Identity*, ed. Stuart Hall and Paul de Gay (London: Sage, 1996), 39.

[27] Madan Sarup, 'Home and Identity', in *Travellers' Tales: Narratives of Home and Displacement*, ed. George Robertson, Melinda Mash, Lisa Tickner, Jon Bird, Barry Curtis, and Tim Putnam (London: Routledge, 1994), 97.

[28] Woodward, 'Concepts of Identity and Difference', 14–15.

[29] Aronowitz, 'Reflections on Identity', 112.

[30] Ibid.

[31] George Herbert Mead, *The Philosophy of the Act* (Chicago: University of Chicago Press, 1938), 53, cited in Aronowitz, 'Reflections on Identity', 114.

[32] Aronowitz, 'Reflections on Identity', 114.

[33] Ibid.

> We may now regard the individual as a process constituted by its multiple and *specific* relations, not only to the institutions of socialization such as family, school and law, but also to significant others, all of whom are in motion and constantly changing. . . . New identities arise; old ones pass away (at least temporarily).[34]

Paul Kalanithi's autobiography, *When Breath Becomes Air*, offers a tantalising view of such mutability. Aged thirty-six, Kalanithi was a neurosurgery resident in his last year of study at Stanford University who was building a promising career when he was diagnosed with terminal lung cancer. In his autobiography, Kalanithi positioned himself as an observer of his final year, describing how his illness changed his identities, as well as how his new identity as a patient changed his values and purposes in life.

> . . . identity as a physician – my identity – no longer mattered.[35]

> The tricky part of illness is that, as you go through it, your values are constantly changing. You try to figure out what matters to you, and then you keep figuring it out. . . . You may decide you want to spend your time working as a neurosurgeon, but two months later, you may feel differently. Two months after that, you may want to learn to play the saxophone or devote yourself to the church. Death may be a one-time event, but living with terminal illness is a process.[36]

One day Kalanithi was a physician scrutinising scan data and treating patients, the next day he was a patient battling a terminal illness. His identity as a doctor disappeared; a new identity, that of a patient, took over his life, replacing his previous identities.

Martin Parker and Stuart Hall also noted the provisional nature of identity. Parker argued that recently 'the identity of identity is changing'.[37] Forced and free

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[34] Ibid., 115.

[35] Paul Kalanithi, *When Breath Becomes Air* (London: Vintage Books, 2017), 119.

[36] Ibid., 160–61.

[37] Martin Parker, 'Identification: Organizations and Structuralisms', in *Exploring Identity: Concepts and Methods*, ed. Alison Pullen, Nic Beech, and David Sims (Basingstoke: Palgrave Macmillan, 2007), 61.

migration, and the processes of globalisation in the so-called postcolonial world,[38] encourage the increase of migration, and migration creates multiple identities in response. The meaning of identity in the postcolonial world has drifted from a defined phenomenon to something more akin to a 'way of living'. Parker's perspective is that '[identity] is becoming more fluid and complex'.[39]

Hall summarised the previous discussions of the temporary aspect of identity as follows: identities are fragmented and fractured, and are 'constantly in the process of change and transformation'.[40] That is to say:

> identities are about questions of using the resources of history, language and culture in the process of becoming rather than being: not 'who we are' or 'where we came from', so much as what we might become, how we have been represented and how that bears on how we might represent ourselves. Identities are therefore constituted within, not outside representation.[41]

To return briefly to Kalanithi's story, in his last twenty-two months after diagnosis, his entire identity was at stake – 'I was physically debilitated, my imagined future and my personal identity collapsed, and I faced the same existential quandaries my patients faced. . . . My carefully planned and hard-won future no longer existed'[42] and he began to ponder what matters in life and death, particularly how to die. However, in the following quotation he expresses how he pursued life nonetheless, and attempted to hold on to his identities as such:

> Lucy said she loved my skin just the same, acne and all, but while I knew that our identities derive not just from the brain, I was living its embodied nature. The man who loved hiking, camping, and running, who expressed his love

[38] Stuart Hall, 'Introduction: Who Needs "Identity"?', in *Questions of Cultural Identity*, ed. Stuart Hall and Paul de Gay (London: Sage, 1996), 4.

[39] Parker, 'Identification: Organizations and Structuralisms', 61.

[40] Hall, 'Introduction: Who Needs "Identity"?', 4.

[41] Ibid.

[42] Kalanithi, *When Breath Becomes Air*, 120.

> through gigantic hugs, who threw his giggling niece high in the air – that was a man I no longer was. At best, I could aim to be him again.[43]

Identity as Narrative

A body cannot have an identity per se, and identity cannot present itself; however, one can have an idea of who one is and was. In other words, there is no such thing as physical identity; identity always involves an awareness, a way of perceiving, which reflects a person's experience or a sequence of interactions with others. This is why identity is not a fixed concept but an experiential process. Jonathan Rutherford commented that 'Identity then is never a static location, it contains traces of its past and what it is to become. It is contingent, a provisional full stop in the play of differences and the narrative of our own lives'.[44] As people, we shape our identities. Our identities are not only constructed by outer factors: we also articulate our identities by making choices and accepting the consequences at every moment. Stevens suggested that our experiences, actions, and events in every corner of our lives create some kind of narrative.[45] In this account, understanding identity seems to be unfolding a narrative. Hall summarised the argument as follows:

> Who I am – the 'real' me – was formed in relation to a whole set of other narratives. I was aware of the fact that identity is an invention from the very beginning, long before I understood any of this theoretically. Identity is formed at the unstable point where the 'unspeakable' stories of subjectivity meet the narratives of history, of a culture.[46]

Given the notion of identity as fragmented and contingent, constituting a narrative of one's past, present, and imagined future, some fields of study, particularly those related

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[43] Ibid., 135–36.

[44] Jonathan Rutherford, 'A Place Called Home: Identity and the Cultural Politics of Difference', in *Identity: Community, Culture, Difference*, ed. Jonathan Rutherford (London: Lawrence & Wishart, 1990), 24.

[45] Stevens, 'Introduction: Making Sense of the Person in a Social World', 23.

[46] Hall, 'Minimal Selves', 44.

to psychological approaches such as mental health and well-being, have since the 1980s considerably developed the idea of 'identity as a life story – what we now call narrative identity'.[47] Dan P. McAdams and Kate C. McLean defined narrative identity as 'a person's [internalised] and evolving life story, integrating the reconstructed past and imagined future to provide life with some degree of unity and purpose'.[48] According to McAdams and McLean, through narrative identity we can convey to ourselves and to others who we are, how we came to be, and where we think our lives may be heading in the future.[49] Furthermore, not only do social pressures and cultural practices define and encourage narrative identities, but these identities sustain and transform their cultures in turn.[50]

These aspects of identity – as difference, as personal and social, as a process, and as narrative – underpin the ways in which I examine the work of Isang Yun and performances of his work. Yun's different personal identities – as Korean, German, a young man in a colonial country, a music teacher, the head of a household, and a kidnapped and exiled composer – shaped his social, international/diasporic, political, and cultural identities. By way of illustration, Yun's musical identity was constructed by studying in Japan and Europe, as well as through encountering avant-garde composers at Darmstadt. As Paul Gilroy argued, identity's 'capacity to be changed, reshaped and redefined, its malleability, is cultivated and protected as a source of pleasure, power, danger and wealth'.[51] In this regard, Yun's multiple identities were always in motion, simultaneously displaying their fluid and static nature, contacting others and connecting with outside influences – contexts, cultures, and different ideas – in other times and spaces. Yun's identity displays a considerable degree of plasticity. Similarly, these numerous identities pervade his works: the question, then, is how this is manifested in his composition and what this might mean for a performer; this will be my concern as this thesis progresses.

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[47] Dan P. McAdams, 'Narrative Identity: What Is It? What Does It Do? How Do You Measure It?', *Imagination, Cognition and Personality: Consciousness in Theory, Research, and Clinical Practice* 37, no. 3 (2018): 361.

[48] Dan P. McAdams and Kate C. McLean, 'Narrative Identity', *Current Directions in Psychological Science* 22, no. 3 (2013): 233.

[49] Ibid.

[50] Ibid., 237.

[51] Paul Gilroy, 'Diaspora and the Detours of Identity', in *Identity and Difference*, ed. Kathryn Woodward (London: Sage in association with the Open University, 1997), 311.

Diasporic Identity

Lawrence Grossberg argued that the central concept of identity in both theoretical and political discourses is a 'modern' development in response, particularly in the last hundred years, to global culture, travel, exchange, and exploitation, leading to increased awareness of cultural differences.[52] When people are displaced, they experience more conflicts and greater confusion about who they are. Grossberg suggested that 'the question of identity is one of social power and its articulation to, its anchorage in, the body of the population itself',[53] and that identity consists of the logic of difference, individuality, and temporality.[54] For me, this is a useful tool connecting the questions of Yun's music and his displacement: these concepts prompt us to ask what it means to be in a certain place at a certain time – what is different and what is the same in two cultures – and how Yun articulates his identity among these questions. Grossberg further suggested different concepts of identity: difference, fragmentation, hybridity, border, and diaspora.[55] In this chapter, I only address one of these concepts, namely diasporic identity.

According to Paul Gilroy, the term *diaspora*, arose specifically as a result of the exile and scattering of Jewish populations.[56] In the first issue of the *Diaspora* journal in 1991, the editor, Khachig Tölölian, defined the term diaspora succinctly:

> The term that once described Jewish, Greek, and Armenian dispersion now shares meanings with a larger semantic domain that includes words like immigrant, expatriate, refugee, guest-worker, exile community, overseas community, ethnic community.[57]

Su Zheng added, 'During the last decade of the twentieth century, it also became an alluring key concept in organizing contemporary intellectual ideas, exploring the politics

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[52] Lawrence Grossberg, 'Identity and Cultural Studies: Is That All There Is?', in *Questions of Cultural Identities*, ed. Stuart Hall and Paul du Gay (New York: Routledge, 1996), 89.

[53] Ibid., 99.

[54] Ibid.

[55] ibid., 90.

[56] Gilroy, 'Diaspora and the Detours of Identity', 341.

[57] Khachig Tölölian, 'The Nation State and Its Others: In Lieu of a Preface', *Diaspora* 1, no. 1 (1991): 4, cited in James Clifford, 'Diasporas', *Cultural Anthropology* 9, no. 3 (1994): 303.

of identity, and characterizing experiences of hybridity, difference, displacement, and transgression'.[58] In other words, diaspora is a conflict involving consciousness of geography and genealogy that is always relational to both spatial distinction and historical displacement. Hence, as Grossberg noted in reference to James Clifford, 'diaspora emphasizes the historically spatial fluidity and intentionality of identity'.[59]

In his essay 'Diasporas in Modern Societies: Myths of Homeland and Return', William Safran clarified the integral conditions of diaspora,[60] and James Clifford summarised it in one sentence: 'A history of dispersal, myths/memories of homeland, alienation in the host country, desire for eventual return, ongoing support of the homeland, and a collective identity importantly defined by this relationship'.[61] Yun's exile, his longing for his homeland, his exploration of his musical identity at the Darmstadt Summer Courses between the two extremes of hyper-determined and experimental approaches, his lifelong desire to return to South Korea, and his organising of the concert for the reunification of the two Koreas shape Yun's multiple identities.

As discussed, identity can change depending on where one is, as well as depending on what one does, how one behaves, and what one wishes to express and how one expresses it in a given context. However, these aspects change over time. Diaspora is not only about one's history; it is also about being open to newness. As Hall stated, 'diaspora identities are those which are constantly producing and reproducing themselves anew, through transformation and difference'.[62] Edward Said also stressed that the struggle over geography sparked ideas, images, and imaginings.[63] In artworks, including music, diasporic identities motivate complex intercultural and multicultural structures. Mark Slobin believed that music is the most prominent expression of the diasporic experience, connecting homeland and here-land via a complex system of sound, because 'it is an extraordinarily multi-layered channel of communication, nesting

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[58] Su Zheng, *Claiming Diaspora: Music, Transnationalism, and Cultural Politics in Asian/Chinese America* (New York: Oxford University Press, 2010), 11.

[59] Grossberg, 'Identity and Cultural Studies', 92.

[60] William Safran, 'Diasporas in Modern Societies: Myths of Homeland and Return', *Diaspora: A Journal of Transnational Studies* 1, no. 1 (1991).

[61] Clifford, 'Diasporas', 305.

[62] Stuart Hall, 'Cultural Identity and Diaspora', in *Identity: Community, Culture, Difference*, ed. Jonathan Rutherford (London: Lawrence & Wishart, 1990), 236.

[63] Edward W. Said, *Culture and Imperialism* (New York: Vintage Books, 1993), 7.

language itself, that primary agent of identity, within a series of strata of cultural meaning'.[64] Furthermore, as Slobin stated, 'music offers a richness of methodological possibilities and points of view, opening new windows on diasporic neighborhoods'.[65] Because music has always been produced through the mobile body, it represents various patterns of interaction.[66] Thus, music seems to be one of the primary means of identification for the collective diasporas.[67]

In her book *윤이상: 경계선상의 음악* (Yun Isang: music on the borderline, 2005), Korean musicologist Shin-Hyang Yun examined the music of multicultural structures after 1900. She categorised composers of multicultural music according to two groups, the first being Western composers who adopted non-Western music materials and ideas for their compositions, such as Claude Debussy, Olivier Messiaen, John Cage, and Karlheinz Stockhausen; the second includes composers such as Béla Bartók and Igor Stravinsky, who embedded their own traditional music into the Western musical language.[68] Shin-Hyang Yun indicated that Isang Yun belongs to the second category, yet noted that his musical identity progressed or changed according to his circumstances. When living in Korea, Yun immersed himself in Western music techniques, only adding hints of traditional Korean music. After moving to Europe, he employed more Korean musical ideas and techniques, adjusting his musical experiences of his homeland to fit into the grammar of Western contemporary music.[69]

In her article 'Musical Syncretism in Isang Yun's *Gasa*' (2004), Jeongmee Kim considered Yun to be a typical diasporic immigrant, and stated that Yun's 'Koreanness' was formed not entirely in Korea but also in Europe, through his experience of transformation and difference.[70] The geographical displacement allowed Yun to reveal aspects of his own identity. Moreover, two different cultural identities – Western

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[64] Slobin, 'Music in Diaspora', 244.

[65] Ibid., 243.

[66] Ibid., 244–45.

[67] Ibid., 245.

[68] Shin-Hyang Yun, *윤이상: 경계선상의 음악* (Yun Isang: music on the borderline) (Paju, South Korea: Hangilsa, 2005), 37–38.

[69] Ibid.

[70] Jeongmee Kim, 'Musical Syncretism in Isang Yun's *Gasa*', in *Locating East Asia in Western Art Music*, ed. Yayoi Uno Everett and Frederick Lau (Middletown, CT: Wesleyan University Press, 2004), 171.

musical traditions and traditional Korean music – jostled for position in Yun's compositions; thus, Yun created new musical identity as an extension of the two cultures, the foremost example being his Hauptton technique. The technique is discussed in detail in chapters 6 and 7.

My Diasporic Identity

From my personal experience living in Canada, France, Belgium, and the UK over the past twenty years, I believe community has a strong impact on one's diasporic identity. In his essay 'Home and Identity', Madan Sarup affirmed this: 'identity can be displaced; it can be hybrid or multiple. It can be constituted through community: family, region, the nation state. One crosses frontiers and boundaries.'[71] Sarup was born in India and lived in the UK for over fifty years, yet did not feel British: he saw himself as an exile, or as being displaced.[72] In the essay, he raised several questions, including 'where is home [for migrants in particular]?'[73] I find myself hesitant to answer this. During the more than ten years I spent in Canada, I lived in different places and had various duties and benefits associated with living in Canada, such as paying taxes and attempting to fit into a dynamic, multicultural country with an open-minded attitude, as well as being included in the health-care system, obtaining support for my musical career within and outside institutions, and building personal and social relationships. However, almost every year (sometimes twice a year) I returned to my hometown in South Korea where my parents and old friends were. This trip became like a ritual event, which I called *recharging myself at home*. Although there were many benefits to experiencing new cultures and activities in new places, I found that living away from my homeland was quite exhausting and lonely. After reading Sarup, I realised that one's home is not just a geographical place in which one is situated at the time, but is a signifier of personal memories and imagined situations. According to Sarup,

> A home truth is something private. Many of the connotations of home are condensed in the expression: Home is where the heart is. Home is (often) associated with pleasant memories, intimate situations, a place of warmth

[71] Sarup, 'Home and Identity', 93.

[72] Ibid.

[73] Ibid., 94.

> and protective security amongst parents, brothers and sisters, loved people.[74]

Regardless how many years I lived in Canada or how much I enjoyed living in a multi-ethnic country, I was always an outsider and felt displaced. Although my current place of residence is in the UK, I still travel to South Korea regularly to meet my family and old friends, to speak my mother tongue, and to eat Korean food, including homemade kimchi. Most of all, I grounded myself in my origin during these trips and revisited my roots, thus recharging myself at home. According to Sarup, when people explore or learn about their 'roots', they gain a renewed pride in their identity.[75] Sarup also said that 'the concept of home seems to be tied in some way with the notion of identity – *the story we tell of ourselves and which is also the story others tell of us*. But identities are not free-floating, they are limited by borders and boundaries'.[76] This is because we are born into established relationships, which are linked to a place.[77]

Displaced individuals need to seek the familiar scents and tastes of their homeland cultures to reinforce and reaffirm their identities. I have found that certain ethnic and cultural diasporic communities have a stronger sense of collective identity. Kerstin Andersson expressed that 'the appropriate way of living in the place of settlement is established through looking back [the place of origin], defining the real way of living, how it used to be and the significance of traditions, customs and social relations'.[78] This is further reinforced by Sarup who argued that:

> Any minority group when faced with hostile acts does several things. One of its first reactions is that it draws in on itself, it tightens its cultural bonds to present a united front against its oppressor. The group gains strength by emphasizing its collective identity. This inevitably means a conscious explicit

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[74] Ibid.

[75] Ibid., 95.

[76] Ibid.

[77] Ibid., 97.

[78] Kerstin Andersson, 'The Online Durga', Media Anthropology Network, European Association of Social Anthropologists, 2006, accessed 13 January 2016, http://www.media-anthropology.net/anderson_durga.pdf.

> decision on the part of some not to integrate with 'the dominant group' but to validate its own culture (religion, language, values, ways of life).[79]

Slobin expressed a similar perspective: he considered community to be 'a core component of being a subculture', and argued that 'a particular cultural form has a power to cohesion that acts as an important bonding agent for small diasporic groups living within nation-states that encompass many groups'.[80]

As Hall noted, '[identity] insists on difference – on the fact that every identity is placed, positioned, in a culture, a language, a history. Every statement comes from somewhere, from somebody in particular. It insists on specificity, on conjuncture'.[81] The members of a diasporic community not only participate in the sense of physical and social displacement, but also share the sense of distinctiveness due to cultural homogeneity such as traditions and customs, and particularly language, to affirm their motherland identities. I only fully understood and appreciated my own 'Koreanness' after I moved to Canada. Hall mentioned:

> It may be true that the self is always, in a sense, a fiction, just as the kinds of 'closures' which are required to create communities of identification – nation, ethnic group, families, sexualities, etc. – are arbitrary closures; and the forms of political action, whether movements, or parties, or classes, those too, are temporary, partial, arbitrary. I believe it is an immensely important gain when one recognizes that all identity is constructed across difference and begins to live with the politics of difference.[82]

As I searched for ways to express my Korean cultural identity in a foreign country, I found fellowship in the diasporic communities by becoming an active member of the Korean-Canadian Association of Ottawa, organising several performances, and inviting traditional Korean musicians and dancers from South Korea, as well as being an organist at a Korean Catholic church.

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[79] Sarup, 'Home and Identity', 95.

[80] Slobin, 'Music in Diaspora', 247.

[81] Hall, 'Minimal Selves', 46.

[82] Ibid., 45.

On the basis of my diasporic experiences, diasporic identity gives rise to another phenomenon – feeling peripherally situated, unsettled. Hall's argument supports this idea that 'migration is a one way trip. There is no "home" to go back to'[83]: displaced people with politics of free will or forced authority are given a new identity, a 'marginal identity',[84] and are never centred. This phenomenon encourages societies to create arenas or events for each minority group to express and share differences by interacting with other groups. As an example, Ottawa, an ethnically diverse city, hosts the annual Canadian Tulip Festival. Each year, over thirty different ethnic communities perform their traditional music and celebrate their cultures, as well as introducing their traditional foods to the other communities. As the artistic director of the Korean board of the festival in 2008 and 2009, I conducted performances of popular and traditional Korean music and dance along with over fifty performers. In this context, the festival creates a multicentric setting for marginal identity, as well as acting as a cultural mediator in a multicultural society.

In his essay 'Music and Identity' (1996), Simon Frith described musical experience as reflecting and representing one's identity. According to Frith, one's experience of music (both making and listening to music) is the best way to understand the mobility of one's identity because identity requires a specific kind of experience.[85] As a pianist, I argue that performing music is another way of understanding different aspects of one's identity. I am Korean, I was brought up playing Western classical music, then I studied music in different Western countries, expanding my connection to various kinds of music around me. My experience of music as a pianist articulates my identity in flux in relation to given places and time.

Later in this chapter, through examining Yun's *Fünf Stücke für Klavier* (1957), I discuss how music is shaped by people in different places and how it presents one's identity or collective identity. I use this as a starting point to trace Yun's life by focusing on his diasporic identity.

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[83] Ibid., 44.

[84] Ibid.

[85] Simon Frith, 'Music and Identity', in *Questions of Cultural Identity*, ed. Stuart Hall and Paul du Gay (London: Sage, 1996), 109–10.

Isang Yun's Life and His Diasporic Identity

In this section, I provide a summary of Yun's life in order to trace and understand Yun's diasporic identity. In doing so, I draw particularly on two biographies of Yun – his own autobiography with Luise Rinser, *Der verwundete Drache* (1977),[86] and the most recent biography, Seon Wook Park's *윤이상 평전* (A critical biography of Isang Yun, 2017).[87] *Der verwundete Drache* is a dialogue between the two authors; later, Jiyeon Byeon translated the original version into English for her PhD thesis (2003), which was published in 2010. Byeon stated, '*Der verwundete Drache* is a fundamental source to understand Yun's diasporic experience of Far Eastern and European culture, his political suffering under the [C]old [W]ar of the twentieth century, his philosophy and his music.'[88] The Korean writer Seon Wook Park's *윤이상 평전* (A critical biography of Isang Yun), which was printed to celebrate the centenary of Yun's birth, contains extensive information and substantial, detailed new findings.

In Korea (1917–1956)

Isang Yun was born on 17 September 1917 near Tongyeong, a small harbour town in what is now South Korea, during the Japanese occupation of Korea (1910–45). According to Seon Wook Park, Yun's musical material was shaped by Tongyeong, as he was exposed to shamanic rituals, the Lotus Lantern Festival, Buddhist chanting of the sutras, *pansori*, the sounds of fishermen working, and the quiet sea at night.[89] Yun explained this influence as follows: 'To me, my homeland and my music are deeply interrelated. My music was born through my country, while my country embraces my music as its offspring, which supports fruitful music in return'.[90] Influenced by his father, Ki Hyun Yun, a scholar of poetry, Yun entered a Chinese literary institute at age five before attending a standard elementary school. At the literary institute, he read Lao-tzu and Confucius, which later permeated his compositions.

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[86] Luise Rinser and Isang Yun, *Der verwundete Drache: Dialog über Leben und Werk des Komponisten* (Frankfurt am Main: Fischer, 1977).

[87] Seon Wook Park, *윤이상 평전* (A Critical Biography of Isang Yun) (Seoul: Samin, 2017).

[88] Jiyeon Byeon, 'Wounded Dragon', 2.

[89] Seon Wook Park, *윤이상 평전* (A critical biography of Isang Yun), 37–48.

[90] [tr.] Isang Yun, '나의 조국, 나의 음악' (My country, my music), 73.

In his youth, Yun began to study the violin, and was fond of listening to Ravel, Fauré, and Debussy, particularly Ravel's String Quartet in F major (1903). He made his first self-taught attempts at composition aged 13.[91] Soon after, Yun found his first music theory and harmony teacher, Ho Young Choi, who had studied at Toyo University in Tokyo. During this time, Yun immersed himself in Richard Strauss's music, as well as Paul Hindemith's. Yun studied briefly with Franz Eckert, who founded the first Western-style military band in Korea. During this time, Ho Young Choi suggested Yun should go to Japan to pursue his studies.

Yun's advanced music education began in Japan in 1933 when he entered the Osaka Conservatory to study cello and music theory before going on to study counterpoint and composition in Tokyo. Yun wanted to learn the piano, as he believed that the piano was the most important of all musical instruments.[92] However, he had to abandon the idea as there was no piano at the Osaka Conservatory due to financial difficulties. Like all Korean students studying in Japan, Yun experienced severe discrimination, which instilled a sense of patriotism in him, as well as anti-Japanese sentiments.[93] With his mother's death, Yun returned to Tongyeong. About fifty years later, he composed the second movement of his Symphony No. 4 'Im Dunkeln singen' (1986) in memory of his mother. In 1939, Yun made his second trip to Japan to study under Ikenouchi Tomojiro in Tokyo.[94] Tomojiro was the first Japanese composer to study at the Paris Conservatoire. However, after two years, Yun (with all other Korean students) was forced to return to Korea in the immediate aftermath of the Japanese attack on Pearl Harbor in 1941.

In 1942, Yun decided to join his town's underground resistance against the Japanese occupation. This was his first political activity. In 1944, Yun was tortured – 'they threw me on the ground and beat me with sticks on the calf and lower leg'[95] – and then imprisoned for two months. He was jailed not because of his resistance activities, but because of his compositions in Korean. By this time, Japan had forbidden all Koreans from writing, talking, and singing in Korean; to do so was regarded as an anti-Japanese

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[91] Seon Wook Park, *윤이상 평전* (A critical biography of Isang Yun), 69–70.

[92] Ibid., 93.

[93] Ibid., 96.

[94] Ibid., 108.

[95] Jiyeon Byeon, 'Wounded Dragon', 79.

crime.[96] After his release, one of Yun's former students warned him he was still in danger. Taking his cello, Yun escaped to Seoul under a false name: Kanamoto. It was mandatory for all Koreans to wear a Japanese name tag; to escape detection as a fugitive, Yun used the identity card of a dead Japanese person, concealing his own Japanese name. He took his cello with him because 'the cello was (his) friend, (his) partner'.[97] Because of this rootless existence, Yun's health became extremely fragile – he contracted tuberculosis and was hospitalised.

Yun regained his freedom and returned to his hometown after Korea's liberation from Japanese colonial rule on 15 August 1945. At the same time, other intellectuals and artists were returning from exile and prison. Yun's professional musical career began with the founding of the Tongyeong Cultural Society,[98] which organised concerts, plays, and lectures for the public. However, by the time of Korea's partition in 1948 after three years of failed negotiations between the South and North, Yun had decided to do something for the country instead of continuing to work in the musical profession. Seon Wook Park stated that Yun's attitude of putting his country before his music is key to understanding the inter-relationship of his music and his social persona.[99]

Moving to Busan, Yun became aware of the tremendous number of war orphans. In his dialogue with Rinser, Yun recalled, 'It was not yet the time for "culture." It was about basic survival, *Realpolitik*, the domestic economy'.[100] In trying to help these children, he was made a director of the Busan National Orphanage. Soon afterwards, while he was teaching music at the Busan National Educational School, Yun met his future wife, Suja Lee. Relocating to his hometown, he founded the Tongyeong String Quartet and taught music at a high school in the city. During this time, he campaigned for the 'Composing School Songs Movement' and composed nine school songs in Korean for elementary and high schools.[101]

With the outbreak of the Korean War in 1950, Yun founded the Wartime Composers Association, later renamed the Korean Composers Association. At this time,

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[96] Seon Wook Park, *윤이상 평전* (A critical biography of Isang Yun), 115–22.

[97] Jiyeon Byeon, 'Wounded Dragon', 83–84.

[98] Ibid., 87.

[99] Seon Wook Park, *윤이상 평전* (A critical biography of Isang Yun), 158.

[100] Jiyeon Byeon, 'Wounded Dragon', 89.

[101] Ibid., 174.

Yun was teaching music at Busan High School as well as holding lectureships in composition at Busan National University. Soon afterwards, he moved to Seoul with his wife and taught music theory at several universities there, while also being active as a lecturer and writer. One of his writings during this time is noteworthy, as we can glimpse his philosophy regarding art and society:

> An artist as a member of a society has a responsibility to support citizens to grow. Art is the product of its time, citizens have their own sensibilities and reasons, yet society should be open to all different kinds of arts to prevent deadlock and decomposition.[102]

Thus, Yun believed that artists cannot be separate from society, but are a part of society: an artist should listen to what is happening and respond to the particular circumstances. In 1956 Yun won the Seoul City Culture Prize for two early works, a piano trio and a string quartet. Yun was the first composer to be awarded the prize. This achievement motivated Yun to continue his studies in Europe.

In Europe (1956–1995)

In 1956 Yun travelled to Paris to study at the Conservatory with Toni Aubin and Pierre Revel, who had both been pupils of Paul Dukas. He also encountered the Hungarian composer Paul Arma, a pupil of Béla Bartók, from whom he first heard of Boris Blacher. While in Paris, Yun did not cease his social activities on behalf of his country. He became the president of the Korean Association in Paris and published the first issue of *Paris Bulletin*. In this magazine, he shared Korean political news, as well as information for immigrants and students. Nevertheless, Yun struggled to adjust his musical approach to Revel's lessons, which motivated him to begin studying with Boris Blacher, Reinhard Schwarz-Schilling, and Joseph Rufer, a student of Schoenberg, at the West Berlin Hochschule in 1957. Under the influence of these musicians, Yun explored the atonal techniques of the Second Viennese School. In West Germany, Yun was awarded a

[102] [tr.] Isang Yun, cited in Dong Eun Noh, '새로 발굴한 윤이상의 50 년대 글과 노래' (Newly discovered 1950s writings and songs by Isang Yun), *Minjok Eumakei Ihae* 3 (1994): 333.

scholarship by the Catholic Society in Berlin and performed on tour with students from different ethnic backgrounds.[103]

Yun first participated in the Darmstadt Summer Courses for New Music in 1958 and 1959. At Darmstadt he encountered leading post-war avant-garde composers, including Karlheinz Stockhausen, John Cage, Pierre Boulez, Luigi Nono, and Bruno Maderna, which simultaneously distracted and confused him. Seon Wook Park suggests that Yun's experiences at Darmstadt acted as a mirror: he sought a musical stance by reflecting the music of the avant-garde composers[104] (I will discuss Yun's European experiences in detail in the next chapter). Two of Yun's works of this time incorporated avant-garde techniques and had successful debut performances: *Fünf stücke für Klavier* (1958) was performed at Gaudeamus-Musikfest at Bilthoven, and *Musik für sieben Instrumente* (1959) was performed at Darmstadt.[105]

In 1963, Yun visited North Korea, which was illegal under South Korean law. Viewing North Korea positively, he did not consider this trip to be particularly controversial; after all, East and West Germans crossed the Berlin Wall freely at that time.[106] Furthermore, North Korea's economic growth in the 1960s exceeded that of South Korea, and several South Korean students from Berlin considered visiting North Korea to be an enticing prospect.[107] During his interview with Rinser, Yun said:

> My trip [ended] with a double result: with great admiration for the achievements in construction and with deep consternation about the change in landscape, and even more so the people. Thus, my trip to North Korea actually went in such a manner, and [I was] not as a communist sympathizer and spy chief as I was accused.[108]

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[103] Seon Wook Park, *윤이상 평전* (A critical biography of Isang Yun), 263.

[104] Ibid., 274.

[105] Ibid., 287.

[106] Miyang Joanne Cho, 'Luise Rinser's Third-World Politics: Isang Yun and North Korea', in *Transnational Encounters between Germany and Korea: Affinity in Culture and Politics since the 1880s*, ed. Miyang Joanne Cho and Lee. M. Roberts (New York: Palgrave Macmillan, 2018), 163.

[107] Ibid.

[108] Jiyeon Byeon, 'Wounded Dragon', 224.

In 1964, the Ford Foundation granted a permit that allowed Yun's family to join him in Berlin; in the same period, he began to gain international recognition. In 1966, Yun was invited to the United States to deliver lectures in Aspen, Chicago, Los Angeles, New York, San Francisco, and Tanglewood.[109] Although his musical career was blossoming, he did not forget his role as a representative of his homeland: when in 1961 General Chung-Hee Park took control of South Korea via a military coup, Yun organised a Korean Society with his circle in Berlin for 'the necessity and possibility of the recovery of South Korean democracy'.[110]

In 1967, his growing musical career and more settled personal life were snatched from him when the South Korean Central Intelligence Agency (KCIA) kidnapped him during an event dubbed the 'East Berlin Spy Incident', which I will explain in detail in the following chapter. After his release in 1969, Yun started life anew in Germany, becoming a German citizen in 1971, and never returned to South Korea. The South Korean government banned his music until 1982.[111]

Yun was awarded the Kiel Cultural Prize in 1969; was commissioned to produce musical works from international organisations, including an opera for the 1972 Summer Olympics in Munich, which employed the slogan 'the unity of all cultures';[112] and was appointed a lecturer at the Musikhochschule in Hanover (1970–71), and then a professor at the Hochschule für Musik in Berlin (1970–85). Concurrently, Yun continued his social/political activities: he affiliated himself with Korean Exile Organisations, as well as participating in an international conference of Korean refugee organisations in Tokyo in 1976.[113] As Laura Hauser posited, 'Yun was continually concerned with peace on the Korean peninsula. His hope was for the reunification of North and South Korea, and the

[109] Laura Hauser, 'A Performer's Analysis of Isang Yun's *Monolog for Bassoon* with an Emphasis on the Role of Traditional Korean Influences' (DMA thesis, Louisiana State University, 2009), 7.

[110] Jiyeon Byeon, 'Wounded Dragon', 163; Hauser, 'A Performer's Analysis', 7.

[111] Suja Lee, *내 남편 윤이상* (My husband, Isang Yun), 2 vols. (Seoul: Changbi Publishers, 1998), 2:99.

[112] Hauser, 'A Performer's Analysis', 10.

[113] Ibid.

existence of a democratic government'.[114] Unsurprisingly, Yun became the leader of the European branch of the National Alliance for the Country's Reunification in 1977.[115]

From 1979 onwards, Yun began to revisit Pyongyang, making several visits; as discussed previously, his first trip had been in 1963.[116] Yun never visited South Korea after his exile in 1969, yet he visited North Korea several times after his release from imprisonment by the KCIA. In 1984, the Isang Yun Music Research Centre was founded in Pyongyang and the Isang Yun Music Festival has been held annually ever since: as part of this, Yun gave lectures and organised concerts including international musicians.[117] Furthermore, North Korea's only Western-style orchestra was named the Isang Yun Orchestra.[118] The great interest and support of North Korea suggests that Yun was pro-communist. In several interviews with Louise Rinser in *Der verwundete Drache*, Yun asserted his political status strongly:

> I am not political, but I was willing to do something for the rebuilding of our country, something in the sense of socialism, something which people would call today national democratic socialism.[119]

> I was a socialist in the sense of democratic socialism.[120]

Between 1983 and 1987, Yun composed five symphonies, one every year. Yun was concerned with major global problems and used his symphonies to express his political views by criticising the use of nuclear weapons in war, denouncing the lack of women's

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[114] Ibid.

[115] Keith Howard, *Creating Korean Music: Tradition, Innovation and the Discourse of Identity*; *Perspectives on Korean Music, Volume 2* (Aldershot: Ashgate, 2006), 132.

[116] Miyang Joanne Cho, 'Luise Rinser's Third-World Politics', 165. See also Jee-Hye Kim, 'East Meets West: Isang Yun's *Gagok* for Voice, Guitar, and Percussion' (PhD thesis, Arizona State University), 2008, 18.

[117] Seon Wook Park, *윤이상 평전*(A critical biography of Isang Yun), 530.

[118] Miyang Joanne Cho, 'Luise Rinser's Third-World Politics', 164.

[119] Jiyeon Byeon, 'Wounded Dragon', 286.

[120] Ibid., 87, 131, cited in Miyang Joanne Cho, 'Luise Rinser's Third-World Politics', 165.

rights in East Asia, and calling for peace in situations of illegal oppression.[121] In recognition of Yun's achievement in his first two symphonies, the University of Tübingen awarded him an honorary doctorate in 1985.

In 1987, Yun participated in the international symposium 'Korean Cultures and International Openness' in Japan, during which he proposed the Reunification Music Festival of South and North Korea:

> It has been forty-three years since the two Koreas were divided. We need to create reunification energy in any form. If we cannot pass beyond the political barrier between the two Koreas, we can make harmonious moments in music. For this reason, I propose a music festival in the Korean Demilitarised Zone. . . . This festival signifies not only the main road to reunification but also a historical activity toward world peace. Therefore, the commencement of the festival will attract international humanitarian support. Music will be the power that opens the crucial moment, translating into a political reconciliation and reunification of the two Koreas.[122]

This statement presents Yun's view on musicians as members of society. Yun always sought opportunities to affiliate himself with social/political activities in addition to pursuing his musical career. This festival represented 'a non-governmental cultural event between both countries as a gesture of a cultural reunification'.[123] The Federation of Artistic and Cultural Organisation of Korea (FACOK) initially agreed to support the festival and invited Yun to South Korea. Yun started preparing the festival, excited at visiting his homeland. However, FACOK postponed the event indefinitely and rescinded their invitation for Yun's formal visit to South Korea because he planned to visit the South Korean city Gwangju to work with the Progressive Artist Association without

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[121] Seon Wook Park, *윤이상 평전* (A critical biography of Isang Yun), 542. See also Andrew McCredie, 'Isang Yun (1917–1995)', in *Music of the Twentieth-Century Avant-Garde: A Biocritical Sourcebook*, ed. Larry Sitsky (Westport, CT: Greenwood Press), 2002, 591.

[122] [tr.] Isang Yun interviewed by the *Mainichi Shimbun* newspaper during the symposium, cited in Seon Wook Park, *윤이상 평전* (A critical biography of Isang Yun), 559.

[123] Jee Yeoun Ko, 'Isang Yun and His Selected Cello Works' (DMA thesis, Louisiana State University, 2008), 18.

discussing this with FACOK.[124] Yun attempted to initiate a music festival at Pyongyang instead with the support of North Korea's leader at the time, Jong-il Kim; the five-day Korean Reunification Music Festival *우리는 하나* (We are one) was held in Pyongyang in 1990, to which seventeen musicians from South Korea were invited.[125] In 1990, forty-five years after the Koreas were divided, Byungki Hwang representing South Korean musicians, along with the traditional music performers from Seoul, became the first South Korean citizen to pass through the Korean Demilitarised Zone (DMZ). The concert was considered a success and the Minister for Culture in South Korea invited musicians from North Korea to visit South Korea in response to the festival. After South Korea initiated the Seoul Year-End Concert, thirty-three North Korean musicians arrived in Seoul in December 1990.

Yun received many awards and acknowledgements, including for his distinguished contribution the Bundesverdiensstkreuz, the Order of Merit of the Federal Republic of Germany, awarded by President Richard von Weizsäcker in 1988. Yun was also made an honorary member of the International Gesellschaft für Neue Musik (IGNM), later renamed the International Society for Contemporary Music: only eight people have held this position thus far, and Yun is the only one with Asian heritage.[126] In addition, Yun was appointed a member of the Hamburg Freie Akademie der Künst (Free Academy of Arts in Hamburg) in 1992 and of the Europäische Akademie der Wissenschaften und Künste (European Academy of the Arts and Sciences in Salzburg) in 1994. He became a visiting professor at the Salzburg Mozarteum and was awarded the Goethe Medal by the Goethe Institute in Munich in 1995. Yun died of pneumonia on 3 November 1995 in Berlin and was buried in the city's Gatow cemetery.

Yun's biography reveals his ubiquitous multiple identities. He was always located between South and North Korea, as well as between East Asia and Western Europe. In conversation with Louis Rinser, Yun stated: 'I am not a typical East Asian, nor am I

[124] Sae Hee Kim, 'The Life and Music of Isang Yun with an Analysis of His Piano Works' (DMA thesis, University of Hartford, 2004), 20.

[125] Seon Wook Park, *윤이상 평전* (A critical biography of Isang Yun), 558–77; Miyang Joanne Cho, 'Luise Rinser's Third-World Politics', 165.

[126] Seon Wook Park, *윤이상 평전* (A critical biography of Isang Yun), 576.

Europeanized. I bear the characteristics of the two cultures'.[127] As a result of his cross-cultural experiences in the East and the West, Yun's works reveal not only the influence of avant-garde composers, including twelve-tone technique, but also Korean musical heritage and Eastern philosophy: these led to the development of Yun's own unique compositional technique, *Hauptton* (which is the focus of chapters 6 and 7). Moreover, the experience of exile changed him, having a profound influence not just on his socio-political outlook but also on his approach to composition (Yun's political identity as expressed in his music will be explored in the next chapter).

Although I lived in Korea until 2000, I never encountered Yun's music in classes or in concerts. The South Korean government lifted the prohibition on Yun's music in 1993,[128] yet some South Koreans still consider Yun to be somehow attached to North Korea and are offended by his music. When celebrating the centenary of his birth in 2017, the first lady of South Korea, former classical singer Jung-sook Kim, paid tribute to Yun, and visited his grave in Berlin. In 2018, the South Korean government transferred Yun's body to the garden of the Tongyeong International Music Foundation: he finally returned home twenty-three years after his death (see figure 1).

[127] Jiyeon Byeon 'Wounded Dragon', 286.

[128] Go Eun Lee, 'Isang Yun's Musical Bilingualism: Serial Technique and Korean Elements in *Fünf Stücke für Klavier* (1958) and His Later Piano Works' (DMA thesis: University of North Carolina, 2012).

Figure 1. Yun's grave in Tongyeong.[129]

Diasporic Identity and *Fünf Stücke für Klavier* (1957)

Simon Frith argued that 'identity is not a thing but a process – an experiential process which is most vividly grasped *as music*'.[130] Music is not a fixed concept but rather a storytelling process; like identity, it requires one's awareness to be open to one's imaginative experience in relation to social, political, and cultural contexts. As Frith postulated, 'music seems to be a key to identity because it offers, so intensely, a sense of both self and others, of the subjective in the collective'.[131] For this reason, 'making music isn't a way of expressing ideas; it is a way of living them'.[132] Frith expanded on this, stating:

> the issue is not how a particular piece of music or a performance reflects the people, but how it produces them, how it creates and constructs an

[129] I took this photo in Tongyeong, South Korea, on 25 January 2019.

[130] Simon Frith, 'Music and Identity', 110.

[131] Ibid.

[132] Ibid., 111.

> experience – a musical experience, an aesthetic experience – that we can only make sense of by taking on both a subjective and a collective identity.[133]

According to Frith, music articulates our sense of identity by way of the direct experiences of the body and time, and these experiences allow us to invite ourselves into imaginative cultural stories.[134] This idea was further reinforced by Philip Auslander, who considered music as performative of social identity: 'to be a musician is to perform an identity in a social realm'.[135] In Auslander's view, performing music does not simply entail interacting with other performers, but is also related to presenting a performing self, an identity, and narrating what is written in the score.[136]

Given music researchers' increased interest in diaspora in recent decades, the international impact of diasporic music has increased.[137] As Georgina Born and David Hesmondhalgh argued, 'In contrast with ethnomusicology's former object of study – "traditional musics" – it is diasporic music that has moved to the center of attention'.[138] In this regard, Solomon suggested, 'because of its portability and the way it affords deeply felt, embodied experiences, music is an especially powerful tool for articulating diasporic consciousness'.[139]

Through performance-led research into Isang Yun's *Fünf Stücke für Klavier* (1958), I aim to present a detailed and in-depth understanding of such diasporic music. Some of the sections of this thesis include score-based studies that trace Yun's typical symbols and signs, thus identifying his diasporic identity, particularly his use of both Eastern and Western musical traditions. The composer responds to these elements throughout a composition, which I must appreciate when realising the work in performance. Therefore, understanding these elements in various contexts determines how I

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[133] Ibid., 109.

[134] Ibid., 124.

[135] Philip Auslander, 'Musical Personae', *TDR: The Drama Review* 50, no. 1 (2006): 101.

[136] Ibid.

[137] Thomas Solomon, 'Theorizing Diaspora and Music', *Unban People/Lidé Města* 17, no. 2 (2015): 202.

[138] Georgina Born and David Hesmondhalgh, 'Introduction: On Difference, Representation, and Appropriation in Music', in *Western Music and Its Others: Difference, Representation, and Appropriation in Music*, ed. Georgina Born and David Hesmondhalgh (Berkeley: University of California Press, 2000), 25.

[139] Solomon, 'Theorizing Diaspora and Music', 214.

communicate with the audience using the potential performative power derived from my social, artistic, and cultural identities.

Yun completed *Fünf Stücke für Klavier* in 1958 while he was studying at the Berlin Hochschule; it was premiered by Herman Keuyt at Gaudeamus-Musikfest at Bilthoven in the Netherlands in 1959. As Edward Park states, '[*Fünf Stücke für Klavier*] expresses the academic aspect of a composer who has mastered the twelve-tone technique', and '[i]t is hard to find unique Korean musical color in this suite'.[140] However, Go Eun Lee argued that Yun's use of the tone row was linked to an Eastern philosophical concept.[141] Considering the Eastern perspective on a single tone, Yun once said that 'the single tone is the musical phenomenon. Each tone has its own life'.[142] As argued by Go Eun Lee, Yun applied this Eastern philosophical approach to the single tone in his compositions, particularly in the row forms, 'to highlight their functions as both a whole and as a part'.[143] Go Eun Lee further argued that *Fünf Stücke für Klavier* thus reflects specific elements of Korean musical traditions.[144] (I will examine the concept of the single tone more closely in chapters 6 and 7).

In this early work, Yun's encounter with avant-garde composers encouraged him to use the twelve-tone technique; furthermore, his early adaptation of Eastern cultural and musical traditions is evident. On a simple level, this piece sounds like a Western serial piano piece, with Yun adapting the twelve-tone technique according to his personal taste. Nevertheless, aspects of Korean musical tradition and Eastern philosophy, which were to become more prominent in Yun's later work, are subtly embedded. Although I address what I term 'cultural' in another chapter, I argue that we can identify the stark contrasts in relation to the philosophical ideas of yin and yang, which is a particular approach to the balance and harmony between opposing forces. This understanding then informs my own performance. In this section, I do not interpret or analyse the piece; rather, I identify what interests me as a performer in Yun's multiple identities. These musical identities are embedded in Yun's works in three different ways, through which the musical language, manifesting his sense of identity, was formed: (1)

[140] Edward Park, 'Life and Music of Isang Yun', 27.

[141] Go Eun Lee, 'Isang Yun's Musical Bilingualism', 35.

[142] Jiyeon Byeon, 'Wounded Dragon', 138, cited in Go Eun Lee, 'Isang Yun's Musical Bilingualism', 35.

[143] Go Eun Lee, 'Isang Yun's Musical Bilingualism', 35.

[144] Ibid., 91.

Yun's use of the twelve-tone technique versus Eastern scales, (2) other kinds of instrumental references to traditional Korean music, and (3) certain symbolic points in Yun's life and his ideas of freedom, given my knowledge of the composer and that he himself sometimes (later more explicitly) symbolised political or spiritual ideas in his music. I also aim to explore certain critical questions to understand *Fünf Stücke für Klavier* in theoretical and practical terms. For this reason, I examine the work one movement at a time.

Movement 1. Adagio, grazioso – Andante

The first movement is divided into two sections: adagio and andante. The Adagio section refers to an improvisatory and recitative-like free style; there is no metre, nor are there bar lines.[145] J. W. Turner noted that the unmetred rhythm in a slow tempo in Yun's *Glissées pour violoncello seul* (1970) suggests Korean court music and Buddhist chants.[146] To me, the adagio section in this movement refers to traditional Korean court music, such as *Sujecheon*, meaning 'Long Life Everlasting as the Sky'.[147] *Sujecheon* is considered the oldest of all Korean court orchestral works and is performed in a majestic manner.[148] In addition, *Sujecheon* usually consists of prolonged notes in a slow and meditative tempo.[149] The influence of *Sujecheon* can be found in Yun's other works: for example, Keith Howard noted that Yun seemed to associate his piece *Loyang* (1962) with *Sujecheon*.[150] Of course, this movement is representative of Western music based on the twelve-tone technique. Nevertheless, the improvisatory adagio section recalls Korean court music, such as *Sujecheon* – perhaps because I had been exposed to court music while I was living in Korea, and had studied Yun's life and works, noting that some of his compositions have cultural overtones of traditional Korean music. Consequently, my performance of the movement connects different identities, being imbued with my

[145] Sae Hee Kim, 'The Life and Music of Isang Yun', 35.

[146] J. W. Turner, 'East/West Confluence in Isang Yun's *Glissées pour Violoncelle Seul*', *Virginia Review of Asian Studies* 2 (2013): 218.

[147] Donna Lee Kwon, *Music in Korea: Expressing Music, Expressing Culture* (New York: Oxford University Press, 2012), 48.

[148] Ibid.

[149] Soo-Yon Choi, 'Expression of Korean Identity through Music for Western Instruments' (DMA thesis Florida State University, 2006), 33.

[150] Howard, *Creating Korean Music*, 130.

identity as someone with a memory of Korean music in conjunction with Yun's cultural identity, which is manifested in the score. Knowing different musical traditions and having heard different sounds have changed the way I perform.

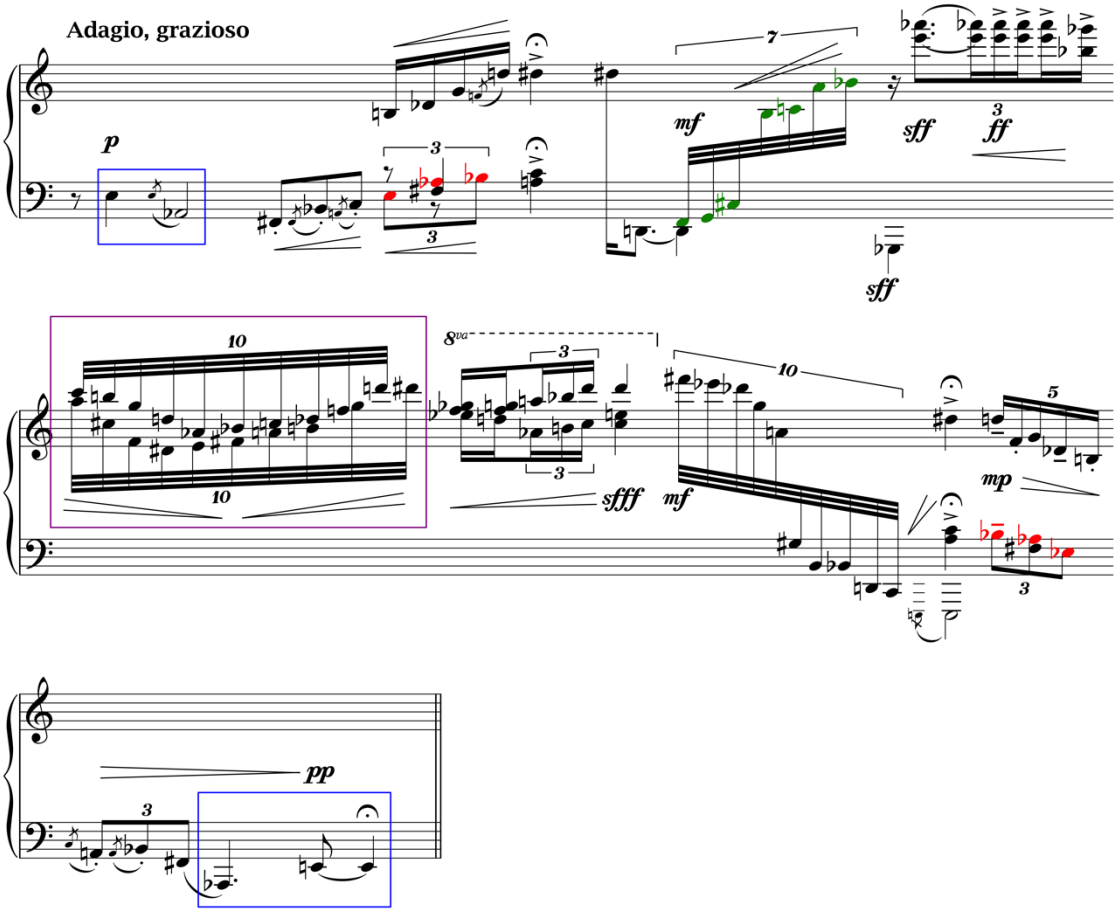

Figure 2. *Fünf Stücke für Klavier*, movement 1, bar 1, Adagio.[151]

The thirty-second-note passage in the purple box at the start of the second system in figure 2 is the centre of the adagio, in which there are brief diatonic passages: the right hand plays A♭, B♭, C♮, D♭, and F♮, which are all part of the A♭ major scale, and the left hand plays D♯, E, F♯, A♮, B♮, and G♮ from the E-minor scale. These diatonic scales emerge from two consecutive statements of the row's prime form, placing notes systematically in one voice or another. Yun highlighted this quasi-diatonic passage by means of a *negative accent* – in this passage the dynamic falls back, indicated by the hairpin diminuendo, followed by a crescendo. This passage is emphasised negatively through

[151] Isang Yun, *Fünf Stücke für Klavier* (Berlin: Bote & Bock, Boosey & Hawkes, 1958).

the *lack* of sounds (the associated question of negative accent will be explored in chapter 6).

It is important to understand that Yun begins *Fünf Stücke für Klavier* employing both Eastern and Western musical traditions. Mi-Ock Kim found that the adagio section included the Western tone row, as well as the Eastern *Saeya* motif.[152] The *Saeya* motif refers to the traditional Korean folk song *Saeya, Saeya, Pahrang Saeya* (Bird, bird, blue bird).[153]

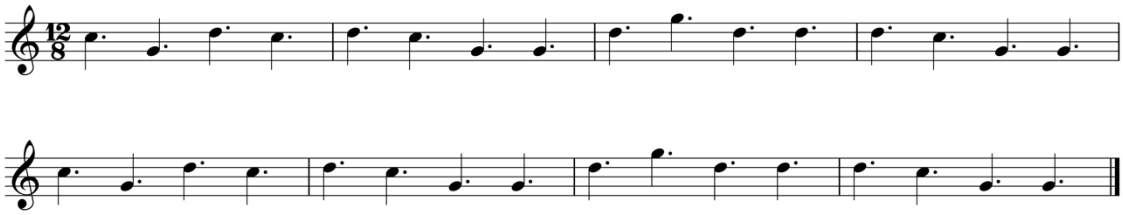

Figure 3. Excerpt from *Saeya, Saeya, Pahrang Saeya* (Bird, bird, blue bird).[154]

As is shown in figure 3, the *Saeya* motif represents the 'upward [or downward] progression of the two intervals, the perfect 4th and the major 2nd';[155] Yun added this scale to the adagio section, as indicated with red marks in figure 2. Consequently, the first tone row and the *Saeya* motif appear simultaneously at the beginning (in a modified version) and end of the adagio section. As described by Mi-Ock Kim, in this case the *Saeya* motif remains as an embedded figure under the tone row.[156] In this regard, the scale is a manifestation of Yun's East Asian identity.

Furthermore, in the adagio section we catch a glimpse of Yun's Hauptton technique.[157] Mi-Ock Kim observed that the first note E, shown in the blue box, plays the role of the main tone, which reappears as the lowest note with a fermata in the

[152] [Tr.] Mi-Ock Kim, '한국 초기 작곡가들의 피아노음악' (Stylistic study of early Korean composers' piano works), *Journal of the Society for Korean Music* 40, no. 13 (2010): 64.

[153] Taehyun Kim, 'The Korean Traditional Elements in Young-Ji Lee's Choral Works' (DMA thesis: University of Northern Colorado, 2013), 38.

[154] Ibid., 38.

[155] Mi-Ock Kim, '한국 초기 작곡가들의 피아노음악' (Stylistic study of early Korean composers' piano works), 90.

[156] Ibid., 64.

[157] Ibid., 64–65.

second system and concludes this section with a fermata.[158] I provide further information about the Hauptton technique in chapters 6 and 7.

In figure 4, two groups of sextuplets at the beginning of the andante section require special attention. These notes evolve with the leaping intervals. The notes extend to the first accent chord, and extend further to the next accent chord an octave higher. This rising gesture is often seen in Yun's music, implying a striving to reach beyond one's limitations. Why I interpret it in this way will be discussed in movement 3.

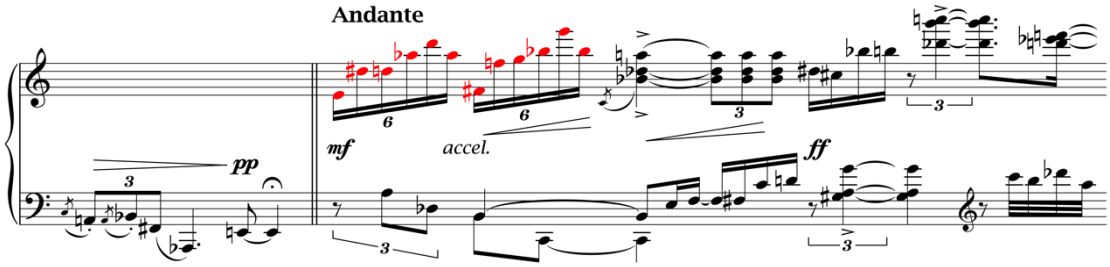

Figure 4. *Fünf Stücke für Klavier*, movement 1, bars 1–2, Adagio-Andante.

The Adagio and Andante use different tone rows:

Row 1	E, A♭, F♯, B♭, A♮, C, B♮, D♭, G, F♮, D♮, D♯
Row 2	E, D♯, D♮, A♭, F♯, F♮, G, B♭, A♮, D♭, B♮, C[159]

As shown in figure 4, the second row (red marks) appears in the andante with a new tone row for the right hand, and the same row returns in retrograde inversion to conclude the movement, as shown in figure 5. This is a typical characteristic of the twelve-tone technique, expressing Yun's musical identity that embodies this Western compositional technique.

In this movement, Yun wrote two obviously symmetrical passages, which is one characteristic of twelve-tone technique compositions, and denotes Western identity.

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[158] Ibid.

[159] MyeongSuk Park, 'An Analysis of Isang Yun's Piano Works: A Meeting of Eastern and Western Traditions' (DMA thesis, Arizona State University, 1990), 17; Edward Park, 'Life and Music of Isang Yun', 27; Go Eun Lee, 'Isang Yun's Musical Bilingualism', 36–48; Sae Hee Kim, 'The Life and Music of Isang Yun', 36–37.

Not only are the pitch classes reversed in the retrograde row forms, but the rhythms and registral placements also appear in retrograde: an ascending motion (F, G, C♯, B, C, A, B♭) in the adagio (green marks in figure 2) appears as a reverse descending motion (B♭, A, C, B, C♯, G, F) in the andante (green marks in figure 5); the beginning and end of this movement form a palindrome. Edward Park also noted that this symmetrical passage presents '"the mirror method" using tone rows and rhythms'.[160]

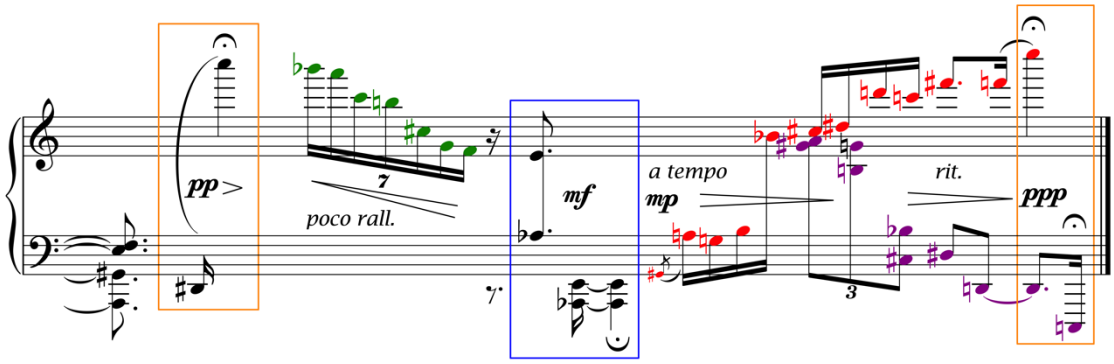

Figure 5. *Fünf Stücke für Klavier*, movement 1, final system.

At the beginning and end of figure 5, two large intervals appear as rhetorical expressions, marked as yellow boxes. What does this mean to me as a performer? In order to play these intervals, in which two separate notes are situated as far as they can be from one another vertically, my arms need to stretch sufficiently to cover the entire keyboard horizontally; thus, I enjoy the feeling of spaciousness in both directions. This reminds me of Yun's long-lasting hope of the reunification of the two Koreas without a border. In this case, I cannot think of any concrete reason for identifying in this way; however, exploring Yun's life and music seem to have shaped my cognitive thinking process in certain ways. In addition, the group of seven twelfth notes with *poco rall.* in figure 5 proposes not only engagement with the gradually slower motion, but also that more weight is put on the right hand as the music develops.

Three fermatas in the adagio and three fermatas in the andante may relate to Yun's experience of Eastern philosophy. The contrast between pause and movement is similar to the yin and yang forces of active and passive, derived from the Taoist idea of

[160] Edward Park, 'The Life and Music of Isang Yun', 28.

unity – 'Yin and yang are (together) one absolute, the absolute is basically infinite'.[161] From his childhood, Yun was exposed to Eastern philosophies and ideas, which are ubiquitous in his compositions. Yun himself explained how his compositions embodied Taoist principles[162] (explored in chapter 6).

The two notes in the blue box, E♮ and A♭, are the first two notes of the piece; they appear at the end of the adagio (figure 2) and immediately before the epilogue in the andante (figure 5). These two notes not only are the pillars of the first movement but also express Yun's East Asian cultural identity. The appearance of the E–A♭ dyad at the very beginning and at the end of the adagio forms the contour of an arch, as if it begins in nothingness and returns to its origin in reference to Taoism (I will discuss Eastern philosophy in chapter 6). This musical gesture summarises one of my arguments for the contrasts and combinations of languages embedded in the music.

Movement 2. Andantino

Yun described this movement as 'romance-like'.[163] It represents an elegant linear melody and is another example of the coexistence of Eastern and Western musical traditions (see red box in figure 6). The opening *piano dolce* melody for the right hand introduces a G–E–D♯ motif that appears several times in the movement,[164] as shown in figures 6 and 7 (MyeongSuk Park observed that this motif returns in the last movement, transposed to a modified pitch level).[165] It then consists of a full pentatonic scale (D♯, F, A♭, B♭, C)[166] and concludes with a diminished triad (C, A, F♯). The pentatonic scale is equivalent to the Korean mode *pyeongjo* on D♯, and this is an example of cultural

[161] Yiming Liu and Thomas Clearly, *The Taoist I Ching*, tr. Thomas Clearly (Boston, MA: Shambhala, 2005), 39.

[162] [tr.] Ute Henseler, 'Eine Musiksprache, die Humanität: Zu den Solokonzerten Isang Yuns', in *Isang Yun: Festschrift zum 75. Geburtstag*, ed. Hinrich Bergmeier (Berlin: Bote & Bock, 1992), 75.

[163] Isang Yun, cited in Walter-Wolfgang Sparrer, 'Virtuosity and Pathos, Beauty and Truth', tr. Graham Lack, liner note for *Yun/Beethoven: Pathétique*, performed by Kaya Han (piano), NEOS, 20803, 2008, compact disc, 11.

[164] Sae Hee Kim, 'Life and Music of Isang Yun', 42.

[165] MyeongSuk Park, 'An Analysis of Isang Yun's Piano Works', 16.

[166] Ibid., 26.

identity in Eastern music traditions. Again, then, as in the first movement, we can trace elements of both Western avant-garde music and Yun's Korean heritage.

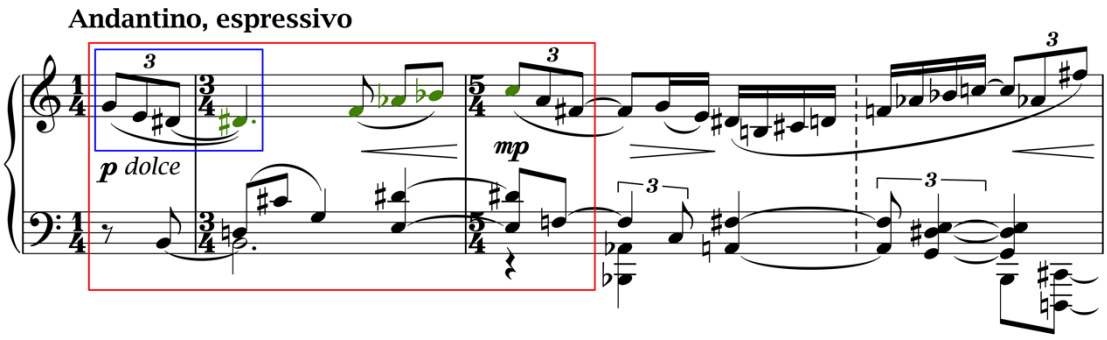

Figure 6. *Fünf Stücke für Klavier*, movement 2, bars 1–4.

The chromatic accompaniment for the left hand completes the aggregate, forming a twelve-tone row (G, E, D♯, B, C♯, D, F, A♭, B♭, C, A, F♯).[167] This row then appears more clearly in sixteenth notes for the right hand in the following bar (bar 3), at the stronger dynamic level of *mezzo-piano*. The version of the row in bar 3 does not state the pentatonic scale as clearly: only four notes (F, A♭, B♭, C) are adjacent. In this way, Yun introduced two different melodic elements simultaneously: a Western European-style twelve-tone row and a more Eastern-sounding pentatonic scale.

The opening G–E–D♯ motif in the first measure is repeated throughout the movement using different rhythmic patterns to produce a syncopated effect. In contrast to the unmetred first movement, the second movement has time signatures that change frequently (1/4 – 3/4 – 5/4 – 4/4 – 3/4 – 4/4 – 5/4 – 4/4 – 4/4 – 3/4). The frequent changes of time signature create a sense of ebb and flow, or expanding and contracting motions, in order to maintain the piece's momentum. The opening motif (set class [014]) appears mainly on the downbeat (bars 1, 4, 7, 8, 10, 11, 12, 17). To me, the motif's journey embodies Yun's wandering identity between home and elsewhere. Amid the shifting metres, Yun maintained a quarter-note pulse – each time signature has a 4 at the bottom. Therefore, the regular appearance of the motif on the downbeats, alongside the maintenance of the same rhythmic pulse throughout the movement, might signify that Yun remained linked to his Korean identity via encountering sameness

[167] Go Eun Lee, 'Isang Yun's Musical Bilingualism', 50.

and difference during his journey. MyeongSuk Park stated that Yun's use of this motif suggested a sense of free repetition,[168] recalling a particular characteristic of Korean court music, which will be discussed in depth in chapter 6.

The multiple downbeat repeats of the opening motif with tenuto marks represent a constant idea among the fluid irregular time. The irregular time signatures and the regular appearances of the [014] motif co-exist as the two cosmic forces of yin and yang. As a performer, I am aware of some salient patterns in the score, such as the opening motif in this movement; I emphasise these patterns in performance in order to communicate them in different voices, in which the motif is manipulated and changed, yet retains the core of its identity.

The G–E–D♯ motif poses some questions concerning performance practice. As the motif varies rhythmically in the linear form, as well as appearing as a vertical chord, what does this mean? Is there any relationship to the irregular tempo/time? Yun limits his materials originating from very specific places: from whence, then, does this motif come? According to Sparrer, 'the thematic core of the second piece – a falling minor third and a semitone – pays homage to Schönberg's *Klavierstück* op.11 no.1'.[169] This thematic core depicts Yun's social and situational identities, because he was studying with Schoenberg's pupil, Josef Rufer, at the West Berlin Hochschule while composing *Fünf Stücke für Klavier*.[170]

It is also important to note the different roles assigned to the right and left hands. As shown in figure 7, the right hand plays a straightforward linear melody, creating a sense of one line and implying active motion, whereas the left hand plays sustained notes and chords (bars 3–4, 8–9, 10, 12, 13, 16, 20–21), implying passive motion. Thus, the opening andantino of the second movement features a melody and accompanying texture. Moreover, the right hand controls the metric pulse rhythmically, with notes on many downbeats, while the left hand avoids conspicuous downbeats. This arrangement is very similar to the traditional Korean musical genre *pansori*.

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[168] MyeongSuk Park, 'An Analysis of Isang Yun's Piano Works', 29.

[169] Sparrer, 'Virtuosity and Pathos', 11.

[170] Seon Wook Park, *윤이상 평전* (A critical biography of Isang Yun), 279.

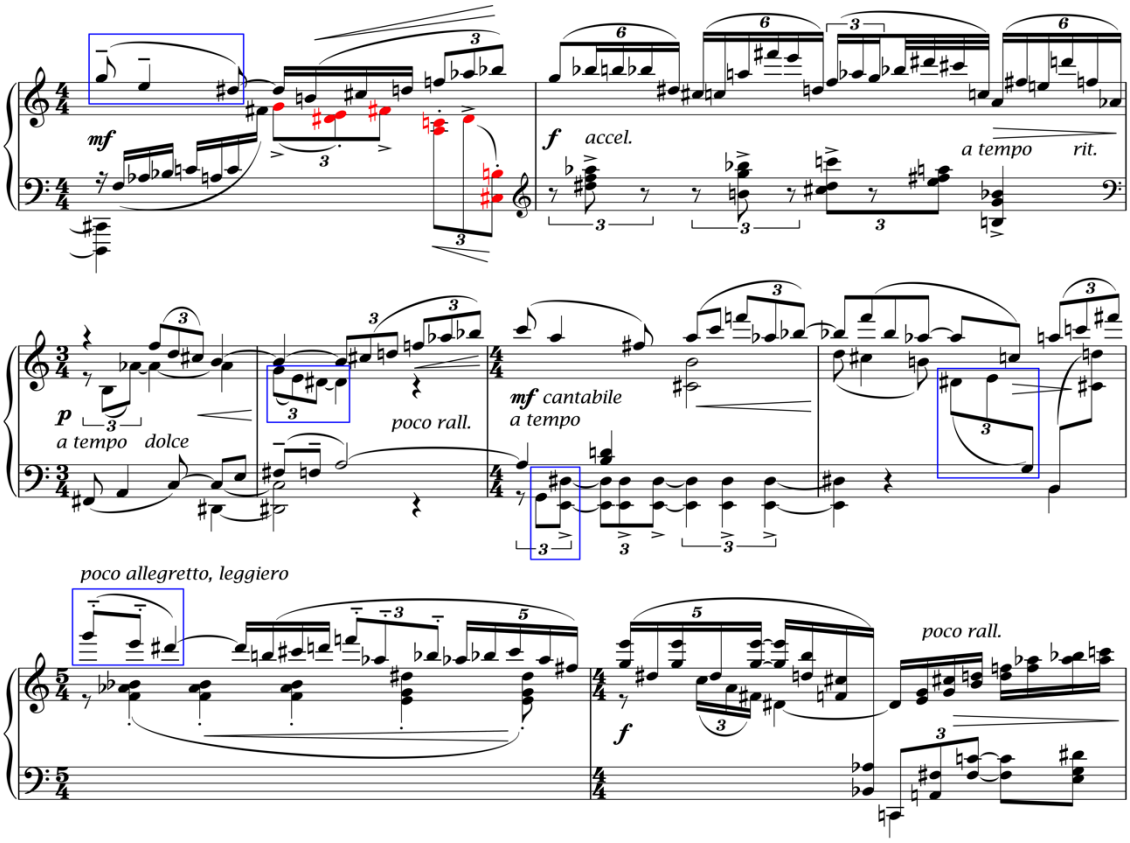

Figure 7. *Fünf Stücke für Klavier*, movement 2, bars 4–11.

Pansori originated during the Joseon dynasty (1674–1720) and became fashionable from the eighteenth century onward.[171] It is a form of musical storytelling, often referred to as Korean solo opera, which requires one *sorikkun* (a voice) and one *gosu* (a drummer).[172] The meaning of the term *pansori* is derived from two separate words: *pan*, meaning 'a place where people gather' and *sori*, meaning 'sound'.[173] A vocalist alternates the spoken narrative with a sung section. The *changgo*, the most common type of drum in Korea, is used to accompany the singer. In 2013, *pansori* was declared 'a UNESCO Masterpiece in the Oral and Intangible Heritage of Mankind'.[174] The most popular *pansori* is *Simcheongga* (The song of Simcheong); Yun composed an opera entitled *Sim Tjong* for the 1972 Summer Olympics in Munich in his late years (figure 8 shows the manuscript of *Sim Tjong*).

[171] Cultural Properties Administration, *Korean Intangible Cultural Properties: Traditional Music and Dance* (Seoul, New Jersey: Hollym International, 2000), 19.

[172] Go Eun Lee, 'Isang Yun's Musical Bilingualism', 11.

[173] Ibid.

[174] Keith Howard, *Creating Korean Music*, 80.

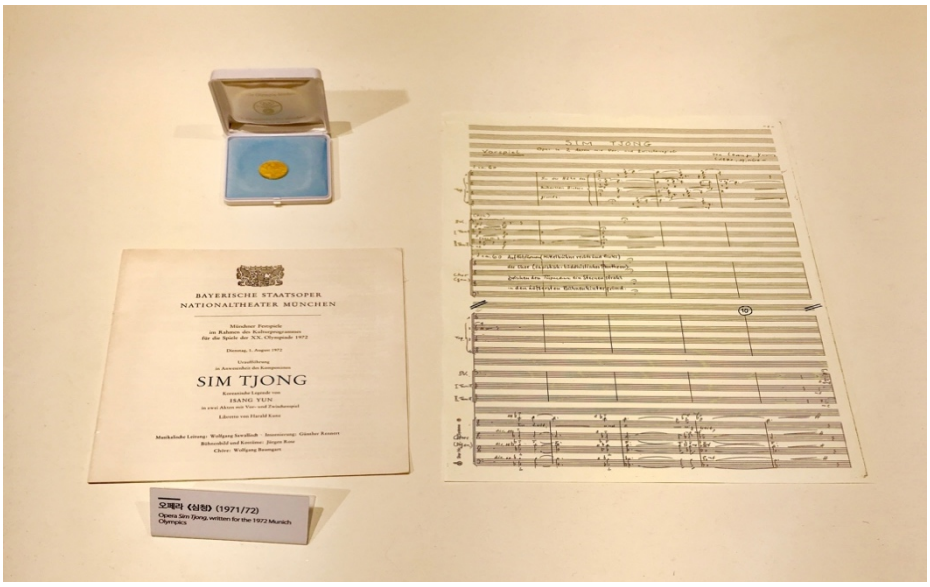

Figure 8. The manuscript score of *Sim Tjong*.[175]

In this movement, Yun adopted *pansori*, with its operatic combination of speaking and singing, which is similar to the genre of melodrama that inspired Schoenberg's use of *Sprechgesang* (spoken singing). Of course, *Pierrot Lunaire*, op. 21 (1912), is not a twelve-tone work. However, Schoenberg's use of *Sprechgesang*, which he adapted from European traditional melodrama, is well known and influential. In this example, we can see the Korean performance genre *pansori*, which is very similar to melodrama.

There are two triplets for the left hand (red notes) in bar 4 of figure 7; however, Yun's structural signs – accents, slurs, and staccatos – indicate that they should be played as *hemiolas*. In the following bar (bar 5), Yun develops intervals for the right hand, and four groups of short notes that should create one long line. To ensure this, Yun added the accelerando and ritardando indications. In bar 6, the eighth rest on the downbeat needs to be spoken, which helps clarify the two different voices played by the right hand. Moreover, the pedal is required to maintain the bass while introducing the tenor part using the left hand in bar 7. Yun specified *cantabile* from bar 8, where various layers emerge simultaneously. Da-Mi Oh showed that the bass chords of bars 7 and 8 reflect a depressing and sombre atmosphere before the following ethereal soprano part

[175] I took this photo with permission at the Isang Yun Memorial Centre, 29 January 2019.

of bar 10.[176] In response to my research, I play this section with different attitudes in terms of emotional, physical, and cognitive stresses according to the length of notes, phrases, and slurs, as well as the strength of beats (figure 8), thus expressing my musical identity.

In bar 10, in the last system of figure 6, the opening motif re-emerges at the highest position, and Yun inserted *portato* marks on the motif to emphasise it accordingly. For this section, Yun inserted *poco allegretto*, *leggiero* indications. The *poco allegretto* denotes moving forward, while *leggiero* suggests playing lightly or gracefully. In addition, the syncopation of five quarter-notes using the left hand emphasises the lively atmosphere.

After the Allegretto, the Andantino returns as a reminder of the beginning, with its clear pentatonic scale (see figure 9).[177] The opening motif (blue box) with tenuto signs – its first appearance in this movement – transports us to a different time, thus recalling previous passages. While the melodic line of the right hand repeats notes from the beginning of the passage, the left hand plays different material, appearing less as a chordal accompaniment than a countermelody. Thus, the return of the andantino is now more lyrical than it was at the beginning, with an added *dolce espress.* marking, as shown in figure 9. Underlying my understanding of the styles and questions of identity, I try to emphasise the tied B♮ notes at the bottom of bar 19; if I play them too softly, listeners will have difficulty recognising the notes in the next measure, as dictated by my performative power in conjunction with the concert venue and the condition of piano. In the same manner, the chord in the last measure needs to be lifted slowly as the end of the section in *pianississimo*.

[176] Da-Mi Oh, 'A Study of Isang Yun's Two Piano Works – *Fünf stücke für Klavier* (1958), *Interludium A* (1982)' (MA diss., Seoul National University, 1999), 31–32.

[177] Ibid., 33.

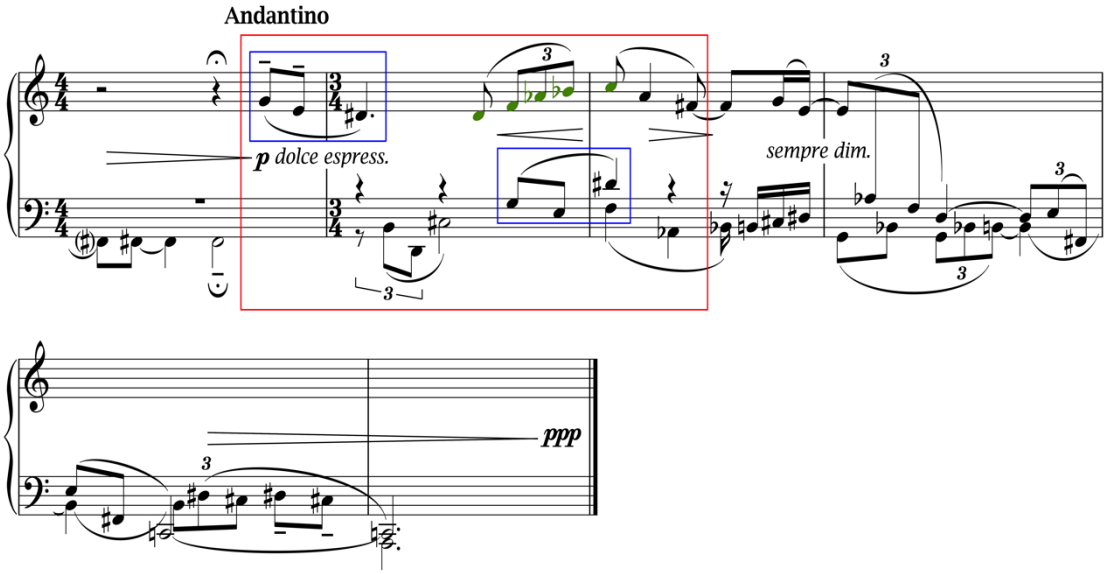

Figure 9. *Fünf Stücke für Klavier*, movement 2, bars 16–21.

Movement 3. Allegro moderato – Poco Andante – Tempo I

The third movement is the most passionate of the set, as it uses extreme dynamic levels (*pp–fff*) and has a sense of activity from quickening rhythms. According to Sooah Chae, Yun's uses of intervallic materials, rhythmic activities, and percussive writing in this movement show that Yun applied the rhythmic figures of the Korean hourglass drum, the *changgo* (further information about the *changgo* can be found in chapter 6).[178]

The movement is divided into three sections by double bar lines and tempo changes. It generally expresses an ambience of a dramatic event by using *con forza* and *con anima*, as well as repetitive crescendo rising gestures. Figures 10, 11, and 12 illustrate that the three rising gestures [in bars 1–3, 12–13, and 20–21] act as pillars in the movement.

[178] Sooah Chae, 'The Development of Isang Yun's Compositional Style through an Examination of His Piano Works' (DMA thesis, University of Houston, 2003), 35.

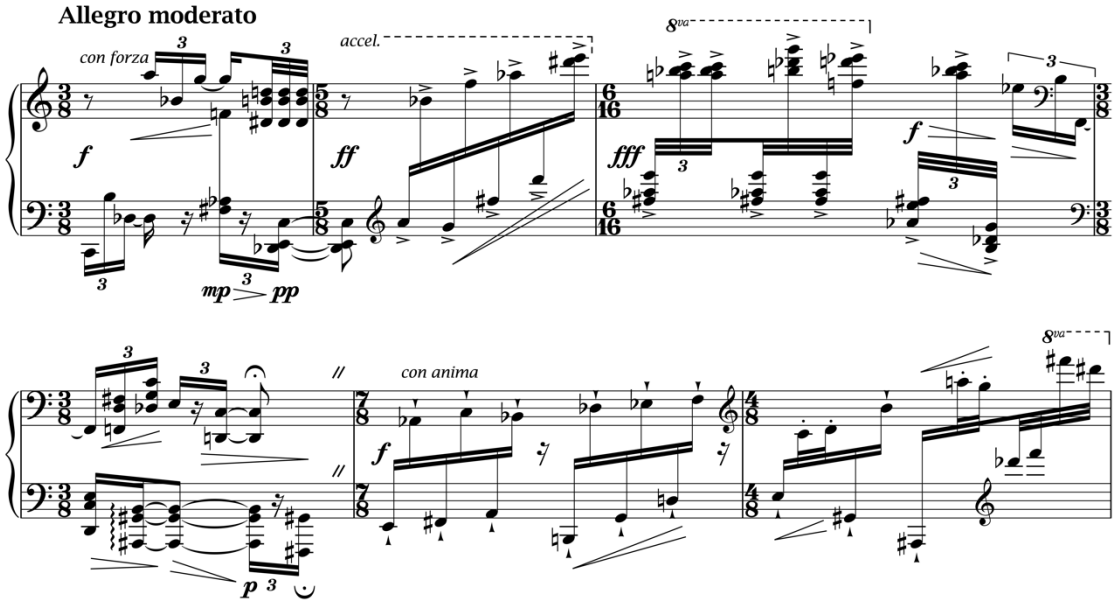

Figure 10. *Fünf Stücke für Klavier*, movement 3, bars 1–6.

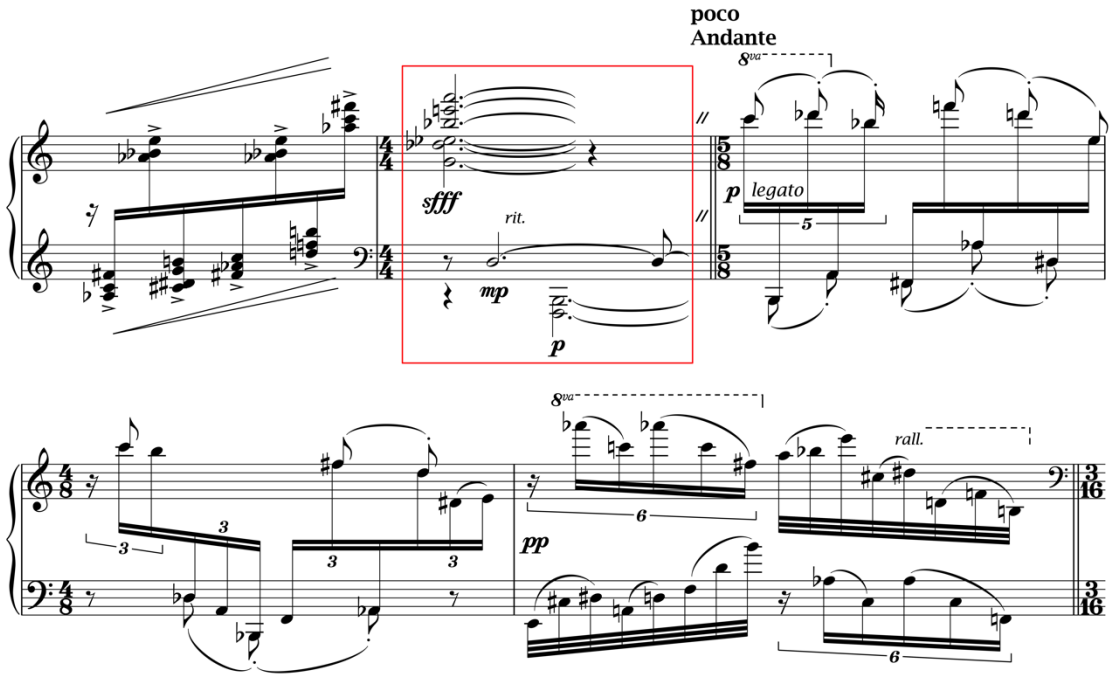

Figure 11. *Fünf Stücke für Klavier*, movement 3, bars 12–16.

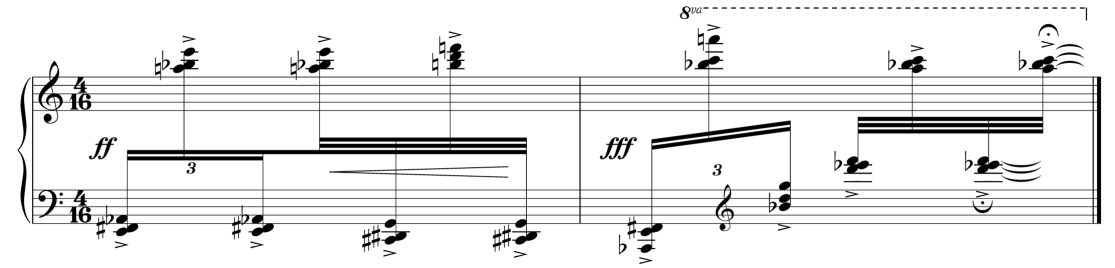

Figure 12. *Fünf Stücke für Klavier*, movement 3, bars 20–21.

The opening Allegro (see figure 10) begins and ends with this rising gesture, which returns once more to conclude the entire movement. The gesture uses highly dissonant chords and always features a crescendo to *fff*. In his lecture 'Debussy and I' in July 1986, Yun described the meaning of these rising gestures as follows: 'My music is more purpose-oriented, the rising gesture of the melody implies certain characteristics. The constant rising gestures in my compositions signify emancipation'.[179]

This movement requires great dexterity and concentration to play shorter notes at a fast tempo. Flautist Roswitha Stäge once asked Yun about the difficulty of playing every note of his works at the given tempos. Yun answered, 'The momentum is more important to me anyway. I want my music to have the right gestures. The danger is that you can play all the notes, [yet] the entire gesture loses its sight of it'.[180] In performance practice, Yun prioritised the flowing momentum of music over accuracy of playing the correct notes. Accordingly, Da-Mi Oh suggested that a pianist might play the first four bars including the rising gesture in one breath[181] (see figure 10).

In bar 2, Yun inserted an accelerando mark to increase the rising gesture, as shown in figure 10. One must consider what speed is suitable for this bar. I tend to play this passage increasing the speed of the last two beats, only hinting at the accelerando. Were I to rush this passage from the first beat, where the accelerando mark is, the rhythmic characteristics of the time signature 5/8 would be missing. Drawing upon my cultural identity of 'Koreanness', this movement appears to be reminiscent of Korean shamanic rituals, which engage with enthusiastic dance and music in an atmosphere of festivity or ecstasy in order to free people from suffering and heal them, connecting them to heaven and earth.

In figure 11, the middle pillar (red box in bar 13) is located at the centre of the entire movement and functions as the climax of the movement, as well as of the

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[179] [tr.] Isang Yun, '드뷔시와 나' (Debussy and I), in *윤이상의 음악세계* (Isang Yun's musical world), ed. Eun-mi Hong and Seong-Man Choi (Paju, South Korea: Hangilsa, 1991), 72.

[180] [tr.] Roswitha Stäge, 'Akzent bedeutet einen Anfang mit Impuls und blitzartigem Zurückgehen (Im Gespräch mit Eieter Krickeberg)', *Ssi-ol: Almanach 1998/99 der Internationalen Isang Yun Gesellschaft e. V.* (1999): 184, cited in Shin-Hyang Yun, 'Klanggeste bei Isang Yun, was ist das?', in *윤이상의 창작세계와 동아시아 문화* (Isang Yun's musical world and East Asian culture), ed. the Musicological Society of Korea and the Isang Yun Peace Foundation (Seoul: Yesol, 2007), 215.

[181] Da-Mi Oh, 'A Study of Isang Yun's Two Piano Works', 36.

complete set of five movements. Furthermore, the great distance between the interval across two hands signifies our arrival at the peak of the work. In Edward Park's view, this centre implied 'a wounded dragon', the title of Yun's autobiography, because the ending of the first section 'gives the sense of letting out a sigh without reaching a proper conclusion'.[182] Similarly, Go Eun Lee noted that the extreme dynamic fall from *sforzatissisimo* to *piano* in the climax implies Yun's bitter experiences of developing his musical career in Korea and having lived through the Japanese occupation and the Korean War before relocating to Europe.[183] I consider bar 13 to suggest a shaman reaching a hyper-spiritual state and receiving the solution to human suffering. As stated previously, Yun was exposed to shamanistic rituals during his youth in his hometown, Tongyeong. The middle pillar (bar 13) seems to embody Yun's social, cultural, and situational identities in this regard. Exploring Yun's encounters with Korean cultures via my memory and experience of Korean aesthetics has changed the way I perform this movement on stage.

At first glance, the structure of pitches appears almost random; however, on closer inspection, many elements are repeated. The andante section recalls the beginning of the movement by using the same tone row in faded dynamics (see figure 11). This cyclic system seems to echo the ways in which Yun tended to describe aspects of East Asian philosophy, particularly Taoism – that everything derives from nothingness and returns to it after travelling through changes and variations (as discussed later, in chapter 6), concerned with how far a motion travels before returning to its original position.[184]

Starting from bar 7 (see figure 13), the music continues at a high register in *forte*: I consider the passages that are played with faster attacks to speak overtly. In this way, I can convey the intensity of the vivid rhythms. Moreover, Yun frequently inserted rests on the downbeat in the *con anima* section. These rests, in combination with the thirty-second notes at a fast tempo, create a feeling of urgency (see figure 13), supporting the shamanistic atmosphere. The rests are difficult to hear in performance because of the

[182] Edward Park, 'Life and Music of Isang Yun', 38.

[183] Go Eun Lee, 'Isang Yun's Musical Bilingualism', 66.

[184] [tr.] Isang Yun and Walter-Wolfgang Sparrer, *나의 길, 나의 이상, 나의 음악* (My way, my ideal, my music), tr. Kyochol Jeong and Injung Yang [from German to Korean] (Seoul: Hice, 1994), 28–29.

resonance. Yun's use of rests may be a way of telling the performer 'not to hurry': the absence of sound prevents a performer from accelerating and encourages the performer to restrain and maintain the tempo, thus generating more intensity between a performer and the musical flow. Yun's indication *accelerando* is written very precisely at the beginning of the movement.

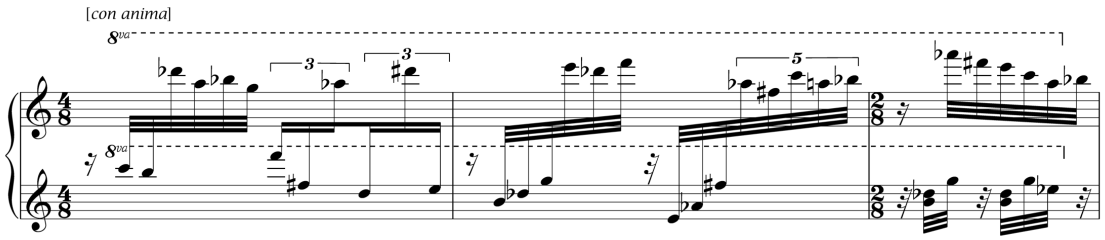

Figure 13. *Fünf Stücke für Klavier*, movement 3, bars 7–9.

In figure 14, we can see how Yun addressed the finale of this movement clearly via various indications, such as the emotional indication *con anima*, the rising gesture covering five octaves, the accents on each beat of the last two measures, and the dynamic indications from *forte* to *fortississimo*. To me, this indication also refers to emotional shamanic rituals. According to Go Eun Lee, the last section of the movement with its violent ending suggests 'a powerful return of [the] Yang energy' of Eastern philosophy.[185]

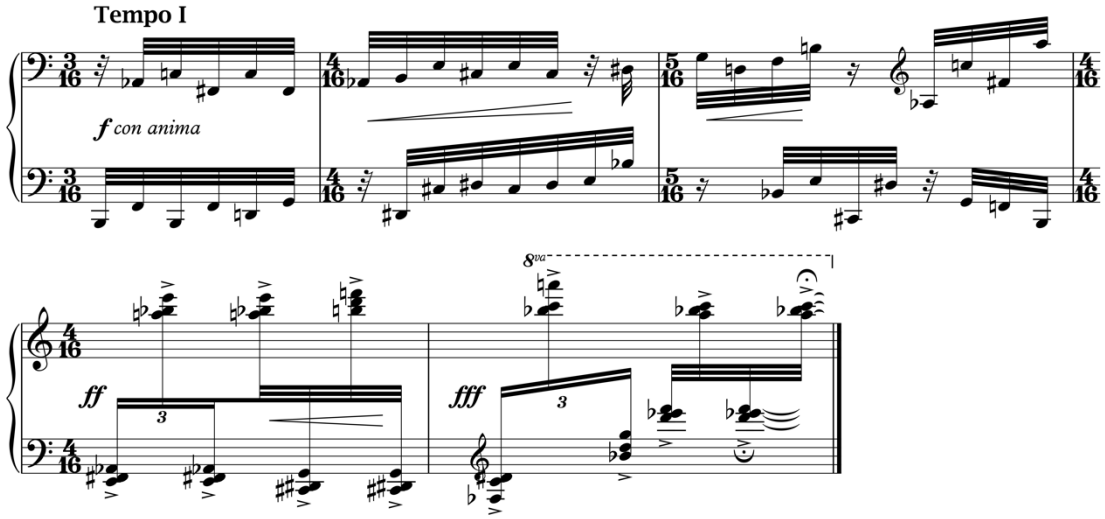

Figure 14. *Fünf Stücke für Klavier*, movement 3, bars 17–21.

[185] Go Eun Lee, 'Isang Yun's Musical Bilingualism', 68.

Movement 4. Allegro – Moderato – Allegro – Moderato – Allegro

Yun composed a new row for each movement in this piece. In the fourth movement, Yun's row includes two triads (See figure 15): notes 4, 5, and 6 of the row form an E♭ minor triad in bar 1, and notes 8, 9, and 10 form an A-minor triad in the following bar.

Row G, A♭, D, E♭, G♭, B♭, B♮, E♮, C, A♮, C♯, F[186]

At the same time, the left hand plays an inverted form of the row with an A-major triad in bar 1 and an E♭-major triad in bar 2. As these row forms (or their retrogrades) reoccur, the triads often alternate – for the left hand for example, A in bar 1, E♭ in bar 2, A in bar 3, E♭ in bar 4, and so on. Hence, Yun explored a sense of diatonic colour in the movement.

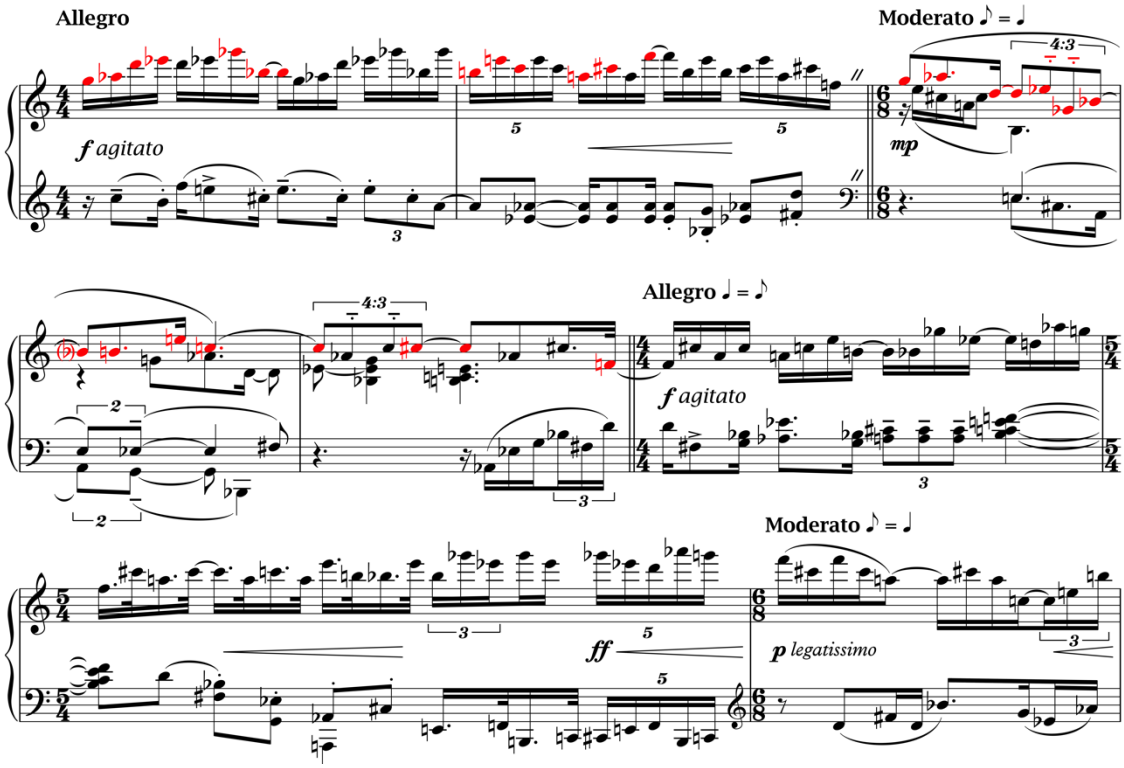

Figure 15. *Fünf Stücke für Klavier*, movement 4, bars 1–8.

The forceful allegro appears three times, alternating with the soft moderato: this circular repetition of allegro and moderato signals Yun's penchant for yin and yang philosophy. As discussed by several scholars, such as Edward Park and Go Eun Lee, the

[186] Edward Park, 'Life and Music of Isang Yun', 40; Go Eun Lee, 'Isang Yun's Musical Bilingualism', 70; Sae Hee Kim, 'Life and Music of Isang Yun', 50.

tempo alteration between allegro and moderato conveys unity and diversity as a whole.[187] The alternation of two different triads (A major and E♭ major for the left hand) relates to this philosophical balance. Gottfried Eberle also suggested that these two groups of triads involve complementary interaction, as they express the significance of the binary opposition of yin and yang forces.[188]

This movement provides a good example through which to understand Yun's rhythmic inclination: firstly, the dotted rhythm appears in many places; secondly, Yun inserted an *agitato* marking under each allegro section, setting a particularly agitated frame in contrast to the relaxed moderato section. Finally, he added detailed indications – for example, he added slurs, tenutos, staccatos, and accents in bar 1 to support the rhythmic gesture. In addition to these indications, a pianist can focus on the intervals and the tied notes via different weights and pacing to support the rhythmic characteristics. When performing the allegro section, a quicker finger attack helps the music sound more unsettling. Although Yun did not insert any musical indication for the moderato section, the music appears as a long linear melody together with an accompaniment: I emphasise the melody more to express a *cantabile*-like effect.

Yun inserted two lines where the tempo changes – between bars 2 and bar 3 and between bars 7 and bar 8 (see figure 15) – and this is evident in other movements. From my perspective, this does not signify where a pianist can take a short pause in the manner of a comma, but might be the recall of Debussy's sense of writing, proposing a clear end to the previous tempo, before starting a new tempo. Considering this, the two lines are not related to timing, but represent a clear cut. In this example, we can see how Yun's situational and social identities are embodied in his music. As stated previously, Yun enjoyed listening to the music of French composers, including Debussy, before making his first attempt at composition aged thirteen. Although there is no specific evidence to connect Debussy and this movement in this case, the knowledge I have gained during my research induces me to perform in this way.

MyeongSuk Park and Go Eun Lee noticed the influence of Eastern musical heritage in this movement in which Yun adopted the traditional Korean *piri*. 'The Piri is a traditional Korean woodwind instrument in the upper register. It is used both as a solo

[187] Edward Park, 'Life and Music of Isang Yun', 43; Go Eun Lee, 'Isang Yun's Musical Bilingualism', 69.

[188] Yun and Sparrer, *나의 길, 나의 이상, 나의 음악* (My way, my ideal, my music), 74.

and [as an accompanying] instrument. Its accompanimental functions are usually ornamental in nature, utilizing techniques such as trills and tremolos. The *piri* is similar to the flute in tone quality, function, and size'.[189] Music played on the *piri* features various trills and vivid rhythms; the configuration of the upper voice in figure 16 is an example (chapter 6 features an extensive discussion on traditional Korean musical practices).[190]

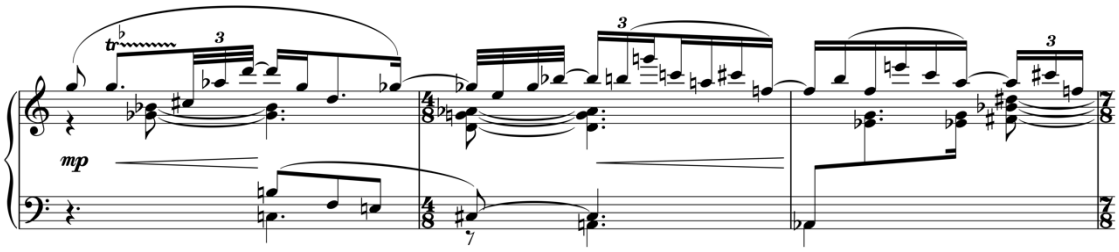

Figure 16. *Fünf Stücke für Klavier*, movement 4, bars 10–12.

Movement 5. Allegretto – Andante – Allegretto

Yun's indication *allegretto* permits more space and playful characters. In the first six bars in figure 17, the alternation of a single line and three voices may refer to *nodongyo*, a genre of traditional Korean folksong, or *minyo*. In *nodongyo*, a leading voice alternates with that of a group: forming 'a narration of call and response in [an] agricultural scene'.[191] The genre encompasses work songs sung by farmers or fisherman to reduce the hardship of hours of labour. Thus, it is a communicative form containing diverse stories in terms of different kinds of works and processes, as well as genders.[192] This influences my performance in that my performing attitude changes according to the alternation of solo and collective voices.

[189] MyeongSuk Park, 'An Analysis of Isang Yun's Piano Works', 50.

[190] Ibid., 50–51; Go Eun Lee, 'Isang Yun's Musical Bilingualism', 99–100.

[191] Dong-Hoon Lee, 'A Study on the Narrative System of Agricultural Work Songs' (MA diss., Dong-A University, 2000), 65.

[192] Ibid., 5–6.

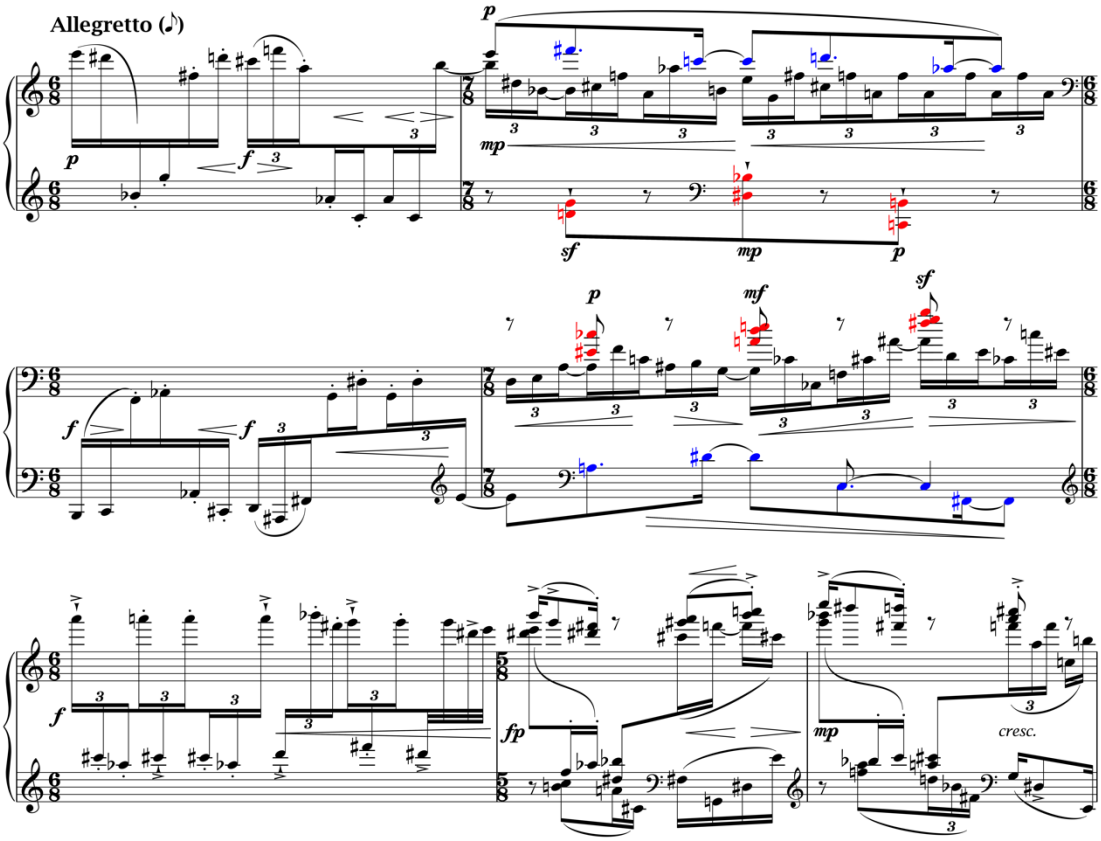

Figure 17. *Fünf Stücke für Klavier*, movement 5, bars 1–7.

Bars 2 and 4 in figure 17 share a texture with the sixteenth-note triplets in the middle voice; however, the outer voices trade places so that bar 4 is a contrapuntal inversion of bar 2, denoting one of the characteristics of the twelve-tone technique. The effect on the page is similar to that of a mirrored reflection. For bar 2, it suggests that a pianist can decide whether to elicit the top voice as legato or as staccatos in the left hand. My approach is to use the pedal for this section, yet to play the left hand rapidly with faster attacks. For the following measure, I exaggerate the *forte* character to create a greater contrast with the *mezzo piano* in bar 2, chosen according to my performative power in reference to my experiences, as well as various contexts.

In this movement, Yun inserted distinct breaks of clear silences, dividing the movement into three sections using fermatas, double bar lines, and break marks as shown in figures 18 and 19. Unlike the two lines in the previous movement, Yun's marks here indicate a long pause that marks a clear end to the previous measure.

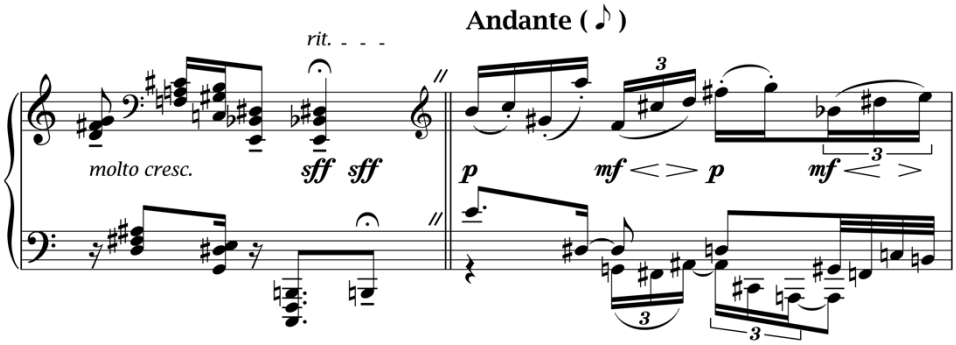

Figure 18. *Fünf Stücke für Klavier*, movement 5, bars 9–10.

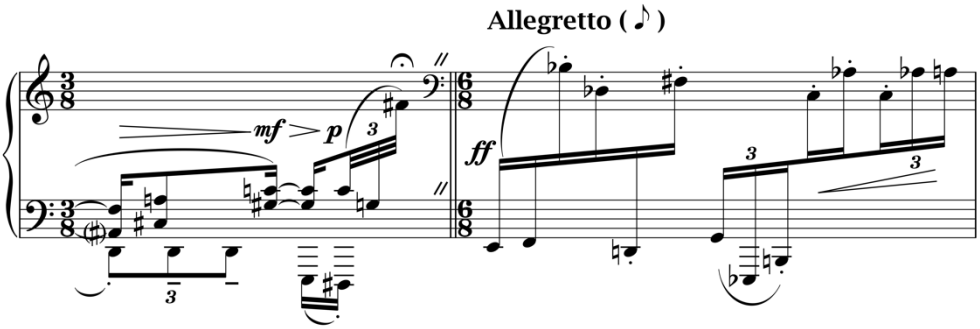

Figure 19. *Fünf Stücke für Klavier*, movement 5, bars 14–15.

The piece ends with *sf* on the last chord, creating a similar effect to the percussive clap of the *pak*, a traditional Korean instrument, illustrated in figure 20.[193] Korean instruments are divided into eight families on the basis of the material of which they are made – metal, stone, silk, bamboo, gourd, earth, skin, and wood – with *pak* belonging to the wood category (see figure 21).

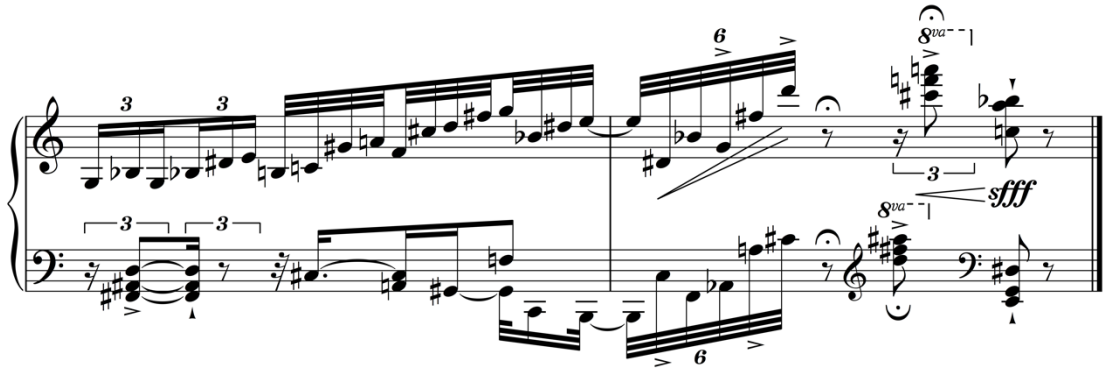

Figure 20. *Fünf Stücke für Klavier*, movement 5, bars 18–19.

[193] MyeongSuk Park, 'An Analysis of Isang Yun's Piano Works', 57–58. See also Sooah Chae, 'The Development of Isang Yun's Compositional Style', 34.

Figure 21. *Pak*.[194]

'Because it has no after-tone, the sound of struck wood gives an impression of straightness, and has traditionally been regarded as the musical expression of a righteous image.'[195] Korean people have long believed that the *pak* invites a clean state of mind and pushes listeners towards 'right thinking'.[196] The *pak* produces a crisp percussive clap, and is made of five or six wood sticks thirteen inches long connected by a strap; this instrument appears at the beginning and end of Korean traditional Korean court music performances.[197] Yun uses the *pak* in his other works, including *Gagok* (1985) and *Réak* (1966). The *pak* player is generally the director of the Korean court music ensemble. Da-Mi Oh called attention to the crescendo immediately before the last chord. Because of the piano's nature – its voice fading away as soon as it makes a sound – it is impossible to produce this crescendo in practice.[198] According to Da-Mi, when using this dynamic indication Yun suggested that a pianist should focus on expanding the spacious density within the crescendo, which reaches its limit and bursts forth in the last chords.[199] Although *Fünf Stücke für Klavier* is a short piece for solo piano, due to my theoretical and practical understanding, this ending, which refers to the *pak* and thus

[194] Ibid., 113.

[195] Hye-jin Song and In-Ok Paek, *Confucian Ritual Music of Korea: Tribute to Confucius and Royal Ancestors* (Seoul: Korea Foundation, 2008), 162.

[196] Ibid.

[197] Feliciano, *Four Asian Contemporary Composers*, 38.

[198] Da-Mi Oh, 'A Study of Isang Yun's Two Piano Works', 44.

[199] Ibid., 44–45.

Korean court music, affects and changes my way of playing the piece, leading me to perform it in a majestic manner.

Chapter 3: Music and Political Identity

> An officer of the Nazi occupation forces visited the painter in his studio and, pointing to *Guernica*, asked: 'Did you do that?' Picasso is said to have answered, 'No you did'.[1]

Politics

This chapter is concerned with Yun's relationship with politics. Some of Yun's music has a decodable political narrative or metaphor, particularly evident in his *Konzert für Violoncello und Orchester* (1976) but also traceable in *Interludium A* (1982) and elsewhere. We need to investigate this to see how specific/explicit politics manifests itself and how it goes deeper. This opens up the question of how politics and political identity manifest themselves in music. The question of the relationship between music and politics is very broad; however, it is important to establish a specific critical lens for the study of the political content of Yun's work and its significance. I discuss Andrew Heywood's research into politics to construct a defined analytical framework to employ within my own research.

Andrew Heywood approached the concept of politics from four perspectives. Firstly, as the word 'politics' originally comes from the Greek word *polis* meaning 'city-state', politics traditionally is seen as 'what concerns the polis'.[2] However, this approach is a bit anachronistic and limited to only specific groups, that is, those 'running the country':[3] politics relates to all the activities of government, authority, and politicians, but, on the other hand, excludes all other social activities.

Heywood's second approach is to view politics as public affairs. In particular, all public activities are political, whereas private actions remain personal.[4] Peters noted that politics refers fundamentally to the connection of power and influential activities

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[1] Pablo Picasso, cited in Theodor W. Adorno, 'Commitment', translated by Francis McDonagh, in *Aesthetics and Politics*, by Theodor Adorno, Walter Benjamin, Ernst Bloch, Bertolt Brecht, and Georg Lukács, translation edited by Ronald Taylor (London: Verso, 2007), 190.

[2] Andrew Heywood, *Politics*, 4th ed. (Basingstoke: Palgrave Macmillan, 2013), 3.

[3] Ibid., 5.

[4] Ibid., 6.

'between states and their societies'.[5] Similarly to the first approach, this definition is restricted to public and state activities only, disregarding all private decisions and interactions. In this regard, politics is unwholesome because it simply neglects people who act in the way they want.[6]

Whereas the first two approaches define politics in terms of the arena or site where it happens, which isolate activities only in certain kinds of institutions and societies, the penultimate lens is to consider politics as a particular technique for solving conflict through compromise and negotiation.[7] We group together into families and communities and have a sense of what is just and unjust because we are social creatures. Most importantly, we have the power of speech. Speech is a form of action allowing one to express thoughts and ideas – what is important to us as people in everyday life – which leads to understanding and communication. It is also a form of action enabling us to propose what we believe to be right in society, which may sometimes lead to conflicts and debates as different people have different moral stances. By way of explanation, politics simply exists because people disagree;[8] people express themselves according to who they are, reflecting a diversity of opinions, preferences, and needs. Politics is, then, a social activity.[9] As Adrian Leftwich puts it:

> politics, as an activity, is not confined to its usual association with public institutions concerned with the processes and practices of government, governing and the making of public policy. On the contrary, politics is a universal and pervasive aspect of human behaviour and may be found wherever two or more human beings are engaged in some collective activity, whether formal or informal, public or private.[10]

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[5] B. Guy Peters, 'Politics Is About Governing', in *What Is Politics? The Activity and Its Study*, ed. Adrian Leftwich (Cambridge: Polity Press, 2004), 25.

[6] Heywood, *Politics*, 7.

[7] Ibid., 8.

[8] Ibid., 1.

[9] Ibid., 3.

[10] Adrian Leftwich, 'The Political Approach to Human Behaviour: People, Resources and Power', in *What Is Politics? The Activity and Its Study*, edited by Adrian Leftwich (Cambridge: Polity Press, 2004), 100.

The final approach, that with which this chapter is most concerned, is politics as power,[11] specifically, as an expression of power. This view not only broadly encompasses all the previous three concepts but also 'sees politics at work in all social activities and in every corner of human existence'. [12] Politics, thus, is a naturally social activity and is everywhere. It stems from any relationship of power in the private and public domains and can be found at any level of social interaction, from families and friends to small and large societies. This is the conceptualisation of politics I will use to examine Yun and his work.

Identity Politics and Political Identity

As politics is a social activity and power in every society, politics and society constantly impinge on each other: society shapes politics; politics articulates society. From this point of view, as stated by Heywood, 'society is no mere "context" but the very stuff and substance of politics itself'.[13] Since the middle of the twentieth century, the world has faced enormous changes and political reforms through the development of post-industrial society, an increasingly mobile population, and expanding globalisation. Many people around the world have begun to approach politics from a more subjective individualistic perspective through the development of consciousness-raising. They have become more aware of questions of identity and difference: the 'politics of difference' or 'identity politics'.[14]

Although identity is not always political, it denotes political aspects. 'Far from the still small point of truth inside us, identities actually come from outside, they are the way in which we are recognised and then come to step into the place of the recognitions which others give us. Without the others there is no self. There is no self-recognition'.[15] Hence identity is not a fixed concept; it is rather in a state of flux and is constituted by innumerable social interactions and historical conditions under various given circumstances. This represents a portion of what interests me regarding the different stages of Yun's work and the various identities he presented. We can see different

[11] Heywood, *Politics*, 9.

[12] Ibid., 10.

[13] Ibid., 151.

[14] Heywood, *Politics*, 60.

[15] Stuart Hall, 'Negotiating Caribbean Identities', *New Left Review* 209 (1995): 8.

manifestations of Yun's identity in different periods and places: the works I am looking at represent different aspects of Yun's identity – more precisely, his cultural and political identity – showing that one's identity is not maintained as an unchangeable construct, but rather is multiplied through one's entire life: a feature of social consequences. Anna-Liisa Tolonen suggested clear features of identity:

> identity is not conceived as something that can be claimed by an individual, irrespective of the response of others, nor is it only a matter of constant change and fluctuation; rather, it is represented, promoted and negotiated. It becomes something, as it is collectively communicated, produced and sustained. Moreover, as a matter of (mutual) recognition, one's identity and the identities of others can function as social property which can be meaningfully materialized within a web of mutually-recognized relations.[16]

This is what happens in all music. In particular, given the specific circumstances of Yun's work, it is even more appropriate. Yun had a number of different simultaneous identities; what the performer experiences through the process of music-making is the manifestation of identity, which is already composed, comprising Yun, the performer, and the listener.

When a governing power and cultural policy discriminate against some groups over another, the discriminated-against groups are locked up in cells. In her book *Justice and the Politics of Difference*, Iris Marion Young (1990) suggested that 'identity politics as a mode of organizing is intimately connected to the idea that some social groups are oppressed; that is, that one's identity as a woman or as a Native American, for example, makes one peculiarly vulnerable to cultural imperialism (including stereotyping, erasure, or appropriation of one's group identity), violence, exploitation, marginalization, or powerlessness'.[17] Identity politics, in short, is derived from many different types of internal struggle and external oppression by being Other; it results in promoting all legal and human rights as well as eliminating all forms of discrimination against minority

[16] Iris Marion Young, 'Interactions with Others in John Chrysostom as a Means to Manage a Diversity of Visions', *Open Theology* 2016, no. 2 (2016): 496.

[17] Iris Marion Young, *Justice and the Politics of Difference* (Princeton, NJ: Princeton University Press, 1990), 122.

groups. The women's movement is one example of identity politics that fights against marginalisation and disadvantage, in this case to support women's rights and gender equality. It first appeared with the conventional goal of 'votes for women', then strongly associated with the discourse of private existence, the idea that 'the personal is political'.

These conclusions – politics as a social activity, interacting with others through a process of conflict and compromise privately and publicly, formally and informally, as well as the power to express one's identity or a collective identity (in essence, basic human rights) especially in terms of identity politics – provide an important lens for reading Yun's work as a potentially political act, and as a means of carrying political identity. This then poses questions for performers who must embody this in sound, at a particular time, and in a particular place.

As Leftwich noted, '[politics] is an absolutely intrinsic, necessary and functional feature of our social existence as a species. We could not get along without it.'[18] These conclusions strongly imply a connection between politics and music, to the extent that we might consider all music as a political action: I might add that all Yun's works are political to different degrees and in different ways before we even begin to look for deeper, specific insights. The main purpose of all musical activities – composing, presenting, and listening to music – is social, expressing oneself and interacting with others: making connections between one thing and another; between now and then; between here and there. If the nature of music is social, and therefore intrinsically political, how does music function as a political action? Music has political overtones overtly or covertly to varying degrees. Even if one has no intention of making a work political or apolitical, the circumstances surrounding a work's creation find their way into the music. The following discussion addresses the inextricable links between writing music and politics.

Composing Music and Political Identity

In Jean-Luc Godard's film *Two or Three Things I Know About Her* (1967), a character, Juliette, says, 'language is the house man lives in'. After three decades, Godard reprised/reasserted this linguistic reflection in *JLG/JLG: Self-Portrait* (1995): 'Where do

[18] Leftwich, 'The Political Approach to Human Behaviour', 107.

you live? In language, and I cannot keep silent. When I am talking, I throw myself into an unknown order for which I then become responsible. I must become universal'. To Godard, language is a means of communicating reality beyond his own language (his world). From his vantage point, language is not merely historical but a social construct. In short, language is a social form. Adorno contended,

> Music is non-objective and not unequivocally identifiable with any moments of the outside world. At the same time, being highly articulated and well-defined in itself, it is nonetheless commensurable, however indirectly, with the outside world of social reality. It is a language, but a language without concepts.[19]

Edward Said further described music as the language that brings people together.[20] Composers are both the writers and the voices of their consciousnesses. They write music in response to remembering historical moments and activities, to serve religious discourses, to encourage certain ideologies, to earn their living with commissions and businesses. Above all, composers react to small and large events in societies through musical signs and symbols by using their artistic voices to speak out; this is to say, by using their freedom of speech (both inner and outer). In this regard, Michel Foucault argued that 'language [music as a form of language] is no longer linked to the knowing of things [only], but to men's freedom: language is human: it owes its origin and progress to our full freedom; it is our history, our heritage'.[21] Composers react and connect to society using their compositions as means of communication. Jacques Attali expressed this succinctly; he viewed musical activities – composing, performing, and listening – as 'the permanent affirmation of the right to be different [and individual]'.[22] In his *Music and Politics: Collected Writings*, Hans Werner Henze, a politically engaged avant-garde

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[19] Theodor W. Adorno, *Introduction to the Sociology of Music*, tr. E. B. Ashton (New York: Continuum, 1976), 44.

[20] Miriam Said, 'Edward Said and the West-Eastern Divan Orchestra', in *Counterpoints: Edward Said's Legacy*, ed. May Telmissany and Stephanie Tara Schwarts (Newcastle: Cambridge Scholars Publishing, 2010), xv.

[21] Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences*, tr. A. M. Sheridan Smith (New York: Routledge, 2001), 317.

[22] Jacques Attali, *Noise: The Political Economy of Music*, tr. Brian Massumi (Minneapolis: University of Minnesota Press, 1985), 132.

composer, claimed that 'the composer is no longer a star, as today, but an *uomo sociale*, someone who learns and teaches'.[23] He further emphasised that we are witnesses to our time and 'should take advantage of every available opportunity for communication . . . it has something to do with social responsibility'.[24] Certain other performers raise similar points. The director and writer of Forced Entertainment Theatre, Tim Etchells, argues that the role of the audience is to be a witness for the contemporary performance scene: 'It's a distinction I come back to again and again one which contemporary performance dwells on endlessly because to witness an event is to be present at it in some fundamentally ethical way, to feel the weight of things and one's own place in them, even if that place is simply, for the moment, as an onlooker'.[25] Etchells talked to both performers and audiences about the responsibility of considering the context of social events in which they are working to respond to the world. In the field of musical performance, especially in classical music, we don't often think that how we perform and how we listen constitutes an ethical role. If we pay attention to what we are watching and listening to – this is to say, if we really witness via 'a series of complex negotiations about complicity, about who has done what or who is implicated in what'[26] rather than being just passive readers or listeners – then our role becomes ethical in some ways.

Some composers deliberately write music with overtly political messages, while others perhaps have no intention to imbue their works with political ideas, instead emphasising the intrinsic value of art itself. Art cannot exist for the sake of art alone. Even if that is the intention of the artist, it is a delusion. Being deliberately apolitical is, in fact, a political decision. However, in a recent interview Austrian composer Georg Friedrich Haas, who has written several emotionally forceful and politically charged compositions – for example, *I can't breathe* (2014), *Dark Dreams* (2013), and *In Vain* (2000) – presented a contrasting idea:

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[23] Hans Werner Henze, *Music and Politics: Collected Writings, 1953–81*, tr. Peter Labanyi (London: Faber & Faber, 1982), 171.

[24] Ibid., 169.

[25] Tim Etchells, *Certain Fragments: Contemporary Performance and Forced Entertainment* (London: Routledge, 1999), 17.

[26] Etchells, *Certain Fragments*, 18.

> Yes, in fact I had already decided not to write any more political music. Experience taught me that the language of music isn't well-suited to the subject. In a political argument, you are arguing against someone, but in music, that's impossible to do directly. The instant I set something in music, I'm identifying myself with it – even if, morally, I deeply reject it.[27]

This view of music is inherently political. Haas's rejection of politics is itself a political gesture. Moreover, in another interview, he emphasised that as 'we [all] live between contrasts, between happiness and unhappiness, between pain and joyful feelings about desire and fulfilling', transmitting daily events and experiences through musical means is what drives him to compose.[28] From this point of view, he admitted that his music reflects socio-political circumstances. Music is an event of sounds with different layers of dialogues and contrasts in terms of melodic, harmonic, dynamic, rhythmic, and sonic dimensions. Hence, music creates tensions and counter tensions. Haas's two polemic ideas of political impact on music are quite similar to the case of Isang Yun. Yun simply stated that his music is purely artistic; however, he also argued the opposite, placing himself as a part of the social fabric (this will be further discussed later in this chapter). Attali summarised these interweaving interactions in music and socio-political phenomena pithily:

> Music is inscribed between noise and silence, in the space of the social codification it reveals. Every code of music is rooted in the ideologies and technologies of its age, and at the same time produces them. If it is deceptive to conceptualize a succession of musical codes corresponding to a succession of economic and political relations, it is because time traverses music and music gives meaning to time.[29]

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[27] Georg Friedrich Haas, interview by Jeffrey Arlo Brown, 4 February 2016, accessed 22 March 2017, https://van- us.atavist.com/decades.

[28] Gavin Plumley, 'Georg Friedrich Haas: We Live between Contrasts', *Guardian*, 30 October 2015, accessed 22 March 2017, https://www.theguardian.com/music/2015/oct/30/georg-friedrich-haas-contrasts-composer-morgen-und-abend.

[29] Attali, *Noise*, 19.

Each individual is inextricably bound to society; this conception of human relationships dates back to at least Plato's *Republic*.[30] We all live in a society. Horkheimer and Adorno defined society as a 'linking structure between human beings in which everything and everyone depends on everyone and everything'.[31] The whole is only fulfilled by all members, every individual interacts and is determined by the given social conditions and forces. All of us – including artists, musicians, and writers – are influenced in our daily lives by the socio-political environments in which we live. In his book *Music as Social Text* (1991), John Shepherd noted that as music is written it coheres with the social, political, and cultural circumstances of its creation and consumption.[32] T. Kneif added, 'the manner of musicmaking is socially determined; the fact of musicmaking is clearly an anthropological state of affairs, characteristic of the species'.[33] Christopher Small also observed the social significance of 'musicking' around the world saying, 'music is not a thing at all but an activity, something that people do. The apparent thing "music" is a figment, an abstraction of the action, whose reality vanishes as soon as we examine it too closely'.[34] Small asserted that music is a verb: we just do it. It is an activity. Music is considered as 'a set of sounds', [35] 'an autonomous system of human

[30] Plato, *The Republic*, tr. Benjamin Jowett (Luton: Andrews UK, 2012).

[31] Theodor W. Adorno and Max Horkheimer, *Aspects of Sociology*, tr. John Viertel (Boston: Beacon Press, 1972), 16.

[32] John Shepherd, *Music as Social Text* (Cambridge: Polity Press, 1991), 2.

[33] Tibor Kneif, *Musiksoziologie* (Cologne: Hans Gerig, 1971), 175, cited in Michael Jenne, *Music, Communication, Ideology*, tr. Michael Fleming (Princeton, NJ: Birch Tree Group, 1997), 1. Recently Thomas Currie and his research team from the Centre for Ecology and Conservation at the University of Exeter analysed over three hundred recordings of different genres from across the world; Currie echo Shepherd's statement: 'our findings help explain why humans make music. The results show that the most common features seen in music around the world relate to things that allow people to co-ordinate their actions, and suggest that the main function of music is to bring people together and bond social groups – it can be a kind of social glue', accessed May 30, 2016, see http://www.irishnews.com/arts/music/2015/06/29/news/music-154198/; http://www.exeter.ac.uk/news/featurednews/title_458550_en.html; http://www.pnas.org/content/112/29/8987.full.pdf?sid=755e5526-3249-4d13-9443-d9b6d8cafe97.

[34] Christopher Small, *Musicking: The Meanings of Performing and Listening* (Middletown, CT: Wesleyan University Press, 1998), 2.

[35] John Street, 'Breaking the Silence: Music's Role in Political Thought and Action', *Critical Review of International Social and Political Philosophy* 10, no. 3 (2007): 322.

communication',[36] and 'a cultural form',[37] chosen from among many; thus, the interplay between music and social activity is inevitable.

In addition to writing, there are other aspects of music-making that have political impact. The programming of music at events also manifests current cultural and political contents. 'Today we only want to accept the composition itself as a source, and present it as our own responsibility'.[38] The work is never fully open unless it is realised in performance. Once art is released to the public, politics still can affect reception and dissemination, depending on the context of how the music is received and performed. The future of a work is a risk that every composer takes. After composers put music out into the world, it is out of their hands. For example, often political candidates play songs at their rallies, typically rock 'n' roll and pop songs. Artists of such songs often voice their concern and disapproval for the manner in which their music is used.[39] In such cases, the music was not composed for a political purpose but it has been played and used by politicians.

Music seems to constitute a dyad – the fixed language and the flexible meaning of the language change in different contexts and various performance settings. If so, as Arnold Perris questioned, does everyone know what the music 'means', or what the meaning of this music is?[40] Listening to music is relevant to political activity. Jacques Barzun in 'The Meaning of the Meaning of Music' noted that 'all music is programmatic, explicitly or implicitly, and in more than one way'.[41] Tarasti added, 'it is only we, music listeners, who put our personal associations and meanings into the musical text'.[42]

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[36] Jenne, *Music, Communication, Ideology*, xv.

[37] Ron Eyerman, 'Music in Movement: Cultural Politics and Old and New Social Movements'. *Qualitative Sociology* 25, no. 3 (2002): 456.

[38] Nikolaus Harnoncourt, liner note for *J. S. Bach: B Minor Mass*, Telefunken, 6.35620 FD (1968), LP.

[39] Dana C. Gorzelany-Mostak, 'Pre-existing Music in United States Presidential Campaigns, 1972–2012' (PhD thesis, McGill University, 2012).

[40] Arnold Perris, 'Music as Propaganda: Art at the Command of Doctrine in the People's Republic of China', *Ethnomusicology* 27, no. 1 (1983): 15.

[41] Jacques Barzun, 'The Meaning of Meaning in Music: Berlioz Once More', *Musical Quarterly* 66, no. 1 (1980): 3.

[42] Eero Tarasti, 'Music as a Narrative Art', in *Narrative across Media: The Languages of Storytelling*, ed. Marie-Laure Ryan (Lincoln: University of Nebraska Press, 2004), 283.

Music is then 'a tool for the creation or consolidation of a community, of a totality.'[43] People see or hear what they desire to see, a reflection of the actual scene/object through their different socio-political experiences and circumstances.

The Artistic and the Political: Darmstadt

Since I believe that art cannot exist in isolation, as a performer I feel obliged to connect music to its social and political setting. This link between art and politics is especially valuable in the context of the development of twentieth-century music, particularly serial music and subsequently abstract, formalist music, because it can give the audience a vantage point from which to understand a difficult and unfamiliar repertoire. This idea of politics in art is crucial to understanding Isang Yun. As a composer of serial music, he wrote abstract modernist works – apparently, art for art's sake. Schoenberg was one figure who influenced Yun's composition. In early 1950, Yun encountered Josef Rufer's *Die Komposition mit swölf Tönen*, arguably a discourse on Schoenberg's twelve-tone technique, which inspired Yun to depart for Europe to study at the West Berlin Hochschule with Rufer, Schoenberg's student.[44] As introduced in chapter 2, Yun developed his knowledge further by participating in the Darmstadt International Summer Courses for New Music (Internationale Frienkurse für Neue Musik, Darmstadt, or IFNM) and embraced the abstraction of serial music.

If we examine Arnold Schoenberg's works from the 1920s when he was developing his twelve-tone technique, he was not strongly political. However, Schoenberg came into disfavour with the Nazis due to his compositional style, serialism, and his Jewish heritage; consequently, his works were banned.[45] The government believed this modernist music was not something that should be part of their society. Even if one pursues art for art's sake, some governments, or perhaps just socio-political circumstances, determine that art for art's sake is not acceptable. Many composers who were active during the Second World War had to respond to the political situation. As I have argued throughout this thesis, certainly with Yun, there is no way to deny that the

[43] Attali, *Noise*, 6.

[44] Turner, 'East/West Confluence in Isang Yun's *Glissées pour Violoncelle Seul*', 216.

[45] Walter B. Bailey, 'Arnold Schoenberg (1874–1951)', in *Music of the Twentieth-Century Avant-Garde: A Biocritical Sourcebook*, ed. Larry Sitsky (Westport, CT: Greenwood Press, 2002), 464.

various socio-political experiences of his dramatic life influenced his music, whether he was aware of this or not.

From the alternate polemic of avant-garde movements in Darmstadt, the circumstances put composers' feet on the political ground. Christopher Fox noted that 'the Darmstadt courses were born into a world of social upheaval and political complexity'.[46] By the end of the Second World War (1939–45), almost 80 per cent of the city of Darmstadt was destroyed.[47] It was Anglo-American industry that took the main role of reconstructing the city.[48] As described by Alex Ross, 'Germany would be reinvented as a democratic, American-style society, a bulwark against the Soviets. Part of that grand plan was a cultural policy of denazification and reeducation, which would have a decisive effect on postwar music'.[49] Under the Music Control Instruction disseminated by the Office of Military Government, United States, or OMGUS, music that was banned by the Nazis was encouraged, while music by Richard Strauss, Hans Pfitzner, and Jean Sibelius was categorised as dangerous.[50] Local music critic, Wolfgang Steinecke, founded a summertime institution in the American occupational zone at Darmstadt in 1946, with the financial support of OMGUS.[51] Not only did a US Army Theater and Music Officer in Wiesbaden help set up the institute,[52] but also the CIA regularly funded the institute from the beginning of the Cold War.[53] As the motto of Darmstadt was 'freedom',[54] composers stressed an experimental sound and approach rather than pre-existing styles and forms. In essence, the whole concept of the Darmstadt Summer Courses was the cultural power and musical counter-action of the United States against the so-called art music of the Nazis and the Soviet Union.

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[46] Christopher Fox, 'Luigi Nono and the Darmstadt School: Form and Meaning in the Early Works (1950–1959)'. *Contemporary Music Review* 18, no. 2 (1999): 112.

[47] Amy C. Beal, 'Negotiating Cultural Allies: American Music in Darmstadt, 1946–1956', *Journal of the American Musicological Society* 53, no. 1 (2000): 112.

[48] Alex Ross, *The Rest Is Noise: Listening to the Twentieth Century* (London: Fourth Estate, 2012), 376.

[49] Ibid.

[50] Ross, *The Rest is Noise*, 378–79.

[51] Beal, 'Negotiating Cultural Allies', 113; Ross, *The Rest is Noise*, 380–81.

[52] Beal, 'Negotiating Cultural Allies', 114.

[53] Ross, *The Rest is Noise*, 387.

[54] Ibid., 427.

Yun actively attended the Darmstadt new music courses from 1958 onwards, at which he encountered leading post-war avant-garde composers including John Cage, Luigi Nono, Pierre Boulez, Karlheinz Stockhausen, and Bruno Maderna.[55] It was arguably Darmstadt's peak period: Earle Brown recalled Darmstadt 1958 as 'a high time of collision between a kind of American iconoclastic attitude and the European elitist intellectual organization thing, and it was really very exciting . . . we were really friendly, but coming from opposite points of view . . . , but we tended to modify each other and that's artistically very important, a very significant thing'.[56] At Darmstadt, music was considered as 'a set of abstractions',[57] and composers, including Yun, were exposed to hours of cutting-edge lectures and pages of print regarding the serial properties of new music.[58] During Yun's visit, Cage, Boulez, and Stockhausen delivered most of the lectures,[59] which included Cage's sensational three-lecture series 'Composition as Process' in 1958. Yun considered some of Cage's music to be noise;[60] nevertheless, he claimed to have been inspired by Cage's *Music of Changes* (1951) for solo piano (performed by David Tudor), using the classic Chinese text the I Ching.[61] As Shin-Hyang Yun observed, experiencing Cage's compositional dogma – adopting Eastern philosophy into his composition – significantly influenced Yun's compositional attitude.[62] From Cage's ambient sounds and Stockhausen's electronic music, to Boulez's new synthesis style, Yun was astonished and confused by the extremity and diversity of new directions at Darmstadt:

[55] Yun and Rinser, *Wounded Dragon*, 104.

[56] Earle Brown, interview with Ev Grimes, 21 January 1987, Oral History, American Music Series, Yale University, cited in Amy C. Beal, 'David Tudor in Darmstadt', *Contemporary Music Review* 26, no. 1 (2007): 81.

[57] Christopher Fox, 'Darmstadt and the Institutionalisation of Modernism', *Contemporary Music Review* 26, no. 1 (2007): 116.

[58] Ibid., 120.

[59] Martin Iddon, *New Music at Darmstadt: Nono, Stockhausen, Cage, and Boulez* (Cambridge: Cambridge University Press, 2013), xix–xxii.

[60] Shin-Hyang Yun, *윤이상: 경계선상의 음악* (Yun Isang: music on the borderline), 81.

[61] Yun and Rinser, *Wounded Dragon*, 104.

[62] Shin-Hyang Yun, *윤이상: 경계선상의 음악* (Yun Isang: music on the borderline), 81–82.

> I was fascinated with the experiment. A whole broad spectrum of new possibilities. But very confused also. I had to ask myself where I was and how I should move on: whether I should compose in a radical way like these people who belonged to the avant-garde or should I do it my own way according to my Eastern music tradition. It was an important decision.[63]

In this period, Yun was still searching for his own compositional identity; finding his own path involved amalgamating Korean traditional sounds and Western compositional vocabularies, which led to Yun's promising European debut. His first work, *Fünf Stücke für Klavier* (1958), [64] was chosen for the Gaudeamus Foundation of Bilthoven competition and was performed at the Contemporary Music Festival in Bilthoven in the Netherlands. Moreover, Darmstadt's founder, Wolfgang Steinecke, programmed Yun's *Musik für Sieben Instrumente* (1959) at Darmstadt the following year. In this work, Yun started to formulate his own musical language over Schoenberg's dodecaphonic domain: adopting Korean instrumental techniques, the acoustic effects of Korean court music, and, in particular, Taoist concepts, which foreshadowed his own Hauptton technique.[65] (This issue will be discussed in chapters 6 and 7.) The Darmstadt daily newspaper *Darmstadter Tagblatt*'s review of the premiere of *Musik für Sieben Instrumente* (1959) encapsulated Yun's musical language:

> The composer strove at least in the cadence for a blending of Korean court music and Western modern music, which Yun learned recently from Blacher and Rufer. The piece is made in good taste with delicate tone colors and the sound and form is distinct. A unique decorative effect, created by the twirling-round wind instruments [*sic*] and modest string instruments, distinguish this piece. An amiable and not complicated piece.[66]

Heinz Joachim of *Die Welt* also offered a positive view of the same performance, indicating the impact of Yun's cross-cultural communication:

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[63] Yun and Rinser, *Wounded Dragon*, 104–05.

[64] When Yun withdrew all his previous compositions, written in Korea, *Fünf Stücke für Klavier* (1958) became his first official work.

[65] Hauser, 'A Performer's Analysis', 20–21.

[66] *Darmstadter Tagblatt* (1959), cited in Yun and Rinser, *Wounded Dragon*, 107.

> [We should not] overlook the fact that the serial technique can bring enrichment. That is overall where it becomes not an end in itself but combines a primitive musical intuition and surely handcrafted ability like in the Korean, Isang Yun. It would be better for the circumstance of the new music, if these perceptions would be found in the classroom of Darmstadt summer courses.[67]

Theodor Adorno's reception at Darmstadt should not be overlooked. Adorno was one of the key players at the school, regularly delivering lectures on new music as well as questioning the social and political status of music at the Darmstadt school from 1951. He proposed it was 'time for a concentration of compositional energy in another direction; not toward the mere organization of material, but toward the composition of truly coherent music out of a material however shorn of every quality'.[68] There is no evidence to prove Yun and Adorno overlapped at Darmstadt; nevertheless, Adorno's discourses on the social function of music were hotly contested among Darmstadt composers and were omnipresent in the school with or without Adorno's residence. Although Yun did not have the chance to meet Adorno while participating in the Darmstadt courses, he could still be affected circumstantially through the avant-garde composers he encountered at Darmstadt. Adorno argued: 'For the paradox and dilemma [*Not*] of all art is that according to its own definition it must raise itself above what merely exists, above human conditions in their actually restricted nature, but it can achieve this only by internalising those conditions in their unvarnished reality and by giving expression to their antinomies'.[69] As put by Alastair Williams, 'although art cannot transcend the world, it can reconfigure its social antinomies, by following the material where it wants to go, because, released from its normal constraints, the sedimented subjectivity embodied in the material can realign itself in unplanned

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[67] Heinz Joachim in *Die Welt* (1959), cited in Yun and Rinser, *Wounded Dragon*, 108.

[68] Theodor W. Adorno, 'The Aging of the New Music', tr. Robert Hullot-Kentor and Frederic Will, in *Essays on Music*, ed. Richard Leppert (Berkeley: University of California Press, 2002), 191, first published 1954, revised 1955, cited in Iddon, *New Music at Darmstadt*, 114.

[69] Theodor W. Adorno, 'Form in the New Music', tr. Rodney Livingston, *Music Analysis* 27, no. 2/3 (2008): 204, italic interpolation original.

ways'.[70] The central argument of Adorno's social function of music will be discussed in the following chapter.

Yun's Political Identity, *Musik Im Exil*

According to Christian Martin Schmidt, Yun's works were born as *Musik im Exil*[71] due to his treatment by his home country. Schmidt further added that Yun's work can be understood only within much broader contexts by treating his music as a product of his unique situation and life circumstances. As a Tibetan exile, Bhuchung Sonam explained, exile is 'a state of physical displacement and longing for the native land . . . place of birth, or of origin or sometimes just the idea of home. At a more subtle level an exile is some sort of a social outcaste, an outsider – one who intentionally remains outside the mainstream social intercourse.'[72] Therefore, exile refers not just to place but also to the person as well. In the same manner, Obododimma Oha viewed exile as 'a removal from home [that] orchestrates an *in-betweenness*: the exiled person is neither here nor there, even in the choice of language to express self. Exile is *somewhere*, but psychologically, the exiled person is *nowhere*.'[73]

In his essay 'Reflections on Exile' (2001), Edward Said noted that exiled people live with 'the crippling sorrow of estrangement'.[74] Tetsunori Koizumi enumerated two kinds of exile: people who are 'pushed out' by expressing offending views/acts and others who are 'pulled into' leaving to receive benefits they expect to be rewarded

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[70] Alastair Williams, 'New Music, Late Style: Adorno's "Form in the New Music"', *Music Analysis* 27, no. 2/3 (2008): 195.

[71] Schmidt, 'Isang Yun – Mensch und Komponist', 12.

[72] B. D. Sonam, 'Exile, Youth and Writings', *Tibetan Bulletin Online* 9, no. 3 (2005), accessed 1 September 2016, http://www.tibet.net/tibbul/2005/focus2.html (page discontinued), cited in Obododimma Oha, 'Language, Exile and the Burden of Undecidable Citizenship: Tenzin Tsundue and the Tibetan Experience', in *Exile Cultures, Misplaced Identities*, ed. Paul Allatson and Jo Macormack (Amsterdam: Rodopi, 2008), 82. 81–98.

[73] Oha, 'Language, Exile and the Burden of Undecidable Citizenship', 87.

[74] Edward W. Said, *Reflections on Exile and Other Essays* (Cambridge, MA: Harvard University Press, 2001), 173.

with.[75] Koizumi argued that the former were pushed out of a country by political oppression or power struggle; Yun's case certainly fits this category.

Yun established the Korean Society with his friends in Germany after General Chung-Hee Park seized control of South Korea following a 1961 military coup,.[76] The goal of this group was to promote the establishment of democracy in South Korea; the society harshly criticised the authoritarian Park and his repressive military government. In 1963, together with his wife, Yun visited Pyongyang. This trip to North Korea was not overtly political but reflected Yun's desire to see in person the other half of his home country, especially the famous *Sashindo* (picture of four gods) tomb fresco.[77] In this fresco, four gods protect the four sides of a tomb: the east is secured by a blue dragon, the west by a white tiger, the south by a phoenix, and the north by a black tortoise. The *Sashindo* fresco was one of Yun's greatest sources of artistic inspiration, influencing his compositional technique and many of his subsequent works.[78]

A good example of this influence is Yun's *Images für Flöte, Oboe, Violine, und Violoncello* (1968). After being sentenced to death, Yun composed this work in prison, coordinating one instrument to each of the *Sashindo* fresco's four animals. Yun's impression upon seeing the *Sashindo* fresco in person was that the four individual animals gradually become one. In other words, four is one, and one is four.[79] Yun's Taoist view imbued this work: according to Yun, each instrument in *Images* plays an individual role; at the same time, it is part of a whole, expressing 'the individuality [oneness] and unity [wholeness] interchangeably'.[80] *Images* is an appropriate example with which to introduce the relationship between Yun's political circumstances and his music.

Yun's trip to North Korea had dire consequences later in his life. In 1967, the KCIA kidnapped Yun from Berlin and smuggled him to Korea, along with over 150 Korean intellectuals from many other countries.[81] After kidnapping Yun, the Korean CIA drugged

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[75] Tetsunori Koizumi, *Interdependence and Change in the Global System* (Lanham, MD: University Press of America, 1993), 117–18.

[76] Jiyeon Byeon, 'Wounded Dragon', 163

[77] Ibid., 220.

[78] Ibid., 8.

[79] Ibid., 111.

[80] Jiyeon Byeon, 'Wounded Dragon', 117.

[81] Ibid., 180.

and severely tortured him to make him falsely confess to being a North Korean spy.[82] This false confession led to Yun being sentenced to death under the draconian Anti-Communist Law.[83] Tarred as a North Korean sympathiser, Yun's music was officially banned in South Korea, a ban that was only rescinded in 1993.[84]

Yun's imprisonment resulted in international uproar. The West German Government threatened to reduce its economic support to South Korea as a political counteraction against illegal acts undertaken on West German soil.[85] Yun's professional and social circle in Berlin set up a committee to pressure for his release. In 1967, the president of the Hamburg Academy of Arts, Wilhelm Maler, wrote a letter to the South Korean government calling for Yun' s release from the prison:

> Mr. Yun has value not only in Europe, but also in practically the whole world as a prominent composer. His goal was always to blend the most distinguished traditions of Korean music with Western musical trends; his work and personage should be regarded as a priceless medium for making known Korean culture and art to the outside world. Without him we would know only very little about your country. Like nobody before him, he has mediated for us through his artistic effort an understanding and love for the Korean way of thinking. . . . Therefore, highly honored Mr. President, you will truly understand that we musicians who signed this letter hope from the bottom of our hearts that you find means and ways to enable the very ill Mr. Yun soon to resume his work as a free and healthy man. The international music world needs Mr. Yun, and his mediator roll between the East and West is greatly significant for us all. As ambassador of Korean music he is irreplaceable . . .[86]

Many internationally prominent musicians gave fundraising concerts to support the committee: 161 distinguished musicians, including Earle Brown, Edward Staempfli, Karlheinz Stockhausen, Elliott Carter, Ernst Krenek, Herbert von Karajan, Wolfgang

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[82] Ibid., 204.

[83] Ibid.

[84] Suja Lee, *내 남편 윤이상* (My husband, Isang Yun), 2:99.

[85] Yulee Choi, 'The Problem of Musical Style: Analysis of Selected Instrumental Music of the Korean-Born Composer, Isang Yun' (PhD thesis: New York University, 1992), 141.

[86] Jiyeon, 'Wounded Dragon', 208.

Fortner, Mauricio Kagel, György Ligeti, Hans Werner Henze, and Rolf Liebermann, signed a petition supporting Maler's letter demanding Yun's release; Claudio Arrau supported the campaign by cancelling his recital in Seoul.[87] After two years, this pressure brought about Yun's release and he returned to Berlin – this time as an exile.

After this experience, social and political ideas began to seep into Yun's music and his works began to display stronger political overtones. Furthermore, Yun led the European branch of the overseas National Alliance for the Country's Reunification,[88] which resulted in the first – and also last – united Concert with musicians from the two Koreas. Speaking at the ceremony at which the University of Tübingen bestowed an honorary doctorate upon him, Yun emphasised that 'through my humanistic and political experience of "kidnapping" [to Korea] and the social-political development in the West, I aim to express my social stance with more distinct musical language'.[89] He further stated:

> Basically to me art and politics are segregated. I am only a musician, nothing else, I have nothing to do directly with politics. As a musician I have only one goal: to follow my artistic knowledge and its high demand for purity and great dimensions of consciousness. . . . Always in a catastrophe, an artist is also a human like all others, and must do something for all, hence, to get involved in politics.[90]

Music, Yun stated, is abstract. Yun seemed to be saying that he is only an artist; however, at the same time, he noted that political events had a deep effect on his musical language. Yun's music is not overtly political, but politics can manifest itself in music in complex ways. We might draw certain comparisons with an artist like Pablo Picasso, also exiled and working within a modernist language. In some ways, Picasso was equally

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[87] Ibid., 207–9.

[88] Howard, *Creating Korean Music*, 132.

[89] [tr.] Isang Yun, '정중동: 나의 음악예술의 바탕' (Jeong Jung Dong: the foundation of my musical art), in *윤이상의 음악세계* (Isang Yun's musical world), ed. Seong-Man Choi and Eun-Mi Hong (Paju, South Korea: Hangilsa, 1991), 49.

[90] Jiyeon Byeon, 'Wounded Dragon', 298.

concerned with using this modernist language to express aspects of political ideas. His attitude towards art and politics is similar to Yun's:

> What do you think an artist is? An imbecile who only has eyes if he's a painter, ears if he's a musician, or a lyre in every chamber of his heart if he's a poet – or even, if he's a boxer, only some muscles? Quite the contrary, he is at the same time a political being constantly alert to the horrifying in their image. . . . No, painting is not made to decorate apartments. It's an offensive and defensive weapon against the enemy.[91]

I will explore specific aspects of this further by delving deep into the material presented in *Interludium A* in relation to score-based studies as well as my own performance-led research.

Nono and Yun's Socially Conscious Music

Yun's music did not appear as overtly programmatic or explicitly social and political until the mid 1970s: most of his early works show his diasporic identity via using the twelve-tone technique in association with his Korean musical heritage. This is understandable considering the context Yun was in during his time at Darmstadt, where the social function of music was debated intensely; nevertheless, social and political aspects became more evident in his later music.

Luigi Nono was an active figure during Yun's visit to Darmstadt: Nono presented his essay 'Die Entwicklung der Reihentechnik' (The Development of Serial Technique) in 1958, gave his lecture 'Geschichte und Gegenwart in der Musik heute' (History and Presence in Music Today) the following year, and gave two premiere performances, *Cori di Didone* (1958) and *Diario polacco* (1959).[92] While most Darmstadt composers were concerned with finding a method of musical composition using styles ranging from aleatoric to structuralist, enriching new stimuli through 'utopian, idealist, and formalist

[91] This text was written by Picasso and given to Simone Téry for her interview 'Picasso n'est pas officier dans l'armée française', 24 March 1945, in *Les lettres Françaises* [magazine published by the National Front] 5 (1945), cited in John Henry Merryman, Albert E. Elsen, and Stephen K. Urice, *Law, Ethics, and the Visual Arts* (New York: Kluwer Law International, 2007), 616.

[92] Fox, 'Luigi Nono and the Darmstadt School', 112.

imagery', as it was put by Christopher Fox, Nono set himself apart from the norm in Darmstadt.[93] As an active member of the Italian Communist Party, Nono focused intentionally on socially conscious issues through music by adding political and historical overtones to his works.[94] Ensuring the inseparable link between art and society, Friedemann Sallis noted that Nono's belief in the political impact of music was a cornerstone of his musical career, echoing the viewpoints of contemporary writer Jürg Stenzl who asserted that art can and should play a part in social change.[95]

Nono also suggested that the tone rows he selected were politically significant.[96] *Il canto sospeso* (1956), a cantata for vocal soloists, choir, and orchestra, which used serial techniques for its political contents, is arguably the best example of this. Nono composed this work based on Ethel Rosenberg's poem *If We Die*, which represented the thoughts of those facing the death sentence; Rosenberg wrote the poem in 1953 before she and her husband were executed under the US espionage act for trafficking secret information on the US atomic programme to the Soviet Union.[97] The poem with explicitly political texts was a personal eulogy to their sons and acted as a 'moving testimony of the sort found in the letters of the European resistance', denouncing the politicised judiciary.[98] Fox described the work as 'a public musical memorial to the millions who died under Fascism'.[99] In the 1960s, Nono began to experiment with sounds that were more industrial by infusing into his compositions extraneous noises

[93] Ibid., 113.

[94] Ibid.; Friedemann Sallis, 'Luigi Nono (1924–1990)', in *Music of the Twentieth-Century Avant-Garde: A Biocritical Sourcebook*, ed. Larry Sitsky (Westport, CT: Greenwood Press, 2002), 330.

[95] Jürg Stenzel, *Von Giacomo Puccini zu Luigi Nono; Italienische Music 1922–1952: Faschismus-Resistenza-Republik* (Buren: Frits Knuf, 1990), 200–202, cited in Sallis, 'Luigi Nono (1924–1990)', 330.

[96] Fox, 'Luigi Nono and the Darmstadt School', 115, 123.

[97] Joseph Finkel, 'Negotiating Music and Politics: John Cage's United States Bicentennial Compositions "Lecture on the Weather" and "Renga with Apartment House 1776"' (MA. diss., Arizona State University, 2011), 30.

[98] Carola Nielinger-Vakil, *Luigi Nono: A Composer in Context* (Cambridge: Cambridge University Press, 2015), 25.

[99] Fox, 'Luigi Nono and the Darmstadt School', 125.

and political speeches denouncing the brutal and unsolved political situations.[100] In the following statement, Nono asserted his artistic attitude boldly:

> For me music is the expression and the testimony of a musician and a man caught in actual reality. What is more, everyone – and this is true in music too – helps to determine the reality of life.[101]

Before the 1970s, there were no explicit references to political situations on the surface of Yun's work. However, taking in his music a similarly socially conscious stance to Nono (and possibly influenced by his encounter with the composer at Darmstadt, as Yun rated Nono's music highly), from the 1970s on, Yun started to write many programmatic works; several late works include overtly political messages, expressing the political relationship between a dictatorial government and suffering citizens. Of all the composers Yun came into contact with, Nono was especially significant. Yun included him on a list of modern composers whom he prized: 'there are some modern composers whom I very much value: Lutosławski, Stockhausen, Nono, Ligeti, Penderecki, and Bernd Alois Zimmermann'.[102]

Akin to Nono's work, Yun began to present strong social and political rhetoric with his cantata *An der Schwelle für Bariton, Frauenchor, Orgel, Bläser und Schlagzeug* (1975). Jiyeon Byeon noted that 'As a human who lived in socially and politically complicated circumstances, [Yun] wanted to speak his voice through his works. Especially Yun's main concerns were suppressed people, the conflict of a divided country, obstacles for reunification, poverty in the third world, and suffering women'[103] – particularly after experiencing kidnapping and exile in the late 1960s. For this work, Yun used Albrecht Haushofer's texts – *An der Schwelle* and *Entfesselung* – from *Moabiter Sonette* and extracts from the books of Isaiah and Corinthians from the Bible. Haushofer wrote the *Sonette* while incarcerated in Moabit prison in Berlin, waiting to be executed

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[100] Gianmario Borio. 'Nono, Luigi', Grove Music Online (2001), ed. Stanley Sadie, accessed 25 November 2016. https://www-oxfordmusiconline-com.

[101] Michael Parsons, 'Luigi Nono', *New Left Review* 1, no. 32 (1965), accessed 10 May 2017, https://newleftreview-org.

[102] Yun and Rinser, *Wounded Dragon*, 285–86.

[103] Jiyeon Byeon, 'Wounded Dragon', 334.

by the Nazis in 1945. Considering Haushofer's *Sonette* to be 'a testament of the suffering of all victims of political persecution',[104] Yun found a mirror of his own kidnapping and exiled experiences in the text: 'The text of these poems by Haushofer is exactly what I had experienced, it is identical, and that is why I consciously took this opportunity to finally address my past explicitly through music as a medium with these poems'.[105]

Another good example in this regard is provided by Yun's *Exemplum in memoriam Kwangju* for large orchestra (1981), which was written in commemoration of a massacre in 1980 during the Kwangju democratisation movement against the violent suppression of the South Korean government. Journalist Freiherr von Lüttwitz's review from *Die Welt* defined the work well:

> [It seems that] Yun no longer wanted to know anything about his inexhaustible sources of inspiration, the depths of Korean cultural history. The military coup, student unrest, and civil war ruins in South Korea in 1979/80, he wanted to document . . . all this knowledge as a symphonic poem comparable with Picasso's *Guernica*, or *Wellington's Victory* by Beethoven.[106]

Yun's later compositional philosophy – music as socio-political rhetoric – in line with Nono's socially conscious music, is further suggested by the second movement of his *Konzert für Violine und Orchester Nr. 2* (1983), titled 'Dialog zwischen Schmetterling und Atombombe' ('Dialogue Butterfly–Atomic Bomb'), written for the Japan Philharmonic Orchestra's anti-nuclear concert, and by his Symphony No. 1 (1982–83) addressing the fear of nuclear proliferation, which was premiered by the Berlin Philharmonic. However, Yun strongly argued that his music was not political but purely musical/artistic.[107] During his conversation with Johannes Günter, Yun stated, 'What I do is not "political", but plays the part of a human being: responding to what is happening in society. I am a normal

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[104] Ibid.

[105] [tr.] Johannes Günter, '"Die Realität ist hoffnungslos, aber der Gott ist da!": Gespräch mit Isang Yun zu seiner Kantate *An der Schwelle* (1975)', in *Isang Yun: Festschrift zum 75. Geburtstag*, ed. Hinrich Bergmeier (Berlin: Bote & Bock, 1992), 93.

[106] [tr.] Freiherr von Lüttwitz, *Die Welt* (1951), cited in Hanns-Werner Heister, 'Kollektivität und Körperlichkeit Exemplum in memoriam Kwangju (1981)', in *Der Komponist Isang Yun*, ed. Hanns-Werner Hesiter and Walter-Wolfgang Sparrer (Munich: Edition Text und Kritik, 1987), 236.

[107] Günter, '"Die Realität ist hoffnungslos"', 96–97.

person, and such ideas and commitment must be "normal for ordinary people". If we separate the politics of 'ordinary citizens' from that of art or artists, the world is left only to the politicians'.[108] Yun simply accepted his social duty as part of the social fabric in which one interacts with society, using his music as a means of communication, which reaffirms my argument that music is social and political. In other words, Yun used music as a way of connecting and negotiating with the community, which supports Said's argument that music is a language.[109] Similarly to Adorno, did Yun believe that 'the job of the composer [is] to write music that would repel, shock, and be the vehicle for "unmitigated cruelty"'?[110]

> I am not political, but I was willing to do something for the rebuilding of our country, something in the sense of socialism, something which people would call today national democratic socialism;[111] I was a socialist in the sense of democratic socialism.[112]

Before Yun was kidnapped and exiled in 1967–69, he had already experienced a social and political period of change including three different wars in Korea – the Second World War, the Korean War, and the Cold War. Although the music he wrote during this time was not explicitly political, as I have argued, his music reflected his current identity. After moving to Europe, Yun withdrew all the music he composed during his time in Korea and Japan;[113] thus, his first published work is *Fünf Stücke für Klavier*, written in Europe in 1958. This was a political act. Of course, Yun stated that he was unsatisfied with the works he had written in Korea.[114] Nevertheless, one can argue that it was a purely

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[108] [tr.] Ibid. 'Was ich treibe, ist keine "Politik", sondern für mich als Mensch eine Selbstverständlichkeit: Die Welt so zu sehen und Unheil von der Welt zu schaffen. Ich bin ein normaler Mensch, und für normale Meschen müssen solche Ideen und solches Engagement "normal" sein. Wenn wir "normalen Büger" Politik und Kunst oder Künstler trennen, wird die Welt nur den Politikern überlassen'.

[109] Miriam Said, 'Edward Said and the West-Eastern Divan Orchestra', xv.

[110] Hans Werner Henze, 'German Music in the 1940s and 1950s', in *Music and Politics: Collected Writings 1953–81*, tr. by Peter Labanyi (London: Faber & Faber, 1982), 38–41.

[111] Jiyeon Byeon, 'Wounded Dragon', 286.

[112] Ibid., 87, 131, cited in Miyang Joanne Cho, 'Luise Rinser's Third-World Politics', 165.

[113] Schmidt, 'Isang Yun – Mensch und Komponist', 12.

[114] Songyoung Kim, 'The Concept of "Unity" in Isang Yun's *Königliches Thema für Violine Solo*' (DMA thesis, University of North Texas, 2011), 10.

musical reason or was an amalgam of the question of Yun's diasporic identity as he was exposed to different cultures. According to Schmidt, Schoenberg once mentioned that Yun came to Europe having neither any concrete schedule nor perfection as a composer, which set him apart from other exiled composers.[115] Schmidt continued that the list of Yun's works starts within the tension of European music.[116] Yet it is possible to suggest that his decision was an overtly political one: perhaps, he did not want to associate himself as an artist with that world because music must reflect a composer's identity. While this fact is often reported, its significance is rarely discussed. While this matter is beyond the scope of this thesis, as my research emphasises how extra musical matters are embedded in music and how music reflects or carries one's identity in some ways, my research thus perhaps does support the idea that Yun's decision to withdraw his early works was not just a musical decision.

Moreover, the Korean government forced Yun to sign a contract with three rules. [117] First, he must never mention anything of what happened between his kidnapping and his exile. Second, he must never mention details of his trials. Finally, he must never talk about South Korea negatively.[118] It wasn't until seven years after his release that Yun first mentioned his kidnapping and time in prison; in observance with the contract, his pieces dating from this period have no programmatic titles that could relate to these circumstances. Yun confessed that he had suffered mental trauma with serious depression for ten years after his release. Can we really claim that all Yun's music written during these seven years is wholly abstract and apolitical? Ron Eyerman in his article 'Music in Movement: Cultural Politics and Old and New Social Movements' argues that 'music as cultural artefact . . . re-membered a collective through linking past, present and future'. [119] Adorno refined this thought: 'The social distribution and reception of music is mere epiphenomenon; the essence is the objective social constitution of music in itself'. [120] In short, music is engaged with social relations, which change in flux. Adorno continued, 'the forms of art [including music] reflect the history

[115] Schmidt, 'Isang Yun – Mensch und Komponist', 12.

[116] Ibid.

[117] Seon Wook Park, *윤이상 평전* (A critical biography of Isang Yun), 454.

[118] Ibid.

[119] Eyerman, 'Music in Movement', 446.

[120] Adorno, *Introduction to the Sociology of Music*, 197.

of man more truthfully than do documents themselves'.[121] Attali even agreed with Marx's view that music is a 'mirror of reality'.[122] Furthermore, the thought of B. V. Asafiev, who is regarded as the founder of Soviet musicology, was not dissimilar to those of these scholars; Asafiev deliberated on 'musical form as a socially determined phenomenon'.[123] Like Adorno, Asafiev showed how music reflects reality through musical intonations or forms and how social and cultural environments articulate music. Whether or not Yun wanted to add his political experiences into his music was beyond his control, because all art reflects the artist's identity and the social construct of the time. The following chapter further explores music and its social relations.

Political Identity and *Interludium A* (1982)

Yun composed only two piano works amongst over 150 compositions: *Interludium A* was written in 1982 – long after his first piano work, *Fünf Stücke für Klavier* (1958). Whereas in his early piano work Yun explored the twelve-tone technique under the influence of the avant-garde composers who dominated Darmstadt at the time, *Interludium A* shows Yun's mature composing style, including his Hauptton technique, which encapsulates elements of Eastern philosophy and traditional Korean music. Yun's artistic foundation considering Eastern philosophy and cultural traditions in his works will be discussed in chapter 6. Even before his kidnapping and exile, Yun was searching for his own compositional language connected to Korean culture and the Eastern philosophy that informs it. This shift in Yun's musical style reflects the ordeal of his kidnapping and imprisonment.

After regaining his freedom in 1969, he further developed and articulated this new mature style. His second piano piece contains coded references to the political events, including his imprisonment and exile after the East Berlin Spy Incident, and his thoughts and responses to them. In the 1980s, Yun dealt with the mental trauma of his imprisonment and wrote several pieces with political overtones, including five

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[121] Theodor W. Adorno, *Philosophy of New Music*, tr. Anne G. Mitchell and Wesley V. Blomster (New York: Continuum, 1973), 43.

[122] Attali, *Noise*, 6.

[123] James Robert Tull, 'B. V. Asaf'ev's "Musical Form as a Process": Translation and Commentary', 3 vols. (PhD thesis: Ohio State University, 1976), 1–2:184.

symphonies, believing that the symphonic genre is the most suitable form to express political matters.[124]

In the case of *Interludium A*, the title provides no explicit political context; nor does the music itself contain any political message. How, then, does political expression manifest itself? How does this music reflect society or social ideas beyond how the music is labelled? This is one of the concerns of my work, and requires further theoretical research and detailed consideration.

'A' as a Political Message

Interludium A is a single-movement work divided into three sections. Yun dedicated it to the Japanese pianist Aki Takahashi. According to Yun's wife, Suja Lee, the note 'A', taken from the first letter of 'Aki', also symbolises Yun's utmost desires: freedom, purity, and harmony;[125] the note A dominates the entire work. Furthermore, the musical symbolism of the note A features prominently in a great many of Yun's later works. According to Chul-Hwa Kim in her thesis, Yun's works that stress the note A include his biographical musical statement *Konzert für Violoncello und Orchester* (1975–76), *Musik für großes Orchester* (1978), *Exemplum in memoriam Kwangju für großes Orchester* (1981), *Konzert für Violine und Orchester Nr. 1* (1981), *Konzert für Klarinette und Orchester* (1981), and his first three symphonies (1983–85).[126]

To understand the symbolism of the note A further, it is necessary to identify its origin in Yun's *Konzert für Violoncello und Orchester*, which begun his series of thirteen concertos. It was written between 1975 and 1976 to a commission from the Französische Secretariat d'Etat aux Affaires Culturelles and was performed by cellist Siegfried Palm at the Festival International d'Art Contemporain in Royan in 1976.[127] Yun's concerto depicts his life while imprisoned waiting for his death sentence to be carried out. Until the early 1970s, Yun preferred to focus on forging a musical language, rather than on overtly representing or symbolising extra-musical ideas or experiences in

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[124] Isang Yun, cited in Suja Lee, *내 남편 윤이상* (My husband, Isang Yun), 1:240.

[125] Suja Lee, *내 남편 윤이상* (My husband, Isang Yun), 2:191.

[126] Chul-Hwa Kim, 'The Musical Ideology and Style of Isang Yun, as Reflected in His Concerto for Violoncello and Orchestra (1975/76)' (DMA thesis: University of Illinois at Urbana-Champaign, 1997), 107–14.

[127] Heister and Sparrer, eds., *Der Komponist Isang Yun*, 298.

his music. After experiencing kidnapping and exile, besides exploring the transformation of Western political society, Yun discovered more realist materials and expressed his strong ideology via his compositions. He chose the solo concerto (later expanded to the symphony) as the best musical style for expressing *humanity*, translating his political experiences into his compositions.[128] The concerto is a dialogue between the individual, the solo player, and the group or society, with the orchestra expressing the unequal masses of the two. In thinking this way, Yun draws on a long tradition in Western classical music, as summarised by Donald Francis Tovey in his *Essays in Musical Analysis: Concertos* (1936):

> Nothing in human life and history is much more thrilling or of more ancient and universal experience than the antithesis of the individual and the crowd; an antithesis which is familiar in every degree, from flat opposition to harmonious reconciliation, and with every contrast and blending of emotion, and which has been of no less universal prominence in works of art than in life. Now the concerto forms express this antithesis with all possible force and delicacy.[129]

Yun stated, 'I can say the cello is the human. It was born pure, but was thrown at birth into its destiny, which it must overcome. I have expressed that in the first part of the concerto; for this reason it is very intense'.[130] The cello was Yun's personal instrument: he studied the instrument in Japan and became the cellist of the Tongyeong String Quartet after returning to Korea. Yun stated that the *Konzert für Violoncello und Orchester* is his autobiographical piece, expressing his inner and outer struggles, his longing for absolute freedom while in prison.[131] The director of the International Isang Yun Society in Berlin, Walter-Wolfgang Sparrer, suggests that the *Konzert für Violoncello und Orchester* opened Yun's new compositional attitude as a manifesto of his multiple

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[128] Rainer Sachtleben and Wolfgang Winkler, 'Gespräch mit Isang Yun', in *Der Komponist Isang Yun*, ed. Hanns-Werner Heister and Walter-Wolfgang Sparrer (Munich: Edition Text und Kritik, 1987), 293.

[129] Donald Francis Tovey, *Essays in Musical Analysis, Volume 3: Concertos* (London: Oxford University Press, 1936), 6–7.

[130] Jiyeon Byeon, 'Wounded Dragon', 244.

[131] Ibid.

identities in relation to the sharp contents of reality;[132] Yong-hwan Kim agrees that the work reveals how personal and non-musical experiences can be embedded in a creative compositional process.[133] For Yun, the cello represents the human, whereas the orchestra embodies the world and destiny.[134] Yun's personal notes offer guidelines for interpretation of the concerto:

> When you hear this piece [the *Konzert für Violoncello und Orchester*], you must know that it says much of me. You know that the cello is my favourite instrument. In this piece it is my voice, the voice of my soul. You must imagine that it is the night after a long imprisoned day, and finally one plays taps to the lined up prisoners in the yard.[135]

It is hardly surprising, then, that several performance reviews of the concerto discussed the concerto's symbolism as depicting 'a cry of a soul in a violent world',[136] 'parodistic pathos and [the] cello's confession',[137] and 'a sounding autobiography'.[138]

In this way, Yun contributes to a set of late twentieth-century works that use the cello in a similar way, presenting the instrument as somehow 'tortured'. Richard Toop listed some of these works: Richard Barrett's *Ne Songe plus à fuir* (1985/86), Bernd Alois Zimmerman's *Canto di Speranza* (1957), and Brian Ferneyhough's *Time and Motion Study II* (1973/76), originally called *Electric Chair Music*. Yun's *Konzert für Violoncello und*

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[132] Walter-Wolfgang Sparrer, 'Cello Concerto', in *윤이상의 음악세계* (Isang Yun's musical world), ed. Eun-mi Hong and Seong-Man Choi (Paju, South Korea: Hangilsa, 1991), 491.

[133] Yong-hwan Kim, *윤이상 연구* (The Isang Yun study) (Seoul: Sigongsa, 2001), 294.

[134] Jiyeon Byeon, 'Wounded Dragon', 245.

[135] Ibid., 243.

[136] Reimer Hollman, 'Musik als Ausdruck des Lebensgefühls', Das Sonderkonzert, *Neue Hanhoversche Presse*, 14 March 1979, cited in Yong-hwan Kim, *윤이상 연구* (The Isang Yun study), 287.

[137] Rainer Wagner, 'Parodistisches Pathos und Cello-Offenbarung', *Hannoversche Allegemeine Zeitung*, 14 March 1979, cited in Yong-hwan Kim, *윤이상 연구* (The Isang Yun study), 287.

[138] Zürcher Konzerte, 'Klingende Autobiographie', *Tages-Anzeiger*, 16 December 1983, cited in Yong-hwan Kim, *윤이상 연구* (The Isang Yun study), 289.

Orchester (1976) therefore acts within something of a post-war tradition of works in which the cello becomes a means of symbolising human suffering.[139]

In his *Konzert für Violoncello und Orchester*, Yun is more explicit about the meaning of the note A. As stated, the cello symbolises the composer himself in prison: the oboe plays a glissando from G♯ to A, as if it reaches to heavenly purity and freedom, which afterwards is passed over to the trumpets; yet the cello fails to rise to A, reaching a quartertone above G♯ instead, where it cannot go any higher[140] (see figure 22). By denying the cello the A and instead giving it to other instruments, Yun used timbre as well as pitch to make an expressive statement. John Shepherd has described how timbre implies dialogue between conflicting social structures;[141] the tension between the oboe's attainment of A and the cello's inability to surpass G♯ illustrates this kind of dialogue: Yun exploited not only the difference in tone between the instruments, but also the expressive effect of the cello tessitura.

[139] Richard Toop, liner note for *Richard Barrett*, performed by the Elision Ensemble, Etcetera, KTC 1167, 1993, compact disc.

[140] Jiyeon Byeon, 'Wounded Dragon', 33–34.

[141] Shepherd, *Music as Social Text*, 172.


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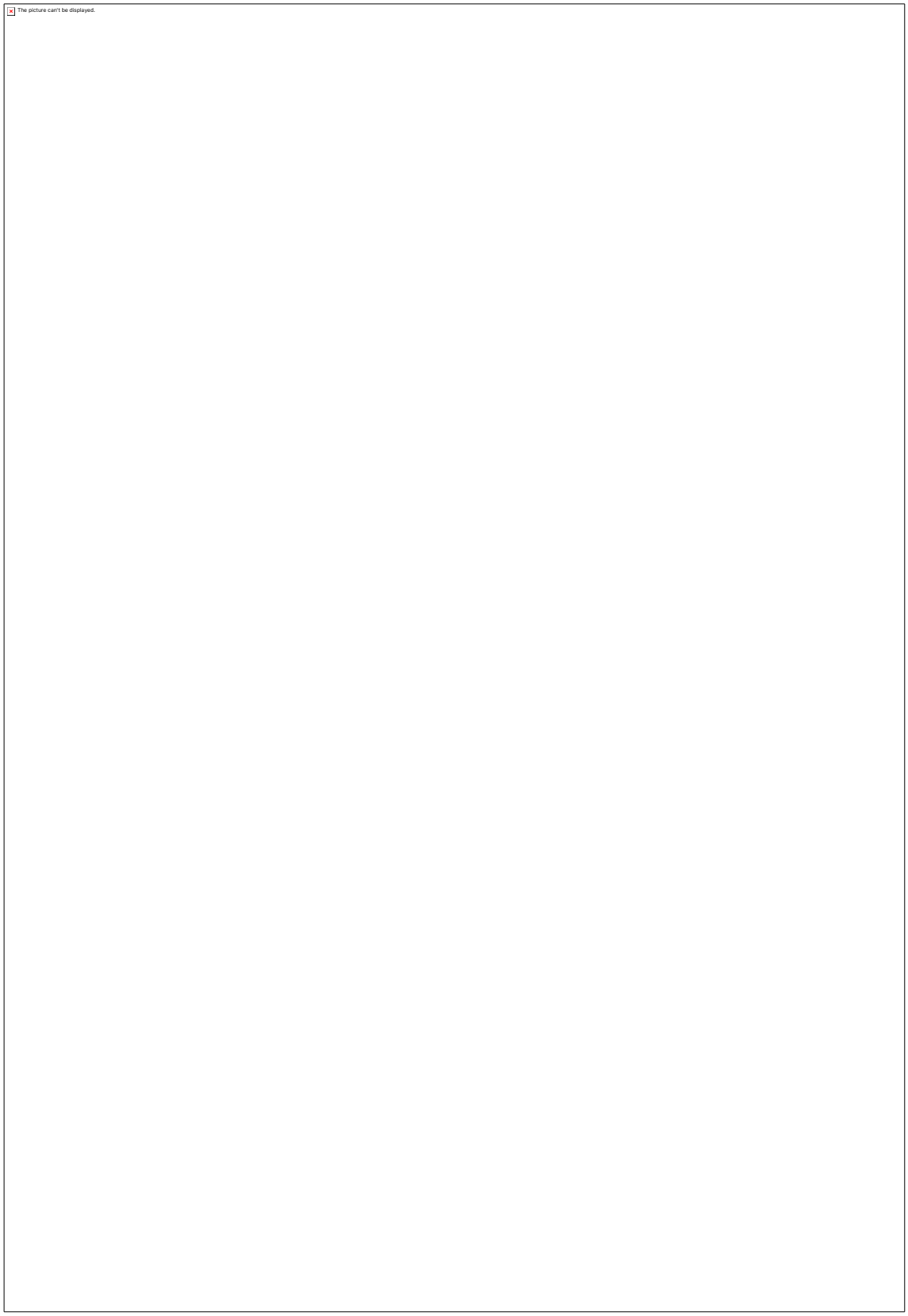

Figure 22. *Konzert für Violoncello und Orchester*, bars 390–97.[142]

[142] Isang Yun, *Konzert für Violoncello und Orchester* (Berlin: Bote & Bock, Boosey & Hawkes, 1976).

We might better understand why Yun embedded his experience of kidnapping and exile into his compositions by turning to a quotation from Sonam on how exiled Tibetan writers use language to achieve a reprieve from the painful experience of exile:

> The experience of being driven from home, and the uncertainly of exile life, is emotionally daunting. Writing eases the pain. It salves the fear of extinction and rejuvenates the survival instinct. While the majority of the exiled populace accumulate wrinkles on their faces and bitterness in their hearts, due to gross historical maltreatments, the poets and the writers chisel the bitterness into enduring images. They let their pens dance to the sorrowful music of time's treachery to produce rays of warmth. Words, however disturbing, lighten up the burden.[143]

Studying *Interludium A*, I have focused on tracing the manifestation of the note A and the way it is used throughout the piece: the implications of A for notions of identity. Given our explicit knowledge of the situation represented by the piece and the character of the music, in playing the piece I found myself thinking of the three parts of *Interludium A* as representing the process of Yun's imprisonment and his life after release, with the A standing for Yun himself. The progression of the three parts is fast – slow – fast, which is a typical three-movement arrangement from Western classical music such as concerto style. What differentiates this from the Western style is that there is no theme or melody in the slow section, Part II; rather, this part makes the central note A a generic progress or living matter, decorated by certain ornaments.

Part I: (Outer) Imprisoned Life?

The first page (see figure 23) presents the structure of the whole piece in miniature, introducing the main materials of the three parts in order. Part I (pp. 3–5) features heavy dissonant chords at loud dynamic levels, which the first two chords of the piece represent. The central note, A, dominates Part II (pp. 5–8), which is less dissonant and has a quieter dynamic level than Part I – the *piano* passage in the first system of the piece seems to anticipate Part II. Part III (pp. 8–17) is by far the longest, and combines

[143] Sonam, 'Exile, Youth and Writings', cited in Oha, 'Language, Exile and the Burden of Undecidable Citizenship', 86.

aspects of the previous two parts. The remainder of page 3 might stand for Part III: it returns to the louder dynamic of the opening; the apostrophes (breath marks) at the end of this first page also sets it apart from the rest of Part I.

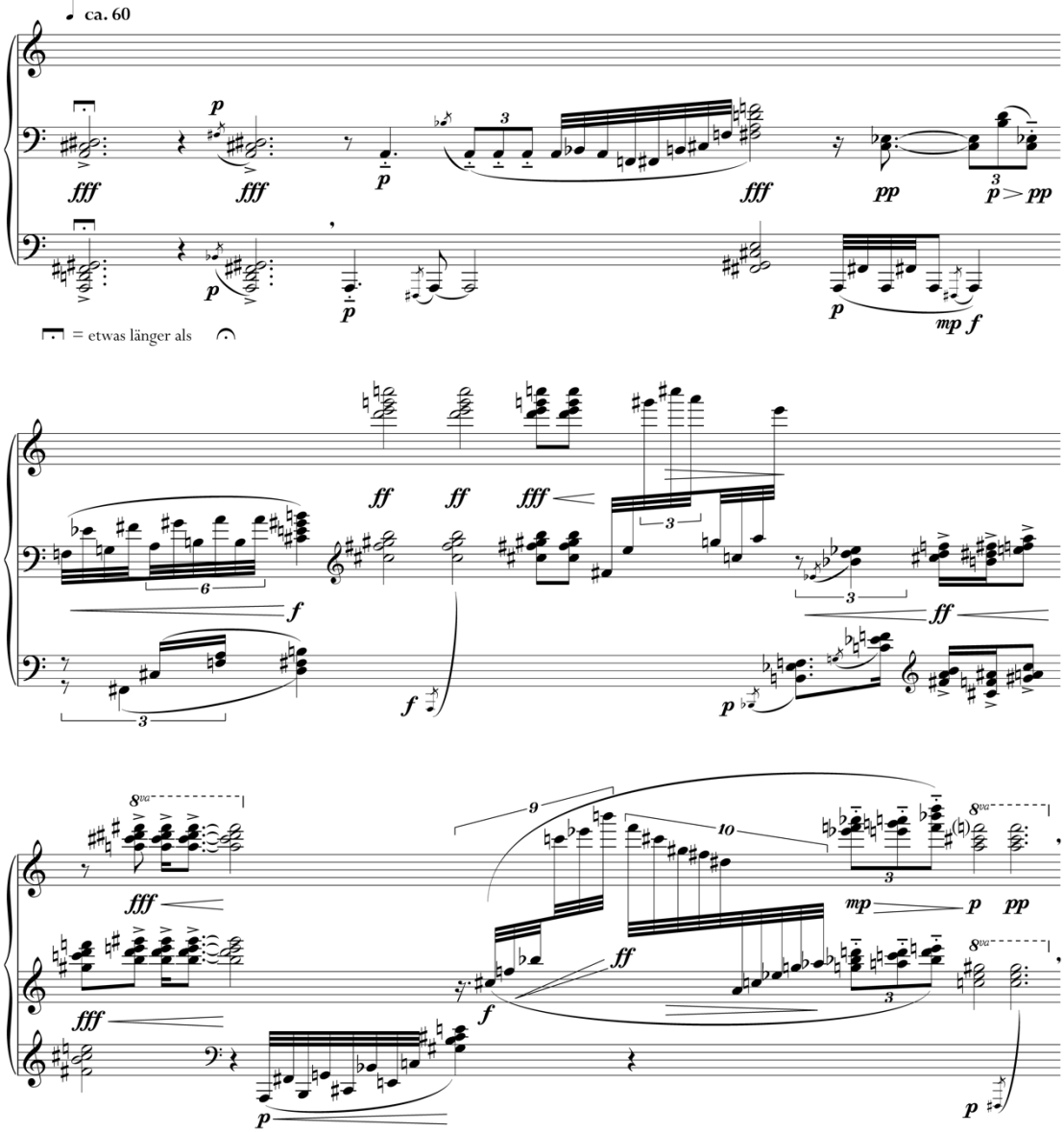

Figure 23. *Interludium A*, Part I, beginning, p. 3.[144]

Part I begins and ends with the massive sounds of chords, as shown in figure 24. Although the note A is in these chords, it is indiscernible. Because Yun marked these chords with the dynamic *fff* in extremely low or high registers, we cannot really hear note A but instead hear loud sound-masses. Yun introduced the central tone A as the bass note of the opening *fff* chords, doubled in the right hand, then singled out this note

[144] Isang Yun, *Interludium A* (Berlin: Bote & Bock, Boosey & Hawkes, 1982).

in a brief piano section. After this first system, however, in the remainder of Part I note A only appears within loud chords and is mostly hidden and lost. This part may refer to Yun's physical confinement: in Part I note A is for the most part obscured, suppressed under heavily dissonant chords, which is suggestive in relation to its political and social contents.

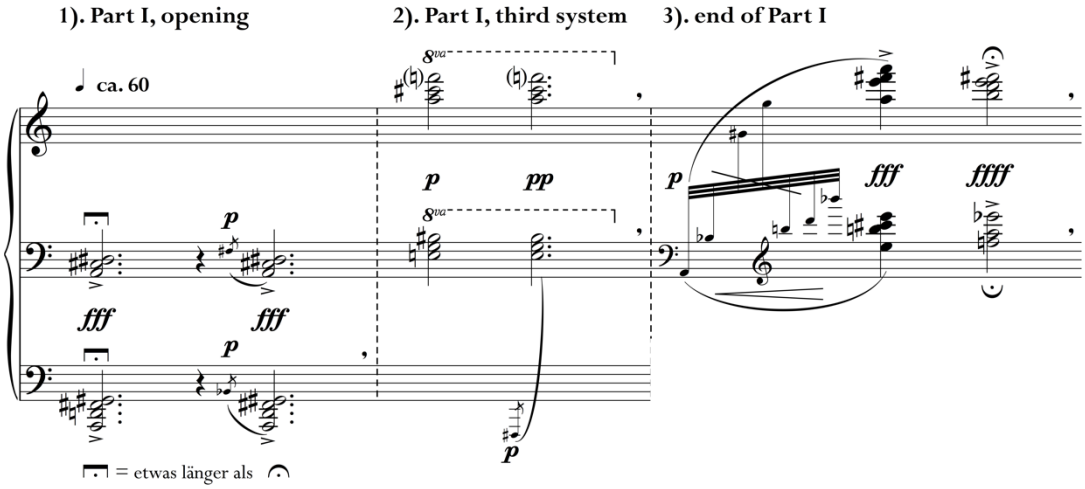

Figure 24. *Interludium A*, Part I, vertical block chords.

Among commercially released recordings of *Interludium A*, Holger Groschopp (1993)[145] played the opening two chords the shortest, in ten seconds, while Kaya Han on her *Pathétique* album (2013)[146] extended them to twenty-five seconds. Although the work's dedicatee, Aki Takahashi,[147] performed the entire piece within twelve minutes – which is noticeably fast since other pianists complete it in thirteen to fifteen minutes – it can be predicted that Takahashi played the first two chords quite fast. However, I found some interpretive signs that suggest the first two chords should be played for as long as possible: Yun did not indicate any metre or bar line for Part I and Part II; he added two different kinds of fermatas with accents on these chords; these are followed by rests or commas, implying that one should wait for the chords to fade away as if heavily breathing or deeply sighing. Furthermore, several pianists including Kaya Han, Holger Groschopp, and Klara Min tried to achieve a vocalising balance between the two hands

[145] Groschopp, *Isang Yun zum 75. Geburtstag*.

[146] Han, *Pathétique*.

[147] Aki Takahashi (piano), *Piano Transfiguration*, Camerata, CMCD-15145-6, 2018, compact disc.

when they play these chords. In contrast, in playing this piece I tend to emphasise the lower chords more by attacking them faster and putting more weight into the left hand, so as to boost the hopelessly dark and dreadful ambience. I relate this to my understanding of the way the note A is hidden and to what these chords might represent.

The musical gestures of Part I are mainly vertical block chords, as shown in figure 24, followed by ornament-like active linear figurations. The regular appearance of loud, forceful chords implies a feeling of disjunction and interruption of the musical flow, which may denote Yun's sudden and unexpected experience of kidnapping and exile. A crucial question in playing Part I is how to accentuate the vertical gestures alongside the rapid horizontal linear continuum. The chords are thrown into relief either in requiring big leaps from (or carried through) the preceding passages, or by being followed by rests (see figures 24 and 25): this involves great effort in managing the energy and pacing of these gestures in relation to the figurative material. Although there are no bar lines and no metre in Part I, by emphasising these heavy chords, Yun seems to unite Part I by creating a kind of uneven pulse of points of stress, building momentum.

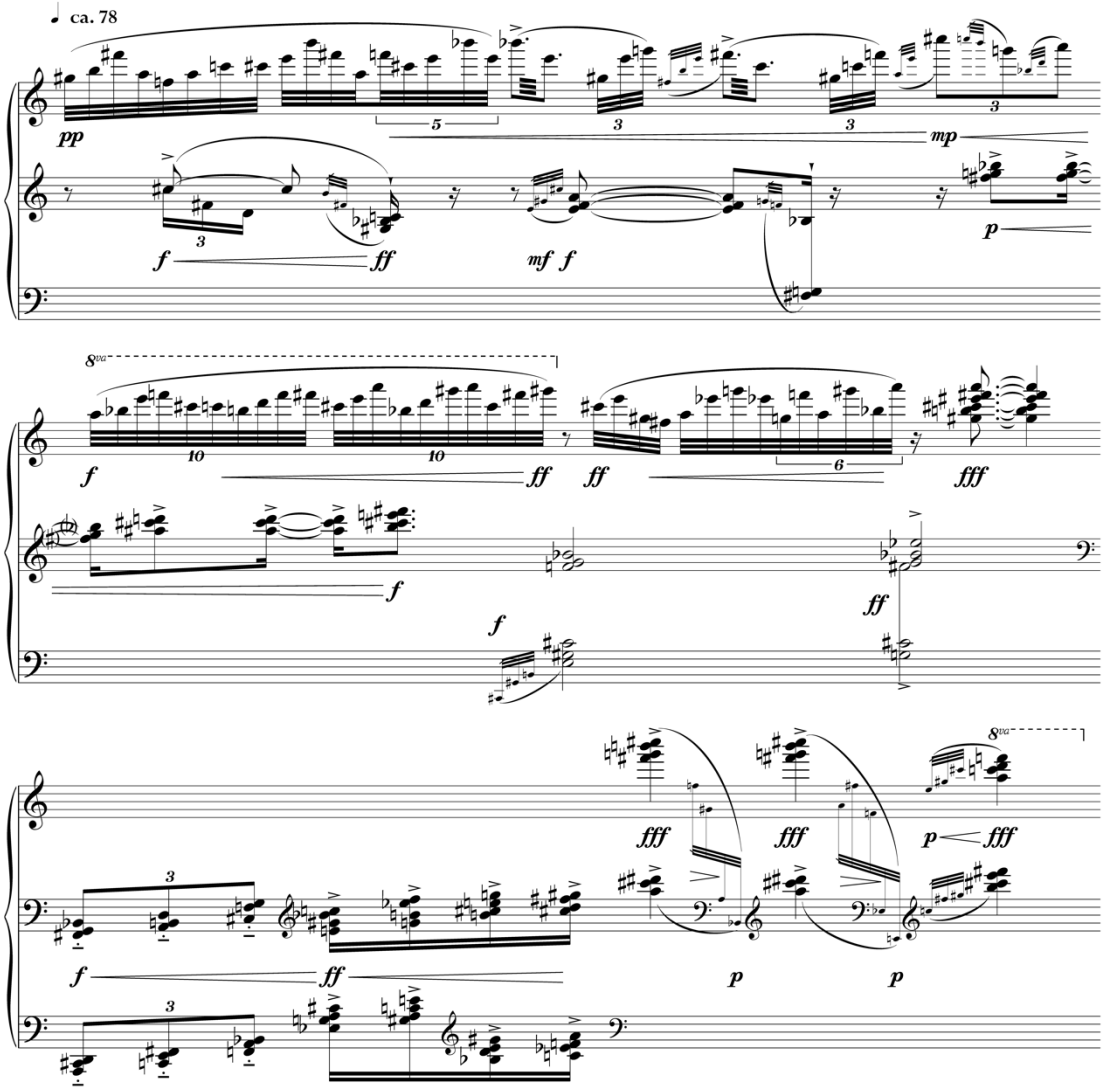

Figure 25. *Interludium A*, Part I, p. 4.

Part II: Yun's Inner Self in Prison?

Part II exhibits a constant, steady state, strongly contrasting with the dynamism of Part I. The note, A, which was hidden and lost in the previous part, prevails during Part II in slow and passive movements coloured with soft dynamic markings. The lack of metre, the frequent pauses (manifestations of silence), the thin and light musical textures, and the use of tied notes under fermatas suggests a mood of stillness. Despite this, some gestures still imply progression and development, such as the constant elaboration of note A with ornamental motives and the use of larger melodic intervals later in the section (see figure 26).

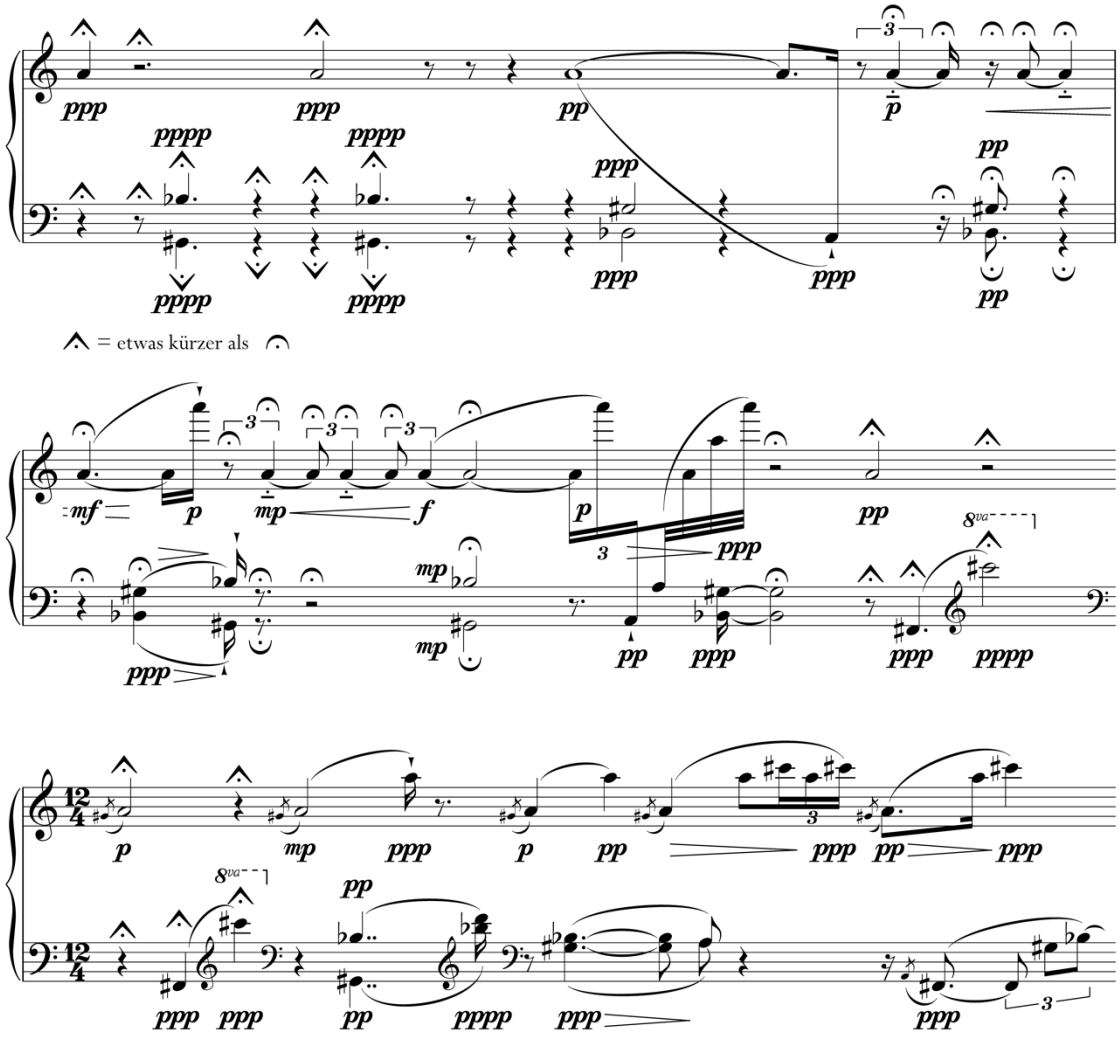

Figure 26. *Interludium A*, Part II, beginning, p. 5 final system – p. 6 third system.

In Part II as shown in figure 26, note A takes the role of a central tone, following Yun's Hauptton technique (described in more detail in chapters 6 and 7), and prevails constantly in this section. Because the piano has a rapid decay, the Hauptton in *Interludium A* must sound repeatedly to achieve a similar rhetorical effect to the sustained tones possible when Yun employs this technique in other pieces, with other instruments. However, this insistence emphasises the importance or meaning of the note. In Yun's typical Hauptton process, the iterations of the A are gradually accompanied by the pitch classes one semitone either side (G♯ and B♭), as if implying it is being pulled gradually, and more insistently. However, this interval never occurs as a true semitone in pitch space: Yun always separates the A from the G♯ and B♭ by placing them in different registers. This relationship of A with G♯ and B♭ continues right into

Part III, but, as Part II continues, further intervals are added, expanding outwards to thirds either side of A (F♯ and C♯) at the end of the next system, then later to fourths and fifths (E, end of third system on p. 6), and finally the tritone (D♯/E♭) at the end of p. 6, gradually increasing the space around the central pitch.

Taking together this account of the treatment of the central tone with our knowledge of Yun's experiences and his comments on their representation in the *Konzert für Violoncello und Orchester* using the note A, it is hard not to think this represents imprisonment and freedom, and that Parts I and II therefore recall the outer and inner experiences of his imprisonment. In Part I there is still a sense of movement (freedom) in the gestures, supported by louder dynamics, whereas in Part II things become more restricted: the note A seems lost, subdued, and unmoving, with lots of pauses and sparse textures. Soft dynamic markings, slow timing, and a sense of stillness also create an intimate atmosphere (see figure 26). However, through the softness and pacing, Yun also seems to create a kind of remote moment, expressively spacious: we become aware of the space of the note A in this part. In this sense, Part II of *Interludium A* also seems to recall the solo part of the second part of Yun's *Konzert für Violoncello und Orchester*, which Ute Henseler calls a 'monolog':[148] Yun composed two monologues in his life, both just after *Interludium A*: *Monolog für Bassklarinette* (1983) and *Monolog für Violine und Orchester* No. 2 (1983–86). All these works contain meditative atmospheres in slow motion, supported by long and sustained notes in quiet dynamics (*pppp*). In his *Konzert für Violoncello und Orchester*, Yun's solo line reveals another side of the cello: soft and melancholic, yet tranquil, in peace.[149] Yun commented:

> Yes, and in the second part the man grows into his destiny. His strength grows, and his personality grows. But then again the encounter comes with the threat and with the chaos. At the same time there are always moments of stillness and moments of rest. But then the man falls into an extreme plight, in which he will be forced to give up his own will. Then he comes to himself, and he wonders, who he is then and where he stands in life and in the world. In addition no one helps him, he is totally alone, and he contemplates death and must become a

[148] Ute Henseler, '"Eine Musiksprache, die Humanitä hat": Zu den Solokinzerten Isang Yuns', in *Isang Yun: Festschrift zum 75. Geburtstag*, 1992, 67.

[149] Ibid.

> friend to it . . . I did not want to die in anguish, or in tumult, rather totally in peace and in harmony. You find this harmony in the big cello solo of this piece [the monologue part]. There the harmony has become pure sound.[150]

From a pianistic point of view, the different kind of intensity in the first two parts of *Interludium A* is important. While Part I is intense in terms of its concentration of heavy block chords, Part II has a very concentrated pitch set and demands extremely quiet dynamics, exposing an inner world. This requires greater intensity in a similar manner to the soft repeated staccato piano notes and string pizzicatos at the beginning of the last movement of Shostakovich's Second Piano Trio, op. 67 (1944). Part II seems to be an illuminating moment in *Interludium A*, situated between the extremely loud Part I and Part III, with its quiet and passive intensity reflecting Yun's fragile and powerless self in prison. The two contrasting parts, I and II, also remind me of the juxtaposition of light and shadow, an important aspect of Yun's understanding of yin and yang in East Asian philosophy, as discussed in chapter 6.

Part III: The Present, Overcoming His Trauma?

Part III is longer, and combines aspects of the first two sections: the A, which was hidden in Part I and introspective in Part II, gains strength in Part III, with louder dynamics and high registral placement, as shown in figure 27. It is feasible to suggest that this represents Yun's personal will to confront the situation. Part III also balances forceful rising gestures against passages of stable equilibrium, possibly referring to the two cosmic forces of yin and yang, which will be explored in chapter 6. These hopeful, upward-reaching motifs suggest the soloist striving to reach the note A, symbolising freedom in Yun's *Konzert für Violoncello und Orchester*.

[150] Jiyeon Byeon, 'Wounded Dragon', 245.

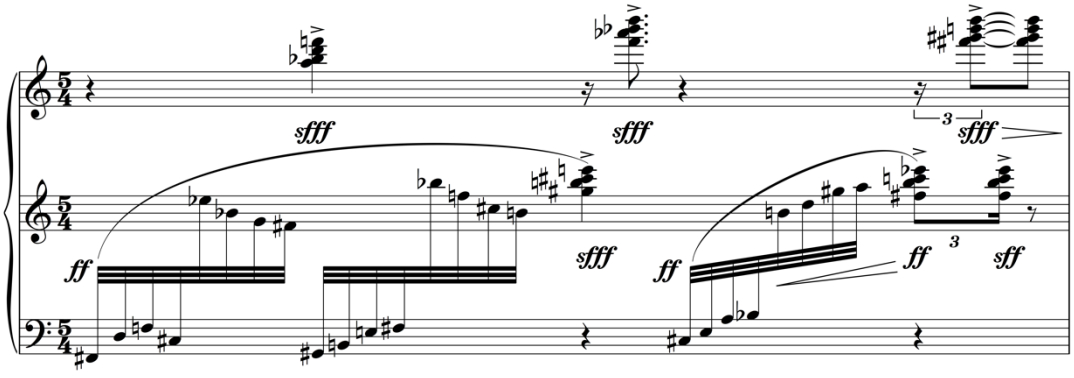

Figure 27. *Interludium A*, Part III, p. 10, first system.

As shown in Figure 26, Part III reveals a soft melody reaching to the high register. The texture of the right hand thirty-second note passage in a soft dynamic and high register reminds one of ethereal sounds, as if music were entering a transmuted realm similar to the Arietta movement of Beethoven's op. 111. Some Beethoven scholars, including Paul Bekker and Wilfrid Mellers, argued that Beethoven's use of high registers represents Beethoven's endeavour to reach God, later also extending to it to the concept of humanity.[151] Mellers described the ethereal sounds of Beethoven as 'not of this world' that had never previously been introduced.[152] It is possible to consider that both Beethoven and Yun present transcendental moments through the unchanged sphere of high-register thirty-second note passages that ask what is beyond death, freed from all situations.

[151] Paul Bekker, *Beethoven* (London: J. M. Dent, 1925); Wilfrid Mellers, *Beethoven and the Voice of God* (London: Faber and Faber, 1983).

[152] Mellers, *Beethoven and the Voice of God*, 262.

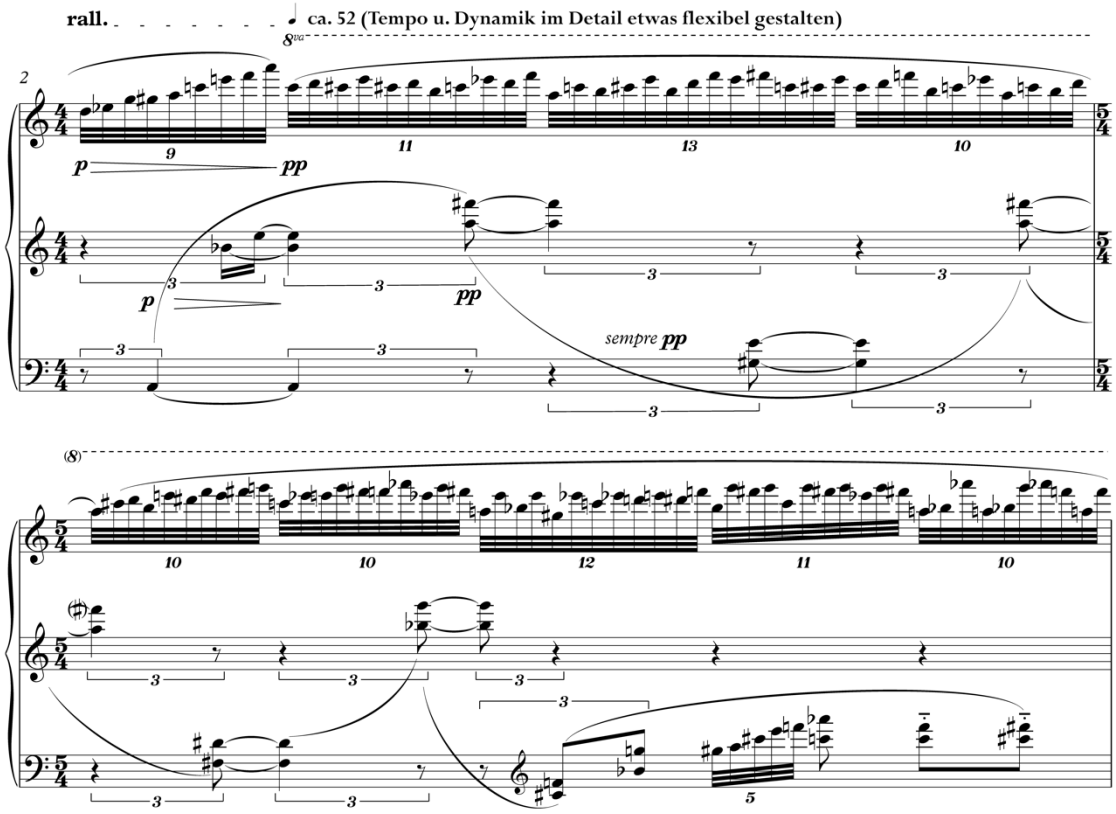

Figure 28. *Interludium A*, Part III, p. 10, third and fourth systems.

In addition, Yun brings in trills for the first time, as shown in figure 29 (there are grace notes only in the previous parts). These short trills develop into legato trills until the end; this may also refer to Beethoven's sustained trills in the Arietta.

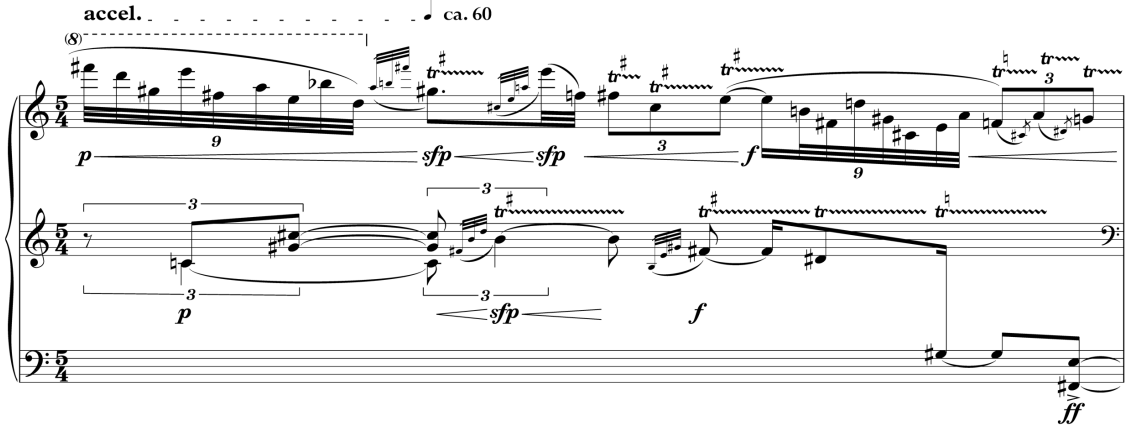

Figure 29. *Interludium A*, Part III, p. 13, first system.

What distinguishes Part III from the previous parts is that it is far more harmonious. In the left hand, there is a more consonant feeling, as the most frequent intervals are the fourth and sixth, which also generate a sense of regularity (see figure 30).

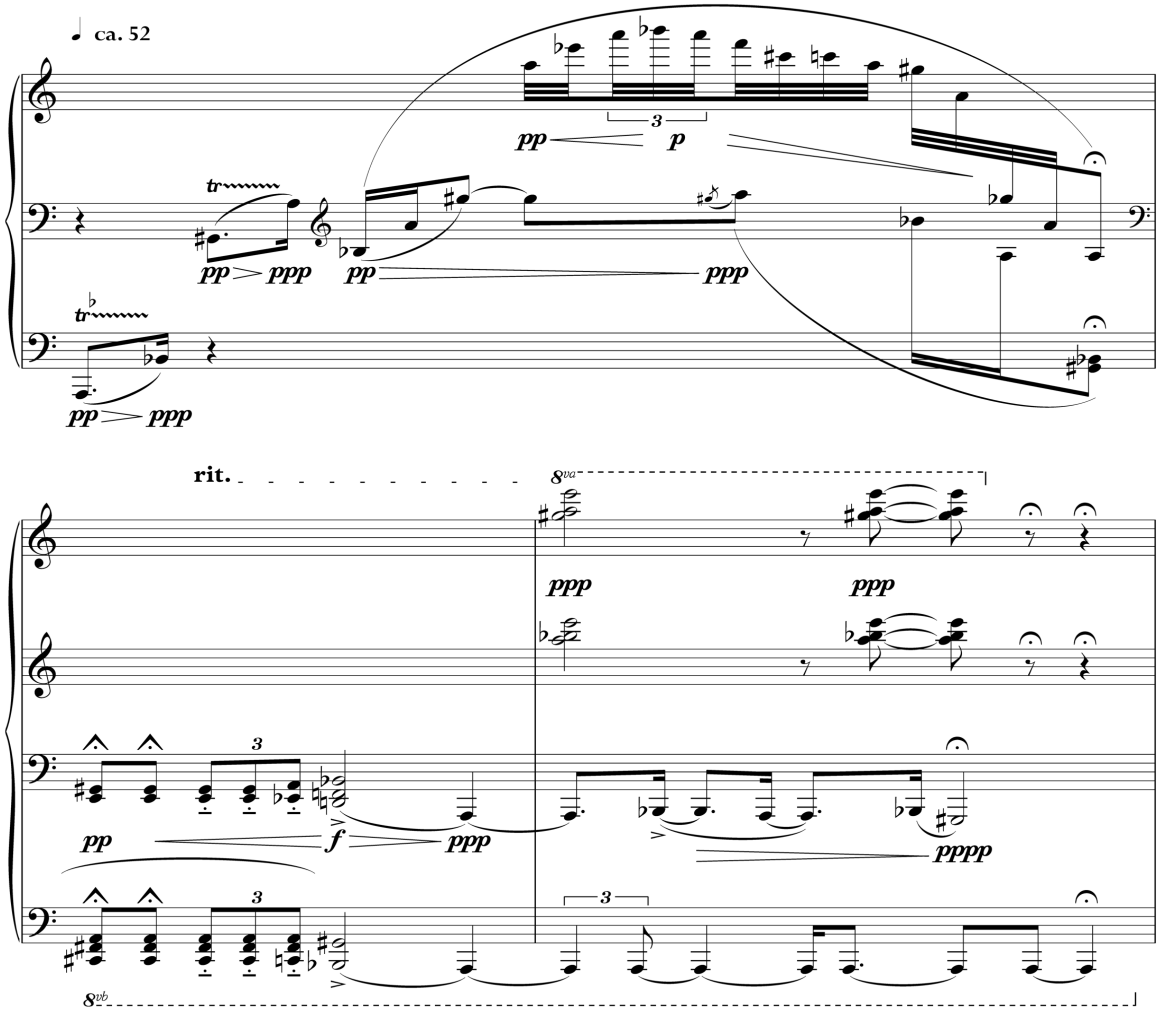

Figure 30. *Interludium A*, Part III, p. 15, first two systems.

Likewise, Part III has a sense of an A-major scale towards the end, including the advent of central tone E the dominant of A major, as shown in figure 28. The major mode appears again directly before the quiet ending passage stressed by the last loud dynamic *ff* (see figure 31). Yun used tonality in the last part, bringing it to the forefront and back again, which doesn't appear in Parts I and II. In the same example, Yun drove the Coda with maximum disequilibrium by developing the dynamic intensity – *ppp* – *pp* – *ff* – *pp* – *ppp* – within eleven measures, achieving an impetuosity of motion.

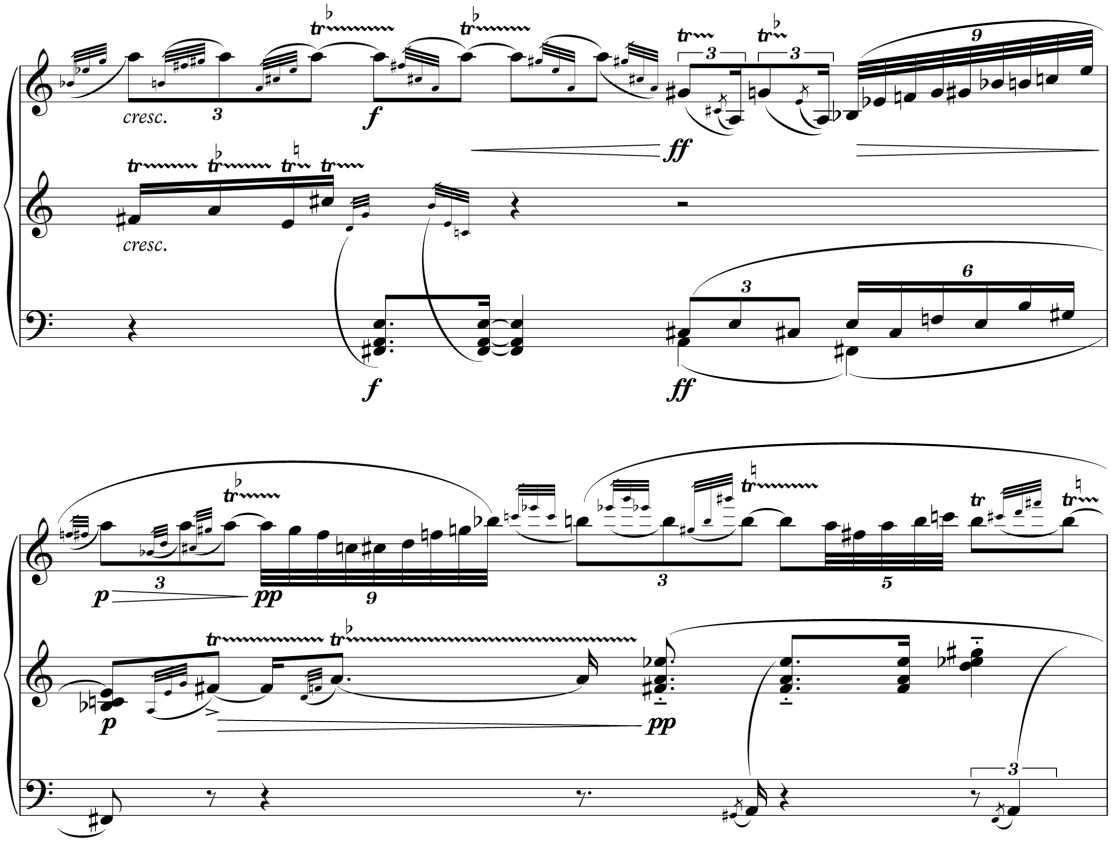

Figure 31. *Interludium A*, Part III, p. 16, last system – p. 17, first system.

As shown in Figure 32, *Interludium A* ends with stillness, inviting the listener to an infinite space covering five octaves with two notes of A in the highest and lowest registers of the piano, following G♯ and B♭ in the middle register. In other words, the ending creates a huge vertical space between the two notes of A, while it resolves the harmony from G♯ and B♭ horizontally. If note A is Yun himself, he is always outside the box dyad in this music, possibly embodying his inner identity of the time, the desire for freedom.

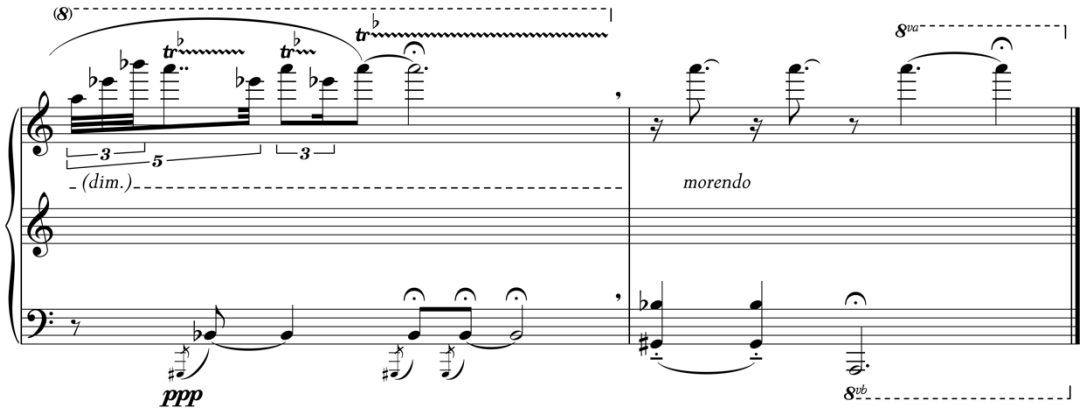

Figure 32. *Interludium A*, Part III, ending, p. 17.

Nevertheless, this symbolic context is not explicit to the listener, remaining immanent in the music. The title *Interludium A* does not imply any political facet. Yun chose to leave his music open for listeners to interpret – recall his statement that his music and politics are separated, but that at the same time, he is deeply and personally involved in politics. In composing abstract music, Yun did not want to confine the works only to his individual situation; he sought, rather, to deliver more universal messages, which can transfer across time and from one situation to another.

Interludium A (1982) as Fantasy

The unmetred rhythm of Part I and II as well as the slow tempo and quiet dynamics of part II of *Interludium A* seem reminiscent of the Buddhist chants of Korean court music, one of Yun's main compositional inspirations. From my perspective, combining experience of music in Korean and Western cultures, the *fantasy* genre of Western classical music seems the most similar to traditional Korean music. The word *fantasy* means 'a day-dream arising from conscious or unconscious wishes or attitudes':[153] it implies ambiguity. In a similar way, the musical fantasy form has a sense of 'imagination' or a 'product of the imagination'. [154] According to Hugo Riemann, the fantasy is regarded as a *nicht-form* (literally a 'not-form', or 'formless' form, suggesting the idea of a form that attempts to appear unbounded);[155] this might also characterise Korean court music, with its slow and free rhythm, and its measuring of tempo in terms of a performer's 'breaths rather than strict pulsations'[156] (discussed more fully in chapter 6). As a performer, these connections become significant, offering a possible relationship between the symbolic representations of imprisonment and freedom mapped out in

[153] *Oxford English Dictionary*, 'fantasy, n.4', OED Online, accessed 1 March 2016, https://www.oed.com.

[154] Christopher D. S. Field, 'Fantasia, §1(i): To 1700: Terminology', Grove Music Online, ed. Stanley Sadie, accessed 6 September 2015, https://www-oxfordmusiconline-com.

[155] Hugo Riemann, *Katechismus der Kompositionslehre* [*Musikalische Formenlehre*], vol. 2, 3rd ed. (Leipzig: Max Hesses Verlag, 1905), 124, originally published 1889 as *Grundriss der Kompositionslehre*, cited in Catherine Coppola, 'The Elusive Fantasy: Genre, Form, and Program in Tchaikovsky's Francesca da Rimini', *19th-Century Music* 22, no. 2 (1998): 170.

[156] Hye-Ku Lee, *Essays on Korean Traditional Music*, tr. Robert C. Provine (Seoul: Seoul Computer Press, 1981), 13–16.

Interludium A and its roots in a particular, expressive musical tradition. In the final section of this chapter I therefore examine *Interludium A* from a different perspective, in relation to the salient characteristics of classical music fantasies, such as those by C. P. E. Bach, Beethoven, Schumann, and Copland.

C. P. E. Bach's keyboard fantasies became synonymous with the sentimental (*Empfindsamer*) style of composition, subsequently influencing later composers of fantasies. His single-movement pieces emphasised progression through a range of strongly contrasting emotional states, often by juxtaposing moods and/or through the sudden alteration between different kinds of materials, rather than more organic progression form one mode of expression to another. [157] As discussed above, Yun's treatment of the central tone A to represent purity and freedom is obvious in this regard. Subsequent keyboard fantasias followed this model, including those by Mozart, but also sonata movements with similar poetic characteristics, such as Beethoven's Piano Sonata op. 27, no. 1, 'Quasi una fantasia', or the first movement of the 'Moonlight' Sonata op. 27, no. 2, also subtitled in this manner.

Interludium A is a one-movement work with three parts connected by pauses, somewhat like Beethoven's op. 27, no. 1. Its free flowing, unmetred expression, with juxtapositions of strongly contrasting materials in terms of dynamics, range, and articulation, provides a somewhat similar performing experience to that of classical fantasies. Moreover, Part II of *Interludium A* creates a quite particular poetic atmosphere: a desolate and passive ambience, as described above. This sits between two active and forceful outer parts, and is composed using one idea and freely mannered variation form; both these characteristics are found in the first movement of Schumann's *Fantasie*, op. 17. Like the section 'Im Legendenton' in the first movement of Schumann's piece, the poetic Part II of *Interludium A* acts as a digression from the whole piece, creating a different sense of narrative, similar to an inner monologue or a prayer. Jocelyne Kolb argues that this technique was fashionable in the Romantic era, influenced by the adoption into the novel, by Schlegel, Diderot, and others, of the notion of parabasis, derived from the moments in Ancient Greek comedy when the actors leave the stage and the chorus addresses the audience directly. Functioning as disturbance

[157] C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, tr. and ed. William J. Mitchell (New York: W. W. Norton, 1949), 152–53.

and digression, through 'its artfully ordered confusion, its charming symmetry of contradictions, and its wonderfully unceasing alternation of enthusiasm and irony',[158] the effect was not just structural and expressive, but also sometimes implied a moment in which the artist was speaking more directly to the audience. This connection, then, bolsters my initial reaction to *Interludium A* when playing it, in relation to my past performing experiences with some of these fantasies.

Aaron Copland, one of Yun's peers, stated that the quality of a fantasy is 'a spontaneous and unpremeditated sequence of "events" that would carry the listener irresistibly (if possible) from first note to last, while at the same time exemplifying clear if somewhat unconventional structural principles'.[159] In his own *Piano Fantasy* (1957), Copland demonstrated a conflation of a spontaneous imagination and a carefully structured form: he attempts to 'give free rein to the imagination without loss of coherence, to be "fantastic" without losing one's bearings, [which] is venturesome, to say the least'.[160] He used a sequential technique of ten tones throughout the entire piece, setting the fantasy in three sections to form an arch-like structure (slow – fast – slow), better known as the French overture scheme, to ensure the sense of a structural form balanced with free imagination. Yun's *Interludium A* is divided into three sections on an inverted arch (fast – slow – fast), the simplified version of the Italian overture.

As I discussed above, Yun embedded his traumatic memory into his works, including *Interludium A* and the *Konzert für Violoncello und Orchester*, which represent the inner and outer selves of the composer, pursuing absolute freedom. According to Gary Smith, Walter Benjamin defines a fantasy as 'a dialectical image in which "the then" and "the now" come together in a constellation like a flash of lighting'.[161] This characterises a force field in which the conflict between pre- and post-history plays itself out. Considering Yun's *Interludium A* in these terms, 'the then' suggests Yun's

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[158] Jocelyne Kolb, 'Romantic Irony', in *A Companion to European Romanticism*, ed. Michael Ferber (Oxford: Blackwell Publishing, 2005), 387.

[159] Aaron Copland, 'Piano Fantasy I & II', in *Aaron Copland: A Reader; Selected Writings 1923–1972*, ed. Richard Kostelanetz (New York: Routledge, 2004), 265.

[160] Aaron Copland, 'Fantasy for Piano', *New York Times*, 20 October 1959, accessed 24 August 2017, http://movies2.nytimes.com/books/99/03/14/specials/copland-fantasy.html.

[161] Gary Smith, *Benjamin: Philosophy, History, Aesthetics* (Chicago: University of Chicago Press, 1989), 50.

imprisoned life in Part I, when he was extremely fragile, severely tortured, and living under a death sentence. 'The now' may refer to the time of composing the piece, outside but recalling this traumatic memory. It is also possible to interpret *Interludium A* (which is engaged with the Hauptton technique, in which Yun's East Asian and Western cultural identities are manifested, as explained in chapters 6 and 7) as representing Yun's diasporic identity between his homeland ('the then') and his adopted home ('the now').

Considering the dichotomy of 'the then' and 'the now', the poetically displayed passages, the narrative gestures, and the digressive development of Part II of *Interludium A*, I find it hard not to think of the piece in relation to the characteristics of the musical fantasy. Overall, my aim in this chapter is to give an indication of some of the ways in which we might trace the development and musical manifestation of Yun's political identity. Edward Said stated, 'exile is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted'.[162] Obododimma Oha reaffirmed this: 'Exile, as a removal from home, orchestrates an *in-betweenness*: the exiled person is neither here nor there, even in the choice of language to express self. Exile is *somewhere*, but, psychologically, the exiled person is *nowhere*'.[163] Tensions between the two Koreas prevented Yun from returning to his home country, despite his strong desire to go back. His life-long yearning for South Korea is manifested in many of his compositions as part of a complex musical language, shaped by political events and cultural aesthetics. Adorno's statement on exile seems to sum up Yun's experience: 'For a man who no longer has a homeland, writing becomes a place to live'.[164] As Adorno found a place to live in his writing, Yun found his home in composition. In general, music reflects political identity and Yun is an important case study in this regard.

[162] Said, *Reflections on Exile*, 137.

[163] Oha, 'Language, Exile and the Burden of Undecidable Citizenship', 87.

[164] Theodor W. Adorno, *Minima Moralia: Reflections from Damaged Life*, tr. E. F. N. Jephcott. (London: Verso, 1974), 87.

Chapter 4: Is Music Socially Determined?

> Music has power, or so many people believe. Across culture and time it has been linked with persuasion, healing, corruption, and many other transformational matters. The idea behind these linkages is that music *acts* – on consciousness, the body, the emotions.[1]

Music is all about communication and connections. We go to concerts or listen to music to feel some kind of connection: to our inner self – emotions, memories, and experiences – and to our outer circumstances: to musical genres, styles, and historical periods as well as social environments and communities. What makes music interesting is that we play as we are; no one performance is identical to another. As musicians, we express ourselves using our performative power in connection to what is important to us as members of a small community communicating with a large society. It is, then, a personal – and thus a political – gesture; not only does one express one's voice to the outside through music, one also pursues inner freedom through a lifelong journey. Finding what is reflected through music and how music reflects is a performer's decision, a political action.

All musical performance must involve at least two parties – performer(s) and listener(s) – and Western classical music has three: composers, performers, and listeners. As such, there is no single identity in performance: it is always intersubjective. The essence of making-music is socio-political, connecting one person to another, inside with outside. Piano pedagogue György Sebők (1922–99) emphasised that music always means something specific from the moment it starts to be.[2] Eero Tarasti articulated this idea more precisely, arguing that music does not *tell* us an explicit story, but instead allows us to *associate* it with stories.[3] Sebők continued that the nature of music and its

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[1] Tia DeNora, *After Adorno: Rethinking Music Sociology* (Cambridge: Cambridge University Press, 2003), 1.

[2] György Sebők, 'Piano Masterclass György Sebők 1987 part 1 of 6', Royal Conservatoire, The Hague, YouTube video, 10:31, posted by 'dmitribron', 18 March 2010, accessed 10 August 2019, https://www.youtube.com/watch?v=RhUNzzO8krQ&index=34&list=PLvNVZNJY7PFNgBef-qr671hImJrzbV9LK.

[3] Tarasti, 'Music as a Narrative Art', 283.

articulation varies according to time and place, because there are two different identities in and around the music: one from inside, which is the performer, and the other from the outside, the circumstances.[4] Who wrote the music and what was the socio-political situation at the time the composer was living? How does a performer understand that music now? While it is a matter of different perspectives and different relationships to musical texts, in essence it is a political way of being.

We often gain our knowledge by acquaintance, through the conventions and socially determined prism of a society. As Edward Shils notes, 'Whatever human beings believe they know about the world is dependent on their circumstances and fortunes in society; their knowledge and beliefs are, according to the sociology of knowledge, overpoweringly bound by the outlook which they have inherited and by the force of their social position'.[5] In short, any truth is not *being* itself (object) but *becoming* (subject) in relation to the social circumstances (in-between object and subject). Adorno described this as the truth of the musical work arising out of the conflict in a force field between the two extremes of subject and object.[6]

Music and Its Social Relation

In Western art music, the performer's role, as re-creator in the triangular relationship of interpretation, composer–performer–listener, is to *intermingle* cultural-historical knowledge with the performer's own subjective response. J. T. Partington stresses that a performer does not simply convey the score or the composer's intention, but *plays through* the performer's personal domain – experience, knowledge, background, and emotion – determining what the music communicates to the performer as well as what the performer communicates to the listener.[7] Thus, the performer as a subjective individual is more than a mediator: he or she has performative power, choosing what to communicate, determined by the performer's social, cultural, and artistic stature.

We might consider musical communication from three critical perspectives, all of which expose, in very different ways, the connection between apparently abstract

[4] Sebők, 'Piano Masterclass György Sebők'.

[5] Edward Shils, '"Ideology and Utopia" by Karl Mannheim', *Daedalus* 103, no. 1 (1974): 85. 83–89

[6] Susan Buck-Morss, *Origin of Negative Dialectics: Theodor W. Adorno, Walter Benjamin, and the Frankfurt Institute* (Hassocks: Harvester Press, 1977), 46–47.

[7] J. T. Partington, *Making Music* (Ottawa: Carleton University Press, 1995), 39.

materials of music and its social context.[8] The theories of Jean Molino, Theodor Adorno, and Boris Asafiev give priority to quite different aspects of the process of meaning-making in music. However, considering this range helps reveal connections between music, society, and performance: despite their differences, each theory is founded upon this relation.

The notion of musical communication as a complex system of semiosis – of signs, constituted by sound-patterns linked to concepts[9] – derives primarily from the work of French contemporary semiologist Jean Molino. In *Musical Fact and the Semiology of Music* (the original version is *Fait musical et sémiologue de la musique*, 1975), Molino declared, 'There is not *one* music, then, but many musics, no music-as-such but a musical fact'. [10] Like most semiologists, Molino considered music a symbolic form: 'the phenomenon of music . . . cannot be defined or described correctly unless we take account of its threefold mode of existence – as an arbitrarily isolated object, as something produced and as something perceived'.[11] However, a symbolic phenomenon does not need to have a denotative, literal meaning itself: it can carry symbolic weight without us being able to name or point directly to a meaning. Therefore, music is 'a symbolic product, and analysis is inseparable from the "total social fact", a musical *experience* that is the alpha and omega of practice and theory'.[12]

Molino set out the tripartite basis of musical semiosis: 'the poietic, the aesthetic and the "neutral" analysis of the object'.[13] The poietic level (from the Greek 'to make') corresponds to the activities of the artist, who creates his or her own agenda, relating inner intention and outer condition within his or her social and cultural context. The listener at the aesthetic level (from the Greek, 'the faculty of perception') receives the artistic output according to his or her own experienced historical context: every listener

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[8] It should be noted that my aim here is not to set out the grand narratives of music and its social relations: this is beyond of the scope of my research. Rather, my aim is to indicate how apparently very different theories of musical meaning are indicative of matters of socio-political identity, and how this is significant to a performer's perspective.

[9] Ferdinand de Saussure, *Course in General Linguistics*, tr. Roy Harris (London: Duckworth, 1983), 67.

[10] Jean Molino, 'Musical Fact and the Semiology of Music', *Music Analysis* 9, no. 2 (1990): 115, italics original.

[11] Ibid., 114.

[12] Ibid., 115.

[13] Ibid., 130.

hears the same music differently. Between the poietic and aesthetic levels is the neutral level: 'the physical substance of the sign',[14] which is a work of art. In music, it is partially represented by the score. Nevertheless, Molino noted the gap between what is composed and what is heard: the significant space that is the domain of performance.[15]

By analysing music on the basis of the tripartite communicative stream, Molino aimed to show that 'what exist in reality are symbolic domains [the signifier and the signified], differently articulated in different societies but each time constituting a set that is recognised by the collectivity'.[16] He applied this theory of music as a symbolic domain, as total social fact, to all musical activities:

> Every moment of musical practice may be isolated and enhanced in order to give rise to new types of variation: variations on the relationship between composer and performer between conductor and performer, among performers, between performer and listener, variations of gestures, even [of] silence to end up with a soundless music that is still music through what it retains of the traditional musical totality. It is an allusive music, a music that has meaning only by virtue of the cultural difference between it and the recognized totality of the tradition from within which one particular fragment of musical activity has been picked out.[17]

In this sense, while musical semiotics are often understood as primarily a means of unpicking the intrinsic sign systems that operate in a musical work, Molino's approach is underpinned by the fundamental idea that these signs are socio-cultural products and socio-culturally mediated.

The work of Theodor W. Adorno on the face of it takes a very different – to many critical theorists, even an opposite – approach: his subject is, explicitly, the relation between music and society. Indeed, John Shepherd described Adorno as the 'father' of

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[14] Ibid.

[15] Nicolas Ruwet, *Théorie syntaxe et syntaxe du français* (Paris: Seuil, 1972), 23–40, cited in Molino, 'Musical Fact and the Semiology of Music', 131.

[16] Molino, 'Musical Fact and the Semiology of Music', 132.

[17] Ibid., 122.

the sociology of music.[18] Adorno argued that music is never purely artistic material, but rather a 'social and historical product'[19]: the meaning of music is altered by 'the prevalent conditions of musical production and distribution in a particular period, [therefore] a piece of music may express aspirations for a changed society'.[20]

Adorno's main argument concerning music and its social relation can be summarised in two distinct parts: music as *autonomous art* and music as *social product*. This dichotomy seems one of extremes, but in actuality they possess a cause and effect relationship. Autonomous music does not mean that pure music is 'art for art's sake'; however, according to Adorno, it means that music has no predetermined purpose, it is not shackled to a direct relationship with the social functions of religious, social, political, and domestic rituals.[21] For this reason, some scholars such as Gary Zabel and Gillian Rose argue that Adorno's autonomous music must itself be understood as a social fact or product, as determined by a certain kind of society.[22] In this sense, for music to present as autonomous, the possibility of that position has to be constructed by society. As Tia DeNora discusses, Adorno argues not just that music represents social relations, but also that 'it is a part of whatever we take to be the social writ large. Music is a constitutive ingredient of social life'.[23] DeNora sums up Adorno's theory as expressing 'music as a manifestation of the social, and the social, likewise, a manifestation of music'.[24] In this sense, through music we can understand a certain society in a certain time.

The relevance of Adorno's work to my contentions in chapters 2 and 3, about the relationships between music, identity, and politics, is perhaps self-evident. However, placing this alongside Molino's semiotic approach helps articulate the connections between the (semiotic) processes of musical structure and expression that I find in Yun's

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[18] John Shepherd, 'Sociology of Music', in *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, vol. 23, 2nd ed. (London: Macmillan, 2001), 603–14, cited in Tia DeNora, *After Adorno*, 3.

[19] Theodor W. Adorno, 'On the Social Situation of Music', in *Essays on Music*, ed. Richard Leppert (Berkley: University of California Press, 2002), 393.

[20] Gillian Rose, *The Melancholy Science: An Introduction to the Thought of Theodor W. Adorno* (London: Macmillan, 2014), 146.

[21] Max Paddison, *Adorno's Aesthetics of Music* (New York: Cambridge University Press, 1997), 3.

[22] Rose, *Melancholy Science*, 147. See also Gary Zabel, 'Adorno on Music: A Reconsideration', *Musical Times* 130, no. 1754 (1989): 199.

[23] DeNora, *After Adorno*, 151.

[24] Ibid.

music, the social and political context, and the intertwining of these in his musical language, as an expression of musical identity.

A third perspective helps draw this closer to performance. Before Adorno produced a number of publications on music and its social relations, Boris V. Asafiev (1884–1949), best known as the founder of Soviet musicology, published *Musical Form as a Process* in two volumes in 1930 and 1947. Asafiev considered this work to form a social theory of musical form dealing with two main issues: musical form and a concept he called *intonation*. He argued that 'musical form, as a socially determined phenomenon, is perceived, first of all, as a form (a condition, a method, and a means) for revealing music socially in the process of its intoning . . . those intonations which are assimilated by the environment through the most productive possible forms of music-making'.[25] In his view, form and musical material are never fixed. Rather, it is dialectical: constantly (re)determined by different generations with different purposes. In this way, musical form grows from social principles: the environment stimulates practical musical demands and adopts the most necessary forms.[26]

Asafiev's perspective on the social constitution of musical materials is in some ways comparable to Adorno's theories of music as a social product. However, Asafiev emphasised this notion of 'intonation': musical form reflects the communal purpose of society, which determines responsible 'intonations' in the process of communication between composer and listener.[27] Asafiev first defined this concept in *A Book about Stravinsky* in the 1920s:

> I often use the term 'intonation', and I therefore state that I mean thereby the totality of sounds from whatever source, not only the *audible* music but the whole phenomena of sound, actually or potentially audible as music. To intone means to define a system of sound-relationships.[28]

[25] Tull, 'B. V. Asaf'ev's "Musical Form as a Process"', 1-2:184.

[26] Ibid., 186.

[27] Gordon D. McQuere, 'Boris Asafiev and Musical Form as a Process', in *Russian Theoretical Thought in Music*, ed. Gordon D. McQuere (Ann Arbor, MI: UMI Research Press, 1983), 247–48.

[28] Boris Asafiev, *A Book about Stravinsky*, tr. Richard F. French (Ann Arbor, MI: UMI Research Press, 1982), 7, cited in McQuere, 'Boris Asafiev and Musical Form as a Process', 224.

For Asafiev, intonation is 'the relationship of music to the environment, the way the nature of life is expressed in sound'.[29] Thus, it is the essence of the mutual relationship – by interacting and negotiating – of music and society, and consequently, essence is socially determined and continually developing.[30] By way of explanation, Asafiev outlined a theory of intonational vocabulary, which relates to the development of social factors: new generations bring new intonations. The social and cultural changes require a new system of understanding and listening to music. McQuere noted that Asafiev's 'musical intonations are particular to a given era and culture, and may be anything from the simplest musical materials to the largest complex forms'.[31] Asafiev summarised that 'the people, the culture, and the historical epoch define the stages of intonation, and through intonation are determined both the means of musical expression, and the selection and interconnection of musical elements'.[32]

Further to this, Asafiev stated, 'a composer, for his creation to become viable, must be receptive to the mood of his epoch and environment, and aware of its previous intonation experience'.[33] Specific harmonies, intervallic constructs, or forms are part of what constitutes the 'intonation' but these are re-characterised in different eras: for example, dance forms and certain harmonic characteristics of the Baroque era are reconstituted in works by Mozart and Haydn, but differently, so that we hear one music in another 'intonation'. To him, the interval is one of the key elements – a summarised intonation.[34] He argued that social and historical events *shape* the development of musical formation; we can then examine the evolution of music by tracing the development in each era of the 'intonations that most accurately reflect the time'.[35]

Besides adopting composition as a social and cultural reflection of the given epoch, Asafiev also considered performance important in musical intonation, drawing out the past through consciousness of the present: he argued that performers should

[29] McQuere, 'Boris Asafiev and Musical Form as a Process', 224.

[30] Ibid., 225.

[31] Ibid.

[32] Tull, 'B. V. Asaf'ev's "Musical Form as a Process"', 3:613.

[33] Ibid., 1–2:161.

[34] Ibid., 3:618.

[35] Ibid., 1–2:248.

not 'merely "play it back" mechanically or purely arbitrarily',[36] but translate the music into reality, co-creatively with the composer:[37]

> About the playing of instruments, it is said that there is tone, about pianists, there is a touch, i.e., the expressive, natural touching of the keyboard, overcoming the 'hammering quality,' the percussiveness of the instrument. This signifies that the hand of a man can almost 'put a voice' into instrumental intonation. To have tone is to keep some quality of sound consistently . . . [38]

Asafiev considered that 'the art of performance is not interpretation but rather intonation'[39] through the performer's internal hearing.[40] Firstly, Asafiev stressed *how* a piece of music is played rather than *what* is played. Secondly, Asafiev argued that a performer's breathing between and within phrases[41] is crucial to its fundamental expression as an art of *motion*, realised in time.[42] This is more than a matter of individuality or pure musical expression: as McQuere explains, central to Asafiev's theory of intonation is the idea that 'the perception of motion in music is the product of sound relationships [intonations] which are culturally determined'.[43]

The composer intones within him- or herself in the writing process, catching the intonational mood and spirit of the epoch and environment.[44] The performer intones by translating the music into reality through his or her inner hearing as well as outer circumstances based on cultural and social contexts.[45] Music is a cultural artefact dependent on social and historical norms; thus, intonation theory is an appropriate lens to analyse music of different groups, places, and times. Asafiev concluded his theory of musical form as process as follows:

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[36] Tull, 'B. V. Asaf'ev's "Musical Form as a Process"', 3:721.

[37] Ibid., 3:796.

[38] Ibid., 3:611.

[39] McQuere, 'Boris Asafiev and Musical Form as a Process', 242.

[40] Tull, 'B. V. Asaf'ev's "Musical Form as a Process"', 3:797–800.

[41] Ibid., 1–2:202.

[42]Ibid., 1–2:397, 554.

[43] McQuere, 'Boris Asafiev and Musical Form as a Process', 227.

[44] Tull, 'B. V. Asaf'ev's "Musical Form as a Process"', 1–2: 161.

[45] Ibid., 3:796–97.

> music, as meaning, becomes a reflection and realization of its surrounding reality, perceived and transformed or reorganized by man, and is equal to all other manifestations of human consciousness.[46]

These three perspectives, quite different in emphasis, all provide lenses through which better to understand the relationship between musical content and society – and hence music and identity formation – with which I am concerned.

Identity Performance and Performing Identity

The purpose of every musical activity – composing, performing, and listening – is that it is experienced. As Tia DeNora says, reality – perception and understanding of lived experience – 'cannot be fully addressed by words, measurements, concepts, and categories, all of which must be understood at best as approximations of reality, as socially constituted ideas or images of phenomena'.[47] Peter L. Berger and Thomas Luckmann define reality ('a quality appertaining to phenomena that we recognise as having a being independent of our own volition') and knowledge ('the certainty that phenomena are real and that they possess specific characteristics'[48]) as always in a state of flux, however objective and fixed they may, at times, appear. In short, reality is socially constructed and knowledge is perceived through certain prismatic reflections within a society.

Performance, as an ephemeral art, is explicitly in flux, but what is less obvious is that in this very state it expresses the flux of the reality and knowledge that feed in to underpin it. A performer's reality and knowledge not only determine performative decisions based on one's cultural experiences and social circumstances; emotional understanding also has a significant role to play, whether it is the recognition of emotions 'in' or expressed 'by' the music or the performer's emotional response 'to' the music (or generated by playing it), or both. However provoked or manifested, emotion

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[46] Ibid., 3:654.

[47] DeNora, *After Adorno*, 4.

[48] Peter L. Berger and Thomas Luckmann, *The Social Construction of Reality: A Treatise in the Sociology of Knowledge* (London: Penguin Books, 1991), 13.

is always influenced by personal experience and knowledge: emotion is social.[49] As Michael Boiger and Batjz Mesquita observed, emotions arise in relation to social interactions and relationships;[50] therefore the subsequent emotional experiences are determined by but are also constitutive of the social, political, and cultural contexts in which they emerge:[51]

> In sum, we take social construction of emotion to be an interactive and ongoing process that unfolds within interactions and relationships, which derive their shape and meaning from the prevailing ideas and practices of the larger sociocultural context. At different times, and in different contexts, the resulting emotions will be different.[52]

As a performer, then, what is my response to my knowledge of Yun, cultural, historical, and musical? Is it really necessary to impart this information to the audience? Or is it sufficient to simply 'deliver the piece', believing that political ideas manifest themselves in music? Furthermore, if I wish to communicate implied political meaning in my performance, how do I deploy this in practice? Can I present to the audience Yun's political identity embedded in his music? To answer these questions, it is necessary to discuss two essential factors: how can one approach musical interpretation and what is the role of the performer?

Recent decades have seen something of a 'performance turn' in musicology,[53] moving beyond the idea that performers are transparently the voices of composers to consider that 'music is a performing art'.[54] As Richard Taruskin argues, we can only

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[49] *Oxford English Dictionary*, 'emotion, n.3', OED Online, A=accessed 11 August 2019, https://www.oed.com.

[50] Michael Boiger and Batjz Mesquita, 'The Construction of Emotion in interactions, Relationships, and Cultures', *Emotion Review* 4, no. 3 (2012): 221.

[51] Ibid., 227.

[52] Ibid., 222.

[53] Nicholas Cook, 'Between Art and Science: Music as Performance', *Journal of the British Academy*, no. 2 (2014): 1–25.

[54] Nicholas Cook, 'Between Process and Product: Music and/as Performance,' *Journal of the Society for Music Theory* 7, no. 2 (2001), par. 19, accessed 5 April 2017, http://www.mtosmt.org/issues/mto.01.7.2/mto.01.7.2.cook.html.

realise 'the composer's intentions as far as our knowledge of them permits': [55] musical performance is an expression of the performer's cultural and social identity, thereby more fully 'let[ting] the culture speak for itself'.[56] In recent years, scholars including Max Paddison (2004), Stan Godlovitch (1998), Nicholas Cook (2001, 2014), and Philip Auslander (2004, 2006) have underlined the performative domain of music. Godlovitch stated that only performance makes musical works accessible to one's ear,[57] and that musicality depends upon the combination of the score, conventional practices, and the performer's contributed subjectivity; for him, 'performances are spatiotemporally delimited events'.[58] Considering that one performs *something*; presents a performance 'of' something,[59] Cook stated that a performer plays through the social processes of that certain performance.[60] While not going so far as Christopher Small, who in *Musicking* states that 'performance does not exist in order to present musical works, but rather, musical works exist in order to give performers something to do',[61] Cook suggests a view of a score as a musically notated script, which choreographs socio-musical interactions. By examining social interactions between players, in Cook's words, we 'understand music as both reflection and generator of social meaning'.[62]

While Cook focuses on music as performance or social inter-*action* in playing, Philip Auslander, in response to Cook's point of view, emphasises the concept of persona in musical performance; music is not just an action of performing something, it also includes an agent or a collective agent who makes the performing action. Drawing on the work of Simon Frith, in *Performing Rites* (1996), Auslander observes that there are three key aspects of a performer: the real person (the performer's personal identity), the performance persona (the performer's stage personality), and the character he or

[55] Richard Taruskin, 'On Letting the Music Speak for Itself: Some Reflections on Musicology and Performance', *Journal of Musicology* 1, no. 3 (July 1982): 340.

[56] Ibid., 342.

[57] Stan Godlovitch, *Musical Performance: A Philosophical Study* (London: Routledge, 1998), 2.

[58] Ibid., 85.

[59] Cook, 'Between Process and Product', par. 2.

[60] Ibid., par. 6.

[61] Small, *Musicking*, 8.

[62] Cook, 'Between Process and Product', par. 31.

she plays in.[63] Auslander describes the term *persona* as a performed presence, in-between the performer's real identity and the character of the music he or she is playing.[64] Seen in this context, my three key players in performance would be Jin with her personal identity as a human being, Jin as a pianist who has had training in music and musical practice throughout her life, and Jin as the performer portraying a character of the music. For example, I would possess individual, different, and characteristic conceptions when I play Chopin's nocturnes compared with Bach's toccatas. In addition, the performing gestures I make to search for the most convincing tones on the piano (looking up or down, flat or curved fingers, light or heavy touches), which I imagine in my inner ear, will be different as specified by what, when, where, and how to play.

Overall, then, performance is at once a personal, social, and political act: performative power engages critically and imaginatively with questions of identity through a process of communication. As Auslander says, this means

> thinking of musicians as social beings – not just in the sense that musical performances are interactions among musicians (as Cook suggests), but also in the larger sense, that to be a musician is to perform an identity in a social realm.[65]

We don't just see the real person playing in a concert hall: in Auslander's words, we follow the entity 'that mediates between musicians and the act of performance when we hear a musician play, the source of the sound is a version of that person constructed for the specific purpose of playing music under particular circumstances'.[66] Ultimately, as Marissa Silverman says, 'interpretation is the act of bringing one's whole being – intellectual, social, cultural, artistic, physical, emotion and personal – into the performing event'. [67] Consequently, the listener does not experience some pure

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[63] Philip Auslander, 'Performance Analysis and Popular Music: A Manifesto', *Contemporary Theatre Review* 14, no. 1 (2004): 6.

[64] Ibid., 6n14.

[65] Auslander, 'Musical Personae', 101.

[66] Ibid., 102.

[67] Marissa Silverman, 'Musical Interpretation: Philosophical and Practical Issues', *International Journal of Music Education* 25, no. 2 (2007): 109.

exemplification of organised sound, but a revelation of the performer's expression of self in relation to a particular time and place.

Chapter 5: Music and Cultural Identity

In my experience of living and working in Western culture, the period we live in is the most welcoming of any kind of music. The main reason for this may be that we are already exposed to many different kinds of music. In institutional settings, such as universities, composers are relatively free to create any music they wish in 'a golden age of freethinking art'.[1] The contemporary music scene is more diverse and open now than it was for previous generations. Increased travel has exposed people to different cultures, ways of life, and ideas. Likewise, the rapid propagation of media, especially through the internet, has supported the global opening of cultural, social, and political boundaries. At the same time, this brings an awareness of the diversity of the discourses surrounding music: there is no singular, shared perspective. The musics and cultures of a society interact and develop mutually: music is a culturally encoded cultural identity of a certain time and place.

Having focused in chapters 2 and 3 on questions of social and political identity, bringing these to bear on Yun's work, this chapter takes me to the final aspect of identity with which I am concerned: cultural identity. The focus is on how music and culture are mutually related, particularly in relation to the works of Isang Yun. As Raymond Williams described, culture is the whole way of life of a social group or organisation,[2] in which people interact, communicate, and experience common social characteristics. Williams added, 'art [including music] of a period is closely and necessarily related to the generally prevalent "way of life", and further that, in consequence, aesthetic, moral, and social judgement are closely interrelated'.[3] In this regard, the study of culture covers various concepts from commonalities to difference, locality to universality, the ordinary to the specific, the abstract to the practical, and the historical to the modern. It is not surprising that Williams stated, 'Culture is one of the two or three most complicated words in the English language'.[4] In discussing the challenge of analysing cultures, French sociologist and anthropologist Pierre Bourdieu stated that culture is one of 'those places

[1] Ross, *The Rest is Noise*, 387.

[2] Williams, *Culture* (London: Fontana, 1981), 11.

[3] Williams, *Culture and Society 1780–1950*, 137.

[4] Williams, *Keywords*, 87.

in discourse in which in an entire group meets and recognises itself'.[5] This research does not discuss the entire history or concept of cultures; rather, it focuses on using the meaning of cultures to examine Yun's music and how music represents his cultural identity.

It is important to note why in this research I explore identity through social, political, and cultural lenses. Examining Yun's works from different angles, focusing on these three aspects of identity, allows me to understand Yun's music in relational and situational contexts in depth. Social identity focuses on Yun's internal and external relationships: the social interactions and negotiations in different contexts that influenced his work and shaped his complex musical identity. The consideration of political identity aids the understanding of Yun's music as a political act, and of Yun's sense of his agency as a member of society. As cultural identity is realised by shared experiences and traditions of a collective group, it is useful to explore the manifestation of Yun's East Asian identity in his compositions in reference to the sounds and techniques of traditional Korean music. Even though Yun's political and cultural identities are not explicit in some of his works, they can be found through reception and recognition in various contexts. There are overlaps between these three identities, of course, because they are interrelated.

Raymond Williams and the Meaning of Culture

Until the eighteenth century, the word *culture* referred to an abstract *process*: that of becoming 'civilised' or 'cultivated'[6]. However, from the late eighteenth century, with the transition from agricultural industry to capitalism and modernity, especially in English and German, the word became more generalised as the 'spirit' or the 'mind' describing the 'whole way of life' of a collective group.[7] The meaning of *culture* was expanded to cover its modern senses, emphasising people's interests and values. Thus, culture was described as 'the secular process of human development',[8] which supports the idea of culture as the articulation of multiple identities.

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[5] Bourdieu, *Field of Cultural Production*, 168.

[6] Williams, *Keywords*, 89.

[7] Williams, *Culture*, 1981, 10.

[8] Williams, *Keywords*, 89.

Since 1958 Raymond Williams has written extensively on the subject of culture, especially relating to society. In his book *The Long Revolution* (1961), he divided the definition of culture into three categories: ideal, documentary, and social.[9] According to Williams, the 'ideal' definition of culture concerns lives, works, and values in the human condition of particular societies, whereas the 'documentary' definition indicates intellectual and imaginative works – such as written and painted works – which are the result of human thoughts and experiences.[10] The 'social' definition refers to a particular way of life, communicating certain meanings and values (e.g., traditions and languages) that are not limited to art alone but encompass behaviour in our ordinary lives.[11] Williams emphasised that any particular definition that excludes the other two is inadequate; thus, cultural studies must include these three terms: ideal, documentary, and social.[12] These terms are interrelated and inseparably connected to society, that is, the arena in which people interact. From this view, he argued how values are deeply related to and reflect society's circumstances, politics, and activities at a particular juncture.

Williams revisited the concepts, to further define the meaning of culture, in his books *Keywords: A Vocabulary of Culture and Society* (1976) and *Culture* (1981), published almost twenty years after his first book on the subject. This time, he distinguished three meanings, which were fashionable from the late nineteenth century, ranging from 'a person of culture' and 'cultural interests or activities' to culture as 'the arts'.[13] A person of culture suggests an individual process of intellectual and spiritual development; cultural interests or activities express 'a particular way of life, whether of a people, a period, a group, or humanity in general'[14]; and culture as the arts can be found in artistic activity, such as music, literature, painting, and so on.

Williams never defined culture as a definite article; rather he explored some applicable ideas of what we should not exclude when we examine culture or cultural studies. His theory of culture is strongly associated with the social characteristics and

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[9] Raymond Williams, *The Long Revolution* (London: Penguin, 1961), 57.

[10] Ibid., 57.

[11] Ibid.

[12] Ibid., 59–60.

[13] Williams, *Culture*, 1981, 11.

[14] Williams, *Keywords*, 90.

patterns in an ordinary life, not only artworks but also language and traditions. Williams considered that 'the "informing spirit" of a whole way of life, which is manifest over the whole range of social activities', and 'a whole social order', which is made up of specifiable styles and certain places and times, are embedded in culture.[15] In short, culture signifies the social structure of a particular way of life. As such, Williams believed, '[a] society [should] be judged in terms of all its making and using, and in terms of all the human activities and relationships which the methods of manufacture and consumption brought into existence'.[16] Williams referenced John Ruskin's words to affirm his cultural theory:

> The art [or culture] of any country is the exponent of its social and political virtues. . . . The art, or general productive and formative energy, of any country, is an exact exponent of its ethical life. You can have noble art only from noble persons, associated under laws fitted to their time and circumstances.[17]

Other scholars also have highlighted the correlation of social aspects and culture. Janet Wolff argued that culture and arts should be sociologically informed, because culture is a social product.[18] According to her, art itself is a historical and specific fact, which is produced in certain social circumstances. Thus, we must understand social, political, and economic factors to comprehend any art or culture. Chris Jenks's research is another example that supports this feature of culture: it stresses that 'any creativity must be understood in relation to its social context'.[19] As culture reveals to us the times people live in, Jenks believed culture itself is a historical concept. Culture as people's interests, values, and activities in its social context is, then, indispensable to notions of identity.

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[15] Williams, *Culture*, 1981, 11.

[16] Williams, *Culture and Society 1780-1950*, 149.

[17] John Ruskin, *Lectures on Art* (New York: John Wiley & Son, 1870), 26, cited in Williams, *Long Revolution*, 143.

[18] Janet Wolff, 'The Ideology of Autonomous Art', in *Music and Society: The Politics of Composition, Performance and Reception*, ed. Richard Leppert and Susan McClary (Cambridge: Cambridge University Press, 1987), 5.

[19] Chris Jenks, *Culture* (London: Routledge, 1993), 2.

Warren Kidd viewed culture and identity as interrelated: culture shapes our sense of identity/identities.[20] He believed that our identity is linked to what we do and how we behave within culture or social structure:

> Although culture is shared, in any one society there may be more than one culture or many small subcultures, the sum of which influences the individual. For many sociologists, humans are both cultural beings and social beings: we are shaped by our culture, and we shape it and perpetuate it in our day-to-day lives when we interact with others.[21]

By way of explanation, we are manipulated by culture; at the same time, we articulate our own identities by contacting others in our everyday lives. Kidd further emphasised that our activities and interests are conducted by the culture of society, and he suggested two distinctions within the concept of culture: social culture and artistic culture.[22] The former includes values, beliefs, activities, customs, and norms, whereas the latter covers intellectual and artistic products.[23] A person's identity can only be understood within the specific cultural venue, and cultural identity can be understood from both social and artistic perspectives in that particular time and place.

As I have discussed in chapter 2, identity is a dyadic concept that can divide and position people against one another, while it is often the central notion that can unite people. In *The Lies That Bind: Rethinking Identity* (2018), philosopher and cultural theorist Kwame Anthony Appiah argues that today we think of identity as social, because every identity is shared with others and labelled by where we are situated.[24] In other words, identity not only underpins what we do but also is what others do to us, and it is determined by 'a set of culturally prescribed categories'.[25] This is because identity represents what matters to people as well as how people fit together in a social life. In accordance with Williams's notion of culture as a complex whole, Appiah

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[20] Warren Kidd, *Culture and Identity* (Basingstoke: Palgrave, 2002), 7.

[21] Ibid., 11.

[22] Ibid., 100.

[23] Ibid.

[24] Kwame Anthony Appiah, *The Lies That Bind: Rethinking Identity* (London: Profile Books, 2018), 3.

[25] Appiah, *Lies That Bind*, 5–11.

considers 'culture as a source of identity'.[26] Cultural experience is, therefore, the experience of other identities. In addition, Appiah argues that culture is not fixed but constantly changing; thus, all cultural practices and products are mobile.[27]

Cultural Identity

This notion of the flux of cultural identity is further explored in the edited book *Identity: Community, Culture, Difference*. Here, Jonathan Rutherford notes that our identities can only be recognised within the articulation of social, cultural, and economic relationships, and these are always shifting: identity therefore consists of what it was in the past and what it is becoming.[28] According to Rutherford, this is also the case with culture: identities and cultures can never be detached from one another. In this fashion, cultural identity can be understood through the interrelationships of differences through constant translation and negotiation.[29]

In the same volume, the eminent theorist Stuart Hall discusses cultural identity from two perspectives. The first is that cultural identity can be interpreted as a collective arena with a shared history and ancestry.[30] In this perspective, cultural identities reflect shared experiences and cultural symbols within the frames of shared references and meanings. Whenever I listen to Yun's music, I can identify sounds or techniques of traditional Korean music, which Yun embedded into his compositions: Yun and I have a shared experience of Korean music history. As P. S. Campbell notes, 'music is not a universal language: it communicates fully only to those who know the unique treatment of its components'.[31]

From Hall's second perspective, cultural identity emphasises the individual differences that represent what we really are as well as what we have become.[32] In short, cultural identity is a matter of being as well as becoming: it ranges from the past to the

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[26] Ibid., 190.

[27] Ibid., 204–8.

[28] Rutherford, 'A Place Called Home', 24.

[29] Ibid., 26.

[30] Hall, 'Cultural Identity and Diaspora', 222–23.

[31] P. S. Campbell, *Lessons from the World: A Cross-Cultural Guide to Music Teaching and Learning* (New York: Schirmer Books, 1991), 101.

[32] Hall, 'Cultural Identity and Diaspora', 225.

future. However, Hall stresses that the past itself is not a fixed essence, rather it undergoes ceaseless transformation.[33] Consequently, the past is never predetermined but is always constructed and reconstructed through memory, narrative, and fantasy in continuity.[34] This is because identities are shaped by how, where, and when we are positioned: we approach the past accordingly.

It is the second perspective, according to Hall, from which we can properly apprehend the traumatic figure of the colonial experience,[35] and Yun is an appropriate exemplar for this case. The dramatic experiences Yun underwent – living in Korea when it was a colonised country under severe suppression by Japan, passing through the Korean war, being kidnapped and exiled by the repressive military junta under general Chung-Hee Park, encountering avant-garde music and composers in Europe, and being denied re-entry to his homeland of South Korea – positioned Yun in different social, cultural, and political contexts, which transformed his cultural identity continuously. However, Yun's Koreanness is ubiquitous: experienced throughout his life and manifested in his works. Yun articulated his compositional philosophies and techniques by infusing his Korean musical traditions into Western musical practices, which developed further in his later works. Examples of this have been cited in earlier chapters, and in chapter 6 I examine this in more depth, in relation to his Hauptton technique. Yun was never able to return to his country of origin, and as such traditional Korean music became a form of what Edward Said calls 'imaginative geographical and historical knowledge'[36] in his compositions.

Of course, cultural identity not only is embedded into artistic products and history (encoded) but also is discovered through public reception: it can, to an extent, be decoded. As I was born in Korea and lived the first half of my life there, I can easily recognise features of Korean music in Yun's compositions, despite its soundworld being superficially that of Western modernism. If I were a Westerner, I might recognise the sounds of the serial technique or avant-garde music first. As a performer, I then mediate Yun's cultural identity to the audience, by recognising and conveying it. Yayoi Uno Everett (2003) notes that:

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[33] Ibid., 224–25.

[34] Ibid., 226.

[35] Ibid., 225.

[36] Edward W. Said, *Orientalism* (New York: Pantheon, 1978), 55.

> Appreciation of contemporary art depends on such a dialogue between the maker and the observer/perceiver. Yet, again, whether a musical element is perceived as 'Western' or 'Eastern' by an individual listener depends on the situated differences in cultural attitude – localized, embodied meaning and references we attribute to music.[37]

Ultimately, cultural identity is distinguished by both differences and shared experiences. It is in flux and constantly changing by interacting with others in various social, political, and cultural positions. What is more, cultural identity is not only realised through the cultural products and history that come between the past and what we might become, but also is discovered by reception and recognition in different contexts.

Music as Culture: Music as People; Music as Place

In the previous chapter, I discussed how music embodies socio-political identity from the different theoretical perspectives of Molino, Adorno, and Asafiev, then considered performance as a social and political activity. Music enacts socio-political identity. Of course, many ethnomusicologists have approached music in relation to its social and cultural contexts from an anthropological perspective.[38] As Merriam argues, the 'sounds of music cannot exist in a vacuum; music is inevitably the result of social behavior by human beings for other human beings – without people thinking, behaving, and creating, music cannot exist'. [39] Accordingly, understanding music requires a profound understanding of the cultural context *around* the musical materials.

According to Yun, culture is 'the things that represent symbolic meanings among all human products, which have come from a person who is searching for ways [to keep

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[37] Yayoi Uno Everett, 'Intercultural Synthesis in Postwar Western Art Music: Historical Contexts, Perspective, and Taxonomy', in *Locating East Asia in Western Art Music*, ed. Yayoi Uno Everett and Frederick Lau (Middletown, CT: Wesleyan University Press, 2004), 10.

[38] Alan P. Merriam, 'Definitions of "Comparative Musicology" and "Ethnomusicology": An Historical-Theoretical Perspective', *Ethnomusicology* 21, no. 2 (1977): 202–4, cited in Bruno Nettle, *The Study of Ethnomusicology: Twenty-Nine Issues and Concepts* (Urbana: University of Illinois Press, 1983), 131.

[39] Alan P. Merriam et al., 'Reviewed Work: The Anthropology of Music by Alan P. Merriam', *Current Anthropology* 7, no. 2 (1966), 217; Alan P. Merriam, *Anthropology of Music* (Evanston, IL: Northwestern University Press, 1964), 6.

them] in any threatened place and from his efforts assigning humanistic significations and values in his historical and social life'.[40] Yun's concept of culture encompasses people as well as their activities, implications, and values in their living places. Music creates ideas and actions in people depending on where they are situated, shaping the cultural identity of each collective group.

Moreover, as John Blacking says, 'The function of music is to enhance in some way the quality of individual experience and human relationships; its structures are reflections of patterns of human relations, and the value of a piece of music as music is inseparable from its value as an expression of human experience'.[41] I would argue that 'music is people' in two different ways. Firstly, music cannot be produced by itself. It requires someone to play it either by performing on a stage or by recording an album in a studio and then releasing that album. Secondly, music cannot be recognised unless someone listens to it. Thus, music is always people-oriented. According to Blacking, all cultures and all societies are the consequences of, and supply the means of, individual efforts to manifest their inner experiences and share them with others: this is similar to Yun's concept of culture.[42]

All music has a context: located positions of composition, performance, and reception. However, music creates and defines place not only physically: as Marc Augé, suggests, 'a place can be defined as relational, historical, and concerned with identity',[43] noting the significance of place in relation to emotion and memory.

Sara Cohen studied the relationship between music and place for Jewish immigrants in Liverpool. She noted that music played a significant role in the routines of listening and playing in everyday life, as well as in Jewish religious rituals and educational discourses.[44] Cohen stated,

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[40] [tr.] Isang Yun, '민족문화와 세계여론 (Korean culture and world views)', 54.

[41] John Blacking, *Music, Culture, and Experience: Selected Papers of John Blacking*, ed. Reginald Byron (Chicago: University of Chicago Press, 1995), 31.

[42] Ibid., 53.

[43] Marc Augé, *Non-places: An Introduction to Supermodernity* (London: Verso, 1995), 63.

[44] Sara Cohen, 'Sounding Out the City: Music and the Sensuous Production of Place', *Transactions of the Institute of British Geographers* 20, no. 4 (1995): 436.

> the musical practices and interactions of the immigrant Jews helped to define the particular geographical and material space within the city that they inhabited and, at the same time, they invested that space with meaning and a sense of identity and place, thus distinguishing it from other places within the city.[45]

In this way, daily musical activities in relation to cultural and social practices 'produce' a distinct place, which can draw people together and strengthen one's identity in a collective cultural identity, differentiated from others.[46] Cohen asserts, therefore, that 'places are socially produced as practical settings or contexts for social activity but, through such activity, places are also produced in a conceptual and symbolic sense'.[47] This is to say, certain musical styles and activities can symbolise certain values and can be practised as a tool to represent concepts of place and identity.[48]

Similarly, in a study of Japanese community music-making, Koji Matsunobu argues that music-making is place-making, at the same time as 'place shapes how people make sense of their experiences'.[49]

On the one hand, then, music is always related to people – their actions of composing, playing, and listening; their values of what matters to them; their activities of internal and external experiences in musical and cultural contexts. On the other, music is not only produced or reproduced in a place, but itself defines place, representing social and cultural aspects of its creation and manifestation. Music-making as place-making articulates cultural identity.

As Philip Glass stated, '[culture is] how we remember ourselves, it is how we remember the past. It is how we understand the distant past and the things that are in the future'.[50] He implied that culture is not only what we have done in the past, but also

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[45] Ibid., 438.

[46] Ibid., 434–38.

[47] Ibid.

[48] Ibid., 442.

[49] Koji Matsunobu, 'Music Making as Place Making: A Case Study of Community Music in Japan', *Music Education Research* 20, no. 4 (2018): 490–91.

[50] Philip Glass and Andrea Domanick, 'Music Is a Place: A Conversation with Philip Glass', *Vice*, 10 February 2016, accessed 12 August 2019, http://vice.com/en_ca/article/r3zy7j/philip-glass-interview-2016-bowie-tibet-house.

what we might do in the future. We are situated in different places, at different ages, and in different times, yet we are all interrelated in an enterprise, in local and international organisations, in which we experience and share different points of view.[51] From this perspective, culture is the process of altering and interrupting identities in our ordinary life, by experiencing and sharing sameness and otherness. What is more, culture is not only the way we express our identities to others, but also how we perceive other identities through culture: it is the way in which we understand and communicate with each other. This resonates with me and brings this chapter to a close; before moving on to examine aspects of Yun's cultural identity in more depth, I conclude: culture is the way we live as a whole.

[51] Ibid.

Chapter 6: The Hauptton Technique I

> Der Ton kämpft um sein Leben, solange er klingt!
> (The Tone fights for its life as long as it sounds!) – Isang Yun[1]

Introduction

Yun's encounters with the new ideas and experimental sounds of the avant-garde composers at the Darmstadt Festival, alongside his attachment to East Asian philosophy, Taoism, and the balance of yin and yang, led him to find his own musical identity. He adopted the practice of a long, elastically flowing single tone, derived from Korean court music and East Asian philosophy and brought into a Western compositional system, creating the *Hauptton* (main-tone) technique, in which the tone itself has various characteristics articulated by *Umspielung*, or surrounding notes and embellishments.[2] Rinser described this form as a 'micro-infrastructure': 'To say it in a Taoist way: the whole is in the part, the part is the whole. An individual tone as a sound world in itself, as a fullness of sound elements. One can play with it through vibrati, glissandi, pizzicati, vibrations through various volumes of sound, and so on'.[3] In short, the individual tone, with a life of its own characterised by the details of the inflections, constitutes the form.

Several scholars have studied Yun's Hauptton technique, including Sooah Chae (2014), Sinae Kim (2012), Jiyoung Jung (2009), In-Sung Kim (2004), Mi-Kyung Lee (2002), Peter Revers (1987), and Christian Martin Schmidt (1977). In addition, other studies of Yun have discussed the technique briefly as one of the main influential aspects of his compositions. However, these scholars approached the technique from a single perspective: the Eastern influence. Most of this previous literature explored how Yun's Hauptton technique emanated from Taoism and Korean performance techniques within Western formal structures, yet failed to note Western influences on, or the wider connection to, Western practices manifested in the technique. Sinae Kim attempted to explore the technique from the contemporary Western perspective, applying Joseph N. Straus's associational model reference. Schmidt explored Yun's compositional status in

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[1] Erwin Koch-Raphael, 'Andere wege, Abseits', in *Festschrift zum 75. Geburtstag 1992*, ed. Hinrich Bergmeier (Berlin: Bote & Bote, 1992), 117.

[2] Andrew McCredie, 'Isang Yun (1917–1995)', 589.

[3] Jiyeon Byeon, 'Wounded Dragon', 138.

his article 'Europäische und außereuropäische Musik-Isang Yun' (1977), depicting the avant-garde scene surrounding Yun in general rather than focusing on the main-tone technique.

In various contexts, Yun commented that his music was indebted to traditional Korean instrumental techniques and Eastern philosophy.[4] However, Yun spent half his life in Europe and all his published works were composed while living in Europe, mainly in Germany, where he encountered Western classical music and European musicians. As discussed in chapters 2 and 3, Yun began to participate in the Darmstadt Summer Courses from 1958 onwards, where he met other avant-garde composers. Following this exposure to new music, including the fashionable musical techniques of the time at Darmstadt, Yun completed his first two published works, *Fünf stücke für Klavier* (1958) and *Musik für Sieben Instrumente* (1959).[5]

Yun stated that he used the Hauptton technique in his compositions from the early 1960s and presented it more overtly in his later works.[6] However, Yun trialled his Hauptton technique in the second movement of *Musik für Sieben Instrumente* (1959), which premiered at Darmstadt, as mentioned in chapter 2. Whereas Yun employed a twelve-tone technique in the first movement, he embedded an early version of the Hauptton technique and the style of Korean court music with cello glissandos in the second movement. Yun manifested his diasporic identity in the last movement via the combination of two techniques: the twelve-tone and the Hauptton. Yun also mentioned that *Musik für Sieben Instrumente*, which consists of several Hauptton techniques in layers, was the first work in which he used the Hauptklang technique.[7] The layer of oboe and clarinet parts in the second movement illustrates Yun's early trial of the technique, as shown in Figure 33.

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[4] Eun Sook Cho, '윤이상의 작곡기법과 한국전통음악의 관계성' (The relationship between Isang Yun's compositional technique and Korean traditional music) , *Chung-Ang Music Research* 8–9 (2000): 208, 232; Mi-Kyung Lee, 'The Influence of Korean Music and Philosophy on Isang Yun's Music', *Eum Ak Hak* 9 (2002): 171–72.

[5] Seon Wook Park, *윤이상 평전* (A critical biography of Isang Yun), 287.

[6] Isang Yun, *Bewegtheit in der Unbewegtheit: über meine kompositorische Entwicklung in Europa* (Offenbach am Main: West Germany, Korea Forschungsgemeinschaft, 1985), 25.

[7] Isang Yun, '정중동: 나의 음악예술의 바탕' (Jeong-Jung-Dong: foundation of my musical art), in *윤이상의 음악세계* (Isang Yun's musical world), 43–44.

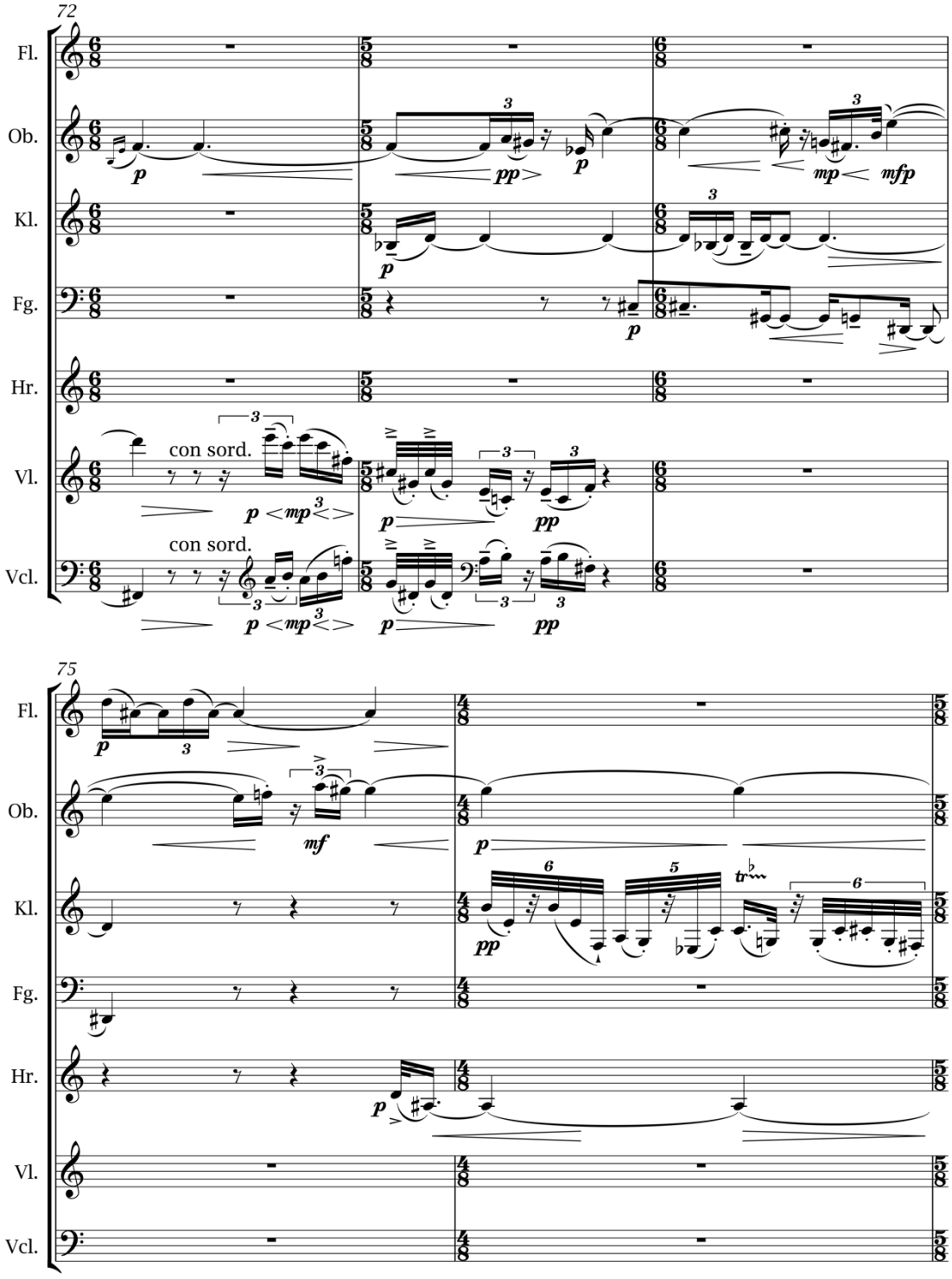

Figure 33. *Musik für Sieben Instrumente*, movement 2, bars 72–76.[8]

[8] Isang Yun, *Musik für Sieben Instrumente* (Berlin: Bote & Bock, Boosey & Hawkes, 1959).

When *Musik für Sieben Instrumente*, written during Yun's early years in Europe, was premiered, Yun was uncertain whether incorporating aspects of his Korean heritage – elements of Korean music in his compositions – would be accepted by European audiences who had greater exposure to avant-garde music at the time. As Yun put it: 'I did not believe that my music could stand in front of the strong avant-garde public. . . . Then there was the concert. . . . There was applause, a lot of applause with bravos. I was surprised'.[9]

His success with *Musik für Sieben Instrumente* was, therefore, a surprise to Yun. It is worth noting that, since his late thirties, Yun had experienced various high and lows while struggling to find his compositional voice between Eastern and Western cultures. While he was in Korea, there was not much information on atonal and twelve-tone music, such as the music of Schoenberg or Webern.[10] Yun composed various works in Korea, ranging from songs to film scores, chamber, and orchestral music, but he withdrew all these from circulation, later admitting that these works did not successfully combine Korean musical elements and modern Western music.[11] Yun acknowledged that he became aware of the value of traditional Korean music after moving to Europe.[12] Consequently, Yun's Asian identity became apparent in Europe as a reaction and adaptation to his relocation into Western culture.[13] Yun's Hauptton technique was his artistic response to Western musical culture, and embodied his diasporic and cultural identities: 'My purpose is not an artificial connection, but I'm naturally convinced of the unity of these two [Asian and European] elements. For that reason[,] it's impossible to categorize my music as either European or Asian. . . . That's my world and my

[9] Jiyeon Byeon, 'Wounded Dragon', 109–10.

[10] Harald Kunz, 'A Conversation with Isang Yun', *Ssi-ol: Almanach 2002/2003 der Internationalen Isang Yun Gesellschaft e. V.* (2003): 7–8.

[11] Feliciano, *Four Asian Contemporary Composers*, 33.

[12] Isang Yun, '드뷔시와 나' (Debussy and I), 67.

[13] Keith Howard, 'Korean Tradition in Isang Yun's Composition Style', *Ssi-ol: Almanach 1998/99 der Internationalen Isang Yun Gesellschaft e. V.* (1999): 67.

independent entity'.[14] In this regard, Schmidt defined Yun as a pluralistic cosmopolitan (*pluralistischen Kosmopoliten*).[15]

In this chapter, I argue that the Hauptton technique is not simply an amalgamation of Yun's East Asian heritage – traditional Korean music and Eastern philosophy – and Western compositional structures; instead, the technique embodied Yun's multiple identities of the two cultures. To explain this technique fully, therefore, it is necessary to refer not only to Yun's East Asian backgrounds but also to aspects of Western influence, particularly the music of his peers to which Yun was exposed. Accordingly, we can reach the conclusion that the Hauptton technique played an important role as a signifier of Yun's diasporic and cultural identities.

I examine the Hauptton technique by exploring five different approaches. In chapter 6, I, firstly, introduce the principles of Yun's Hauptton technique. Secondly, I explore his East Asian influences – Taoism and the concept of the single tone – in relation to this technique. Thirdly, I describe the characteristics of his Korean cultural heritage with particular reference to music, examining how Yun drew them into his compositional technique. Fourthly, in the following chapter, I explore other avant-garde composers and their main-tone techniques to pinpoint where Yun's technique is situated among them. Lastly, I examine how Yun's cultural identity is manifested in his work *Duo für Viola und Klavier* (1976) – one of the pieces performed and recorded as part of this doctoral project – via the technique he employed. Throughout, I draw directly on Yun's own explanations of his work to establish his perspectives on his music, philosophy, and traditional Korean cultures, in order subsequently to explore them more fully and critically than other research has done, and to connect this directly to the *Duo*. Importantly, since many of Yun's accounts of his music are in German or Korean, this involves presenting some of this material for the first time in English, with my own translations (or, on occasion, retranslations, where I consider previous attempts to be unsatisfactory). Overall, the aim is to provide a more thorough account of the origins and development of Yun's Hauptton technique, to feed into the performances and recording of the *Duo*.

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[14] Isang Yun and Bruce Duffie, 'Composer Isang Yun: A Conversation with Bruce Duffie', interviewed in July 1987, accessed 20 June 2015, http://www.bruceduffie.com/yun.html.

[15] Schmidt, 'Isang Yun – Mensch und Komponist', 11.

The Hauptton Technique

As one of Yun's pupils, Francisco Feliciano, commented,

> Korea's music was brought to Europe through Yun's music not in the form of transcribed folk music. In his use of the symphony orchestra and with the help of contemporary composition techniques, he created something new out of its spirit at the same time preserving its unadulterated authenticity and substance. Isang Yun's significant accomplishment ought to have ensured him the gratitude of his fatherland.[16]

Of all Yun's compositional characteristics and accomplishments, what makes Yun's music fundamentally distinct compared to other avant-garde composers' works is probably his engagement with the Hauptton technique.

As a visiting professor at the Salzburg Mozarteum in May 1993, Yun gave a series of lectures on philosophy, aesthetics, musical language, and compositional techniques in relation to his compositions.[17] In the last lecture of the series, Yun asserted that he applied the Hauptton technique in all his works:[18]

> The central foundation of my compositions is, to put it concretely, 'an individual tone' (Einzelton). An individual tone, which is inherent in countless transforming possibilities with surrounding elements of acoustics such as appoggiatura, vibrating sound, vibrato, accent, ornaments, and after-notes, establishes the fundamental pillar of the composition. I once named this 'Hauptton'; I still keep this term. [19]

In the Hauptton technique, a main tone is extended and embellished with numerous ornamentations, appoggiaturas, vibratos, glissandos, trills, and dynamic variations,

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[16] Feliciano, *Four Asian Contemporary Composers*, 32.

[17] In the following year, these lectures were translated into Korean and published as the book *나의 길, 나의 이상, 나의 음악* (My way, my ideal, my music).

[18] Yun and Sparrer, *나의 길, 나의 이상, 나의 음악* (My way, my ideal, my music), 54.

[19] [tr.] ibid., 50. Joo Won Kim also quoted the same material using her own translation in 'The Development of Contemporary Korean Music with Emphasis on Works of Isang Yun' (DMA thesis: Ohio State University, 2011), 29.

creating a sound mass of various sound colours and pitches. 'Hauptton' is derived from the combination of the German words *Haupt* (head or main) and *Ton* (tone). Yun called the main tone *Hauptton* and referred to the surrounding elements embellishing the main tone *Umspielung*.[20] Therefore, the framework of the Hauptton technique consists of the *Hauptton* (a principle or main tone) and the *Umspielung* (surrounding notes). According to Yun, *Umspielung* enriched the *Hauptton* and strengthened the intensity and vitality of his music as a result.[21] However, Schmidt focused on the tone – the tone unit (*Toneinheit*) – whereas Yun saw the *Umspielung* as no less important.[22] Yun considered the surrounding notes not to be purely ornamental elements, but essential elements of the entire structural unit.[23] Yun described his technique in more detail in his lecture at the Salzburg Mozarteum:

> If I choose note A as a main tone, the note A cannot be music alone: it requires pre- and after-notes as well as appoggiaturas. It is necessary to have a preparation process to stabilise the note A, which can be a long phrase. The most important aspect is that the note A needs to resonate as a main tone. Ornaments can be added and variant transformations can happen [around the main tone]; the note A should be placed in the centre. As you can see, there is the note A as the main pillar and the events of various expressions surrounding the main tone, creating diversified formative arts.[24]

In this statement, Yun indicated that the Hauptton technique includes pre- and after-notes of the main tone. In other words, the technique is divided into three stages: preparation (with pre-notes) – Hauptton (principle tone) – closing (with after-notes). Although Yun did not apply this process rigorously, sometimes omitting pre- or after-notes, most of his Hauptton technique follows this model. Figure 34 shows Yun's drawing of the Hauptton technique, showing the linear contour of the process.

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[20] Yun and Sparrer, *나의 길, 나의 이상, 나의 음악* (My way, my ideal, my music), 52–56.

[21] Ibid., 52.

[22] Sooah Chae, 'The Development of Central Tone Technique by Isang Yun: the Fusion of East Asia and European Avant-Garde Musical Languages', *Journal of Music and Arts* 4, no. 2 (2014): 144.

[23] Feliciano, *Four Asian Contemporary Composers*, 41.

[24] [tr.] Yun and Sparrer, *나의 길, 나의 이상, 나의 음악* (My way, my ideal, my music), 50.

Figure 34. The shape of the Hauptton technique by Yun.[25]

Yun further explained that the 'pre-notes' in the preparation section 'start from the lower position reaching to the main tone . . . they are quite dark, coming from nothingness [which is based on the Taoist view]. These notes are not tones yet, but allusions to the main tone'.[26] To exemplify this, I have chosen examples from the *Duo für Viola und Klavier* (1976), as this is one of my recorded pieces: the beginning demonstrates the preparation for the Hauptton technique clearly (see figure 35). Yun stated that the rising gesture of the pre-tones was derived from traditional Korean music, as will be discussed later in this chapter.

[25] Akira Nishimura and Isang Yun, '무한한 우주의 한 끝에서' (At the end of the infinite cosmos), in *윤이상의 음악세계* (Isang Yun's musical world), 1991, 157.

[26] [tr.] Ibid., 156.

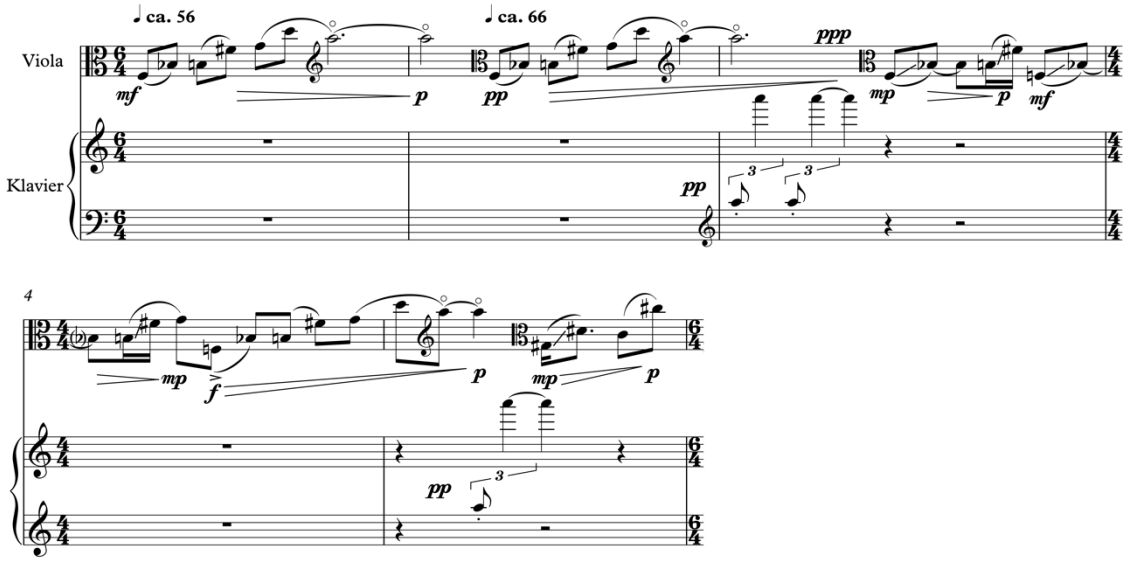

Figure 35. *Duo für Viola und Klavier*, bars 1–5.

Introduced by the preparation, the main tone emerges accompanied by embellishments of vibrato, trills, glissandos, or microtones, creating a sound complex. As illustrated in Figure 36, while the viola plays the main tone B♭, which lasts for seven measures, the piano embellishes the tone with microtones and trills. Yun restated that a main tone could last for several minutes without producing a tedious or stiff impression because of the cyclic movement of embellishments around the tone.[27]

[27] Ibid., 52–54.

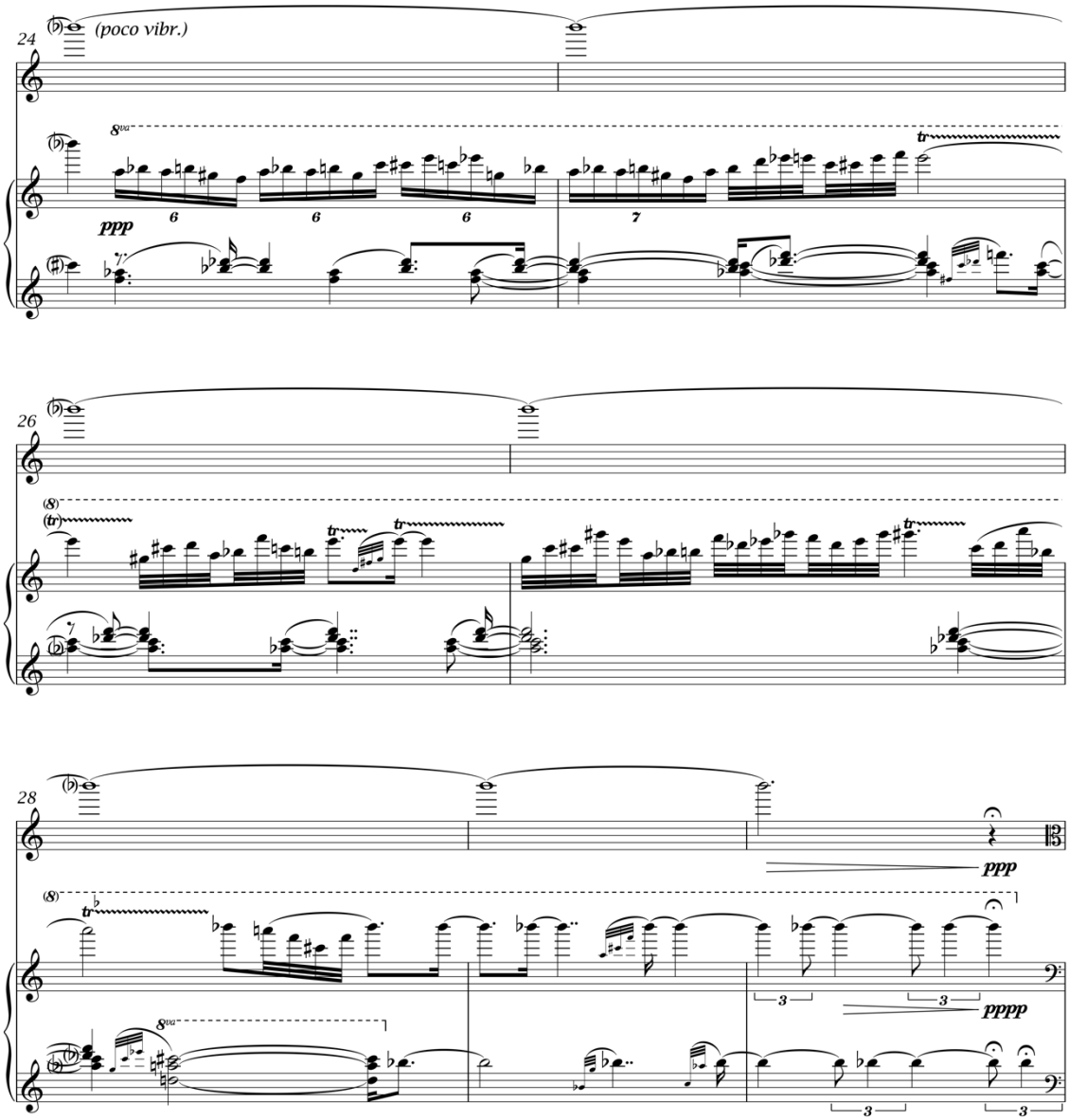

Figure 36. *Duo für Viola und Klavier*, bars 24–30.

In larger instrumental settings, individual instruments play the main tones at the same or different pitches; Yun called this the sound-mass or *Hauptklang* (main-sound) technique.[28] Given the layers of Hauptton techniques in expansion and dispersion, the Hauptklang technique can be applied in small chamber pieces and larger orchestral works. German composer Erwin Koch-Raphael, a pupil of Yun, described Hauptklang in 1987 as follows:

[28] Ibid., 54.

> The main current of Hauptklang in orchestral sonority (as seen in the instruments which are handled in groups) moves forward in unity and with common purpose for some time, with more or less parallel movement in all parts, but it splits up – heterophonically while maintaining the main melodic line – and then reunites only to branch out once again a little later. And all this with a gesture of always similar yet permanently mutating and varying shapes.[29]

Korean musicologist Eun Sook Cho considers Yun's Hauptton technique to be a microcosmos and the Hauptklang technique a macrocosmos,[30] articulating the dynamics of this relationship: 'there are plural forms of microcosmos [Hauptton] within the immense cyclic-relationship of the macrocosmos [Hauptklang] and each individual form of microcosmos makes its own manoeuvre'.[31] In the same manner, Akira Nishimura described Yun's music as

> a living organism. This organism is composed of cells, and each cell generates its own movement, being a complete creature as a part and as a whole. Moreover, this living creature holds a forceful will to move toward a certain direction. Therefore, this approach is not the Western style of building layers and structures, but each individual part has its own life within the complete whole.[32]

In this way, an individual tone initiates and generates motion via embellishments in a sound mass, namely the Hauptklang technique; this tone is a complete entity with its own vitality – it is a part and a whole at the same time. This aspect of Yun's approach has deep roots in Taoism.

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[29] [tr.] Erwin Koch-Raphael, 'Einige grundsätzliche Anmerkungen zu der Instrumentation und den sinfonischen Prinzipien', in *Der Komponist Isang Yun*, ed. Hanns-Werner Heister and Walter-Wolfgang Sparrer (Munich: Edition Text und Kritik, 1987), 79.

[30] Eun Sook Cho, '윤이상의 작곡기법과 한국전통음악의 관계성' (The relationship between Isang Yun's compositional technique and Korean traditional music), 223, 278.

[31] [tr.] ibid., 223.

[32] [tr.] Nishimura and Yun, '무한한 우주의 한 끝에서' (At the end of the infinite cosmos)', 153.

East Asian Philosophy: Taoism and the Single-Tone Technique

Evidence of Yun's attachment to East Asian philosophy, Taoism, and the balance of yin and yang is ubiquitous in his music. Many of Yun's works explicitly represent Taoist concepts, such as *Loyang* (1962), *Der Traum des Liu-Tung* (*The Dream of Liu-Tung*, 1965), *Die Witwe des Schmetterlings* (*The Widow of the Butterfly*, 1968), *Ein Schmetterlingstraum* (*A Butterfly Dream*, 1968), *Sim Tjong* (1972), *Der weise Mann* (*The Wise Man*, 1977), and *Silla* for orchestra (1992). Yun presented his thoughts on Taoism in his lecture 'Philosophy' at the Salzburg Mozarteum in 1993:

> Taoism is not a religious medium, but is a philosophical and spiritual attitude. . . . *Tao* in Chinese is interpreted as 'Path' (Weg), yet *Weg* in German is not enough to express the extraordinary meaning [of *Tao*]. In Taoism, men and the universe exist in the huge absolute being [referred to as 'the one' in the *Tao Te Ching*]. In addition, there is a huge being in Taoism, and it makes movements without discontinuation. This movement goes far away and makes its return [to its original state]. Although 'movement' (Bewegung) exists ceaselessly, it is also 'stillness' (Nichtbewegung) because of its [recurrent] returns. . . . The movement happens inherently. [*Tao*] is the spirit and anima of a man, which represents a small unit of the microcosmos. . . . The principle of Taoism represents four main components in the universal space, and one of them is the human being.[33]

The origin of these thoughts can be found in the *Tao Te Ching* (The Book of the Way and its Virtue), which has been dated to around the sixth century CE and is presumed to be a copy of an earlier work by Lao-tzu (570–470 BCE); the identity of the author is still a matter of debate. The *Tao Te Ching* is one of the main philosophical and religious sources of Taoism.

Yun addressed three important aspects of Taoism in his lecture. Firstly, 'everything moves, everything changes, but all the movement is movement within

[33] [tr.] Yun and Sparrer, *나의 길, 나의 이상, 나의 음악* (My way, my ideal, my music), 28–29. This quotation is also cited by Young Ju Lee with her translation in 'Isang Yun's Musical World: A Guide to Two Songs and the Opera *Sim Tjong*' (DMA thesis, Florida State University, 2009), 18.

stability'.[34] As shown in figure 36, the main tone B♭ still remains, while the embellishing notes with trills in the piano part move actively.

Secondly, Yun asserted that everything – human beings, the earth, and heaven in the universe – comes from Tao and returns to its original position; therefore, human beings are part of universal nature. In other words, everything (being) comes from nothingness (non-being), develops through variation, then returns to nothingness as part of universal nature, just as the pendulum returns to its original position. Wing-Tsit Chan affirmed that this doctrine of returning to the original is prominent in Lao-tzu: 'It has contributed in no small degree to the common Chinese cyclical concept, which teaches that both history and reality operate in cycles'.[35] As shown earlier in figure 34, the Hauptton technique follows this process of Tao in three stages: the beginning of the main tone (preparation), developing the main tone through changes and transformations, and closing the main tone.

Yun had faith in the Tao-oriented idea that music exists and flows in the universe, and that a composer's job is simply to collect notes from the universe and organise them. Thus, a musician is not a creator, but a recipient of tones from the universe.[36] In this context, music represents the microcosmos within the macrocosmos of the universe. Yun's consideration of his own compositions as not his property but as part of the universe is rooted deeply in his traditional Korean heritage.

The last aspect of Taoism that Yun mentioned in his lecture is the three components of heaven, earth, and humankind. It is important to examine this notion more deeply in relation to the original book of Taoism, so that we can have a clear understanding of how Yun applied it to his compositions. The three components are one of the fundamental notions in Taoism and appear in a number of contexts, as set out in *The Book of Balance and Harmony*, a well-known anthology of lessons and practices of the School of Complete Reality in the thirteenth century, written by a Taoist master of the school:

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[34] Jiyeon Byeon, 'Wounded Dragon', 141.

[35] Wing-Tsit Chan, *A Source Book in Chinese Philosophy* (Princeton, NJ: Princeton University Press, 1963), 153.

[36] Mi-Kyung Lee, 'The Influence of Korean Music and Philosophy on Isang Yun's Music', 184.

> Heaven and Earth establish their positions, humankind is born therein; these are called the three components. Therefore people and things are born again and again, without cease. The reason it does not say people and things, but instead says the Changes, is that the sages say HEAVEN and EARTH are the door of the Changes, and the Tao is followed by adapting to the time. . . . Yin and Yang are called the evolutionary mechanism – this is 'the Changes going on therein'. . . . The yang of HEAVEN and the yin of EARTH are like the opening and closing of a door; this is the passageway of Changes of HEAVEN and EARTH. Yin and yang alternate movement and stillness, work and rest go on and on; origin, development, fruition, and consummation establish the four seasons and make a year. Change means transformation.[37]

In a speech in 1985, Yun noted that his music was rooted in East Asian philosophies, and particularly in the balanced polarity of yin and yang.[38] He adopted the concept of *jeong jung dong*, which is a common cultural idea in Korea, to explain his compositional background in more detail:[39] the literal meaning of *jeong jung dong* is 'stillness, centre, and movement', which can be translated as 'movement in a state of stillness'.[40]

How did Yun apply the notion of the three components to his Hauptton technique? Within the Taoist view, earth and heaven are one of the main symbols of yin and yang. Known as the 'white tiger', yin is regarded as gentle, negative, passive, cold, weak, dark, and conventionally female, representing receptive aspects such as earth and the mother.[41] Yang emerges from yin as the light arises from the darkness. It is often referred to as the 'blue dragon' with aggressive, hard, sunny, conventionally masculine, and active aspects: heaven and the father are examples of yang. *The Book of Balance*

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[37] Thomas Cleary, tr., *The Book of Balance and Harmony: A Taoist Handbook* (Boston, MA: Shambhala, 2003), 39–40.

[38] Isang Yun, '정중동: 나의 음악예술의 바탕' (Jeong-jung-dong: foundation of my musical art), in *윤이상의 음악세계* (Isang Yun's musical world), 48.

[39] ibid., 48.

[40] For an extensive discussion of *jeong jung dong*, see Sinae Kim's dissertation 'Isang Yun and the Hauptton Technique: An Analytical Study of the Second Movement from *Duo für Violoncello und Harfe* (1984)' (MA diss., University of Ottawa, 2012).

[41] Jeaneane Fowler, *An Introduction to the Philosophy and Religion of Taoism: Pathways to Immortality* (Brighton: Sussex Academic Press, 2005), 69.

and Harmony notes that 'earth is associated with the body. The vitality in the body is yang within yin'.[42] In the Hauptton technique, the main tone is born out of stillness; the tone then creates movement emerging from the stillness. Within this process of stillness and movement, the tone alters via changes and transformations. The beginning of a main tone in stillness may embody the force of yin – closing a door. Yang then emerges from yin, opening a door: the main tone creates movement. A phrase that includes the closing and opening of the door is the same as a phrase in Yun's Hauptton technique involving three stages and is 'the pathway of Changes of HEAVEN and EARTH'; human beings occupy a space within the middle of these changes.[43]

Sparrer argues that Yun recreated the circulatory system of earth, heaven, and people in his *Dimensionen für großes Orcheser mit Orgel* (Dimension for large orchestra with organ, 1971) and *Symphonie Nr. 3 für Orchester* (1985) to express the Taoist universe.[44] Similarly, Mi-kung Lee suggests that the three divisions in Yun's music symbolised the three components.[45] In 1974, Yun completed *Harmonia für Bläser, Harfe und Schlagzeug* (*Harmonia* for brass, harp, and percussion). According to Sparrer, this music is interwoven with the three elements of *Wellen* (waves), *Linie* (line), and *Punkt* (point).[46] The brasses and the strings in *Harmonia* represent the chaos of earth and the innocence of heaven, while human beings are symbolised by the horns.[47]

The Book of Balance and Harmony further teaches that the opening and closing of the door symbolises 'breathing out (the movement of energy)' and 'breathing in (stillness of spirit)' in relation to the human body, and creates 'the inner pulse of life'.[48] Similarly, William Malm identifies 'breath rhythm' as one of the forms of traditional Korean music in which the melody moves with a rhythmic flow of deep breaths.[49] We

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[42] Cleary, tr., *Book of Balance and Harmony*, 34.

[43] Ibid., 39–40.

[44] Walter-Wolfgang Sparrer, 'Himmel, Erde, Mensch: Dimensionen (1971)', in *Der Komponist Isang Yun*, ed. Hanns-Werner Hesiter and Walter-Wolfgang Sparrer (Munich: Edition Text und Kritik, 1987), 162.

[45] Mi-kyung Lee, 'Influence of Korean Music and Philosophy', 169.

[46] Yun and Sparrer, *나의 길, 나의 이상, 나의 음악* (My way, my ideal, my music), 77.

[47] Ibid., 78.

[48] Cleary, tr., *Book of Balance and Harmony*, 40.

[49] William Malm, *Music Cultures of the Pacific, the Near East, and Asia* (Upper Saddle River, NJ: Prentice Hall, 1996), 234.

can conclude that Yun applied the notion of the three components to several of his musical works and the Hauptton technique, and that the vitality of the human body resides in the changing process of stillness (earth) and movement (heaven), which is a manifestation of the principle of yin and yang.

Eun Sook Cho expands the model of the Hauptton technique using Yun's *Etüde für Flöte(n) solo* (1974), asserting that it embodies the interrelationship of yin and yang.[50] Her presentation seems to accord with my own experience of the technique in the pieces I've played: this is addressed in the following chapter. Eun Sook Cho divides the technique according to six stages, as shown in Figure 37: pre-notes with a rising gesture, the beginning of a main tone, agitation of the main tone, fluctuation of the main tone with larger embellishments, return to the original pitch, and after-notes.

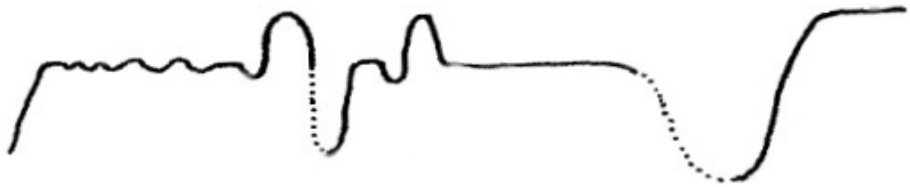

Figure 37. The expanded version of the Hauptton technique by Eun Sook Cho.[51]

The main tone begins with stillness, creates agitated movement with a wide range of fluctuational gestures, and returns to stillness, followed by another main tone. This ceaseless circulation of stillness and movement makes reference to the yin and yang forces of Taoism; thus, the Hauptton technique might be considered a manifestation of Yun's cultural identity. By pursuing Taoist tenets in his compositions, Yun considered his music to be 'expressions of Tao'.[52]

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[50] Eun Sook Cho, '윤이상의 작곡기법과 한국전통음악의 관계성' (The relationship between Isang Yun's compositional technique and Korean traditional music), 223.

[51] Ibid., 218.

[52] Isang Yun, '정중동: 나의 음악예술의 바탕' (Jeong-Jung-Dong: foundation of my musical art), 51.

Taoism is expressed as one of Yun's cultural identities through the Hauptton technique. According to Hans Oesch, we can only truly comprehend Yun's music in relation to the principles of the doctrines of

The Concept of Traditional Korean Music

From the middle of the twentieth century, there was a growing awareness of the concept of a single tone in Western classical music, opening up a new dimension in compositional material in relation to possible modifications within the life-span of a tone.[53] While a single tone appears as a part of the horizontal structure in Arnold Schoenberg's twelve-tone technique, later composers developed their own versions of single-tone techniques, from Varèse's use within a spatial sound-mass (as discussed by his pupil Chou Wen-chung with respect to *Intégrales* [1923–25][54]), to Lutosławski's treatment as a sound object, as in his String Quartet (1964).[55] However, these single tones require other elements to establish their identities; I explore the approaches of certain Western composers in the following chapter.

In particular, the single tone was theorised as a musical entity in itself by two of Yun's contemporaries: the French American writer and composer Dane Rudhyar, and the Chinese American composer Chou Wen-chung.[56] Their bases for this description stemmed from two different roots: Eastern and Western perspectives. Rudhyar stated that an individual tone was ultimately determined in relation to other elements including other notes or structures – in the same manner, as an individual is always a measure of a society, both creatively and spiritually.[57] As an example, a single tone can be consonant, dissonant, or in unison depending on the other notes in the interval.[58]

Taoism; Hans Oesch, 'Musik aus dem Gesite des Tao', in *Der Komponist Isang Yun*, ed. Hanns-Werner Heister and Walter-Wolfgang Sparrer (Munich: Edition Text und Kritik, 1987), 11.

[53] Chou Wen-chung, 'Single Tones as Musical Entities: An Approach to Structured Deviations in Tonal Characteristics', in *American Society of University Composers Proceedings* III, ed. Elaine Barkin, Hubert S. Howe, Jr., and Paul Lansky (1968): 86.

[54] John D. Anderson, 'Varèse and the Lyricism of the New Physics', *Musical Quarterly* 75, no. 1 (1991): 31–49.

[55] The sound object is discussed in Witold Lutosławski and Zbigniew Skowron, *Lutosławski on Music* (Lanham, MD: Scarecrow Press, 2007).

[56] Dane Rudhyar, 'Dissonant Harmony: A New Principle of Musical and Social Organization', in *Rudhyar Collection of Seed Ideas* (Carmel: Hamsa Publications, 2013), 2, first published 1929; Chou, 'Single Tones as Musical Entities', 86.

[57] Rudhyar, 'Dissonant Harmony', 2013, 2.

[58] Ibid.

In contrast, based on the Confucian perspective of music, Chou Wen-chung focused on the feasible modification of or deviation from a single tone in isolation from other notes:

> . . . single tones, rendered meaningful by their acoustic attributes, are musical entities by themselves as well as musical events within the context of a composition. This concept, the true meaning of which is often made ambiguous by frequent poetic and mystic references, is at the root of the means of musical expression in the East.[59]

Chou cited the Indian *raga* as an example in which a single tone has its own distinct expression, with ornaments surrounding the tone. He added that this focus on single tones appeared in other Asian cultures, including Korean court music.[60]

However simplistic some of these East–West contrasts are in both composers' and theorists' accounts, what is important is that they choose to characterise things in this way, since Yun himself also made such distinctions. Yun experienced the sounds of his homeland as he grew up, including the long-lasting homophonic music of traditional Korean musicians and Buddhist monks. His first experience of Western music was the sound of the organ, which he heard at an early age;[61] at that point he began to be aware of differences between Eastern and Western musical cultures. Yun characterised his notion of the single tone, in comparison to the tones in the Western musical traditions, at the symposium 'Berlin Confrontation':[62]

> In European music, a note gained its life when connected to other notes and a single note remained relatively abstract, whereas a separate note is alive itself in Oriental music. [A] Western note can be compared to a line drawn from a drawing pencil, while [an] Oriental note can be compared to a line drawn from a brush. All the notes continuously change from appearance to disappearance, and decoration, syncopation, glissando, the change in volume, and over the top

[59] Chou, 'Single Tones as Musical Entities', 88.

[60] Ibid., 89.

[61] Sinae Kim, 'Isang Yun and the *Hauptton* Technique', 4.

[62] The Ford foundation, who sponsored the symposium, gave it this rather provocative title. See Feliciano, *Four Asian Contemporary Composers*, 46.

> natural vibrato of every note is used purposefully as a tool of figuration. When there is a change in a note, this change is considered as [an] ornamenting function and various partial expressions of a single note rather than pitches [in] a melody.[63]

By addressing Yun's ideas of East versus West, we can understand his perceptions of philosophy, music, and culture in relation to his diasporic experience of living in East Asia and Europe. What is significant for this chapter is to gain a deeper understanding of how Yun adopted East Asian culture, as one aspect of his compositional references. Most specifically, to understand Yun's Hauptton technique more fully it is essential to define how Yun approached a single tone based on the question of the difference between East Asian and Western approaches. Later, with respect to the case study pieces and their performance, we can see that this distinction becomes more questionable.

The Characteristics of Traditional Korean Music

Yun maintained that he derived his musical language from Korean court music, and the *Gestik* (gesture) of his music is derived from Korean traditions.[64] Unlike the Western approach, traditional Korean music is rooted deeply in the emphasis on the single tone without motive or subject, and Korean singing and instrumental techniques such as *gagok*, *gasa*, *pansori*, and *sanjo* display this.

Traditional Korean music is called *gugak* (national music) and is divided into two categories: *jeongak* and *minsokak*.[65] *Jeongak* is a combination of two words, *jeong* (righteous or true) and *ak* (pleasure or music). *Jeongak* is serene and slow, holding the emotional space inside, and includes ancient aristocratic music as well as ritual music.

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[63] Jee Yeoun Ko, 'Isang Yun and His Selected Cello Works', 27; Christian Martin Schmidt, 'Gespräch mit Isang Yun', in *Berlin Confrontation*, Kuenstler in Berlin der Ford Foundation (Berlin: Mann, 1965), 68–69. Also cited in Feliciano, *Four Asian Contemporary Composers*, 46.

[64] Yun and Sparrer, *나의 길, 나의 이상, 나의 음악* (My way, my ideal, my music), 58.

[65] *Gugak* can be expanded into six categories: court music, elegant-life music, folk music, art music, religious music, and contemporary-creative music. I will not discuss traditional Korean music in depth here. An extensive study of *gugak* can be found in Heeyeon Julia Kim's doctoral thesis 'Isang Yun's *Duo for Viola and Piano* and Korean Traditional Music (2014)'.

The photograph in figure 38 shows a *jeongak* performance at a shrine. Howard compared *jeongak* to the music of Japan and China in terms that help clarify the particular characteristics of Korean melody in comparison:

> melodic contour [in Korean court music] is less important than the treatment of individual tones. As a consequence, melodies are full of ornamentation, particularly before or after the main pitch of tone sounds. Japanese music is quite similar, but built from small repeated melodic cells. Melody is the fundamental building block in Chinese music.[66]

In the same vein, Hye-Ku Lee described the melody of *jeongak* as 'a long drawn-out melody . . . like a breeze sweeping over fields'.[67]

Figure 38. The royal ancestral ritual in the Jongmyo Shrine and its music.[68]

[66] Keith Howard, *Korea: People, Country and Culture*, ed. Keith Howard with Susan Pares and Tessa English (London: School of Oriental and African Studies, 1996), 85.

[67] Hye-Ku Lee, *Essays on Korean Traditional Music*, 13.

[68] Young Woon Kim, *국악개론* (Introduction to Korean national music) (Paju, South Korea: Eumakseagye, 2015), 153.

Gagok (arias in modern musical forms),[69] together with *gasa* (long-narrative song) and *sijo* (popular songs divided into three sections), belong to the court music category; figure 39 shows a transcription of *gagok* from *Choe Soo Dae Yup*. This score is for a male singer with *changgo* accompaniment in the *Kemyeon-jo* mode. Coralie Rockwell recorded a performance of *Choe Soo Dae Yup*, sung by a *gagok* master, Lee Joo Hwan, played into the melograph, as shown in figure 40.[70] Two linear mappings appear in the melograph: the lower line, immediately above the spectrum, shows the scale of intensity, the measurement of acoustic power of loudness, while the upper line illustrates the pitch contour, tracing the fundamental frequency. There is considerable similarity between the single melodic line of *Choe Soo Dae Yup* and Yun's early trial of the Hauptton technique in terms of the ways Yun used the sustained notes and embellishments, as shown in his *Musik für Sieben Instrumente* (see figure 33). Moreover, the melograph representation of *Choe Soo Dae Yup* demonstrates an equivalent shape to Yun's drawing of the Hauptton technique, as shown in figure 34.[71] In this comparison, we can confirm that Yun's Hauptton technique carries the cultural overtones of Korean court music.

[69] Detailed research on Korean traditional music and genres has been done by Heeyean Julia Kim, 'Isang Yun's *Duo for Viola and Piano* and Korean Traditional Music' (DMA thesis, Florida State University, 2014).

[70] Coralie Rockwell, *Kagok: A Traditional Korean Vocal Form* (Providence, RI: Asian Music Publications, 1972), 42–43.

[71] My thanks to Dr. Jez Wells of the University of York for helping me understand the melograph's function. This melograph was historically interesting in itself. As it was conducted in 1972, the melograph of this image was produced by a mechanical device rather than by software.

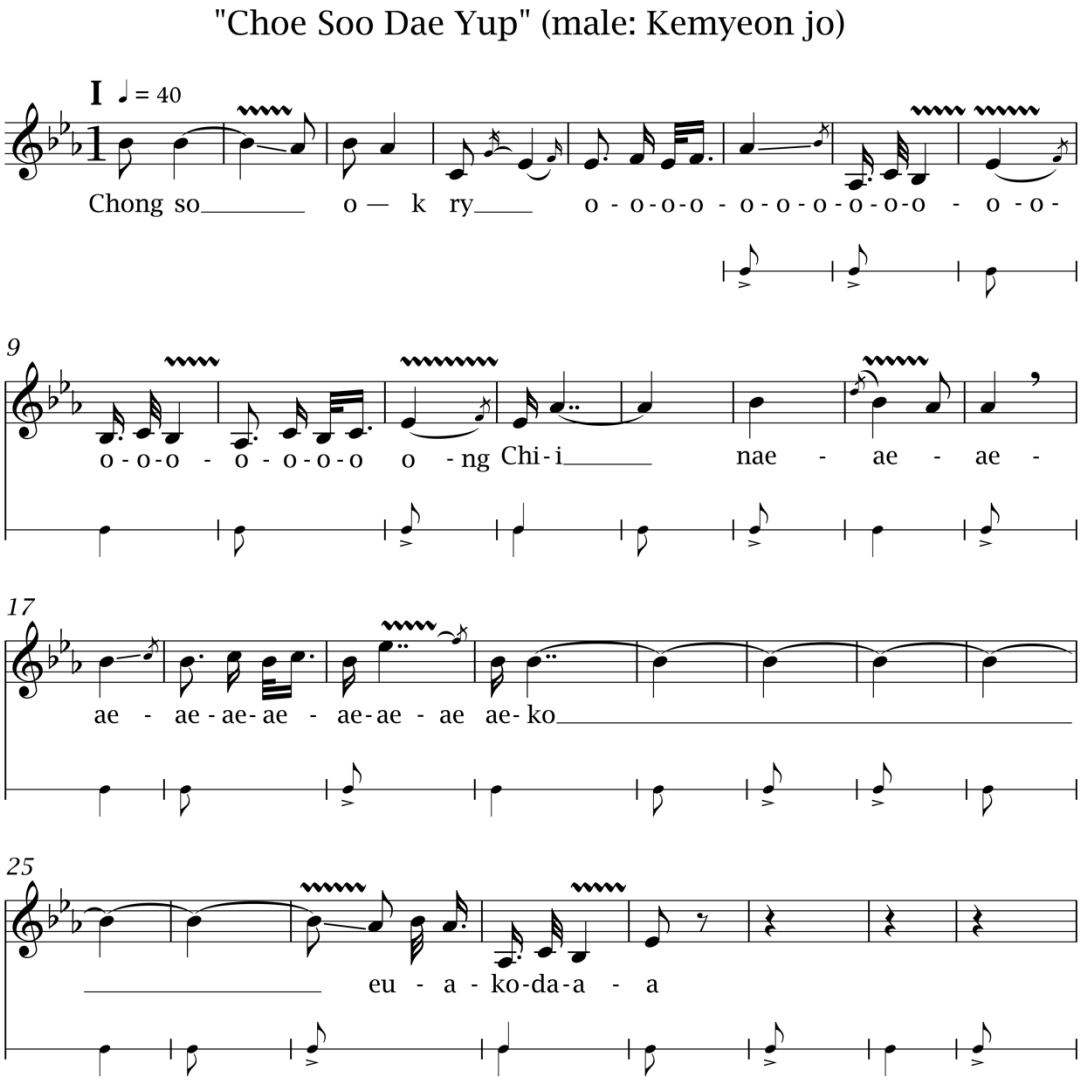

Figure 39. An excerpt from *Choe Soo Dae Yup* (accompanied by Changgo).[72]

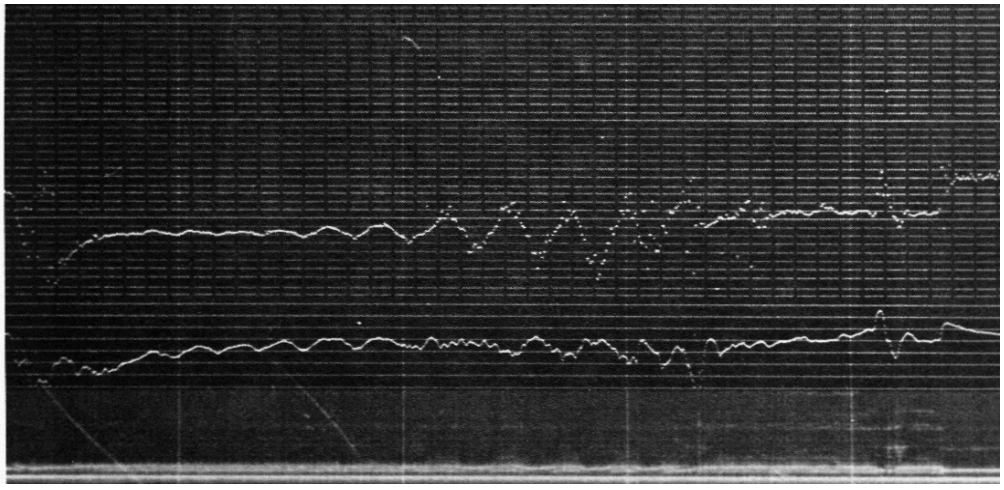

Figure 40. Melograph of *Choe Soo Dae Yup*, sung by Lee Joo Hwan.[73]

[72] Rockwell, *Kagok*, 195.

[73] Ibid., 45.

While *jeongak* was performed exclusively for the upper classes, *minsokak* was fashionable amongst the lower and working classes. *Minyo* (folk song), *pansori* (speaking melody for solo voice and changgo), and *sanjo* (solo instrument) are the most popular genres of *minsokak*. The word *sanjo* implies 'scattered melodies or tunes', and is performed impromptu. *Sanjo* is a suite for a solo instrument, accompanied by an hourglass-shaped drum called a *changgo*, which is considered to be one of the representative instruments in Korean musical artistry.[74] Chang-Jo Kim (1865–1919) invented *gayageum sanjo* (solo pieces for a twelve-silk-string zither) at the end of the nineteenth century, and *sanjo* was soon adapted for other instruments.[75] *Gayageum sanjo* became popular in modern Western cultures because of the contemporary composer and performer Byungki Hwang's *gayageum sanjo* performances. The practices of *gayageum sanjo* have been passed down to selected masters of the current generation.

Understanding a little of this background is important because *sanjo* is characterised by the significance of a single tone with embellishments.[76] Korean musicologist Song Bang-song articulates this in terms of the similarities between *sanjo* and *ragas*, drawing on the comments of *gayageum sanjo* performer Byungki Hwang, who in 1974 described the relationship between the practices of the two genres from a performer's perspective.[77] Both *sanjo* and *ragas* begin with a single melody using a free rhythm in slow tempo, after which an accompanying percussion instrument joins in with a fixed rhythmic pattern.[78] In a raga performance this opening section is called the *alap* or *alapana* and the accompanying percussion instrument (drum) later sets a fixed

[74] Song Bang-song, *Korean Music: Historical and Other Aspects*, Korean Studies Series 13 (Seoul: Jimoondang Publishing, 2000), 277.

[75] Young Woon Kim, *국악개론* (Introduction to Korean National Music), 269.

[76] I am grateful to Indian music scholar Neil Sorrell for his input into the discussion of Indian ragas in relation to Korean music.

[77] Song Bang-song, '*Sanjo* versus *Rāga*: A Preliminary Study', in *Cross-Cultural Perspectives on Music*, ed. Robert Falck and Timothy Rice (Toronto: University of Toronto Press, 1982), 102.

[78] Byungki Hwang, '*Sanjo*', in *Survey of Korean Arts: Traditional Music*, ed. National Academy of Arts (Seoul: National Academy of Arts, 1974), 297, cited in Song Bang-song, '*Sanjo* versus *Rāga*: A Preliminary Study', 101.

rhythmic pattern known as the *tala*.[79] The melodies of both forms are often improvised within certain constraints, and are embellished by complicated ornamentation and subtle tonal nuances.[80] The embellishments surrounding the melody generate micropolyphonic timbres and textures, but this differs from the idea of conventional harmony and counterpoint in Western music.

The core feature of these two musics is, therefore, the use of individual tones within the pentatonic, hexatonic, or heptatonic set (the minimum number of single tones required for a raga is five) regarded as complex entities: 'consistent use of microtones [around the single tone], combined with grace notes and embellishments, produces the characteristic qualities of both Korean and Indian music'.[81] In performance, traditional Korean music ensembles seem to sound heterophonic. Even though every performer plays the same melody at the same time, the individual performer applies his/her own grace notes, glissandos, and different ranges of vibratos, depending on the performance practices of each instrumental group. This is why there is no conductor in large, traditional Korean ensembles that are the equivalent of the Western orchestra.

Notably, this characteristic of heterophony within monophony was spotted by John Cage, who called it 'Korean unison':[82] 'the practice of playing the same thing but not at precisely the same time. Microtonal inflections are also introduced so that what is the same is also always new'.[83] Neil Sorrell, one of the leading Indian music specialists in the UK, notes that this 'Korean unison' happens too in Indian music when a melodic instrument (such as a violin or harmonium) accompanies the main singer or instrumentalist. Much of the accompaniment shadows or echoes the main singer or instrumentalist, so that a kind of heterophonic lapse or blurring occurs (and even some Western composers, such as Mahler, do the same). Similarly, Yun characterises the

[79] Thanks to Neil Sorrell, formerly of the University of York, for helping me understand these differences in raga and raga practice.

[80] Ibid.

[81] Song Bang-song, '*Sanjo* versus *Rāga*', 102.

[82] John Cage, *The Selected Letters of John Cage*, ed. Laura Kuhn (Middletown, CT: Wesleyan University Press, 2016), 536.

[83] Ibid.

Hauptton technique, with its microtones, in terms of flexibility within singularity, rather than 'purity':

> [In Asia,] the single tone is not 'stubborn', but rather can be already formed for itself musically . . . the tone is not 'pure' in the European sense because it alone is already very flexible. . . . If a tone has in itself a flexible movement while it is being played, if the tone appears complex, then this tone is a whole cosmos. The single tone is manipulated in various ways, perhaps through a vibrato or glissando.[84]

Of course, in ragas, there is a distinction between fixed and variable notes. The equivalent of the tonic and dominant are fixed; thus, they could not be described as very flexible. More broadly, Yun's view of the aesthetics of traditional Korean music and culture summarises the two main pillars of my thesis:

> A composer from any country has his or her own inherited cultural assets, which composers from other countries cannot imitate. . . . My music derives from all [the forms of] artistic, philosophical, and aesthetic traditions of my country in historical perspective, whereas I try to apply the most feasibly expressive language within the musical formality and purity, being aware of the provocation of my country's unfortunate fate – destruction of civil rights and oppression by the government – from a social perspective. Music embodies forceful power to promote a lively imagination to listeners without any concrete word.[85]

Firstly, Yun's diasporic, cultural, and political identities are manifested in his compositions. Secondly, a composer is a witness to certain times and places, communicating (adapting and responding) with society through composition. Similarly, Rudhyar described art as a subjective medium of power, stating that artists have a responsibility in this regard:

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[84] Jiyeon Byeon, 'Wounded Dragon', 11–12.

[85] [tr.] Yun, '나의 조국 나의 음악' (My country, my music), 76.

> Art is essentially such a release of power and thus it is necessarily subjective, because there is no power actually manifest . . . unless some sort of a self or subject desired and assumed it. If Art is a gesture of power [someone] must will to perform that gesture; must capture the power or energy necessary for such a gesture.[86]

Exposure to foreign cultures in Europe encouraged Yun to look 'back' to his East Asian origins in certain ways, and this is manifested in his compositions. Moreover, being connected to both South and North Korea instilled in him a particular consciousness regarding his homeland. Yun utilised his compositions as a medium to express his power as an estranged Korean connecting to his homeland, and as a composer acting as a witness to society. In the final section of this chapter, I summarise the concepts from traditional Korean music and culture that Yun referred to as the sources of his music in various contexts. I identify six characteristics of traditional Korean music and culture – harmony, dynamism, curvilinear flow, open form, negative space, and the human dimension – in relation to how they are manifested in the Hauptton technique.

Harmony

'Music' in Korean is transliterated as *eumak*, which is composed of *eum* (sound) and *ak* (music or pleasure). The modern understanding of *eumak* is therefore the art of expressing one's thoughts and emotions through sound.[87] However, we need to seek out the original meaning of *eumak* to understand traditional Korean music in the same way as Yun.

During the reign of King Seongjong (1469–94), the treatise *Akhak Gwebeom* (*Standards of Musical Science*) was compiled in 1493 by various editors[88] (figure 41). This was the most inclusive Korean musical treatise of the Joseon dynasty (1392–1897), classifying traditional Korean instruments, musicians, musical genres, music theories, and performance practices, as well as dances and songs.[89] The introduction to *Akhak Gwebeom* describes *ak* as it is found within *eumak* as follows: '*Ak* is derived from Heaven

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[86] Dane Rudhyar, *Art as a Release of Power* (California: HAMSA Publications, 1929), 15–16.

[87] Young Woon Kim, *국악개론* (Introduction to Korean national music), 25.

[88] Song Bang-song, *Korean Music*, 161.

[89] Ibid.

and is attached to people; as it begins in a void and is completed in nature, it encourages people to move, causing an active bloodstream as well as a fresh mind'.[90]

Figure 41. The *Akhak Gwebeom* (1493).[91]

As noted by several Korean musicologists, including Yun Seon Yang (2009), Shing-Hyang Yun (2005), and Song Bang-song (2002), until the end of the Joseon dynasty, music in ancient Korea was always related to East Asian philosophy, including Taoism, Confucianism, and Buddhism. The *Akhak Gwebeom* states that harmony is an essential characteristic of traditional Korean music, but expressed as the harmony of heaven and people, of nothingness and nature, and of body and mind.[92] In this sense, as Song explains, since 2500 BCE *ak* has represented the harmony of man and society in a way that reflects the harmony of society with God.[93]

Furthermore, the upper class attached *ak* to *ye*, meaning manners or proprieties: this was called *yeak*. Shin-Hyang Yun explains that *ye* and *ak* are interrelated, similar to the principle of yin and yang:[94] *ye* motivates the movement of the body, while *ak*

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[90] [tr.] Hea-Goo Lee, ed. *신역악학궤범* (New introduction to Korean national music) (Seoul: National Gugak Center, 2000), 62.

[91] Young Woon Kim, *국악개론* (Introduction to Korean national music, 2015), 305.

[92] Song Bang-song, *한국음악론* (Korean music theory) (Paju, South Korea: KSI, 2002), 131–42.

[93] Ibid., 125.

[94] Shin-Hyang Yun, *윤이상: 경계선상의 음악* (Yun Isang: music on the borderline), 60–61.

inspires one's spirituality.[95] Therefore, *Yeak* as a whole signifies the fundamental philosophy of ancient Korea: music plays a role in helping citizens live in harmony and supports the wider culture. In ancient Korea, music was considered a political means to unite citizens.

An understanding of this is occasionally explicitly apparent in Yun's music. The Hauptton and Hauptklang techniques are omnipresent in Yun's *Réak für großes Orchester* (1966), which constituted Yun's international breakthrough when it was performed at the Donaueschingen Festival in 1966.[96] Significantly, the title *Réak* is an alternative transliteration of *yeak*, and Yun begins the piece with a Korean percussion instrument, the *pak* (figure 42), which is played at the beginning and end of Korean court music.[97] Here, then, Yun overtly demonstrated that his music was based on the central philosophy of traditional Korean music, rooted in ideas of harmony in the broader (extra-musical) sense of accordance. Furthermore, given this and some of Yun's comments and actions, we might infer that Yun's life-long yearning for the harmony of both South and North Koreas underlies this music. Even beyond this, though, in 1991 Yun asserted, 'my music embraces interrelation and balance [or harmony], as if the forces of yin and yang are interdependent. Therefore, [my music] is defined as Eastern and Western music; simultaneously, it is neither Eastern nor Western'.[98] In this sense, harmony seems to be the core of Yun's compositional process. The harmony of the forces of yin and yang, of microcosms with macrocosms, of movement with stillness, and of Eastern and Western cultures: these are the keys to unlocking Yun's musical ideas and their underlying philosophy.

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[95] Ibid.

[96] Rebecca Schmid, 'Concerts Celebrate Isang Yun'.

[97] Young Woon Kim, *국악개론* (Introduction to Korean national music), 114.

[98] [tr.] Isang Yun and Du-Yool Song, '윤이상의 예술세계와 민족관' (Isang Yun's musical world and Koreanism)', in *윤이상의 음악세계* (Isang Yun's Musical World), edited by Eun-mi Hong and Seong-Man Choi (Paju, South Korea: Hangilsa, 1991), 84.

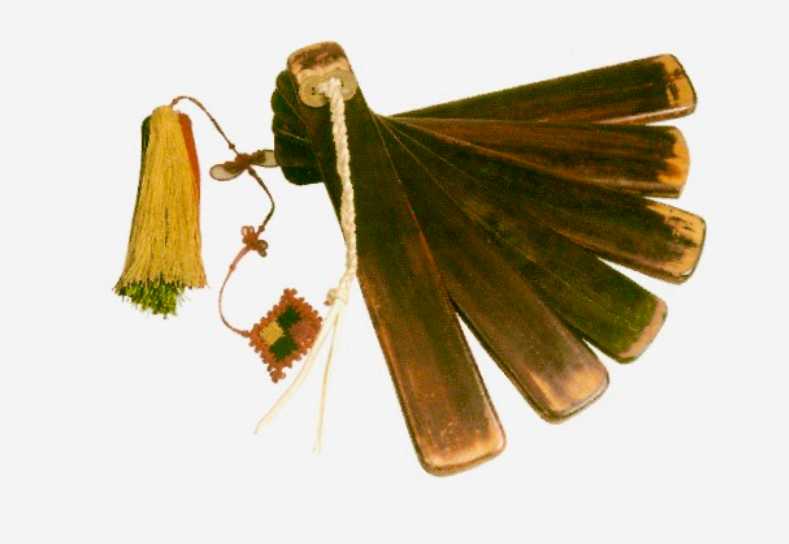

Figure 42. *Pak*.[99]

Dynamism

One of the characteristics of Yun's music seems to be the constant interplay of ideas of interrelation and harmony, generated by the principle of yin and yang, which thus create a particular kind of dynamism: a dynamic energy in a state of inner flux. This is derived from the Korean rhythmic cycle *Changdan*. *Changdan* literally means long (*chang*) and short (*dan*); but its practical meaning is an interplay of tension and release in music, which lies at the core of Korean artistic aesthetics in art. It originated from *jeong jung dong* (movement in a state of stillness, as described above); art critic Kwang-Jin Choi described this notion in art as dynamism within tranquillity,[100] which can be found in other traditional Korean art forms, including dance.[101]

In Korean court music, the role of rhythmic patterns is fundamentally important. Korean court music, such as *sanjo*, consists of five to six movements, and each movement is named after and defined by its underlying *changdan*.[102] I consider that this rhythmic emphasis generates dynamism in Korean music: not only does it provoke different musical gestures comprising up- and down-beats in different rhythmic structures, but this also directly connects to a performer's inner and outer movements,

[99] Young Woon Kim, *국악개론* (Introduction to Korean national music), 113.

[100] Ibid.

[101] Gwang Jin Choi, *미술로 보는 한국의 미의식* (Korean aesthetics of arts) (Goyang: Misulmunhwa, 2018), 245.

[102] Donna Lee Kwon, *Music in Korea*, 65.

breathing in and breathing out. Here, then, the connection between rhythm and melody is organic: they share the same dynamism.

There is also a specific, further connection between *changdan* and Yun's Hauptton technique. *Chinyangjo* is the slowest rhythmic cycle of *Changdan* and is commonly performed as four measures, with different drum patterns in each measure.[103] Howard notes that Korean musicians and musicologists describe the sequence of these measures as 'to rise,' 'to hang,' 'to bind,' and 'to loosen.'[104] Given Yun's understanding of the fundamental expressive shape of melody created through the Hauptton technique, as expressed in his drawing and mapped into his music, there is clearly a dynamic connection between the pattern of this rhythmic sequence and Yun's Hauptton technique: Yun seems to rise/draw with pre-notes, to hang using a main tone, to bind with ornamental microtones, and to loosen the main tone with after-notes.

During an interview with Rainer Sachtleben, Yun stated that the dynamic (*Dynamik*) of the basic idea of *jeong jung dong*[105] played an important role in his music and that dynamism (*Dynamisierung*) itself is a living language within the interplay of tension (*Spannung*) and release (*Entspannung*). He revealed that the secret of his music lay in the continuous flow of this dynamism.[106]

Curvilinear Flow

Yun argued that, in contrast to other East Asian music, 'Korean music is more fluid, due to its microtonal motions[:] it is rhythmic, melismatic, and appealing.'[107] He engaged with this aspect of Korean music in his compositions: the main tones of the Hauptton technique are never simply held, straight tones but are curvilinear and are disturbed by melismatic embellishments. In this regard, Yun claimed that 'my music flows, it flows

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[103] Keith Howard, '"Piri" – P'iri: Isang Yun's compositions and the Korean Oboe', *Ssi-ol: Almanach 2004/09 der Internationalen Isang Yun Gesellschaft e. V.* (2009): 119.

[104] Ibid.

[105] *Jeong* means 'pause' or 'standstill'; *Jung* describes 'in the middle of'; *Dong* means 'movement'. *Jeong Jung Dong* can be translated as 'stillness in the movement'. See also Byeon, 'Wounded Dragon', 140.

[106] Sachtleben and Winkler, 'Gespräch mit Isang Yun', 294.

[107] Chul-jae Jang, 'Überfremdung und Behauptung der Koreanischen Kultur', in *윤이상의 음악세계* (Isang Yun's musical world), ed. Eun-mi Hong and Seong-Man Choi (Paju, South Korea: Hangilsa, 1991), 137.

fluently, by constant repetitions of the curvature lines'.[108] In reference to this, Dong Eun Noh described the Hauptton technique as a *Klang-Einheit* (sound unit), which indicates 'a sound flow' of individual tones as a fluid unit.[109] Moreover, Yun's pupils, such as Sachtleben and Feliciano, commented that Yun's music often expresses long, sustained sounds, embellished by melismatic and constantly transforming ornaments that they likened to small leaf-like shapes, using brush-stroke-like chords and lines depicting swirling motions and curves.[110] With melodic line and rhythmic patterning equally important in traditional Korean music, the swirling motion of the lines is one of its fundamental characteristics: this might be best characterised as *curvilinear flow*.

The curvilinear flow of Yun's music, in the context of Korean music, is perhaps best understood in relation to the ornamentation practices used, known as *sigimsae*. Embellishments form an integral part of the melodic lines of Korean traditional music – it is difficult to separate them from the principle tones[111] – and they fall broadly into three types: variational, ornamental, and improvisatory.[112] Jung-soo Hong notes that Yun, like most Korean composers, adopted *sigimsae* into his compositions, characterised by contrasts between long and short notes and smooth and tensional chords, as well as between tranquillity and flow.[113] Accordingly, Hong considers Yun to be a '*Sigimsae* musician' or an 'atonal *Sigimsae* musician'.[114]

Yun himself described his use of *sigimsae* as follows:

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[108] [tr.] Nishimura and Yun, '무한한 우주의 한 끝에서' (At the end of the infinite cosmos), 152.

[109] Dong Eun Noh, *한국음악론* (Korean music theory), 129.

[110] Feliciano, *Four Asian Contemporary Composers*, 60. See also Rainer Sachtleben, 'Ist der Horizont der Horizont? Selbstgespräch zu einem Aspekt des Räumlichen', in *Der Komponist Isang Yun*, ed. Hanns-Werner Heister and Walter-Wolfgang Sparrer (Munich: Edition Text und Kritik, 1987), 67.

[111] Byong-Won Lee, 'The Ornaments in Traditional Korean Music', in *Ssi-ol: Almanach 1998/99 der Internationalen Isang Yun Gesellschaft e. V.* (1999): 59. 59–66

[112] Jung-soo Hong, 'Aesthetic Viewpoints on Korean Music of the Early 20th Century (2): Koreanization', *Music and Korea* 33 (2007): 40.

[113] Jung-soo Hong, 'Aesthetic Viewpoints on Korean Music of the Early 20th Century (4): Syncretism', *Music and Korea* 36 (2008): 75.

[114] Jung-soo Hong, 'Aesthetic Viewpoints on Korean Music of the Early 20th Century (2): Koreanization', 40.

> While Western music seems to be straight lines, Eastern music is thought to be curves. . . . As shown in the plucking technique of *Nonghyun* [the technique of *sigimsae*] in *Gayageum* performance, a single tone [in Korean music] can be reduced or enlarged/expanded.[115]

In this regard, Yun asserted that *sigimsae* was not simply an ornamental practice – which would imply a stronger distinction between main tones and their embellishment – but rather a group of notes in process.[116] Yun's adoption of *sigimsae* plays a substantial role in generating 'yang' via its cyclic motions around the main tone, in contrast to the motionless yin.

I would argue that dynamism and curvilinear flow, as defined above, are inseparable in Yun's music. Dynamism is a dynamic inner energy in a state of flux, generated by the interplay of yin and yang. As Feliciano says, the swirling motions of lines generate a feeling of perpetual movement:[117] the dynamism is, then, a reaction to perpetual flow. Feliciano's 'swirling motions' or Dong Eun Noh's 'sound flows' – characteristics that expose Yun's music as related to his traditional Korean heritage – give rise to the inner energy that creates dynamism.

Open Form

Yun said, 'if I need to choose one composer who shares certain compositional approaches with me, I consider Debussy', characterising this relationship in terms of their shared, frequent use of ternary forms, the interplay of light and shadow, and the preference for what he described as a certain openness in form.[118] However, Yun asserted that the use of open form in his own compositions was always in accordance with Taoism:

> My compositions are always formally open. In pursuing Taoist principles, they are manifestations of the Tao. At this time, the apparent beginning of these compositions is the continuation of what has already been heard inaudibly, and

[115] [tr.] Isang Yun, '나의 조국 나의 음악' (My country, my music)', 81.

[116] Ibid.

[117] Feliciano, *Four Asian Contemporary Composers*, 1983, 60.

[118] [tr.] Yun, '드뷔시와 나' (Debussy and I), 66–70.

> likewise their seemingly apparent end is inaudible, which is connected continuously.[119]

There are particular ideas of form and structure in Taoist views, which are part of Korean culture. Yun applied this Taoist concept of openness in form in his use of the Hauptton technique. As noted above, Tao stems from nothingness – the One – and the One gives rise to the Two: the forces of yin and yang. These forces experience change and transformations, but return to their original position – the One – as a manifestation of the cyclic movement of universal nature. Tao continues with ceaseless periods of ebb and flow: there is no end. Therefore, the Hauptton technique embodies the cycle of Tao in that the main tone originates in nothingness, varies through change, and returns to nothingness, as a part of the universe.

In this way, Yun's idea of open form is very different to that of many other composers of the second half of the twentieth century (and beyond). Open form – defined as 'a structural procedure whereby the sequence and/or construction of parts of a notated work are variable'[120] – was of interest to many experimental musicians, especially the New York School composers Earle Brown, John Cage, Morton Feldman, and Christian Wolff: Yun encountered a number of such pieces at the International Darmstadt Summer Courses for New Music.[121] In particular, pianist David Tudor's presence at Darmstadt in 1956 and each year from 1958 to 1961 contributed to the development of many of these open-form compositions:[122] Yun participated in 1958 and 1959. In open form compositions, indeterminacy, ambiguity, and spontaneity play important roles, with performers often given more creative responsibility than usual in Western classical music as to the ordering of musical materials (and sometimes the content itself). Different composers manifested 'openness' in different ways, or articulated its characteristics according to their individual concerns: for example, Brown

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[119] [tr.] Henseler, 'Eine Musiksprache, die Humanität, 75.

[120] 'Open Form', in *The Oxford Dictionary of Music Online*, ed. Joyce Bourne, 6th ed. (2013), accessed 1 July 2019, https://www-oxfordreference-com.

[121] Beal, 'David Tudor in Darmstadt', 80.

[122] Ibid., 79. Rob Casey states that Cage's affection for Tudor provided the impetus for Cage to encourage the concept of 'composition as process', which led him to experiment with musical indeterminacy. See Rob Casey, 'Cage and Tudor as Process', *Contemporary Music Review* 35, no. 6 (2016): 671.

highlighted that it is 'a condition of mobility or transformality', [123] and Pousseur expressed the opening of 'a field of possibilities',[124] while Stockhausen's 'moment form' stressed a temporal moment, addressing the discontinuity and fractured experience of time.[125]

Of course, as many critics, including both John Corbett and Paul Griffiths, have discussed, these avant-garde composers' use of open form was itself influenced by Eastern philosophy and the practices of 'Oriental' music. In his article 'Experimental Oriental: New Music and Other Others' (2010), Corbett explores how Orientalism functions in the experimental tradition of Western music, particularly in relation to different musical forms, including open form.[126] Similarly, Griffiths discusses 'mobile form', an alternative concept of open form, in accordance with 'a new understanding of the work as manifold, a site of actions and reactions rather than an object',[127] in his book *Modern Music and After* (2010). John Cage's interest in Eastern philosophy was especially influential, particularly after Christian Wolff presented him with a copy of the ancient Chinese classic the *I Ching* (*Book of Changes*) in 1951.[128] However, as Corbett notes, other American experimentalists, some before Cage, encountered Indian classical music, Indonesian gamelan, and Chinese and Japanese vocal and theatrical techniques, and introduced ideas from these traditions into their compositions: Henry Cowell, Lou Harrison, and Harry Partch are all good examples, in terms of their use of nondiatonic, microtonal scales of 'sliding tones, based on ever-changing values of pitches' from the practices of Asian music.[129] These American experimentalists treated Asian music as 'a [generalised] set of potential new musical resources'.[130]

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[123] John P. Welsh, 'Open Form and Earle Brown's Modules I and II (1967)', *Perspectives of New Music* 32, no. 1 (1994): 254–90.

[124] Max Paddison, 'Performance, Reification, and Score: The Dialectics of Spatialization and Temporality in the Experience of Music'. *Musicae Scientiae* 8, Discussion Forum 3 (2004): 163.

[125] Ibid.

[126] John Corbett, 'Experimental Oriental: New Music and Other Others', in *Western Music and Its Others*, ed. Georgina Born and David Hesmondhalgh (Berkley: University of California Press, 2000), 163–86.

[127] Paul Griffiths, *Modern Music and After*, 3rd ed. (New York: Oxford University Press, 2010), 125.

[128] Corbett, 'Experimental Oriental', 165.

[129] Ibid., 166–71.

[130] Ibid.

However, even considering the Eastern influence on this Western musical context, Yun's attitude towards time in his compositions is comparatively unusual. Unlike Stockhausen, who worked with the discontinuity of temporal experiences by emphasising one instant as fractured from another in his 'moment form', Yun considered that 'a moment represents eternity and eternity can be captured by a moment'.[131] In a conversation with Nishimura, he remarked that he adapted this idea from East Asian philosophy and traditional Korean music:[132] 'This is an East Asian perspective on time, contrasting with a Western point of view'.[133] During an interview with the producer of WNIB Classical 97, Bruce Duffie, in Chicago in 1987, Yun noted:

> My music doesn't have a beginning [or] an end. You could combine elements from one piece into another piece very well. This is a Taoist philosophy. Music flows in the cosmos, and I have an antenna which is able to cut out a piece of the stream. The part which I've cut out is [organised] and formed through my own thought and body processes, and I commit it to paper. That's why my music is always continuous – like the clouds that are always the same but are never alike one to another.[134]

Overall, Yun's approach encapsulates the idea that a single tone is considered a cosmic entity: open and endless in form, but manifesting somewhat differently to the open form of his Western counterparts. Thus, Yun's concept of open form, in line with his concept of the single tone, is rooted deeply in Taoism.

Negative Space: 'When Less is More'

In chapter 2, I noted that Yun emphasised the 'negative accent' in the first movement of *Fünf Stücke für Klavier* using a soft dynamic and a fast speed with shorter notes. This focus on empty space originates in the Taoist view, wherein 'negative' means something that is 'negated' or 'denied', implying a sense of void. The emphasis on the central point via a sudden change in the dynamic to mute and a focus on the tones is similar to the

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[131] Nishimura and Yun, '무한한 우주의 한 끝에서' (At the end of the infinite cosmos), 157.

[132] Ibid., 151.

[133] [tr.] Ibid., 157.

[134] Yun and Duffie, 'Composer Isang Yun: A Conversation with Bruce Duffie'.

lack of an object in traditional Eastern paintings. By decreasing the dynamic level in this way, the composer can force the audience to pay closer attention. This leads me to a question regarding performance practice: how does this affect my playing of this passage? To consider this properly we need to consider a particular aspect of traditional Korean culture: negative space.

In 2007, the Samsung Museum of Art, Leeum, opened an exhibition entitled *Void in Korean Art* in Seoul, presenting Korean paintings and ceramics, old and new, in relation to the beauty of negative space, or *void*. The director of *Leeum*, Lee Joon, stated that 'void' was a key term for this exhibition, and that he wished to contrast its use with Western philosophy:[135] here, 'void' signified a world that 'is empty, yet also filled with elegance and compels viewers to see the horizon of life anew, at the same time [it is] a productive space that traverses boundaries and difference'.[136] He emphasised that this conceptualisation of 'void' is derived from Taoism, in which it encapsulates the idea that 'space mediates between being and nothingness'. [137] In other words, objects and negative space represent the interplay of the visible and invisible, the forces of yin and yang.[138] Lee Joon defined the concept of the void according to three categories: nature, freedom, and the passage to the imagination. There is very little critical discussion of negative space in Western contexts, but it is an integral part of Eastern art, and I therefore explore five aspects in relation to traditional and modern works: dialogue, infinity, freedom, openness, and receptiveness. From this, we can return to Yun's score with a proper understanding of negative space from an Eastern perspective.

Figure 43 shows Eo Mong-ryong's *Plum Blossoms in the Moonlight* (late sixteenth to early seventeenth century); the emphasis here is on the use of only a few objects, and the space around the trees in the moonlight is significant.

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[135] Lee Joon, 'Void: Mapping the Invisible in Korean Art', in *Void in Korean Art* (Seoul: Samsung Museum of Art Leeum, 2007), 20.

[136] ibid., 19.

[137] ibid., 20.

[138] Ibid.

Figure 43. Eo Mong-ryong, *Plum Blossoms in the Moonlight* (late sixteenth to early seventeenth century).

Regarding Leeum, Lee Joon notes that Koreans have regarded nature as the realm of all possibilities, and the harmony of people and the universe has played a fundamental role in everyday life throughout the history of Korea.[139] The empty space in *Plum Blossoms in the Moonlight* seems to suggest a dialogue between the painted and the unpainted: nature (the trees) and people's imagination (empty space) in relation to the Taoist perspective. As Lao-tzu stated:

> Know the white and yet keep to the black.
> You will become the [form] for the world.
> When you become the [form] for the world,
> You will never stray from eternal virtue,

[139] Lee Joon, 'Void', 22–23.

> But return to the state of the [an unlimited state].[140]

In Eastern paintings, white implies negative space, whereas black represents positive solidity. This ancient classical idea is evident in the modern painting *Correspondence* (1992) (shown in Figure 44): a large, rectangular oil painting by South Korean philosopher and artist Lee Ufan, which features six large monochrome brushstrokes at wide intervals on a white background. Lee was interested in 'the stimulating relationship between what [he] had marked in paint and what [he] had not marked',[141] stating that 'a blank surface can be brought very vividly to life by the placement of a single point'.[142] In other words, Lee implies a dialogue between positive objects and negative space. The regularity of the brushstrokes and the density of the colours and gestures emphasise a space with much stronger tensions than is actually unveiled on the canvases.[143] Therefore, the six marks in the empty space give the impression of determined gestures and dynamic movements.

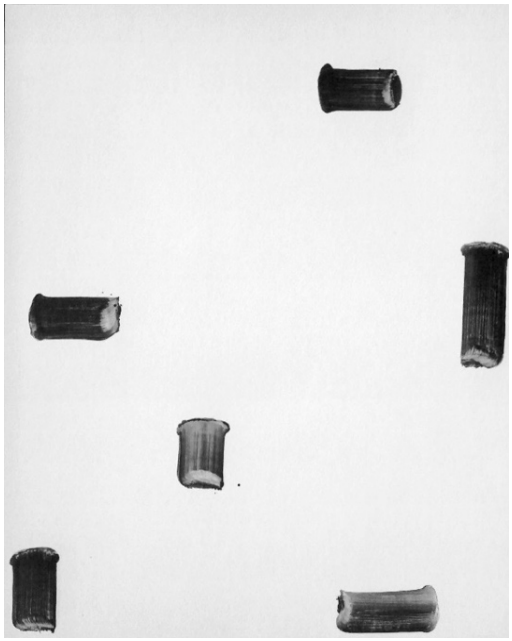

Figure 44. Lee Ufan, *Correspondence* (1992)

[140] Lao-tzu*, Tao Te Ching*, tr. Kang-nam Oh [from Chinese to English] (Seoul: Hyeonamsa, 1995).

[141] Lee Ufan, *Lee Ufan: From Point, from Line, from Wind*, ed. Nicolas Smirnoff (London: Pace London, 2015), 3.

[142] Okyang Chae-Duporge, *Lee Ufan: Untouched Space* (Paris: Éditions Cercle d'Art, 2017), 94.

[143] ibid., 95.

The second painting by Lee Ufan, shown in figure 45, shows negative space as infinity, over and beyond the boundary. Lee stated, 'Space means the infinite. . . . Buddhism teaches that being is possible only because there is also nothingness, and appearance coexists with disappearance'.[144] The restrained force of the brushstrokes in this painting progresses towards emptiness or nothingness, inviting us into infinite time and space. Seung Sook Lee argues that empty space in paintings represents all new possibilities, which include the beginning and the end; the negative space is not unpainted, but represents the unlimited time and space.[145]

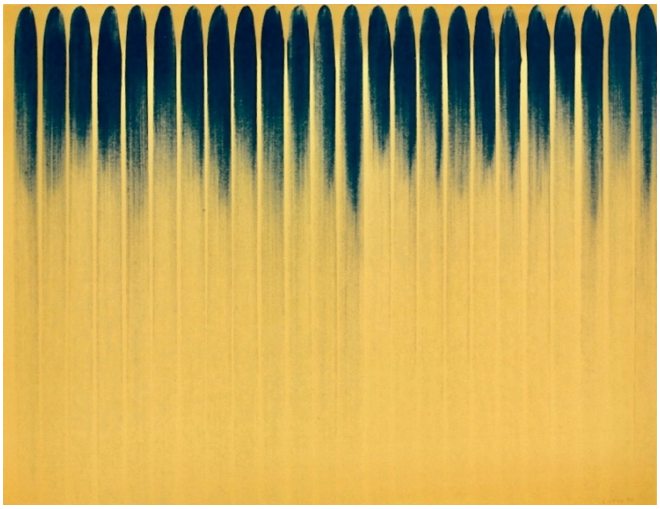

Figure 45. Lee Ufan, *From Line* (1980).[146]

In accordance with Taoist attitudes, many artists in ancient Korea attempted to live in harmony with nature as well as to realise spiritual *freedom* from all artificial constraints, not only through religious practices but also through artistic activities and practising 'no-mind',[147] which is based on Taoism. As Lao-tzu said,

> Attain complete emptiness
> Maintain genuine quietude.

[144] Pace London, press release for the exhibition *Lee Ufan: From Point, From Line, From Wind*, 2015, accessed 25 November 2017, https://www.pacegallery.com/exhibitions/12756/lee-ufan.

[145] Seung Sook Lee, 'A Study of Time and Space in Esthetical View – Concentrated in the Relationship with the Emptiness', *Hanguk Design Forum*, no. 16 (2007): 291–301.

[146] Lee Ufan, *Lee Ufan: From Point, from Line, from Wind*.

[147] Lee Joon, 'Void', 25.

When all things flourish together,

I watch their return.[148]

Figure 46 shows a fifteenth-century Buncheong flask with a brushed white slip by an unknown artist. Its surface with iron and ink inscriptions demonstrates a sense of freedom. Lee Joon suggests that the porcelains in the Joseon dynasty 'seem to express childish joys sometimes spontaneously and free-associatively and realise the spirit of freedom rising from absence of obsessions, or the world of no-mind.'[149]

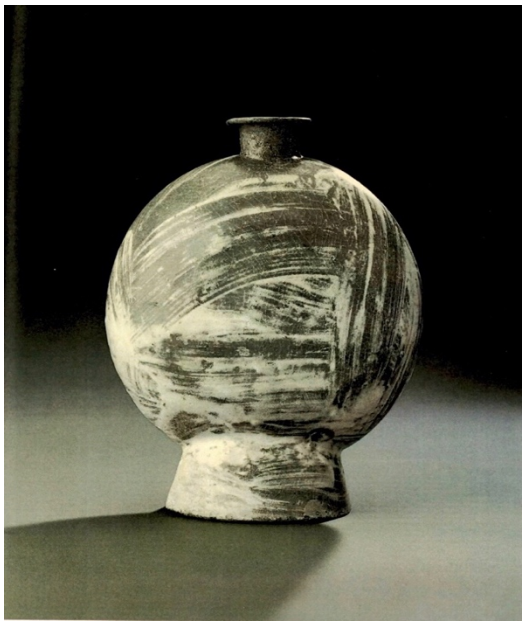

Figure 46. Buncheong flask with brushed white slip (fifteenth century).[150]

Lee Ufan asserts that empty space, in which the artists and the observers encounter one another, enables participants to transcend the limits of time and space, opening up all sensory possibilities.[151] Greater negative space generates greater room for observers to interpret. Similarly, Lee Joon states that empty space 'plays the role of stimulating and developing the power of imagination as well as of producing various

[148] Lao-tzu*, Tao Te Ching*, 379.

[149] Ibid.

[150] Lee Joon, 'Void'.

[151] Lee Ufan, *여백의 예술* (The art of negative space) (Seoul: Hyundai Munhak, 2002), 16–17; Lee Ufan, *Lee Ufan: From Point, From Line From Wind*, 6.

resonances between makers and receivers'.[152] The media installation *TV Buddha* (1974, recreated in 2002) by Nam June Paik, shown in figure 47, represents the coexistence of two opposing phenomena: the real world and a virtual world, Eastern philosophy and Western science. Lee Joon remarks that this work invites observers to make diverse and imaginative interpretations between the real and the fictional, as well as between the inside and outside of the monitor.[153]

Figure 47. Nam June Paik, *TV Buddha* (1974, recreated in 2002).

Finally, the eighteenth-century white porcelain jar (figure 48) from the Joseon dynasty (1392–1897) is perhaps most effective of all, not only in expressing the Korean aesthetic of emptiness and spiritual freedom, but also in encompassing *receptiveness*. Shaped like the full moon, the jar signifies generosity, honesty, and the elegance of simplicity,[154] but also, according to Lee Joon, symbolises the concept of the 'full void'.[155]

[152] Lee Joon, 'Void', 28.

[153] Ibid., 30.

[154] Ibid., 26.

[155] Ibid.

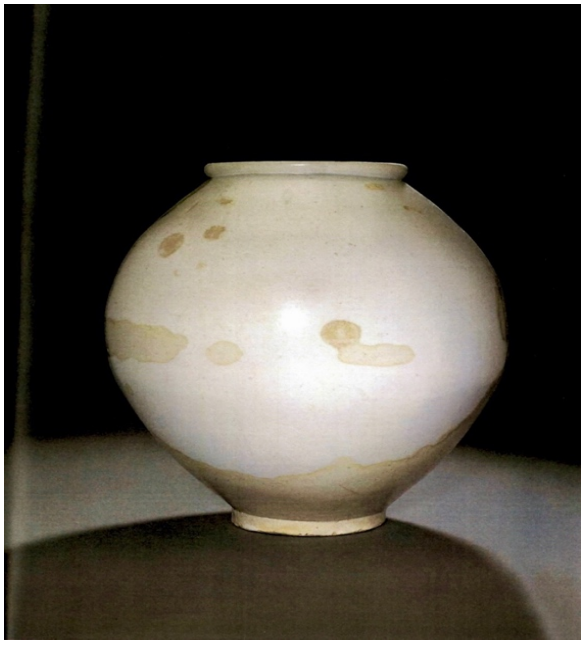

Figure 48. White porcelain jar (eighteenth century) from the Joseon dynasty.[156]

Returning to the music, we might now understand the 'negative accent' I examined in detail in chapter 2 more fully, in relation to this broader artistic and cultural understanding of negative space. The thirty-second-note passage at the start of the second system in figure 49 is the pillar of the adagio, introduced by brief diatonic passages. The emphasis on the central point – using a sudden change in dynamic to silence and a focus on tones – is similar to the lack of an object in this style of negative space in Eastern paintings, reflecting its characteristics of dialogue, infinity, freedom, openness, and receptiveness. This negative accent simultaneously opens up a dialogue between the diatonic passages and the dissonant chords, opening a space for the listener's imagination. This has implications for performance: I often attempt to slow down the passage to express the diatonic colours.[157]

[156] Lee Joon, 'Void'.

[157] Although I believe that negative space appears in Yun's other works, including *Interludium A* and *Duo für Viola und Klavier*, I do not address these in this study, but leave them as the subject of further research.

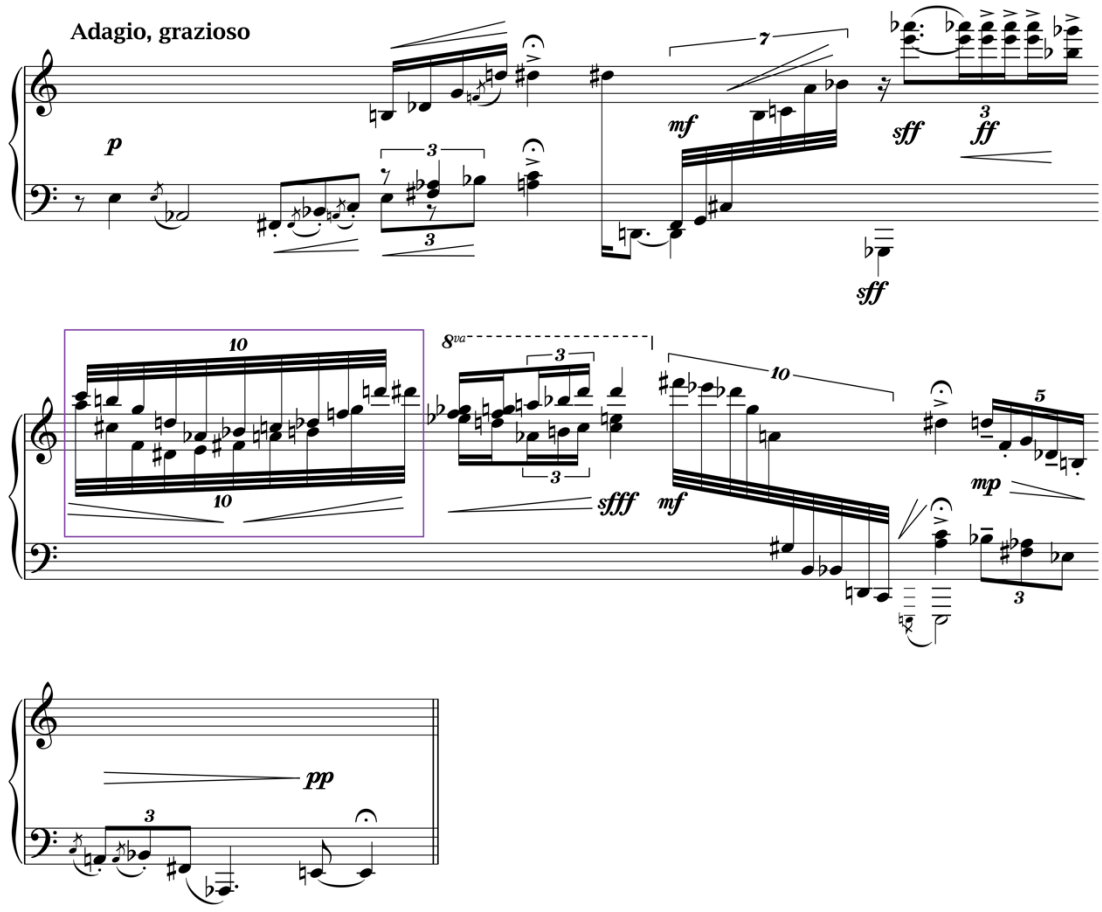

Figure 49. *Fünf Stücke für Klavier*, Movement 1, bar 1, Adagio.

The Ethical Dimension

I define the last characteristic of traditional Korean music as its ethical dimension. Korean music is always people-oriented, as encapsulated in *yeak*. Although this is an implicit and general idea in Korean music, it is more explicit in Yun's music. Moreover, the significance of *yeak* (music in manner) embodies all six of the characteristics of traditional Korean music that I have discussed. As noted above, *yeak* is a fundamental philosophy, harmonising citizens and cultivating humanity. *Dynamism* is the result of the balanced coexistence of the two different forces of yin and yang, whereas the *curvilinear flow* manifests the embrace of differences in the manner of water, through being flexible in a state of flux, as expressed in the *Tao Te Ching*:

> The best is to be like water.
> Water benefits all things,
> Without competing with them.
> It dwells in low places that others disdain.

That is why it is closest to the Tao.[158]

After developing the Hauptton technique in the 1960s, in which aspects of his Korean and Western compositional identities are jointly manifested, Yun became concerned with ethical questions of humanity, particularly from 1976, when he completed his *Konzert für Violoncello und Orchester*. As noted in chapter 4, Yun considered that the solo concerto was the proper style in which to express deep questions of the individual in relation to society; as a result, he composed a series of thirteen concertos. He often described the concerto as 'an appeal and approach to humanity' representing the social and political conflicts of the fragile individual and oppressive society.[159] Likewise, his five symphonies from 1983 to 1987 (one per year), overtly invoke human and ethical concerns. Symphony No. 1 (1982/83), for example, was inspired by political and environmental issues, including the use of nuclear weapons,[160] while Symphony No. 4, 'Im Dunkeln Singen' (Singing in the Dark, 1986) is concerned with war orphans and the unfairness of women's lives.[161] Because of Yun's approach, Dörte Schmidt argues that his series of five symphonies represents a revival of Beethoven's 'appeal to humanity' (*Volksreden an die Menschheit*) under the circumstances of the diaspora: not simply a fusion (*Verschmelzung*) of two cultures, but rather a new unity (*neuen Einheit*).[162]

According to Yun's pupil Koch-Raphael, Yun stressed the importance of ethics and morality in his everyday life, rooted in East Asian philosophies, which inevitably led to the incorporation of such concerns (*Ethik*) into his compositions.[163] Koch-Raphael argues that in this sense Yun's orchestral music is the composer's personal rhetoric (*Rhetorik*).[164] Yun put this quite directly in 1994:

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[158] Lao-tzu*, Tao Te Ching*, 375.

[159] Isang Yun, '나의 조국, 나의 음악' (My country, my music), 75.

[160] Yun and Sparrer, *나의 길, 나의 이상, 나의 음악* (My way, my ideal, my music), 98–110.

[161] Ibid.

[162] Dörte Schmidt, 'Yun und die identitätsstiftenden Möglichkeiten der Kunst in Europa', in *Isang Yun's Musical World and the East-Asian Culture*, ed. Musicological Society of Korea and the Isang Yun Peace Foundation (Seoul: Yesol, 2006), 312.

[163] Koch-Raphael, 'Einige grundsätzliche Anmerkungen', 80.

[164] Ibid.

> My music is not 'pleasant'. It is more like a scream for justice, and an appeal for beauty. Consolation for suppressed people and tears for them lie [in my music]. This should not be interpreted from a political perspective, rather from a humanistic attitude.[165]

Through this discussion of its origins, influences, and characteristics, we can conclude that Yun's Hauptton technique is a manifestation of the composer's cultural identity in relation to East Asian philosophy and traditional Korean music. The main tone with the surrounding notes refers to the harmony of movement and stillness that generates dynamism through the interplay of yin (release) and yang (tension). The constant microtonal motions embellishing the main tone create a sonic curvilinear flow. The principle of the Hauptton technique, in which the main tone begins with nothingness, and returns to its original position after travelling over transformations is related deeply to the openness in form of Korean culture: the cyclic motion of the universe in Taoist views. Negative space represents the dialogue between positive objects and negative spaces: one exists in accordance with the other. In addition, East Asian perspectives – the concept of a part as a whole, and the treatment of a single tone as a complex entity; the equal importance of the main tone and the embellishing notes of the Hauptton technique – seem to highlight individual differences and perspectives in deference to diversity.

[165] [tr.] Yun and Sparrer, *나의 길, 나의 이상, 나의 음악* (My way, my ideal, my music), 49.

Chapter 7: The Hauptton Technique II

> The least interesting form of influence, to my mind, is that of imitating the sound of some non-Western music. . . . Instead of imitation, the influences of non-Western musical structures on the thinking of a Western composer is likely to produce something genuinely new.
>
> – Steve Reich[1]

Western Influence: Avant-garde Composers and the Central-Tone Technique

While Eastern countries such as Korea, Japan, and Turkey have become modernised by adopting diverse traditions from the West, non-Western cultures have had a significant influence on Western countries, particularly in Europe. Bruno Deschênes stated that music was probably one of the best cultural mediums due to its exotic nature.[2] Since the early twentieth century, considered a time of change and transformation in artistic and cultural fields, Western classical music has searched for new forms of expression and has looked to the musical identities of non-Western cultures.[3] Consequently, mutual influence resulting from cultural exchange is ubiquitous in various compositions. As discussed in chapter 3, throughout the twentieth century (and beyond), numerous Western composers have drawn on the music of other cultures, from the experiments of Bartók with Eastern European folk music and Debussy with gamelan, through to later examples such as Cage with the *I Ching* and Reich with West African and Balinese rhythms.

In a similar way, a number of composers have encountered the concept of a single tone from an East Asian perspective, and have articulated this in their works by emphasising tones. Chou Wen-chung noted that 'such concentration on the values of a single tone is the antithesis of traditional Western polyphonic concepts, in which the primacy of multilinearity and the acceptance of equal temperament make the application of such values limited and subordinate.'[4] Nonetheless, Yun's pupil Feliciano

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[1] Born and Hesmondhalgh, 'Introduction', 1.

[2] Bruno Deschênes, 'The Interest of Westerners in Non-Western Music', in 'The Music of "Others" in the Western World', special issue, *World of Music* 47, no. 3 (2005): 7.

[3] Ibid., 7–8.

[4] Chou, 'Asian Concepts and Twentieth-Century Western Composers', 216.

observed that long-sustained sounds focusing on tones, similar to main-tone techniques, appear in various compositions by other avant-garde composers.[5] In a similar vein, Hartmut Lück posited that Yun's compositional technique was by no means simply an exotic (*exotischer*) form of new music, but corresponded to the very current trends and conceptual discussions of the 1960s.[6] As argued in chapter 6, the Asian aspects of his identity unfolded in his music in this period, and were encouraged by his encounters with avant-garde composers and their compositions. In this section, I briefly discuss aspects of three relevant works by European contemporaries of Yun, drawing attention to indicative examples of the central-tone technique. By examining not only Yun's works and his Hauptton technique, but also Yun's peers and their works, we can understand Yun's cultural and diasporic identities in regional, relational, and situational contexts.

György Ligeti, Lux Aeterna *(1966)*

György Ligeti's *Lux Aeterna* (Eternal light), a micropolyphonic work for sixteen-part choir, was commissioned by Clytus Gottwald and written in 1966. This piece exhibits certain characteristics that we might consider comparable to Yun's Hauptton technique, despite significant differences. Each part follows the same process and works through the same set of pitches but independently in time, with certain pitches acting as central tones. Thus, some passages sound homophonic, which Ligeti called 'stationary' sounds.[7] As shown in figure 50, the piece begins with the four soprano and four alto voices all introducing the same pitch (F), but at different points over the first few bars, without any clear sense of metre or rhythm. This moment seems to generate an elastically flowing single tone with a subtle motion within stationary stillness, similarly to the Hauptton technique. The leading voices introduce new pitches from bar 4, moving in incremental pitches (F, E, G, F♯, E♭, A♭, D♭, B♭, A♮, C, D, B♮) outwards from the main tone F: all twelve pitches are present by bar 41. This process generates the kind of heterophony within a homophonic effect that Cage called 'Korean unison'.

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[5] Feliciano, *Four Asian Contemporary Composers*, 46.

[6] Hartmut Lück, 'Rituelle Musik als Wendepunkt', in *Der Komponist Isang Yun*, edited by Hanns-Werner Hesiter and Walter-Wolfgang Sparrer (Munich: Edition Text und Kritik, 1987), 153.

[7] Constantin Floros and György Ligeti, *Beyond Avant-garde and Postmodernism*, tr. Ernest Bernhardt-Kabisch (Frankfurt am Main: Internationaler Verlag der Wissenschaften, 2014), 104.

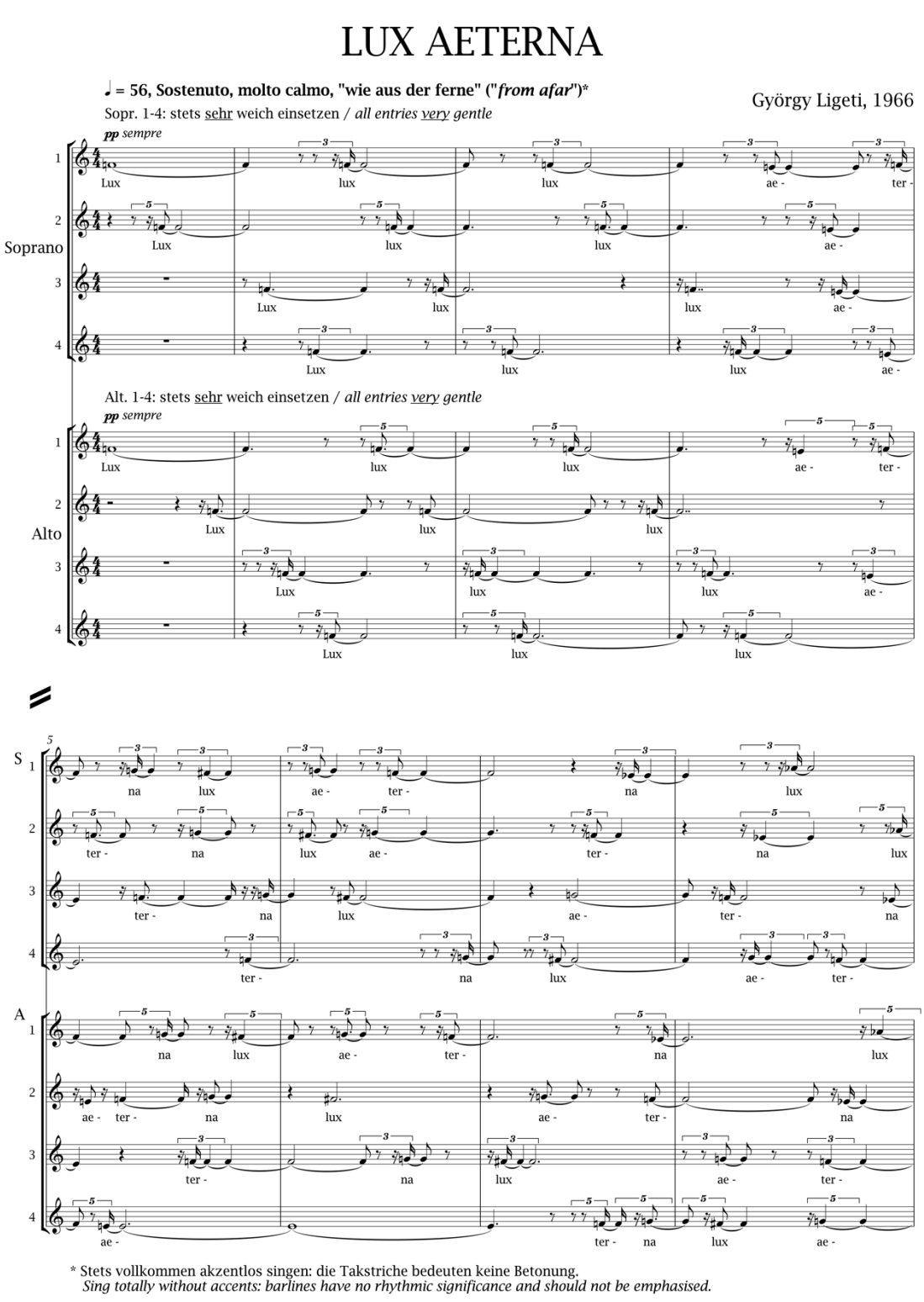

Figure 50. *Lux Aeterna*, bars 1–8.

Throughout the piece, certain tones – F, C, and A – emerge as more prominent. While F acts as the main tone in the opening, another central tone, C, is added in parallel initially (but relatively subtly) from bar 13 (see figure 51). These two tones recur

continuously (more often than most of the other pitches) as long, sustained notes, to remind us of their prominent status; the final central tone a high A, is introduced in the last beat of bar 24, taking over as the focal point. Gradually, each part reaches an A: 'stationary' sounds of the central tone A are situated at bars 35–36 (see figure 52), where we hear nothing but that pitch. Overall, then, the tones F and A are more prominent than other notes with their own 'stationary' moments; however, the tone C, which completes an F-major triad with the notes F and A, also takes a main central tone role due to its persistence throughout the piece. In addition, Ligeti presents these main central tones – F, A, and C – in bar 16 (alongside additional, neighbouring pitches) to establish these tones as a point of stability, as illustrated in figure 51. This is comparable to instances of Yun's Haupklang technique, where several main tones appear in layers: Yun's *Musik für Sieben Instrumente* (1959) is a good example.

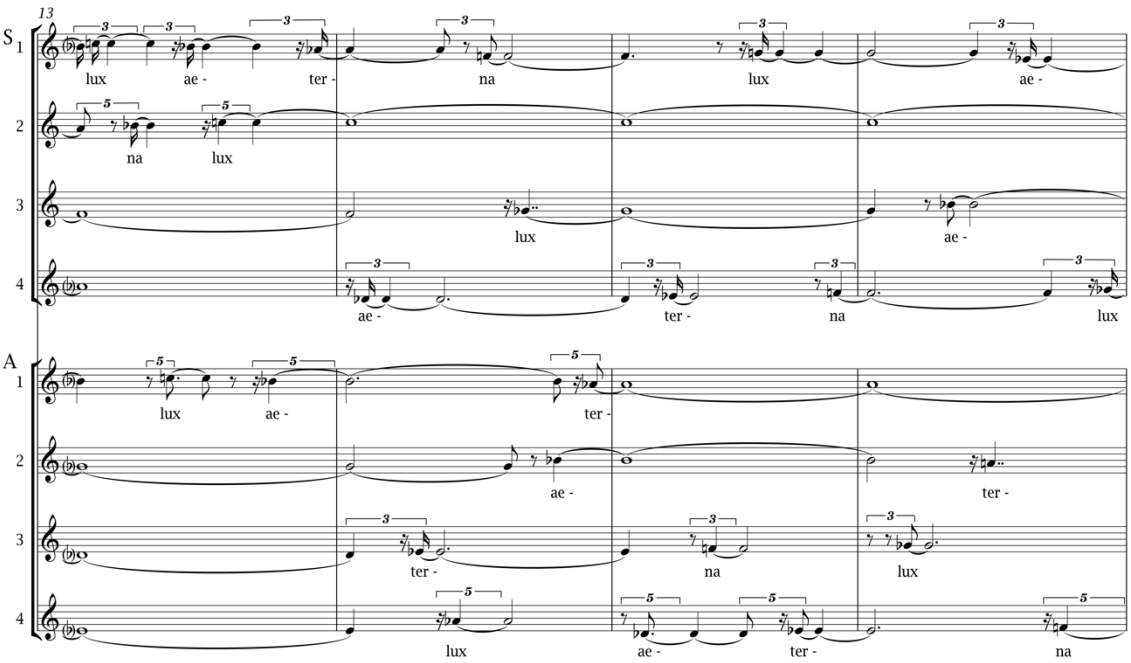

Figure 51. *Lux Aeterna*, bars 13–16.

In this way, Ligeti applies layering techniques in which each central note appears at various points in time and for different lengths, colouring the central tones by introducing new pitches to create a quasi-chordal effect, but through the superimposition of horizontal lines rather than vertically conceived harmonic

progressions. Accordingly, Marina Lobanova describes the work as flowing and liquid.[8] The technique (and this characterisation) is close to Yun's use of the elastic, flowing single tone, temporally differentiated, which originated in Korean court music.

[8] Marina Lobanova, *György Ligeti: Style, Ideas, Poetics*, tr. Mark Shuttleworth [from Russian to English] (Berlin: Verlag Ernst Kuhn, 2002), 138.

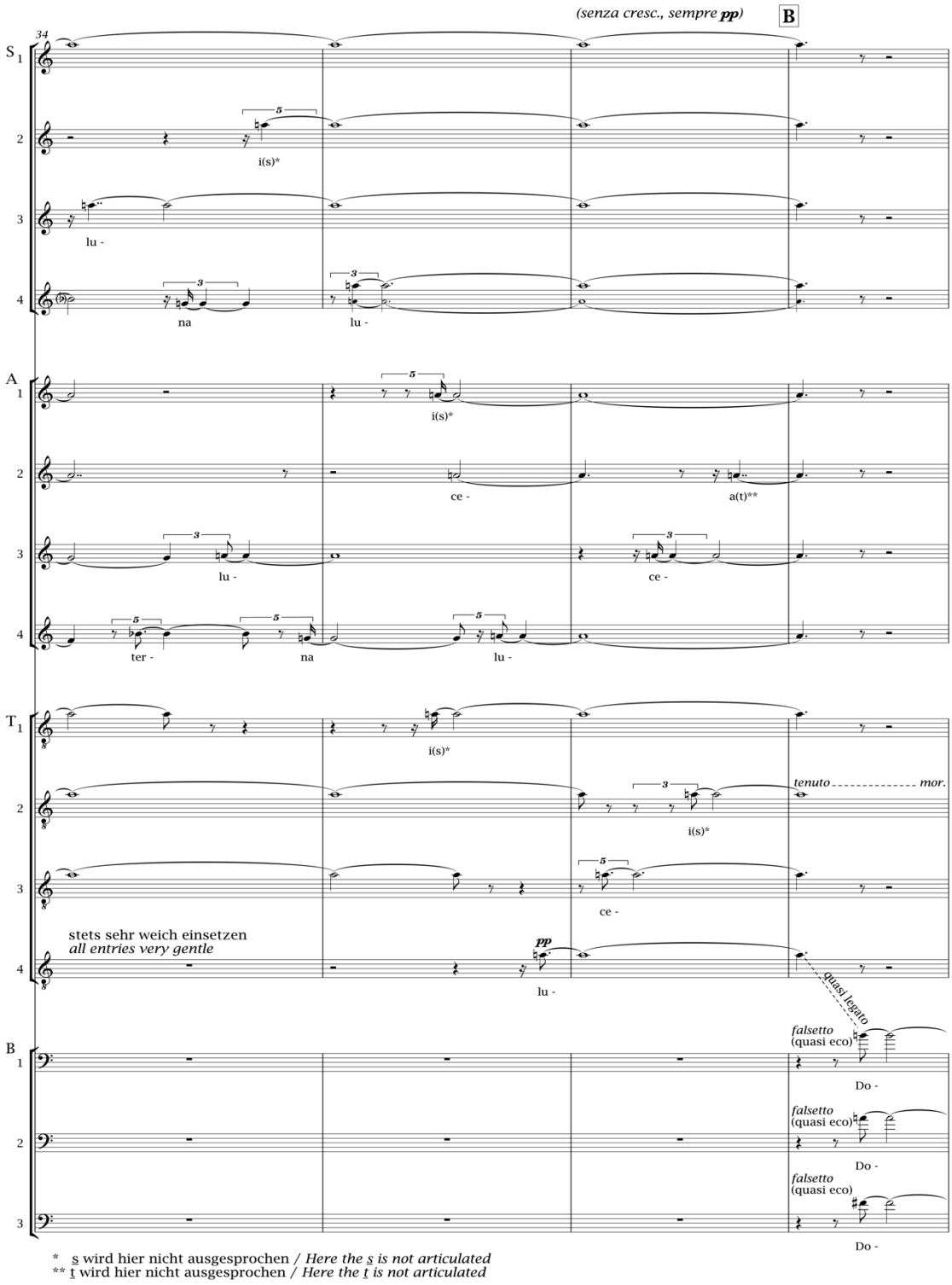

Figure 52. *Lux Aeterna*, bars 34–37.

Ligeti used two distinct techniques to embellish the central tones in this piece. As the three tones become established as central, with each line progressing towards a central pitch, their neighbouring tones start to sound like leading tones around them, acting similarly to the embellishing notes of Yun's Hauptton technique. Moreover, Ligeti

requires the singers to omit ‘s’ and ‘t’ in the words *eis* and *luceat* for soft entries in order to avoid disturbing the sonic flow.[9] By emphasising the shaping of vowels on varying entries of canon-like imitation in-between frequent pauses, Ligeti creates a ceaseless sound-stream. As Primož Trdan says, we hear the sound surfaces of various densities and the subtle nuances of sound colours in this piece.[10] Chou argues that the interrelationship of sound register and density is a typical compositional design, concerned with processes of change and transformation, such as can be found in many of Ligeti’s works. Interestingly, given my topic, he argues that this aspect of Ligeti’s work was influenced by the principles of process in the Chinese classic the *I Ching*.[11]

Robert Cogan used spectrum photography, inputting a recording of *Lux Aeterna*, to illuminate identical images of musical structure and expression[12] (see figure 53), demonstrating explicitly how in this piece ‘unending light is interpreted as a variously shaded beam of continuous vocal sound, transcending the limits of human breath (a metaphor for human life) and the conventions of language’.[13] This representation of *Lux Aeterna* shows the unbroken sound flow utilising the central-tone technique, as if acting as a metaphor for unbroken, eternal light. Overall, then, in the continuity of main tones with varying embellishments of microtonal pitches, and their regular appearance in layers, we might see a relationship to Yun’s Hauptton and Haupklang techniques.

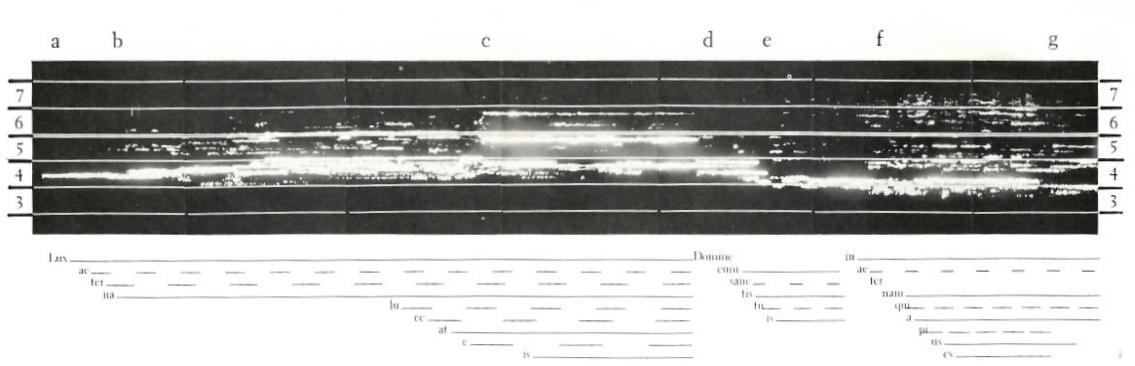

Figure 53. The first half of *Lux Aeterna*, sung by the North German Radio Chorus.[14]

[9] Primož Trdan, ‘Lux Aeternas by Two Composers: Sacred and Profane in the Context of Genre Individualisation’, *Musicological Annual* 50, no. 2 (2014): 276.

[10] Ibid., 275.

[11] Chou, ‘Asian Concepts and Twentieth-Century Composers’, 225.

[12] Robert Cogan, *New Images of Musical Sound* (Cambridge, MA: Harvard University Press, 1984), Introduction.

[13] Ibid., 39.

[14] Ibid., 40.

Luciano Berio (1925–2003),* Sequenza VII per oboe solo *(1969)

Berio completed fourteen *Sequenzas* for solo instruments over a span of thirty years. *Sequenza VII* was dedicated to the Swiss oboist and composer Heinz Holliger, who was a close friend of Yun as well as a dedicatee of Yun's late works for the oboe;[15] for example, Yun dedicated his Double Concerto for Oboe and Harp (1977) to Holliger and his wife, Ursula. In relation to the Hauptton technique, I draw attention to four aspects in this piece: Berio's use of the B drone, the role of the note B as central, the relationship between the central tone B and its surrounding tones, and the structural frames for supporting this central tone.

This piece is for solo oboe, but it also employs an electroacoustic drone at pitch B4, omnipresent throughout the piece. However, Berio noted in the score that 'the sound-source should preferably not be visible; this can be an oscillator, a clarinet, a prepared oboe, or something else. The intensity should be kept to a minimum, with quite small variations. The note B should give the impression of lending a slight resonance to the solo oboe'.[16] Subtly, then, the drone seems to create an implied point of stability: an implied tonic or core tone, but without any diatonic implications. This gives the illusion of adding resonance of the actual note B, which is also often a point of focus in the oboe part. Nevertheless, the drone persists with the note B, even when it is not sounded by the oboe.

As shown in figure 54, the oboe begins with only this one tone, B: on one level this is similar to the 'stationary' moment at the beginning of Ligeti's *Lux Aeterna*; however, just as Ligeti creates movement within stasis through overlapping vocal entries, Berio creates it within one line through different dynamics, articulations, and fingerings for this one note, exploring subtle shading with multiphonics in the produced sound and range of timbral possibilities. Consequently, we hear varied inflections of the tone, generating a sense of an elastically flowing line, and this is aided by the absence of metre or rhythmic patterning: instead, Berio indicates durations for groups of notes. As Carrie

[15] Youn Joo Lee, 'East and West: Exploring the Sound World of Isang Yun through an Analysis of *Piri* for Solo Oboe' (DMD thesis, Indiana University, 2016), 131.

[16] Luciano Berio, *Sequenza VII* (London: Universal Edition, 1971).

Marie Vecchione says, this creates 'the *effect* of improvisation'.[17] This characterisation is similar to that of Yun's Hauptton technique in the previous chapter. While the roots of this technique lie substantially in Korean court music, with its lack of metre, improvisatory character without actual improvisation, and rhythmic sense of elasticity and curvilinear flow, exploring these examples from Ligeti and Berio shows that similar techniques were also in use in the Western compositional arena in which Yun participated.

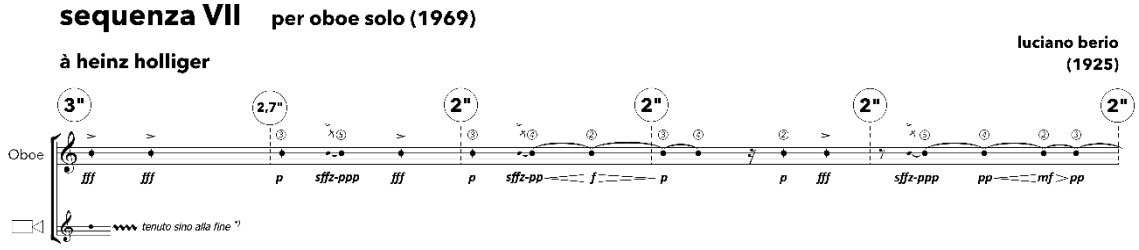

Figure 54. *Sequenza VII*, an excerpt from Row 1.[18]

Tone B has a certain kind of persistent character throughout the piece: it is prominent in much of the oboe part in addition to the drone and produces the sense of a central tone. As the oboe line develops, exploring outwards from this tone with the two neighbouring tones – B♭ and C – appearing in row 2 (figure 55), the drone supports the shading effect. Beyond this, as the piece progresses, the B4 is, as Patricia Alessandrini notes, 'constantly recontextualized, as it passes through various harmonic fields'.[19] These present what Osmond-Smith describes as 'temporarily fixed pitch groupings characteristically dominated by one or two pitch intervals, and the notes chromatically adjacent to them'.[20]

[17] Carrie Marie Vecchione, '"Sequenza VII" by Luciano Berio: Background, Analysis and Performance Suggestions' (DMA thesis, Louisiana State University and Agricultural & Mechanical College, 1993), 21.

[18] Berio, *Sequenza VII*.

[19] Patricia Alessandrini, 'A Dress or a Straightjacket? Facing the Problems of Structure and Periodicity Posed by the Notation of Berio's *Sequenza VII* for Oboe', in *Berio's Sequenzas*, ed. Janet K. Halfyard (Aldershot: Ashgate, 2007), 68.

[20] David Osmond-Smith, *Berio* (Oxford: Oxford University Press, 1991), 24.

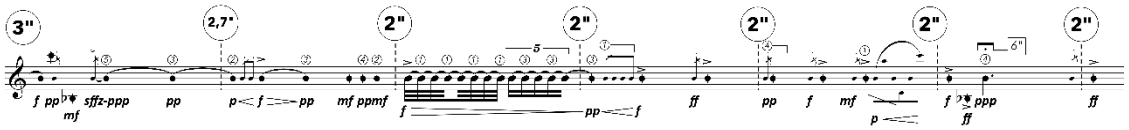

Figure 55. *Sequenza VII*, an excerpt from Row 2.

Moreover, the choices Berio makes in gradually introducing all twelve pitch classes seems to signal the centrality of the B even when it is not directly sounded in the oboe part. Berio mostly restricts each pitch class to a particular register (see figure 56) for the pitch series given in the registers at which each pitch is introduced. As a result, for most of the piece the closest pitch to the B in terms of registral space is that which is furthest away intervalically: the F. This gives a sense of space around the B. Additionally, as Vecchione shows, the order in which the pitches are introduced likewise seems to frame the B, moving outwards from it and creating a sense of regions mediated by the B: 'a lower region of four notes is countered by an upper region with seven notes. Both regions are separated from the stable b1 by at least six semitones'.[21] This aids the horizontal effect of elastically unwinding a line from a central point, but also means that the harmonic fields are defined in relation to this sense of pitch space held in place by the central tone.

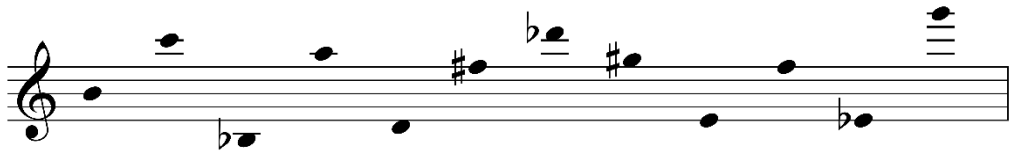

Figure 56. *Sequenza VII*, Succession of pitch introductions.[22]

While the B is by far the most prominent note, at the centre of this work, from the seventh bar of row 6 to the seventh bar of row 7, the E pitch appears as a secondary central tone, as shown in figure 57. In this section, the neighbouring pitches of E, E♭, and D are presented, again showing similar chromatic pitch organisation.

There is, of course, much more to say about this piece, but the key characteristics, as described above, indicate a certain commonality with Yun's Hauptton technique.

[21] Vecchione, '"Sequenza VII"', 29.

[22] Ibid., 27.

Overall, the embellishment of the central tone, through the evolving of the musical line, is again reminiscent of Cage's idea of 'Korean unison' in relation to the practice of heterophony-like monophony.

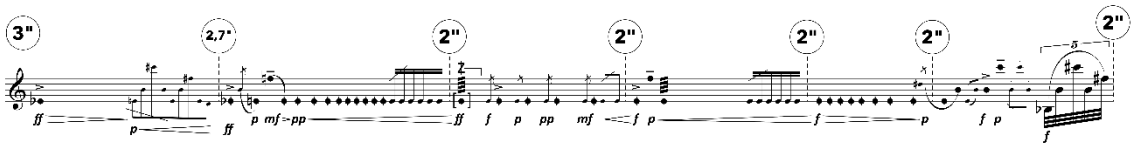

Figure 57. *Sequenza VII*, an excerpt from Row 7.

Witold Lutosławski (1913–1994),* Epitaph for Oboe and Piano *(1979)

Yun explicitly noted his admiration for several of his composer contemporaries. Lutosławski was one; others included Stockhausen, Nono, Ligeti, Penderecki, and Bernd Alois Zimmermann.[23] After Heinz and Ursula Holliger premiered Yun's Double Concerto with the Berlin Philharmonic in September 1977, Lutosławski completed his Double Concerto for Oboe, Harp, and Chamber Orchestra (1980) for the same soloists.[24]

Commissioned by the oboist and co-founder of the London Sinfonietta, Janet Craxton, in memory of her husband, Alan Richardson, Lutosławski wrote *Epitaph* for oboe and piano in 1979.[25] Lutosławski's late works often include a particular focus on the contour of melodic lines with the limited use of intervals, and *Epitaph* belongs to this period.[26] In addition, the composer identified the piece as a 'turning point', embodying important characteristics of his late compositional style, when he began to compose using thinner textures.[27] *Epitaph* features the interplay of two opposing elements in different ways, and I hear this textural interplay in terms of the coexistence of yin and yang forces, an important idea in Yun's works. In addition, there are certain similarities of compositional style in *Epitaph* and the first movement of Yun's *Fünf Stücke*

[23] Jiyeon Byeon, 'Wounded Dragon', 288.

[24] Sara E. Fraker, 'The Oboe Works of Isang Yun' (DMA thesis, University of Illinois at Urbana-Champaign, 2009), 114.

[25] Charles Bodman Rae, *The Music of Lutosławski*, 3rd ed. (London: Omnibus Press, 1999), 149; *Epitaph* is available from Lutosławski's website, see http://www.lutoslawski.org.pl/en/composition,64.html.

[26] Jadwiga Paja-Stach, 'The Stylistic Traits of Lutosławski's Works for Solo Instrument and Piano', in *Lutosławski Studies*, ed. Zbigniew Skowron (New York: Oxford University Press, 2001), 280.

[27] Steven Stucky, 'Change and Constancy: The Essential Lutosławski', in *Lutosławski Studies*, ed. Zbigniew Skowron (New York: Oxford University Press, 2001), 131.

für Klavier (1958). As mentioned in chapter 2, the first movement of *Fünf Stücke* reminded me of Korean court music in its improvisatory and recitative-like adagio without metre or rhythmic patterning. *Epitaph* is also non-metrical (with bar lines only in the coda), with a slow tempo and a linear form. Jadwiga Paja-Stach's comments reinforce my impression: 'in the episodes of the *Epitaph*, a type of recitative-figurative melodic languages appears'.[28]

Although there is no clear example of a central-tone technique in this piece, the appearance of the static chords – B, A♭, and G – as a pillar of the first three refrains demonstrates the composer's emphasis on certain combinations of tones (the green box in figure 58). The melodic combination of semitone and tritone is the main component of this piece: present in other compositions, such as *Funeral Music* (1958) and *Grave* (1981), it creates a mournful topos.[29] The recurrence of refrains (the orange bars in figure 58) and episodes (the blue colour) in each tempo maintains the continuity of the piece and constitutes the fundamental frame of this work, giving the sense of a sound object, subject to slight changes through time. Moreover, as Charles Bodman Rae notes, the piece comprises four alterations of contrasting sections:[30] somewhat static refrains in slow tempo, which are built around three fixed chords, alternate with contrasting extended episodes in faster tempos and more diverse and active harmonic materials. We can find a similar compositional approach in Yun's first piano piece, *Fünf Stücke*, where the repetitive alteration of the forceful allegro and the soft moderato in the fourth movement expresses the bipolar forces of yin and yang.

[28] Jadwiga Paja-Stach, 'Witold Lutosławski's *Epitaph* for Oboe and Piano (1979) Against the Background of the Composer's Style Characteristics', *Musica Iagellonica* 4 (2007): 172.

[29] *Epitaph* is available from Lutosławski's website, see http://www.lutoslawski.org.pl/en/composition,64.html.

[30] Rae, *Music of Lutosławski*, 149–51.

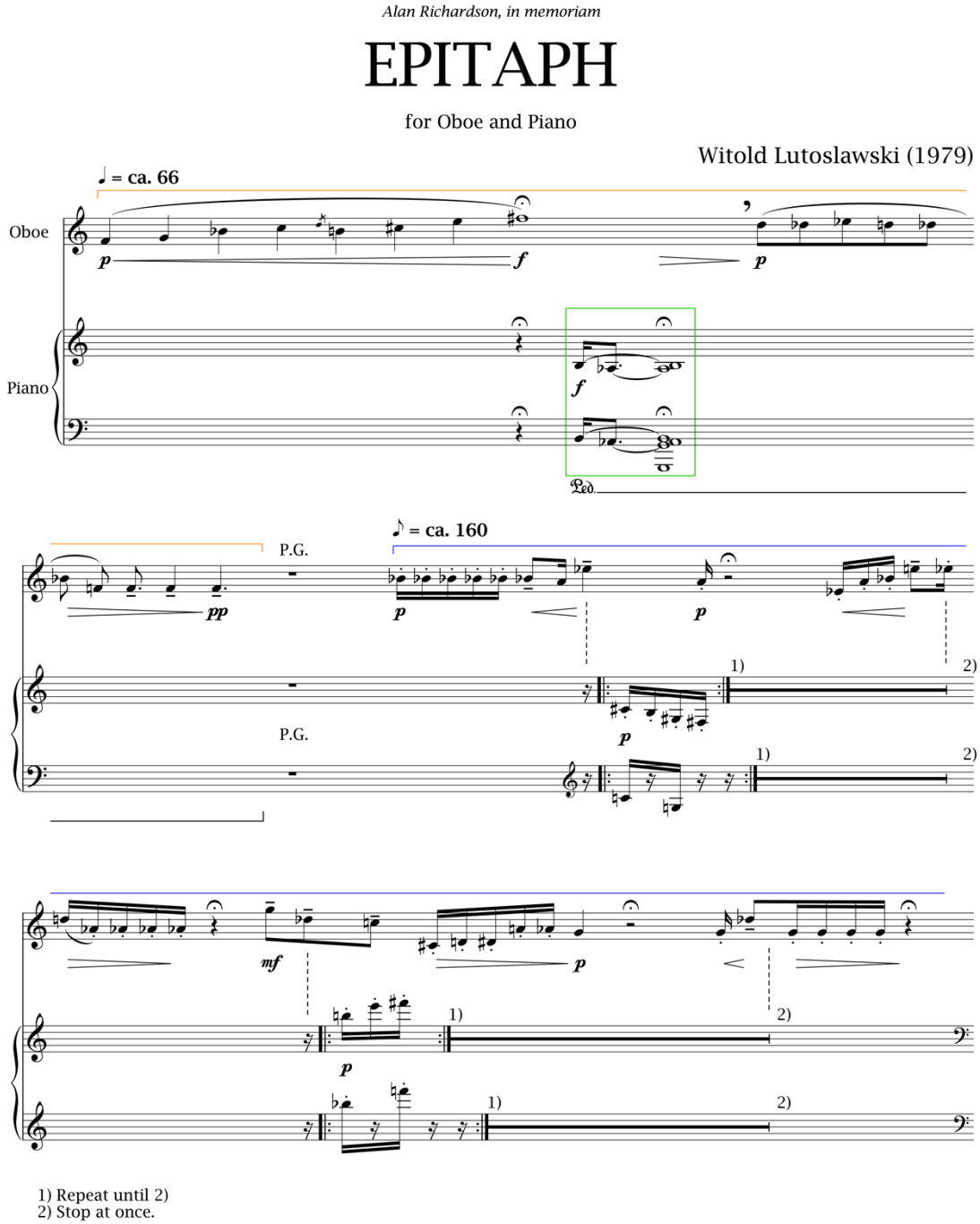

Figure 58. *Epitaph*, beginning.[31]

It is worth examining the progression of the refrain more closely, in relation to the Hauptton technique. As shown in figure 58, the refrain begins with pitch F, rising upwards but landing just above the octave point, on F♯, and returning to the original

[31] Witold Lutosławski, *Epitaph for Oboe and Piano: In Memoriam Alan Richardson* (London: Chester Music 1981).

position of F: this is similar to the typical journey of the main tone in Yun's compositional technique. The first two refrains are identical, whereas the third and the fourth refrains become shorter and end on the D♭ and E pitches, as if to avoid the 'home' of pitch F. The last refrain in the coda is extended and reaches a high C♯, and the F pitch appears in a high register as the last note of the entire work (figure 59). While Yun's music has its roots in Eastern philosophy, Lutosławski's music was connected to Christianity. According to Maja Trochimczyk, the rising gesture in the high register at the end of *Epitaph* was, for Lutosławski, a depiction of the resurrection, 'where [music] hovers in beautiful, transfigured cantilenas, thus portraying the soul's ascent to God'.[32] As discussed in chapter 4, for Yun, such a rising gesture in a high registers recalls ethereal sounds 'not of this world' (influenced by Beethoven).

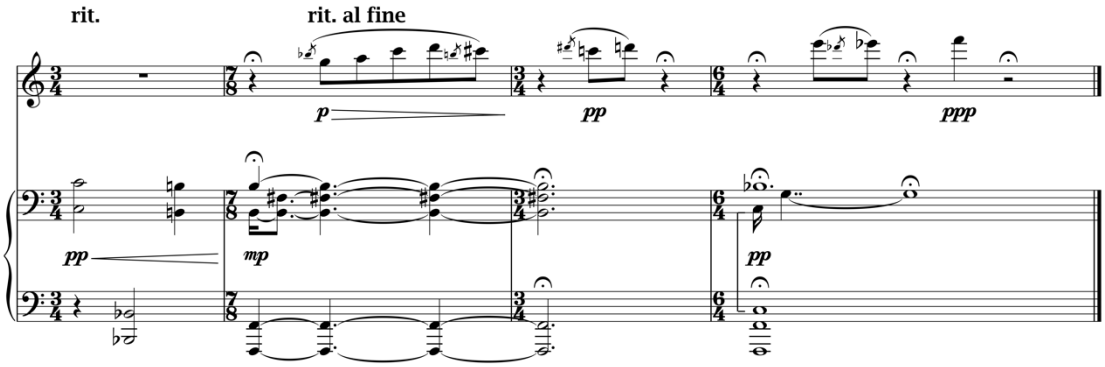

Figure 59. Epitaph, ending.

This discussion of three works by Ligeti, Berio, and Lutosławski is designed to given an indication of some of the ways in which Yun's Western contemporaries used versions of the central-tone technique in their works. Of course, there is no evidence that Yun knew these specific works, but he was active in the wider compositional environment in which these composers operated, was a participant at the Darmstadt Summer Courses, and worked with some of the same performers, including Heinz Holliger. Overall, exploring how these composers engaged with the central-tone technique in different ways can help us further understand what is particular to Yun's approach.

[32] Maja Trochimczyk, '"Dans la Nuit": The Themes of Death and Night in Lutosławski's Œuvre', in *Lutosławski Studies*, ed. Zbigniew Skowron (New York: Oxford University Press, 2001), 118.

The Hauptton Technique as Performative Identity

In chapter 2, I defined identity according to selectively salient aspects, and stated that identity is formed by confronting difference; thus, it is always social, relational, situational, and multiple due to these different relationships in political, social, and cultural contexts. Consequently, identity is not fixed or static, but is somewhat fragmented, fluid, and constantly changing through experiencing differences, which act as a narrative of one's living history.

Heike vom Orde explains identity in relation to George H. Mead's theory: 'The individual forms his identity (self) through processes of interaction and communication, with conflicts and anomalies in modern societies having direct effects on a person's identity formation.'[33] There is no doubt that Yun's musical identity changed as a result of his encounters with various composers and through experiencing other cultures while living in Germany for the second half of his life in exile; in reference to situational mobility, identity is then 'a reaction to the radical changes'.[34] Similarly, Heiner Keupp understands identity as 'process-oriented and dynamic' in that it changes according to a collection of resources including not only 'social, intercultural, and material resources, but also resistance resources, which enable people to understand and deal with suffering and failure, or to find and draw individual boundaries in relation to identity, values, and diversity of options.'[35] In this regard, I argue that Yun's Hauptton technique is the situational outcome of presenting and performing his identity in relation to the differences from and similarities to other composers in Europe. To ensure a deeper understanding of why we need to address this context with regard to the realisation of the Hauptton technique, I draw on works by two theorists, the Canadian sociologist Erving Goffman and the American philosopher Judith Butler.

Goffman notes that 'a "performance" may be defined as all the activity of a given participant on a given occasion which serves to influence in any way any the other participants'.[36] In this regard, he argued that being a social person involved one or multiple roles, and that these diverse roles are presented in different ways on different

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[33] Heike vom Orde, 'Perspectives on Identity', *Televizion* 29 (2016): 6.

[34] Ibid., 7.

[35] Ibid., 8.

[36] Erving Goffman, *The Presentation of Self in Everyday Life* (Edinburgh: University of Edinburgh, 1956), 8.

occasions: people 'perform' themselves all the time, beyond situations marked as 'performance'.[37] In other words, to play a social role is to wear a mask, signifying that we play different parts constantly. Goffman's approach reminds me of Yun's description of the Hauptton technique, namely that a main tone develops constantly via shifts and various transformations, yet never loses its core identity. Consequently, we can state that the Hauptton technique not only embodies Yun's multiple identities, but that the technique *is* the performance of Yun's identity. As Steph Lawler states, 'to be a person, then, is to perform being a person'.[38]

Leading from his argument that an individual self is the result of a social situation in which the underlying self is masked in different ways,[39] Goffman suggests that individual projects or performances of different kinds of social activities in different contexts form a presented 'definition of the situation'.[40] Accordingly, I intend to examine the artistic outputs in this way, as such 'definitions' – musical works that exhibit these traces – exploring relevant instances of Western composition in order to understand how Yun's interactions with these composers and their compositional styles that confronted the similarity and divergence of Western cultures engendered the emergence of the Hauptton technique.

Judith Butler's much-cited work on the performativity of identity takes Goffman's theories a step further, arguing that the situation is not so much that of an essential self that presents differently, or is masked in different ways, but rather a questioning of the notion of essential identity, since identities are always in flux, performative, and socially constructed.[41] Butler's prime focus is gender: she argues that gender is not essential but is generated performatively within a network of social relations, produced through 'a stylised repetition of acts through time'.[42] This can be transferred more broadly: identity is constituted by the way we perform it in our daily lives, and in turn this identity itself constitutes the performance. All aspects of identity

[37] Ibid., 9.

[38] Lawler, *Identity*, 121.

[39] Goffman, *Presentation of Self in Everyday Life*, 3.

[40] Ibid.

[41] Judith Butler, 'Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory', *Theatre Journal* 40, no. 4 (1988): 520.

[42] Ibid., 522.

are performative. In relation to Butler's approach, we might consider Yun's Hauptton technique to be produced performatively within the nexus of his regional, social, and situational circumstances in Europe (in conjunction with his East Asian heritage), and the Hauptton technique itself as simultaneously constituted by and constitutive of the composer's identity.

In accordance with Goffman and Butler, Lawler notes that we need to focus on *doing* an identity, or performing an identity, instead of *being* an (authentic) identity: authenticity is always defined by 'social and cultural preoccupation'.[43] This is to say, we become our identities by 'performing our selves'. I find this notion to be both relevant and important with regard to Yun and his works, as I recognise the Hauptton technique as an explicit outcome of the *doing* of his identity in that Yun presented his multiple identities via the technique.

In this context, we might ask not just the conventional question of whether the Hauptton technique was influenced by East Asian cultures or Western musical traditions, but whether this binary distinction in fact limits our understanding of the composer and the Hauptton technique. As discussed earlier in this chapter, Yun's interests in traditional Korean music became palpable during his time in Europe, as a reaction against being confronted by differences in culture, society, and politics. As stated by Schmidt in chapter 1, these Western encounters encouraged Yun to explore questions of identity.[44] Furthermore, not only had Yun's peers, including Ligeti, Cage, and Berio adopted Eastern musical traditions into their compositions, but composers in previous generations, such as Debussy and Ravel, had incorporated the influence of Javanese gamelan into classical Western music.[45] The question is, therefore, how can we define the boundary between Eastern and Western cultures in twentieth-century music in particular?

As discussed earlier in this chapter, Yun mentioned that it was not feasible to classify his music as either Western or East Asian because his music denoted his independent identity. Similarly, he stated that his music could be defined as both Eastern and Western or as neither. As Yun applied the Hauptton technique in most of

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[43] Steph Lawler, *Identity: Sociological Perspectives*, 2nd ed. (Cambridge: Polity Press, 2014), 116.

[44] Schmid, 'Concerts Celebrate Isang Yun'.

[45] Sanaz Rezai, 'Orientalism in Maurice Ravel's *Gaspard de la nuit*' (DMA thesis, University of California, 2013).

his works, we can conclude that the Hauptton technique represented Yun's performative identity in response to his social and situational mobility.

Cultural Identity and *Duo für Viola und Klavier* (1976)

In 1976, Yun completed his autobiographical *Konzert für Violoncello und Orchester* and five other works, ranging from a solo piece to a large cantata: *Konzert für Violincello und Orchester*, *Piêce concertante für Kammerensemble oder kleines Orchester*, *Duo für Viola und Klavier*, *Königliches Thema für Violine solo*, *Konzert für flöte und kleines Orchester*, *Doppelkonzert für Oboe und Harfe mit kleinem Orchester*, and *Der weise Mann: Kantata nach Texten des Predigers Salomo und Laotses für Bariton, gemischten Chor und kleines Orchester*. The first public performance of *Duo für Viola und Klavier* was given in Rome in May 1977 by violist Ulrich von Wrochem with pianist Johann G. von Wrochem.[46]

At this time, Yun was still suffering from the trauma of kidnapping and his experience of exile. Indeed, much of his work expressed political overtones. In this year, Yun began a series of solo concertos, portraying the individual (solo instrument) against society (*tutti*): in the *Konzert für Violoncello und Orchester* this is particularly explicit, with the cello omitted entirely from *tutti* sections, emphasising the isolation of the individual. *Duo für Viola und Klavier* manifests aspects of Yun's diasporic condition between cultures: Yun combines a Western musical language, including twelve-tone techniques, with Korean musical tradition and ideas from Eastern philosophy.

Despite the significance of *Duo*, there have been very few published studies of it. Julia Heeyeon Kim (2014) examined *Duo* from a violist's perspective with particular focus on traditional Korean string instruments.[47] She identified the sound characteristics of Korean string instruments and divided *Duo* into six parts, juxtaposing this with six of the Korean string instruments. On the other hand, Junghyun Kim viewed *Duo* from a theoretical perspective with a focus on Eastern and Western musical techniques: namely, twelve-tone technique and the Korean singing technique of *pansori* (a spoken melody for solo voice). These two studies strengthen our understanding of the interpretation of

[46] Harald Kunz and Walter-Wolfgang Sparrer, 'Werkverzeichnis', in *Der Komponist Isang Yun*, ed. Hanns-Werner Heister and Walter-Wolfgang Sparrer (Munich: Edition Text und Kritik, 1987), 303; Sungman Choi and Eumni Hong, '작품연보' (Yearbook), in *윤이상의 음악세계* (Isang Yun's musical world), ed. Eun-mi Hong and Seong-Man Choi (Paju, South Korea: Hangilsa, 1991), 593–95.

[47] Heeyeon Julia Kim, 'Isang Yun's *Duo for Viola and Piano* and Korean Traditional Music', 2014.

Duo. However, an awareness of the piano part seems to be missing. Furthermore, the attitude of these two scholars seems detached from the performer's perspective. As a pianist, I find tremendous emotional complexity embedded in *Duo* in relation to melodic, harmonic, rhythmic, and structural approaches. Due to the physical and emotional challenges of performing this work, *Duo* was one of the compulsory works selected for the finalists in the Geneva International Music Competition in 2005.[48]

My primary aim in examining *Duo für Viola und Klavier*, therefore, is to show how certain of its features exemplify the complexity of Yun's musical identity, considering how I convey these findings in my performance. I divide *Duo* into three parts, exploring the character of each in relation to questions of identity (social, political, and cultural) and in terms of the Hauptton technique which acts as a manifestation of this multiple identity.

Part I with the Introduction

Part I ends at bar 60 with a distinct break (marked with fermatas). The first 15 bars act as an introduction, and set out the emotional character. The viola plays a sequence of twenty-one rising gestures, each gesture with a *diminuendo*, as shown in figure 60. Importantly, the first three gestures rise towards the harmonic notes of high A, with the piano blending into the airy sound at the end of each phrase to form a significant statement. As discussed in chapter 3, with respect to Yun's second piano work, *Interludium A*, the note A has a critical meaning in Yun's compositions, representing freedom and heavenly purity, first manifested overtly in his *Konzert für Violoncello und Orchester*. The concerto was composed just before the *Duo für Viola und Klavier*: both appeared in 1976. Thus, we can interpret that the note A at the very beginning and throughout the piece has the same explicit meaning. This repetition of a musical gesture seems to refer to the desperate search for something unreachable, or for an attempt to escape reality and attain the ideal.

In addition to the treatment of note A and the occurrences of the rising gesture, the detailed and frequent indications of dynamics also seem to illustrate an earnest desire to pursue the idea. For example, the sequential motif of F, B♭, B♮, and F♯ in the

[48] Junghyun Kim, 'Isang Yun's Duo for Viola and Piano (1976): A Synthesis of Eastern Music Concepts with Western Techniques' (DMA thesis, University of Arizona, 2007), 32.

red box in figure 60 develops in repetitions and dynamic increases from *mp* to *ff*. It is worth noting that glissando markings are prevalent in this introduction. From a performer's point of view, this glissando entails simply shifting from one to the other, but it signifies a strong expression that is more important than notes, as it connects the two intervals, and therefore two different identities, which I discussed with the violist Ching-han Lin during the rehearsals.

On the basis of Lin's understanding of Yun's circumstances, he came to the view that these opening 15 bars convey the composer's search for hope and freedom. He thought of this section as comprising two phrases, the first phrase ending with the D♯ in bar 10, the highest pitch of the viola part so far, while the second phrase reaches higher to the note F in bar 15. As a pianist, however, this opening seems to me to be one long phrase – an introductory statement for the *Duo* – ending with the fermata in bar 15. Lin and I performed *Duo* together and recorded an album including the piece, yet there are always tense moments replete with conflicting ideas. I contend that these conflicting ideas are what make each performance different and special. We, as performers, need to consider not which story we tell the audience or playing the correct notes, but rather *how* we deliver a representation of difference within the duo identity using our own performative decisions: in accordance with Goffman and Butler, performance is a manifestation of our identities.

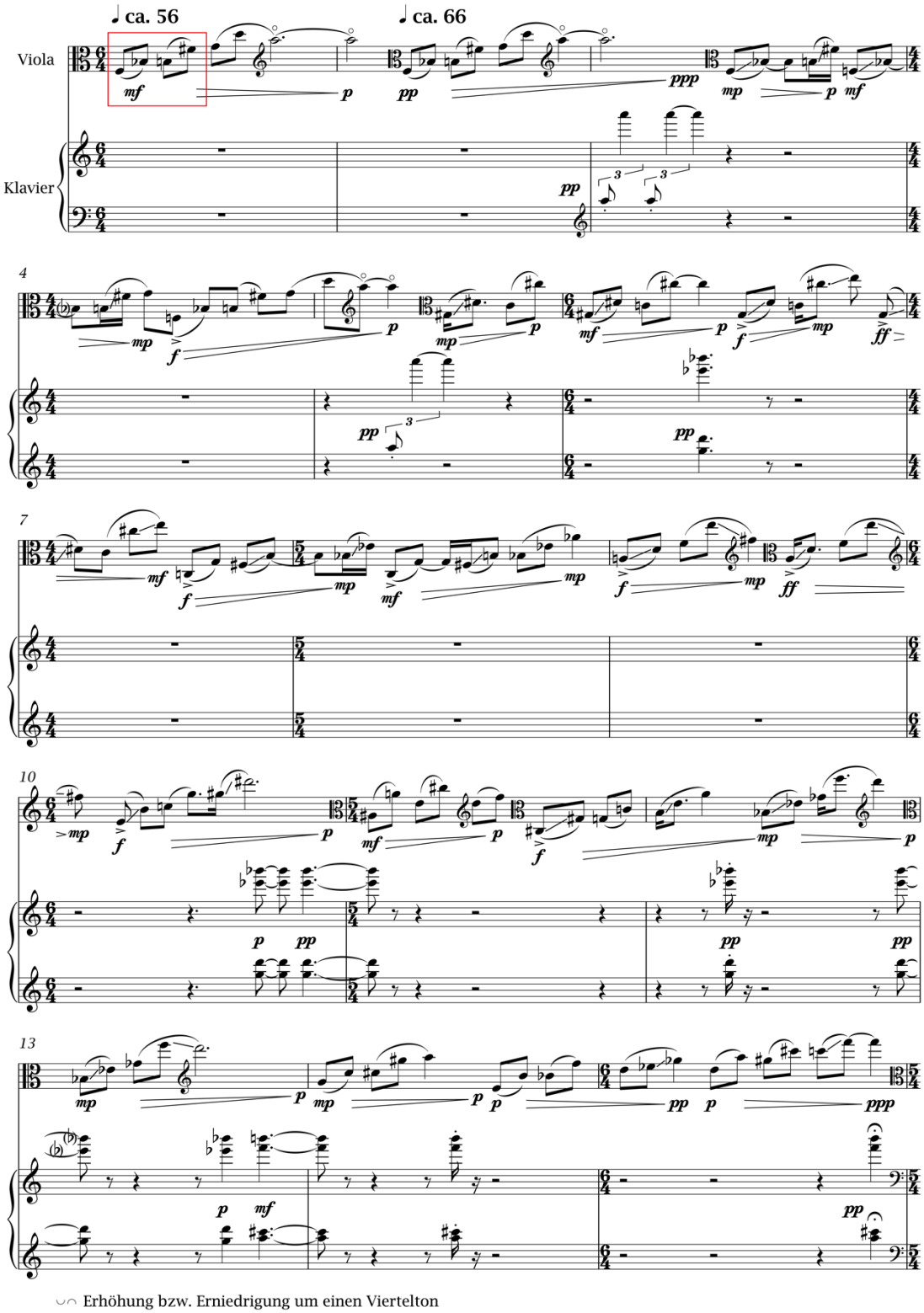


Figure 60. *Duo für Viola und Klavier*, bars 1–15.

It is important to draw attention to the opening motif that consists of F, B♭, B♮, and F♯ notes (the red box in figure 60). This opening motif is seen frequently in this work, as in bars 31 to 33 in figure 61. We can find two contrasting intervallic relationships of a

perfect fifth as well as two semitones within these notes. Harmonically, the fifth, with its strong position in the harmonic series, is open and clear, while the minor second is closed, often being used to create tension (not just in diatonic music, but in any system with an implied main tone), which is expected to be resolved. Performing and recording this piece together with the violist Lin, this opening motif seemed to us to encapsulate the meaning of *Duo*, in which the term *Duo* implies that two different features come together on equal terms. We can also infer that this motif serves as an example of Yun's recourse to representing the coexistence of yin and yang forces. At the beginning, Yun divides the opening phrase of seven notes into three units of consonance. In our recording, we paid particular attention to this: I suggested to the violist Ching-han Lin that he could explore the expression of the alteration of tension and release along a continuum, playing this opening motif as if in one breath.

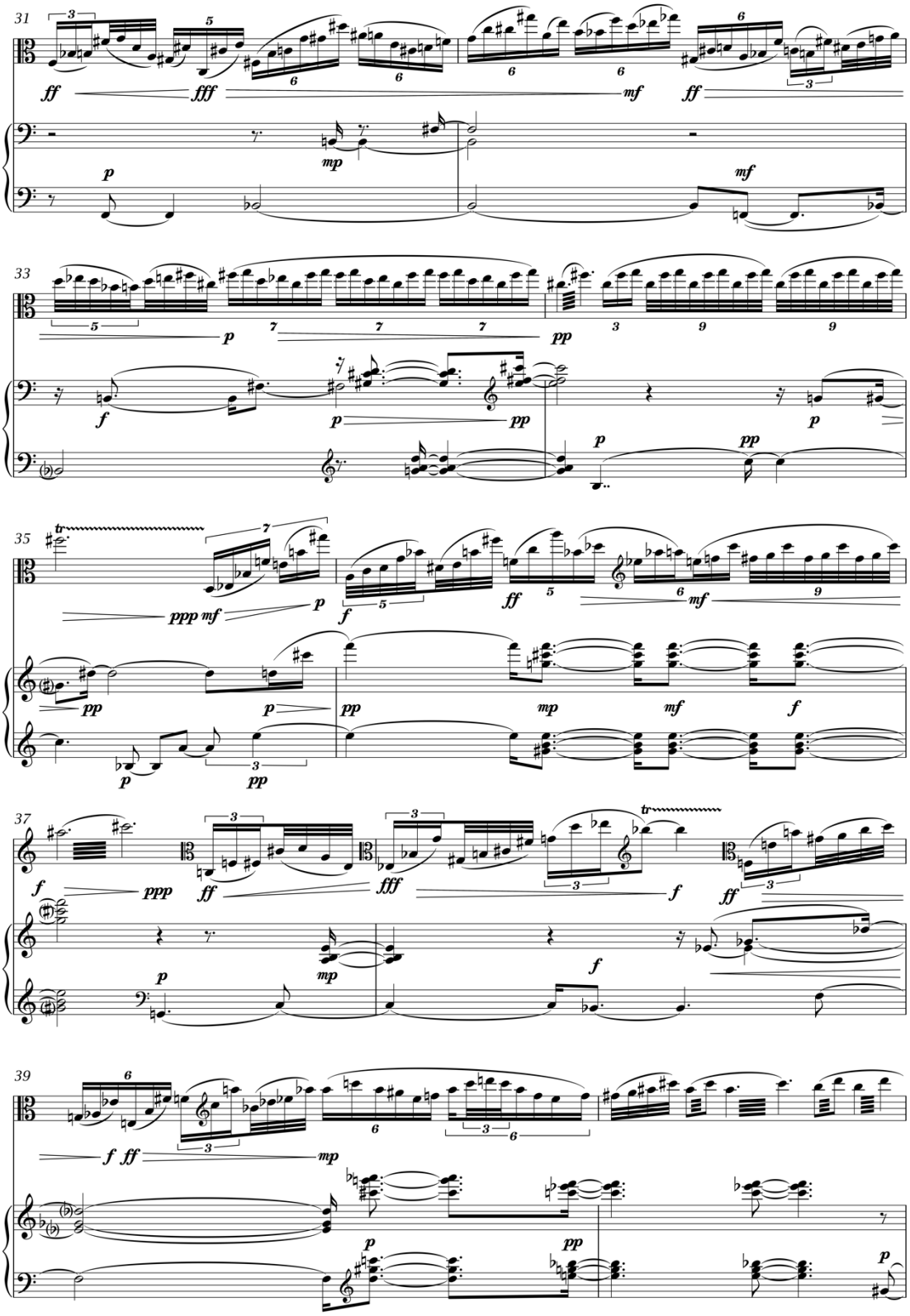
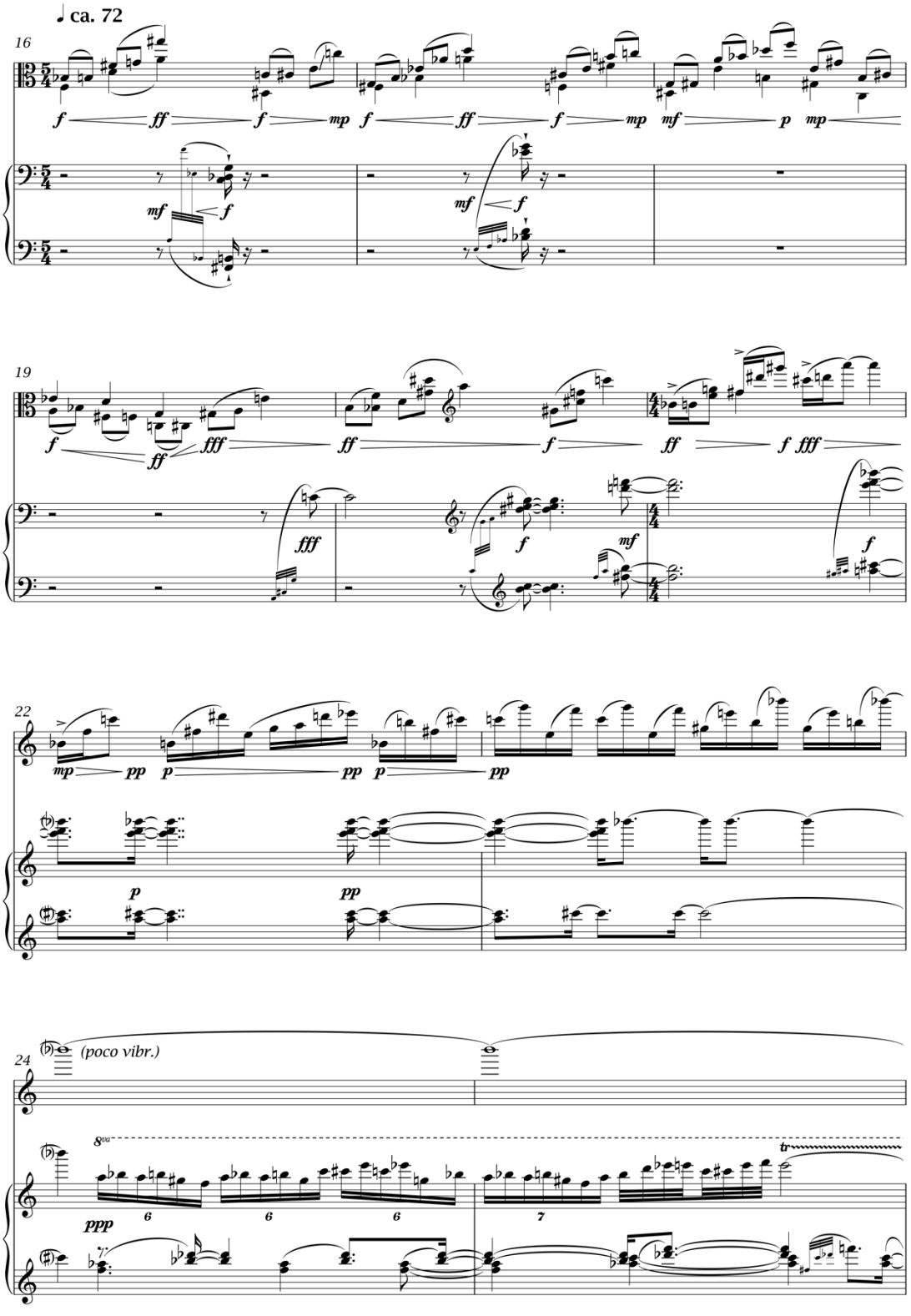


Figure 61. *Duo für Viola und Klavier*, bars 31–40.

The Hauptton technique underpins this work. Three main tones are established – A, B♭, and E – again interrelated with a minor second combined with an open fifth. The viola presents the first main tone A briefly at the very beginning, reiterated in harmonics

(seen in figure 60), and then from bar 16 works towards the second main tone B♭, the highest note in the piece, achieved in bar 24, anticipated by the piano chords, as shown in figure 62. In this section, the piano part embellishes the viola's main tone B♭; however, as Yun stated previously, the embellishing notes for piano are not just ornamenting the main tone; rather, they are equally important to the B♭. To allow the main tone to elastically flow, I focus on generating subtle vibrations with trills and micromotions of fast notes with the right hand, while my left hand alternates two chords in a swing motion repeatedly in *ppp*. What interests me with the main tone figures in the *Duo* is that Yun transforms the main tone, A, to B♭ as the highest note that can be played, while in the *Konzert für Violoncello und Orchester* the cello fails to reach the A. The role of the final main tone, E, is discussed in Part III.


♩ ca. 72
16
19
22
24
(poco vibr.)
8va
ppp
tr

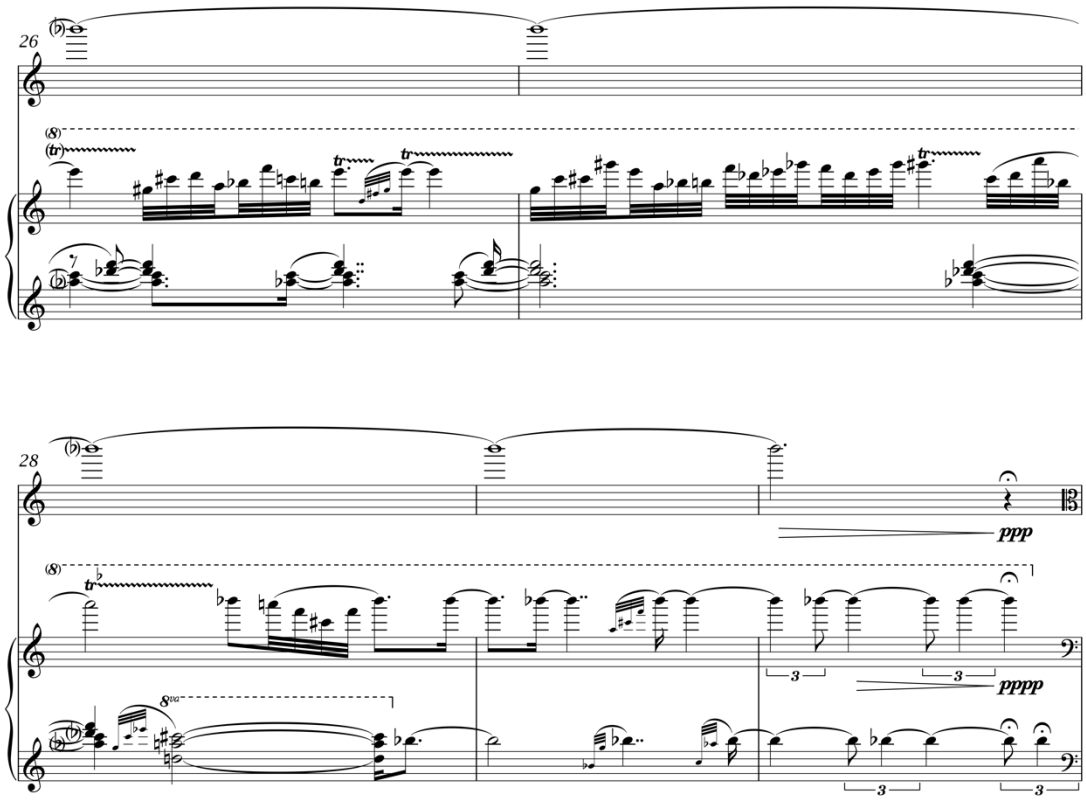


Figure 62. *Duo für Viola und Klavier*, bars 16–30.

In bars 16–30 in figure 62, the viola and piano duet seems to manifest a struggle for hope over despair: Yun seems to communicate, symbolically, the ideas of freedom and constraint that were explicit in his *Konzert für Violoncello und Orchester*. My research has underlined Yun's experience of having been kidnapped, along with the symbolic meanings of his other works; here, the viola, through the repeated rising gestures and constant 'hairpin' dynamics, seems desperate to grasp that hope of freedom, while the piano interrupts with abrupt gestures, following the viola obsessively. The viola makes its utmost endeavour when it advances to B♭ in bar 24, its highest point, from bar 16 onwards. While initially the dynamic levels seem to support this gradual ascension, rising and falling with the melodic phrases and with the high point in bar 21 marked by *fff*, Yun then dissipates the sound as it rises further to the high B♭. Yet as the viola reaches towards this tone, the line becomes quieter and quieter. Once sounded, this main tone is *pp*, unstable and fragile in this tessitura, fading even further at the end: the effect is of alluding to an imagined place, finally achieved. Furthermore, this passage containing the main tone B♭ is situated between forceful and aggressive sounds, acting as a negative space, which for Yun seems to represent infinity and freedom.

It is worth noting another aspect of this section. Before the viola reaches the high tone, B♭, the anticipation of this tone appears in a piano chord in bar 21, and this chord continues until the viola finally arrives at its highest position B♭ in bar 24. Moreover, this chord includes the note A (at its root) and the E of an A-major triad together with the sixth and minor seventh, and thus we hear a strong sense of tones A and B♭, simultaneously from bar 21, underpinning the viola's subsequent ascension to B♭. Furthermore, when the viola arrives to meet the piano, the piano abandons the B♭, leaving it behind to ascend still further: the viola holds the B♭ for a long time, while the piano gradually rises with a sequence of rapid figurations that each pause on a trill on an ever higher pitch, before finally reaching a reiterated B♭ above the viola's position. This interaction between the viola's horizontal striving to reach the main tone B♭, and the piano's vertical statement of emphasising the tone, entails that both parts of *Duo* work together to advance to the note B♭, their destination, generating a sense of unity.

Part II

As shown in figure 63, Part II, from bars 61 to 111, seems extremely desolate, lonely, and spaciously empty within thin, sparse textures; the viola plays with a mute in soft dynamics (*pp* to *pppp*). The character appears reminiscent of Part II of *Interludium A*, seeming to denote a nebulous and uncertain future.

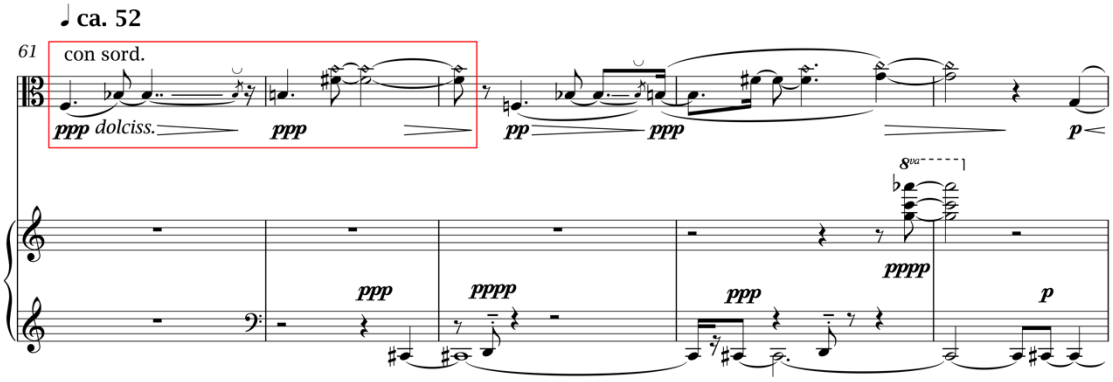


Figure 63. *Duo für Viola und Klavier*, bars 61–65.

Yun stated overtly that Part II plays the role of negative space in the piece in various ways: firstly, through the muted soundworld at the beginning; secondly, the prevailing dynamic marking *ppp* and the slower tempo than in Part I support the unrealistic

ambience of this passage; thirdly, Part II begins with the motif from the very beginning of Part I, but at a much slower pace, as shown in the red box in this figure; and finally, this section depicts a desolate world: relatively empty and more fragmented.

In this section, Yun uses quartertones for the viola, as seen in his treatment of B♭ in bars 61 and 63 in figure 63. Often these are used as inflections, sometimes the decay of a note or bending away from it: this carries echoes of certain non-Western musics, but it also unsettles the prevailing musical language, which is chromatic but with central tones. At times the quartertone inflections give the line the effect of a sigh. Alongside this, from bar 62 the piano moves to its lowest range so far in the piece, underlining the darker, somewhat hopeless character of this section. I use the damper pedal before playing the C♯ in order to provide additional reverberation, creating uncertain and agitated circumstance.

In addition to using the quartertones, it is important to note that a short motif using the harmonic notes of the viola (the red box in figure 60) appears frequently in Part II, as in bars 62 and 109. This motif prevails in Part III without harmonics but with accents in a louder tempo. Given our knowledge of Yun's symbolic use of ideas of inner and outer, it seemed appropriate to think of this in terms of inner (Part II) and outer (Part III) screams: the violist Lin expressed this overtly.

The most significant aspect of Part II is the emergence of the main tone F as a pillar of the entire piece, situated in the centre of the *Duo* (bars 83–86 out of 175), as shown in figure 64. Overall, this note does not act as a main tone in the piece as a whole: it does so only here, where it is temporarily the focus, but does not return in this manner. Yun inserted short appearances of the various main tones, in flux, in this part. However, at this point they seem more fragile, acting as quasi or short main tones, because they appear briefly once and then disappear. This series of short main tones appear from F (in bars 82–84), which is introduced by E (in bars 81–82), to D (in bars 86–88), C (in bars 89–91), and A (in bars 92–96), in that order. As we can see, this series of main tones implies the falling gesture from the main tone F to A.

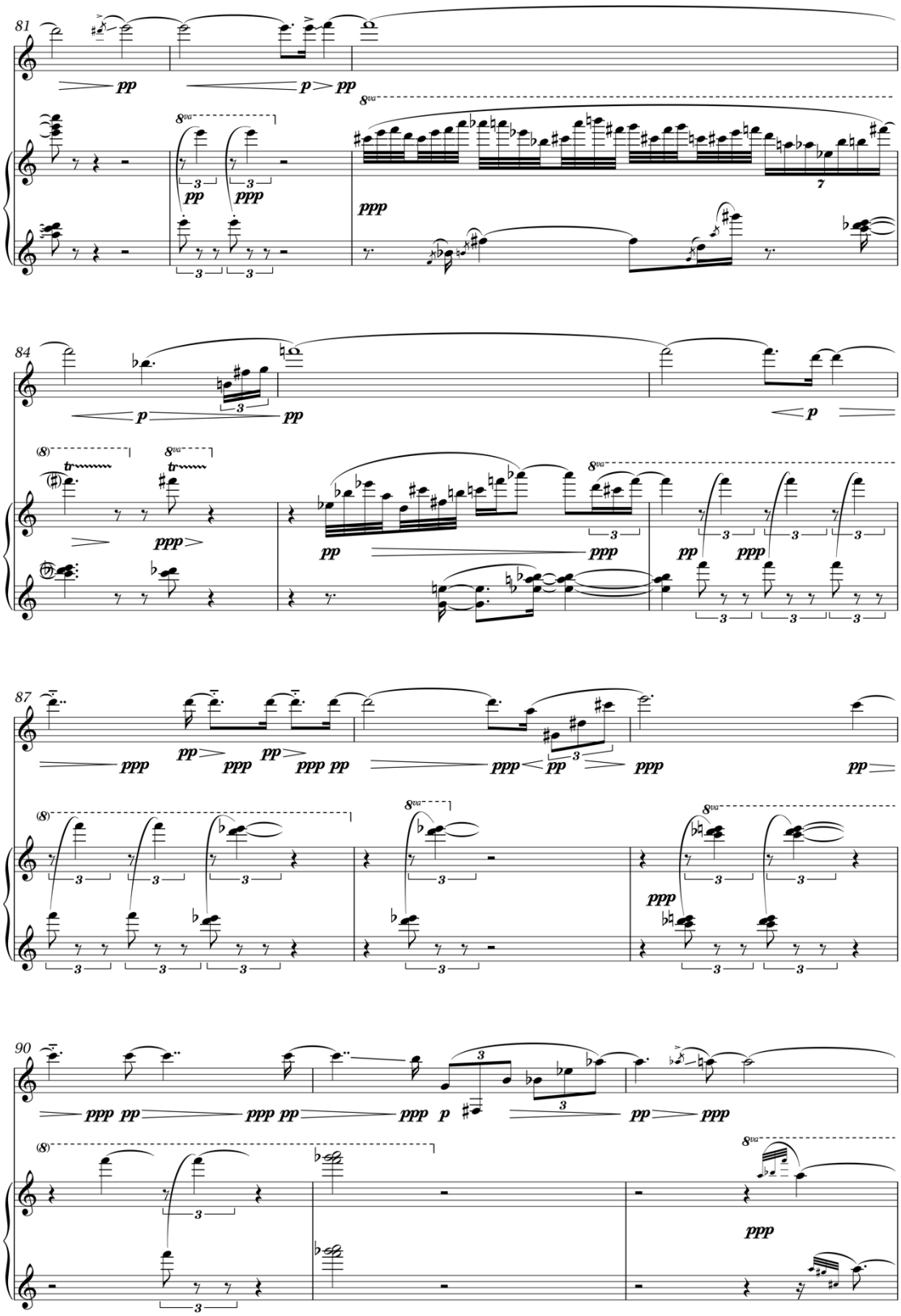


Figure 64. *Duo für Viola und Klavier*, bars 81–96.

Similarly to the way in which the dynamic decreases from *fff* to *pp* as the viola reaches towards the main tone B♭ in bar 24 (figure 61), the viola dynamic in bar 82 (figure 64)

falls back from *p* to *pp*, while the viola moves up from E to F. Overall, through its articulation and dynamic colouring, I define this section with the main tone F (bars 83–86) as a negative accent within the negative space. Although the piano provides embellishments with faster notes, these notes do not seem to be physically active motions, but add a spiritual and ethereal quality to the main tone F. As explained previously in the section on negative space, this negative accent with the main tone F may refer to infinity and freedom, entering into nirvana; however, the viola soon tumbles back into reality as indicated by the falling gesture of the following main tones of D, C, and A. All this fed into our understanding of the piece and my use of pianistic colour – tone, timbre, chord-weighting, and dynamics – in performance and for the recording.

Part III

The anguished, sharp, scream-like gestures that demand tremendous dexterity and power on the part of the performers re-emerge in Part III with a greater degree of intensity. Unlike in Part I, here there are more punctuating rests, exacerbating the highly charged intensity. Lin, the viola player, was particularly struck by the ways in which the rests in bars 127 and 131 in figure 65 reinforce the strength of the viola's ferocious and dynamic melodic line *ff* to *fff*. Given our background knowledge of Yun's life and his symbolic representation of its experience in works of this period, we inevitably read this as expressing an attempt to overcome trauma or to fight against the bitterness of the past.

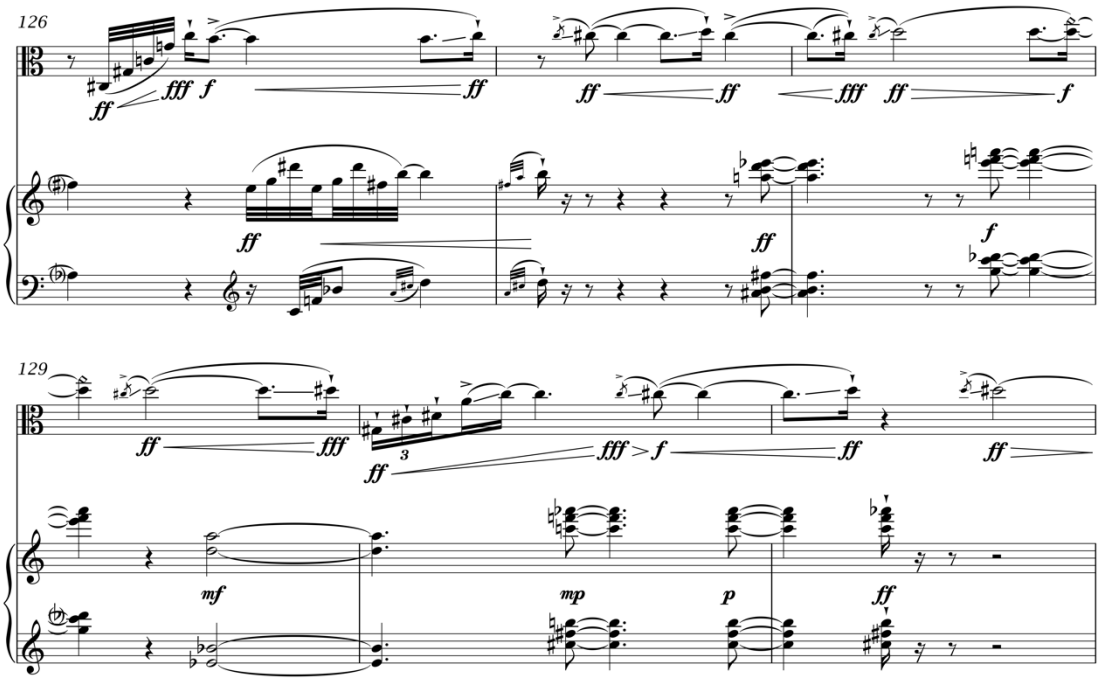


Figure 65. *Duo für Viola und Klavier*, bars 126–131.

Composers often write music for the viola with its particular sonority in mind, analogous to the mezzo-soprano voice. We need to consider why Yun chose the viola for this piece instead of another string instrument, such as the violin or the cello. Considering this choice, a violist needs to search for a certain sound that makes listeners realise that this piece only works for the viola. In Part III, Yun included particular indications for the use of vibrato from bar 133 (in figure 66) until the end; previously, such directions had appeared only once, with the main tone B♭ in Part I.

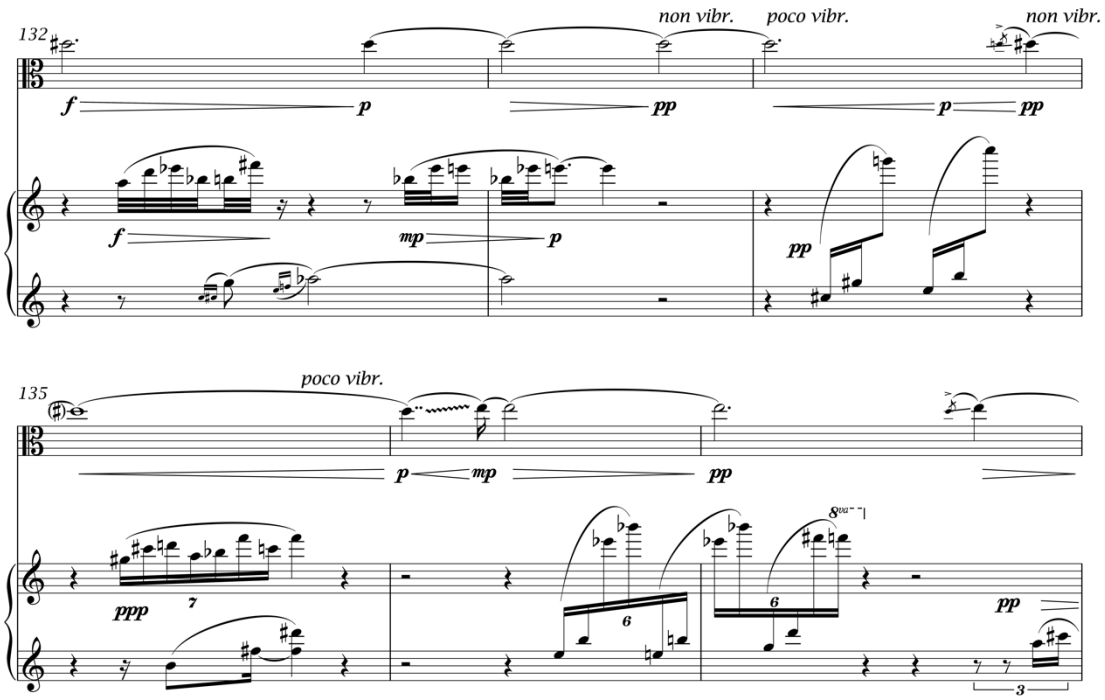


Figure 66. *Duo für Viola und Klavier*, bars 132–137.

In this respect, it is important to note that the indication of *non vibr.* in bars 133–34 does not simply mean 'switch off the vibrato'. Instead, it offers the performer an opportunity to express the distinct sonority of the viola, perhaps more starkly. Of course, vibrato is more than a single technique: its particular quality and effect varies considerably, according to how much and how fast the player moves the left wrist, in relation to the chosen bow technique (how much is used, with what kind of pressure). In this piece, the use of vibrato becomes especially significant in the quality of expression, particularly with regard to generating a sense of an elastically flowing motion. Looking right back to Francesco Geminiani's treatise, we find an understanding that vibrato is not only 'a shake', it is an *emotional* shake[49] or an inner motion: this seems relevant to Yun's expressed idea of inner motion. Moreover, if we consider expression as a combination of process and practice that thereby embodies the performer's personal and performing identities, vibrato is an expression of a performer's inner motion conveyed via performance technique. It is breath-like in quality and related to a performer's actual breathing. Ultimately, it forms an important

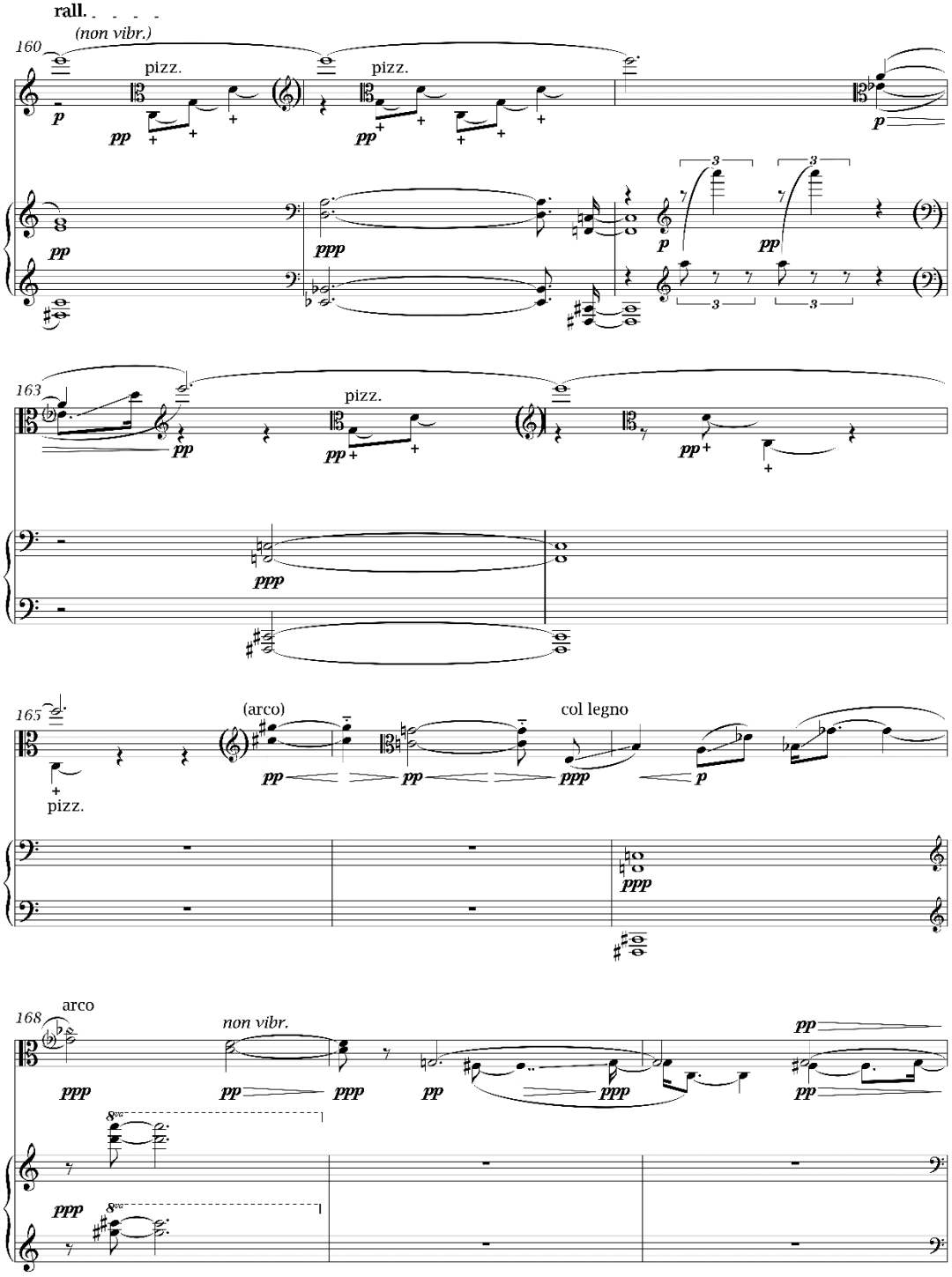
[49] Francesco Geminiani, *The Art of Playing on the Violin, 1751*, ed. David D. Boyden, facsim. ed. (London: Oxford University Press, 1951), 6–7.

part of a performer's 'voice', by means of which they convey an embodied, emotional understanding of the music.

By demanding frequent use of tremolos, vibratos, glissandos, and trills, Yun embeds a particular emotional complexity in the *Duo* for the performers. In this, and the more symbolic representations, Yun seems to lay bare aspects of his experience, constituting his musical language in relation to this, and hence manifesting his complex cultural identity. The *Duo*, then, becomes part *of* his identity, especially for me as a performer: I cannot but hear in it what I know of his life, ideas, and cultural background.[50]

In figure 67 we can see the ending of this work, which is strikingly unexpected. The viola, playing the last main tone E in a high register in Part III, begins to descend slowly from bar 165, and seems to allude to closure with the main tone E, set by the E and G chords of the viola and hinting at the major colour of C in *ppp* from bar 173. However, this is disturbed, initially by the *pp* piano chords in semitonally clashing pairs of fifths, and then forcefully with suddenly loud chords, with C♯, F♯, G, and C♮, in bar 174. Perhaps in response, the main tone E on the viola drops down a semitone to E♭. This haunting ending, with Yun's use of E♭ instead of E at the very end, undermines all expectations; it seems more like an ellipsis than a more completed ending, as if ending 'properly' – rounding things off nicely – was impossible or inappropriate.

[50] My ideas about the manifestation of composer and performer identity here have been informed by Catherine Laws's discussion in her article 'Moving Bodies, Piano Body', *Performance Research* 23, nos. 4–5 (2018): 351–54.


rall.
(non vibr.)
160
pizz.
pizz.
163
pizz.
165
(arco)
col legno
pizz.
168
arco
non vibr.

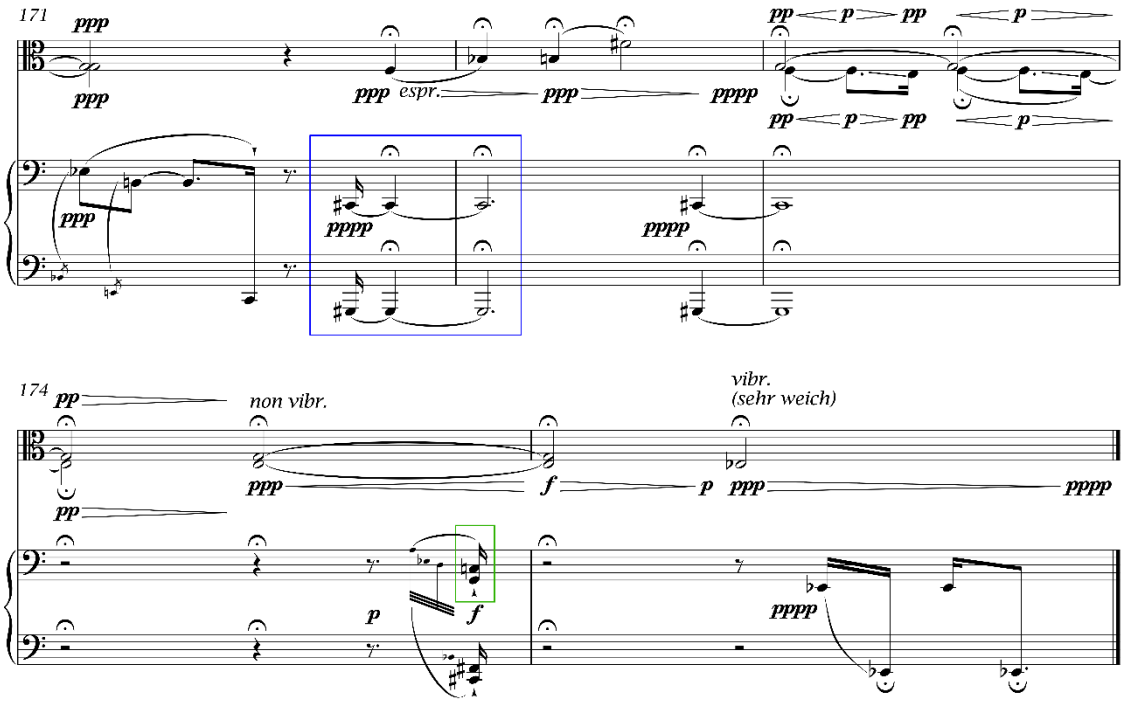


Figure 67. *Duo für Viola und Klavier*, bars 160–75.

The very last section from the second half of bar 171 in figure 67 to the end with an espressivo marking plays the role of a coda. Here, Yun recalls the opening section (bars 1–15) of Part I, with pauses on all the main notes in the viola line, creating an extremely spacious effect, as if stretching out endlessly into time. During the rehearsals with violist Lin, we spent several hours discussing how to interpret the last note, E♭, and reached agreement that the interpretation of this E♭ seems to signify the ultimate ending, death, in contrast to the pursuit of eternity. Nevertheless, in explicitly indicating that the last, very soft viola E♭ should be played with vibrato, Yun seems to indicate a need to retain something of the warm sonority of the viola and ongoing expression, perhaps signifying a last human breath. For this reason, the entire piece until the coda suggests to me an old man's dream immediately before his last breath.

Chapter 8: Isang Yun Remembered

In 2017, there was a resurgence of interest in Yun. As announced in the *New York Times* and on the Boosey & Hawkes website, to celebrate the centenary of Yun's birth various concerts featuring Yun's works were scheduled to take place in 2017, not only in South Korea but also across Europe. The concerts were performed by artists ranging from small ensembles to large orchestras. Some of the highlights were the performances of the Isang-Yun-Ensemble Berlin, the Basel Chamber Orchestra, the Arditti Quartet, the Tongyeong Festival Orchestra, and the Seoul Philharmonic Orchestra, all of which showcased Yun's works at the Tongyeong International Music Festival (TIMF) in South Korea from March to April. In addition, the Gyeonggi Philharmonic Orchestra and the Radio Symphony Orchestra Berlin presented Yun's works at Musikfest Berlin in September. In June, the Novus Quartet premiered String Quartet No. 1 in Barcelona, and the cellist Matt Haimovitz presented the Austrian premiere of Yun's biographical *Konzert für Violoncello und Orchester* with the Bruckner Orchestra Linz, conducted by Dennis Russell Davies. In November, the Biennial for Modern Music, which was held in Frankfurt Rhine-Main, screened the documentary *Isang Yun – In Between North and South Korea*.[1]

In the UK, three events were scheduled for Yun's centenary. The London Philharmonic Orchestra presented a concert entitled 'Music of Today: Isang Yun', at which the UK premiere of *Pièce concertante* for chamber ensemble (1976) was performed, together with *Teile dich Nacht* for soprano and chamber ensemble (1980) on 2 March 2017. BBC Arts, in partnership with the Hebrides Ensemble, broadcast a live-streamed concert called 'East West' on 13 March 2017, which included Yun's *Espace I* for cello and piano (1992). All these activities constituted a huge expansion in the number of performances compared to previous years.

The final centenary event in the UK took place at the National Centre for Early Music in York. In collaboration with the Contemporary Music Research Centre (CMRC) at the University of York (CMRC), I organised and performed a concert entitled 'Isang Yun Remembered' on 6 June 2017, which also formed part of my PhD project. This

[1] Schmid, 'Concerts Celebrate Isang Yun'; Boosey & Hawkes, posted on January 2017. Boosey & Hawkes, 'Isang Yun: 2017 Centenary Performance Highlights', accessed 14 August 2019, https://www.boosey.com/cr/news/Isang-Yun-2017-centenary-performance-highlights/100951.

concert was significant because it not only celebrated the centenary of Yun's birth but also was a cultural venture to introduce Yun's music to the York community. The programme included new works in commemoration of Isang Yun composed by Roger Marsh and John Stringer of the CMRC, as shown in figure 65.

Figure 68. The Poster for the 'Isang Yun Remembered' concert in 2017.

For this event, I commissioned new works drawing their inspiration from Yun and his music. I encouraged composers Roger Marsh and John Stringer to look at Yun's music in social, political, and cultural contexts and to write new works in response to this. These works were performed in the context of Yun's *Duo für Viola und Klavier* (1976). In this way, we understood how these pieces constitute a way of further exploring matters such as Yun's imprisonment and exile (in Roger's case) and his musical heritage. I selected the concert programme carefully by focusing on the relationship between Yun's music and his political and cultural identities:

Isang Yun	*Fünf Stücke für Klavier* (1958)
Isang Yun	*Duo für Viola und Klavier* (1976)
John Cage	*Dream* (1948)

John Stringer *Pansori* for viola and piano (World premiere)

Roger Marsh *But Still. . . .* for soprano, piano, and viola (World premiere)

John Cage completed *Dream* in 1948; it was written as a piano accompaniment to a work by Cage's long-time collaborator, dancer and choreographer Merce Cunningham.[2] The inclusion of a single melodic line with sustained resonance at a slow tempo seems very similar to Korean court music, and the work is also reminiscent of Balinese gamelan.

Dream allowed me certain choices because, although it is very simple, it can be realised in different ways as the resonance leaves room for various options. There is a connection in that Yun and Cage met, and I detected a relationship between the two composers based on the idea of a single melodic line. However, in terms of the music, there is a difference between playing Yun's *Fünf Stücke für Klavier* and playing Cage's *Dream*. I found this to be an interesting illustration of the role of the performer in these very different approaches. On one hand, I had Yun's extremely complex and detailed score; on the other hand, I had Cage's relatively simple score that presented me with quite a few options. I wanted to present two extremes from the range of compositional practices that Yun would have encountered at Darmstadt.

John Stringer completed *Pansori* for viola and piano (2017) for the *Isang Yun Remembered* project. As mentioned briefly in chapter 6, as there is no historical evidence of a *pansori* performance before Yu Jin-han's *The Song of Chunyhang* (1755) during the reign of King Sukjong (1674–1729) in the Joseon dynasty, *pansori* seems to have gained in popularity from the middle of the eighteenth century.[3] *Pansori* is a form of musical storytelling, often referred to as Korean opera, which requires one *sorikkun* (a voice) and one *gosu* (a drummer). A vocalist alternates the spoken narrative with a singing part involving the techniques of *aniri* (a voice of visceral power or half-spoken vocalisations) and *ballim* (theatrical/dramatic gestures).[4] A *changgo*, the most common type of drum in Korea, accompanies the singer. Thus, *pansori*, with its sorrowful tones and laments, is the basis for the vocalisations for dramatic storytelling, and is a speaking melody for a solo voice and an accompaniment. This combination of speaking and

[2] John Cage Trust, 'Dream', accessed 14 August 2019, http://johncage.org/pp/John-Cage-Work-Detail.cfm?work_ID=54.

[3] Cultural Properties Administration, *Korean Intangible Cultural Properties*, 19.

[4] Ibid.

singing makes *pansori* similar to the genre of melodrama that inspired Schoenberg's *Sprechgesang*, such as *Pierrot Lunaire*, op. 21 (1921). In his *Pansori*, Stringer creates sorrowful and lamenting voices in various dramatic ways in terms of dynamics, speed of notes, and varying timbres, which are typical elements of Korean *pansori*. What attracted me the most about this piece was the expanded techniques for the viola; for example, the violist Lin makes swirling motions with his bow while it is in contact with the strings.

Roger Marsh wrote a new work, *But Still. . . .* for soprano, viola and piano (2017), for the project. In the pre-concert talk, Marsh stated, 'When you asked me to write a piece for this concert, what really captured my imagination more than [Yun's] music was the political stuff . . . the idea of a composer in prison for the wrong reason, but still wanting to reunite a country that was divided.'[5]

Marsh's response to Yun's experience of imprisonment and exile can be found in several places in the music. The piece begins with harsh, demanding tremolos for viola and piano in the low register, expressing anger and frustration at the injustice. A voice then appears, citing three lines taken from interviews Yun gave about his experiences of imprisonment in 1977. A series of abrupt silences follow in the slow section, drawing more attention to the performers; the composer suggests that the singer should be motionless as well as silent. To me, this silence can be considered as a negative space that seems to invite the listeners into a place somewhere between nowhere and everywhere, or between Yun's despair and hope.

As part of my PhD project, I released an album featuring three works by Yun, Marsh, and Stringer.[6] It was a wonderful experience to make this recording with the talented soprano Anna Myatt from the York community and the outstanding violist Ching-han Lin.

Echoing the quotations from Goffman, Butler, and Lawler in the previous chapter, I would argue that we become ourselves by 'performing our selves'.[7] This album – which was supported by four institutions from different continents, with the

[5] Roger Marsh, pre-concert talk, recorded by Lynette Quek on 6 June 2017 at the National Early Music Centre in York.

[6] This album was made possible by generous support from the University of York, the CMRC, the Tongyeong International Music Foundation, and the Isang Yun Memorial Centre.

[7] Lawler, *Identity*, 118.

collaboration of multiple individuals, and which included the compositions of Yun himself in various cultural, generational, regional, and situational contexts – crosses the boundaries of East and West, and embodies our multiple identities to the extent that it could be considered a social product that performs those identities.

Chapter 9: Conclusions and Connections

Exploring how Yun's musical identity was formed in relation to his social, political, and cultural experiences, across time and place, has contributed to a deeper understanding of his works. Having drawn out how Yun's multiple identities were manifested in his music, and how the extensive knowledge gained through my research has affected my performance decisions, I recognise the pivotal concept of my thesis is *connection*. This thesis is one of the ways in which I connect to the society to which I belong – ranging from musical society to the world – in terms of what is important to me and how I respond to what is happening in these circumstances. Moreover, echoing Yun's notion of a single tone as an independent and complex entity rooted in Taoist views, each chapter of this thesis is an independent work while each is simultaneously connected to another as part of the entire thesis. Thus the thesis highlights specific differences in each chapter, as well as diverse perspectives on Yun and his works.

In chapter 2, I considered four different aspects of identity in order to frame my thesis. Fundamentally, identity is about difference: it is marked by boundaries as well as being used to construct them. Our identities are created through our interactions and negotiations with others; at the same time, we orchestrate our identities according to our choices and responsibilities. Identity is personal and social. It is not a fixed or solid concept of being, but pertains to 'becoming', constantly changing, plural and in motion: it is a narrative of one's life. Moreover, in accordance with Laws and Auslander, I argue that performing music is akin to performing my ways of being as a pianist and as a musicologist.

Having been displaced by politics and having experienced new musical cultures in Europe, particularly at the Darmstadt Summer Courses, Yun's diasporic experience drew out his 'Koreanness' – as stated above, this is encapsulated by Said as 'imaginative geographical and historical knowledge'. This connection to his origin inspired him to create his personal Hauptton technique: a cultural synthesis of his homeland (East Asia) and his here-land (Europe). When understanding and playing this Hauptton technique using my knowledge and performative power, my performance of Yun's works is not an

expression of the composer's idea, but rather – as stated by Philip Thomas – it is through my actions and decisions that I communicate with the audience:[1] it is my way of living.

While some scholars have noted that *Fünf Stücke für Klavier* – which I performed and recorded as part of this research – resembles a post-serial piano piece, nevertheless several movements present the coexistence of two cultures. Thus, Yun's cultural and situational identities are embedded in this work. When performing and recording this piece, I found myself paying more attention to Korean cultural references, which caused me to wonder whether this was due to my diasporic life, having lived in a Western culture for the past twenty years and being away from South Korea. In fact, my experience of examining, performing, and recording this piece theoretically, physically, and emotionally has shaped my identity and returned me to my imaginative cultural place, my homeland; thus, performing *Fünf Stücke für Klavier* is akin to performing my cultural self.

In chapter 3, I drew on theories of the intrinsically social nature of politics, omnipresent in our lives ranging from families to larger societies. I tend to claim that I don't 'like' politics: discussing the politics of South Korea with my father always results in an argument. However, I am simultaneously a keen follower of politics, and every day I read and listen to what is happening in my community and across the world. In this regard, I argued that music is a socially constructed form, and that all musical activities, including composing, performing, and listening, are political in nature, affirming (in Attali's words), 'the right to be [individual and] different' as ways of connection and communication with society through contrasts and negotiations.[2] Considering a score as a half-open source by means of which music is realised in performance, I also argued that a musical piece without any explicit political meaning is still a manifestation of politics due to the way in which music is received and practised. As Street noted, 'music *embodies* political values and experiences, and *organizes* our response to society as political thought and action. Music does not just provide a vehicle of political expression, it is that expression'.[3] Therefore, I reaffirmed that music is a social product of multiple

[1] Philip Thomas, 'A Prescription for Action', in *The Ashgate Research Companion to Experimental Music*, ed. James Saunders (Farnham: Ashgate, 2009), 78. 77–98.

[2] Attali, *Noise*, 132.

[3] John Street, *Music and Politics* (Cambridge: Polity Press, 2012), 1.

identities in the relationship of the composer, the performer, and the listener in a given social and cultural setting.

As argued, this is evident in Yun's case. His active participation at the Darmstadt Summer Courses was already implicitly linked to the political, given the history and context of the festival. Moreover, Yun's experience of being kidnapped and his physical displacement due to being exiled prompted his concern with the sufferings and unequal treatment of others across the world, which inspired him to write music with political overtones as a witness of his time: I addressed this specifically in relation to Yun's second piano piece, *Interludium A* (1982), in which the denoted meaning of the note A is 'freedom' and 'purity', which, I argue, references Yun's imprisonment.

Chapter 4 presented an extensive discussion regarding how music is socially constructed and manifested as an individual's expressive gesture, emphasising the connection between inner self and outer circumstances. I considered how this is determined by subjective understanding and in addition to personal and social practices in a given place and time, arguing for music and its performance as social phenomena.

Chapter 5, using the work of Raymond Williams, extended this into the concept of culture as a way of life, exploring the mutual relationship between music and cultures, as well as the relationship between Yun's cultural identity and his relational and situational contexts. Culture is continually defined and redefined through memory, narrative, and the imagination in relation to certain social circumstances; on this basis, I argued that culture is a social product. Yun stated, 'music is regarded and promoted as a vitally important form of expression for philosophy, for [the religious] cult and for everyday life'.[4] Yun's cultural identity was formed and reformed endlessly through different encounters and circumstances, which are embedded overtly and covertly in his music. More importantly, given the nature of music in that it cannot be heard unless one plays it, as well as its representation of a certain cultural and social identity in a given environment, I argued music is culture due to its intrinsic relationships with people's social behaviours in their given place. Accordingly, I noted that music shapes its community, and is simultaneously articulated by it.

[4] Isang Yun, 'The Contemporary Composer and Traditional Music', in 'Musicultura: Three-Occident Encounters Organized by the Eduard van Beinum Foundation', special issue, *World of Music* 20, no. 2 (1978): 57.

I applied this understanding of cultural identity to Yun's Hauptton technique in Chapters 6 and 7, exploring its embodiment of Yun's East Asian heritage as well as his experiences of Western compositional systems. The Hauptton technique therefore serves as a signifier of Yun's cultural and diasporic identities. Moreover, this led to a questioning of the pervasive dichotomy of Eastern and Western cultures. In *Duo für Viola und Klavier*, performed and recorded with violist Ching-han Lin as part of this research, I examined the combination of ostensibly traditional Korean music and Western musical elements, focusing on the three main tones of the Hauptton technique as an expression of Yun's cultural identity. Most importantly, I emphasised the connection between Yun's life and my emotional responses to this piece, as my personal way of examining the music, based on the growing awareness of the piece's emotional aspects via my theoretical research and performing practices.

Through this research I have learned much about myself and have realised that the most important thing in the world is connection; not only the connection of sameness, but also the connection of differences. Our identities are constructed and articulated by performing ourselves through this connection in small to large degrees in every aspect of our lives; at the same time, we form the identity of our place or society and beyond. Thus, I commissioned new works from Roger Marsh and John Stringer to connect old and new perspectives on Yun and his works.

Finally, I can look back. While working on this project, I lived in York in the UK for about 5 years; here, old landmarks, such as York Minster and York city walls, form the context for new, innovative ideas: York as a UNESCO City of Media Arts, for example. Past and present are interwoven. I am witness to the chaotic yet important processes of Brexit, which refers to creating a more distinctive border between 'us' and 'them'; at the same time, I found numerous examples of cultural connections that seem to counteract the notions of separation and distinction that underpin Brexit. For example, a panel called 'Wordless and Pictureless Forms of Mathematics and Music', consisting of international composers, performers, and mathematicians at one of the events at the York Festival of Ideas in June of 2019, discussed how the abstract structures of music and mathematics are linked, as well as sharing similar aspects of creativity and artistic imagination. At another event in the following month, the York Art Gallery exhibited 'Sounds like Her', a new art exchange project expressing the value of diversity in art and society. The women artists in this exhibition influenced my own cultural experiences of

sound and of performing my way of being; simultaneously, my identity as a social being, as a musician, and as a researcher also influenced the York community through my own performance as a person and as a musician.

At the Conservative Party Conference in 2016, Theresa May stated, 'If you believe you are a citizen of the world, you are a citizen of nowhere. You don't understand what citizenship means'. This statement prompted various conferences and debates considering the theme of being with and without boundaries; in other words, whether we divide ourselves into 'us' and 'them'. Of course, being a citizen requires one to be in a country and to have a passport. I have a Korean passport, yet I have lived outside Korea for the past twenty years. As my father once said, my physical appearance is Korean, but my inner self in terms of how I think and how I behave is foreign to him. As stated in chapter 2, my home has been not only where I have been situated in a given moment, but also where my memories come from. In this case, am I a citizen of South Korea, or a citizen of diverse places? In one of these debates, the Turkish-British novelist and political commentator Elif Shafak stated, 'We live like a drawing compass. One leg of a drawing compass is quite stable, fixed, and rooted in one place; meanwhile the other leg draws a huge wide circle around that'. In other words, Shafak has a very strong attachment to one place or several places at the same time; she views herself as 'a world citizen and the global sword'. Her identity is always plural and in a state of flux due to connecting and interacting with others beyond boundaries. We need to consider Yun's music beyond the dichotomy of South and North Korea, as well as beyond that of East and West. Yun's music was his social and cultural expression of the need to connect and communicate with others in all possible regional and situational contexts. I, as a performer, have that need, and that is what I put into sound.

Appendix 1

***Isang Yun Remembered* Concert Programme**

7.30pm, 6 June 2017

The National Centre for Early Music, York

Programme

Isang Yun, *Fünf Stücke für Klavier* (1958)

John Cage, *Dream* (1948)

Isang Yun, *Duo* for viola and piano (1976)

John Stringer, *Pansori* for viola and piano (premiere)

Roger Marsh, *But Still. . . .* for soprano, viola and piano (premiere)

Isang Yun, *Fünf Stücke für Klavier* (1958)

Yun completed *Fünf Stücke für Klavier* in 1958 while studying at the Berlin Hochschule, and it was premiered by Herman Keuyt at the Gaudeamus-Musikfest at Bilthoven in the Netherlands in 1959. Yun stated that it was difficult to write for piano since there is no keyboard instrument in Korea: the piano seemed to be more of a Western instrument to his ear. In this early work, Yun's encounter with avant-garde composers inspired the use of the twelve-tone technique. His early adaptation of Eastern cultural and musical traditions is evident, although the attempt to produce Oriental sounds using Western instruments was not an unqualified success (written by Jin Hyung Lim).

John Cage, *Dream* (1948)

John Cage completed *Dream* in 1948, and it was written as a piano accompaniment to a work by Cage's long-time collaborator, dancer and choreographer Merce Cunningham. The use of a single melodic line with sustained resonance at a slow tempo appears very similar to Korean court music (written by Jin Hyung Lim).

Isang Yun, *Duo* for viola and piano (1976)

In 1967, shortly after Yun settled in Berlin and began to gain international recognition as a composer, he was kidnapped by the South Korean Central Intelligence Agency and forcibly returned to Korea along with over 150 Korean intellectuals from many other countries. After kidnapping Yun, the Korean CIA drugged and tortured him severely to extract a false confession of being a North Korean spy. This false confession led to Yun being sentenced to death under the draconian Anti-Communist Law. Tarred as a North Korean sympathiser, Yun's music was officially banned in South Korea until 1993. However, Yun's imprisonment resulted in international uproar, with the West German government threatening to cut back its economic aid to South Korea, as well as many internationally prominent musicians performing fundraising concerts to secure Yun's release. One hundred and eighty-one distinguished musicians, including Stravinsky, Carter, Krenek, Karajan, Ligeti, and Stockhausen, signed a petition demanding Yun's release. After two years, this pressure brought about Yun's release and he returned to Berlin – this time as an exile.

Duo for viola and piano was written in 1976 and was premiered by violist Ulrich von Wrochem and pianist Johann G. von Wrochem in Rome in 1977. At this time, Yun was still suffering from the trauma of having been kidnapped and his experience of exile; in fact, much of his work expressed politically inspired overtones. From this time onwards, Yun began a series of solo concertos, portraying the individual (solo instrument) against society (tutti).

Duo for viola and piano evokes Yun's diasporic life in different cultures: Yun uses Western musical language, including the twelve-tone technique, the Korean musical tradition, and Eastern philosophy. The viola seeks to replicate the sound of Korean string instruments through Yun's original compositional technique the *Hauptton* or 'main tone.' Yun adopted and emphasised the role of a long, elastically flowing single tone, derived from Korean court music, in which the tone itself has various characteristics articulated by the surrounding notes and embellishments. In 2005, this piece became one of the required pieces in the repertoire for the finalists in the Geneva International Competition (written by Jin Hyung Lim).

John Stringer, *Pansori* for viola and piano (premiere)

Written for Jin Hyung Lim and Ching Han Lin for this programme, my starting point was to consider aspects of the Korean theatrical form *pansori*. In *Pansori*, sorrow and

lamentation form the basis of the vocalisations for dramatic storytelling, and this is always accompanied by a percussionist (*changgo)*. The vocal lines of *pansori* are often characterised by *surisŏng*, which is a husky and sometimes harsh sound created by the vocal chords, and by expressive vibrato used almost as an ornamentation; although a recreation of some of these sounds is nigh on impossible for viola and piano, I have attempted to convey them in both the performers' relationships and the act of storytelling though many kinds of 'voice'. The character of the viola part changes constantly throughout, but expresses some form of lamentation (whether quietly reflective or strongly anguished) at all times; this stems from the first chord and its circular, bowed colouring that becomes a recurring gesture. The piano is not restricted to a percussive role, but its role does alter in relation to the lamentation of the viola part; thus, it is sometimes subservient, sometimes a commentary, and sometimes an equal partner. The work lasts for about eleven minutes and is therefore considerably shorter than the Korean spectacle! (written by John Stringer)

Roger Marsh, *But Still. . . .* for soprano, viola and piano (premiere)

for Jin Hyung Lim

In 1967, South Korean composer Isang Yun was kidnapped from his home in Germany and taken to South Korea, where he was imprisoned and sentenced to death for alleged espionage. The charge arose from visits he made to North Korea. Although Yun claimed that he was not politically motivated, his aim was to enrich Korean music via modern, Western musical ideas. He always hoped to assist in the reunification of the Koreas. The text used in this trio is taken from interviews he gave about his experiences in 1977.

1. Ja, ich war im Gefängnis und war doch nicht gefangen, das ist wahr.
2. Ich bin nur Musiker, sonst nichts
3. Es ist wahr, Verzweiflung war größer als Hoffnung.

Aber trotzdem: Ohne mich an die Hoffnung anzuklammern,
an sie zu glauben, hätte ich mein Leben nicht halten können.

1. Yes, I was in prison and was not imprisoned. That is true.
2. I am only a musician, nothing else
3. It is true, despair was greater than hope.

But still: Without clinging to hope,

believing in them, I could not have kept my life.

Luise Rinser and Isang Yun, *Der verwundete Drache: Dialog über Leben und Werk des Komponisten*, 1977 (written by Roger Marsh).

Appendix 2

Reprint Permission Email from Boosey & Hawkes

UNIVERSITY of York

Jin Hyung Lim <jhl508@york.ac.uk>

Isang Yun extracts

1 message

Helena Szwoch <Helena.Szwoch@concord.com> 30 August 2019 at 18:30
To: "jhl508@york.ac.uk" <jhl508@york.ac.uk>

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