

ABSTRACT

Title of Dissertation: THE LEGACY AND INFLUENCES OF
ISANG YUN'S MUSICAL AESTHETICS

Yong Su Clark, Doctor of Musical Arts, 2018

Dissertation directed by: Professor of Wind Conducting and Director of
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Isang Yun (1917-1995) is relatively unknown in the United States; however, that is not the case in Europe and Asia. Even after two decades, his legacy lives on with a reputation as a highly regarded composer, consummate artist, pedagogue, and humanitarian. His cultural contribution to the musical arts continues to be highly respected.

Venerated as the father of Korean Contemporary Classical Music, Isang Yun combined idiomatic traditional Korean music, and aspects of Taoism and Buddhism with the compositional techniques of classical Western music. Yun's music is multi-dimensional, extremely textural, and highly expressive. His music expands the flute sonority palette, has a distinctive melodic style through the "Main Tone", and employs horizontal and vertical manipulation of rhythmic and intervallic relationships. Due to these unique qualities, it is important to provide greater

exposure to Isang Yun's music through studying, programming, and performing his works.

Isang Yun's style is a product of his composition professors: Tony Aubin, from the Paris Conservatory; and Boris Blacher, from the West Berlin Hochschule. Blacher had more influence on Yun, and Yun, in turn, passed on his craft and knowledge to his own pupils. This dissertation will survey works by Isang Yun, and his two composition professors Tony Aubin and Boris Blacher, demonstrating their influence on Yun. Works by two living former students of Yun, Toshio Hosokawa (b. 1955) and Michail Travlos (b. 1950) will also be surveyed to show Yun's influence on younger generations of composers. This paper will explore and examine the pieces from a performer's perspective to better understand Yun's overall aesthetic and musical heritage.

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AESTHETICS

by

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Dedication

I dedicate this dissertation to my loving parents, James and Kye Cha Clark and to Bryan Swann. Thank you for being very patient and supportive throughout all of my endeavors.

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I am very grateful for the generosity of everyone who assisted me in my dissertation process. It was a huge project with very difficult music and I could not have done it without their help. I would like to thank the following collaborative artists: Bora Lee, Meghan Shanley, Laura Kaufman, Grace Wang, Michael Homme, Melissa Morales, Avery Pettigrew Jonathan Zepp, Paul Bagley, Camille Jones, Eva Mondragón, Molly Jones, and Hui-Chuan Chen. For their generosity, willingness and time, thank you to my dissertation committee. Also, I would like to extend my gratitude to Dr. William Montgomery for sharing his wealth of knowledge and for elevating my doctoral studies. For their direct assistance in my writing, much appreciation goes to Dr. Marcus Karl Maroney, Dr. Jenny Olivia Johnson, and Dr. Ronn Hall. And finally, to my teacher/mentor, Aaron Goldman, your support, great tutelage, and friendship aided exponentially in my development as an artist. For that, I am indebted.

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Chapter 1: Introduction

My first exposure to Isang Yun was many years ago. I performed his *Etüden für Flöte(n) Solo* for my undergraduate graduation recital. In retrospect, that performance was not ideal. Not only did I have no idea who Isang Yun was, I was too immature to comprehend the magnitude of the work, and my technical ability was substantially weaker then than it is today. Additionally, I was reluctant to play the piece because of the daunting musical notation, and my teacher, whom I know assigned it to me with the best intentions, provided little assistance. I did not know how to approach the large work, let alone parse its basic musical components. To exacerbate the situation, many of my musician friends and colleagues, who glanced at the *Etüden für Flöte(n) Solo*, remarked that it looked a little unplayable, too difficult to learn in a semester, and the language looked too convoluted. Though that first experience was not particularly enjoyable, it did not deter my performing the *Etüden für Flöte(n) Solo* on numerous recitals since. There was something special about that piece, and the music was unlike anything I heard before.

Each progressive performance of the *Etüden für Flöte(n) Solo* improved because of my increasing familiarity of the music. The positive reactions I received encouraged me to continue to perform it, but I knew I needed something more from my performances. Since the start of my journey in this creative dissertation, my knowledge of and appreciation for Yun and his music have broadened and deepened. I have studied Yun's life story, and learned he was a complicated, vulnerable,

humble, and courageous man. He fought for most of his life for the sake of his art, life, and family, and he truly loved humanity, especially his own countrymen.

Isang Yun's music is a trifecta of Korean traditional music, Tao and Buddhist philosophical ideas, and Western compositional techniques. His works are deep, complicated, technically difficult, emotionally and physically taxing, and extremely artistically challenging. Moreover, almost anyone who had the experience performing Yun's music will agree, in many ways, it can be a test of one's will.¹ This creative performance dissertation explores Yun's aesthetic and legacy through an exploration of works performed on three recitals. Articulating my thoughts was a challenge because, realistically, the performances of the pieces should "speak" for themselves. I have committed to put my thoughts into writing in the hope that I can help Yun's music. My intention is that this document can provide a starting point for not just flutists, but for performers, composers, conductors, and scholars who are interested in performing the music of Isang Yun and learning more of his life.

To establish a good foundation of knowledge for the new Isang Yun music in my series, I researched recorded performances on YouTube, Spotify, and read a variety of written sources about Isang Yun. An annotated interview with Isang Yun, *The Wounded Dragon*, provided a lot of valuable insight into the thinking process and the high level of commitment Isang Yun had for his art, humanity, spirituality, and Korea. I used those resources primarily as a reference so they would not override or

¹ In a 1977 interview with Luise Rinser, Isang Yun told a story of members of the Northern German Radio Orchestra, collectively handed a doctor's note excusing them from performing his *Colloïdes sonores* due to nerves disturbed by his music and that sickness would ensue if forced to perform it.

be too influential in my musical interpretation. As a performer, I had to find a balance of not over-intellectualizing Yun's music and honoring its improvisatory nature. The freedom to have my own interpretation was vital for the sake of the art, for my artistic growth, and as it turns out, to respect Isang Yun.

The pieces showcased in the first recital of my creative dissertation series were for solo flute and mixed ensemble. This program consisted of pieces by Isang Yun's two former composition professors, Tony Aubin and Boris Blacher, as well as two Yun pieces. The pieces on the second recital were solo flute by Isang Yun and two former and active composers, Toshio Hosokawa and Michail Travlos. The final recital installment featured works for a mixed ensemble by Yun and Hosokawa. By juxtaposing the other pieces around Isang Yun's music, I hope to show the influence of Yun's former instructors on his own writing style and the impressed *meraki* on his students. Yun's *Garak*, *Sori*, and *Etüden für Flöte(n) Solo*, are now considered standard works in the flute repertoire with the latter's fifth movement serving as a competition piece. It is important to note, I intentionally used more technical language in chapter three and chapter four to explain the "Yunisms". I do not expect every reader to fully comprehend the musical language, however, the subsequent chapters are in more of a digestible prose-like language.

Chapter 2: Historical Background

Born in South Korea to a poet and a farmer in 1917, Isang Yun displayed a high aptitude for music at an early age. Isang Yun's father initially did not want his son to become a musician, but, he acquiesced over time due to his son's persistence. Although Yun started his formal education at the Osaka Conservatory in 1935, studying composition, music theory, and cello performance, it was his education in Europe that had the most impact on his style and growth as a composer.² One year after being awarded the Seoul City Cultural award in 1955, Yun became a student at the Paris Conservatory as a pupil of Tony Aubin. From 1957-1959, Yun was a student of Boris Blacher at the Hochschule für Musik in Berlin.

In the summer of 1958, Yun attended the International Ferienkurse für Neue Musik, Darmstadt, Germany. Yun got to know Igor Stravinsky, Karlheinz Stockhausen, Pierre Boulez, and John Cage, among others, and the exposure to their works was the catalyst for Yun's fascination with the twelve-tone technique. This new discovery became an integral component in Yun's music. Rather than becoming a mere imitator of the avant-garde movement, it was advised by Joseph Rufer, with whom Yun studied 12-tone music at the Hochschule für Musik in Berlin, that Yun stay true to his heritage and use more Korean musical elements and aesthetics.³ It was this advice that served as an inspiration for Yun to truly experiment with the boundaries of sound and rhythmic integrity.

² It is important to note that it is during his studies at the Osaka Conservatory that Isang Yun was jailed for dissident activities against the Japanese government. Korea was under Japanese occupation at this time. This foreshadowed his kidnapping and imprisonment in 1967 when Yun was an older adult.

³ *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. "Yun, Isang."

Due to a growing paranoid suspicion of communist involvement by Isang Yun and his wife, Su-Ja Lee, after a visit to North Korea in 1963, the South Korean government ordered the KCIA (Korea Central Intelligence Agency) to abduct the couple from their West Berlin home in 1967. Isang Yun and his wife were tried for sedition and for being members of the North Korean Communist Party. This resulted in a life imprisonment sentence for Yun and Lee. They were tortured, and there was a banishment of all of Isang Yun's music. This horrific and iniquitous treatment by Yun's own government attracted the attention of many international classical music figures, especially those Yun befriended from the 1958 Darmstadt festival. With the assistance of West Germany's government, world renowned classical musicians sent an affidavit to the South Korean government urging the immediate release of Isang and Mrs. Yun. The document stated the importance of the cultural and musical contributions of Isang Yun's music at the international level. The affidavit vehemently emphasized the need of Isang Yun's ambassadorship and further stated the rest of the world was virtually ignorant of the Korean musical culture. The affidavit was successful, and the South Korean government released the Yun and Lee in 1969.⁴ In 1970, Isang Yun and his wife were granted amnesty and returned to Germany. In 1971, Isang Yun attained German citizenship and remained there until his death in 1995.

After his release, Yun gained momentum in the musical community as a huge contributor as composer and pedagogue. In 1960, he taught at the Hanover Musik

⁴ Jiyeon Byeon, "*The Wounded Dragon: An Annotated Translation of *Der verwundete Drache*, the Biography of Composer Isang Yun, by Luise Rinser and Isang Yun*" (PhD diss., Kent State University, 2003), 9

Hochschule, and, from 1970 to 1985, Yun was a professor at the Hochschule der Künste.⁵ At the opening ceremonies of the 1972 Summer Olympic in Munich, his opera *Sim Tjong* was performed. This catapulted his reputation further at the international level. His meritorious awards include an honorary doctorate for the University of Tübingen, the Grand Cross for Distinguished Service of the German Order of Merit, the Goethe Medal from Weimar, and membership in the Hamburg and Berlin Academies of Art. He was also honored in Germany by the formation of the International Isang Yun Society in 1996.⁶

⁵ “Biography,” Isang Yun Peace Foundation, <http://www.isangyun.org/xe/life/491> (accessed February 12, 2015).

⁶ International Isang Yun Society, “Isang Yun,” Internationale Isang Yun Gesellschaft e.V., <http://yun-gesellschaft.de/e/index.htm> (accessed February 10, 2015).

Chapter 3: “Yunisms”

Section 1- Introduction

It is important to note that Isang Yun was a metaphoric man who lived in the abstract. Old Korea is steeped in superstition and folklore. Yun’s upbringing was no exception. As a child, Yun’s mother told him of a dream she had, while still pregnant with him, of a flying dragon. It was believed a good omen when an expecting mother had a dream about dragons; their child had a special fate. However, the dragon in this dream could not fly high because he was wounded.⁷ Referring to his music-making, Isang Yun states:

My music is composed by the great power of the cosmos which is invisible energy. In the cosmos, there is always a stream of music. When I compose a work, I just produce this music of the cosmos through my sensitive ear.⁸

As with many composers, Yun has identifiable idiosyncrasies with which I have become familiar. My being conversant with the particularities of Yun’s style was helpful for the musicians who performed in my recitals. In this chapter, I will identify what I consider the important “Yunisms”.

The Yunisms can be divided into two major sections: influences and

⁷ Seokyung Kim, “Integration of Eastern and Western music: An analysis of selected flute works by Korean composer, Isang Yun” (DMA diss., University of Cincinnati, 2003), 33, <https://search-proquest-com.proxy-um.researchport.umd.edu/docview/288338100/A1DAF9F763C442B9PQ/1?accountid=14696>(accessed February 20, 2016).

⁸ Ibid., 24

aesthetics. The former is subcategorized to the influences of Eastern Philosophy and the art form of Pan Sori, and the latter are subcategorized into four prominent features in his music: trills and tremolos; the Hauptton; Stimme; and “ghostly tones”.

Section 2 - Influences

Subsection 1- Eastern Philosophy

It is no surprise that Isang Yun’s music has elements of eastern philosophy. Yun was raised in a rich belief system of Taoism and Buddhism. Thus, much of Yun’s works have been imbued by these two schools of thought, as evident in his comment:

I grew up under the influence of the mysticism of Taoism and Buddhism, and I experienced their inspiration by reading books related to these philosophies. They had a deep effect on my music. Over seventy percent of my works have been rooted in Taoism and Buddhism...⁹

According to Yun, sound itself already exists in the world, and space is filled with sounds. He states:

I do not write notes that suddenly appear or disappear. My notes always gain preparation notes and then settle down. As it repeats, musical vitality occurs.¹⁰

⁹ Ibid., 12

¹⁰ Dae-Sik Hur, “A Combination of Asian Language with Foundations of Western Music: An Analysis of Isang Yun’s Salomo for Flute Solo or Alto Flute Solo” (DMA diss., University of North Texas, 2005), 26-27, <https://search-proquest-com.proxy-um.researchport.umd.edu/docview/305399196/A928BD2720D34E75PQ/1?accountid=14696>(accessed February 20, 2016).

This is a prime example of the Tao. In the Tao, there is a circular dualism, the Yin and Yang, of opposites which is necessary for a oneness and balance in the universe. Also, man is a part of the universe and not the ruler of it. Some examples of balanced opposites are: (1) good and evil; (2) high and low; (3) life and death; (4) night and day; and (5) male and female. In the case of Yun's output, examples of the balance of contrasts come in forms of: (1) high and low notes; (2) loud and soft dynamics; (3) stillness and motion; (4) conflict and resolution; (5) focused and unfocused sound; and (6) existence and nothingness.

Additionally, Yun incorporates the concept of "Ma" often in his music. "Ma" is a Japanese concept found in Korean and Japanese music. It is a special moment of silence in between phrases in Yun's music. The gap of no sound is not to be perceived as emptiness but rather an intensified negative space with active stillness. It is omnipresent. Toshio Hosokawa, states:

Ma– the silent movement-intensity- between sound and sound. In Japanese culture this *Ma* is very essential...; We can find this interaction in the nature, between two seasons- autumn and winter, between night and day.¹¹

Unlike the European music construction of vertical and horizontal relationship of multiple notes, Yun administers a simplistic single note approach reflecting Asian influence. (This approach will be explained later in this chapter.) Yun also uses a visual analogy of the brush strokes to pencil lines to differentiate Asian and European

¹¹ Carme Miró "Interview with Toshio Hosokawa," *Sonograma Magazine*, 2011. <http://sonograma.org/2011/01/interview-with-toshio-hosokawa/> (accessed October 27, 2017).

music, Asian music resembling the former and the European music the latter.¹² Lines produced from brush strokes leave broad, ambiguous points of contact, release, and border. There are also finite lines produced from some of the straggling hairs of the brush pen that give it a bold presence. The pencil line, by contrast, has a definite border, is thin, and has an exact point of contact and release. The dimensions of the two analogies also are indicative of the metaphoric differences of cultures: Western music is “absolute”, Eastern music is not.

Subsection 2 - Pan Sori

Isang Yun gets much of his inspiration from old Korean musical culture, but especially the tradition of the Pan Sori.¹³ The Pan Sori, also referred to as Korean opera and analogous to the American Blues genre, is an old art form that typically employs one vocalist and a drummer in a musical narrative. The overall performance encompasses old Korean folk songs interspersed with spoken word, onomatopoeic vocal effects, dance, and dramatic hand gestures often accompanied with the rapid opening and closing of a handheld fan open for sound effect.¹⁴

The Pan Sori singing style is highly colorful in timbre especially when two singers, usually persons of the opposite sex, sing in unison; the voices

¹² Francisco Feliciano, *Four Asian Contemporary Composers: The Influence of Tradition in Their Works* (Quezon City: New Day Publishers, 1983), 46.

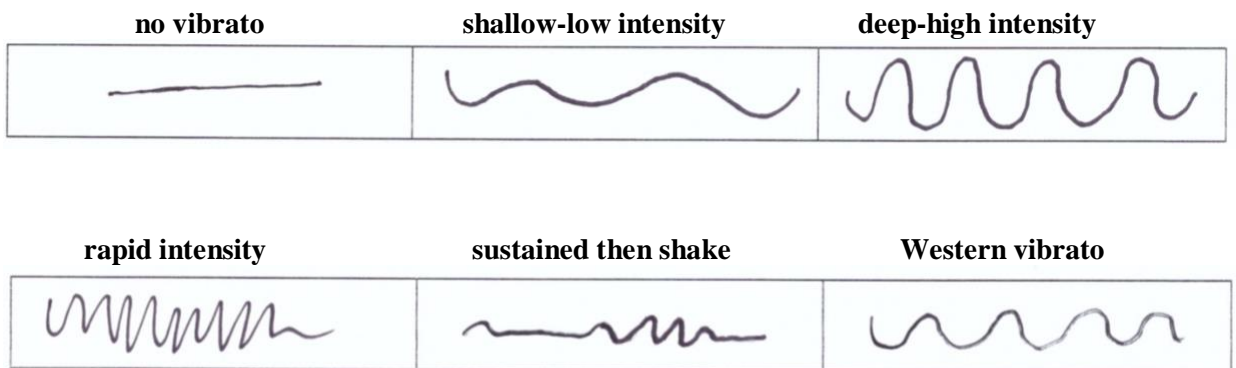
¹³ Great Big Story, “The Authentic Pan Sori” (August 7, 2017), YouTube, <https://www.youtube.com/watch?v=8Kt7YdXsWzg> (accessed October 2, 2017).

¹⁴ This is an old art form that predates the 17th century. Its origins are believed to have derived from early shamanistic ceremonies which eventually evolved over the centuries.

indiscriminately inosculate.¹⁵ Another timbral technique unique to Pan Sori singing is the execution a Korean version of yodeling in octaves. In Western music, the primary role of vibrato is decorative, while in Korean music, vibrato is the main feature of sound production and requires more of an undercurrent of the oscillating wavelength. The undulation of the soundwaves is not only with the amplitude and frequency but also forward and backward as well as turning inside out (*i.e.* it is a multi-dimensional and a cosmic realm vibrato).

I use a scale of six types vibratos: (1) no vibrato; (2) shallow-low intensity; (3) deep-high intensity; (4) rapid intensity; (5) sustained then shake; (6) Western vibrato (see fig. 1).

Figure 1. Vibrato types



Section 3 - Aesthetics

Yun successfully scaffolded the music of old Korea with his learned Western compositional technique. This unique amalgamation was magnified in a myriad of

¹⁵ KoreaFolksong, “Pansori Sarang-ga” (video), 2010, 1:33-2:20, <https://www.youtube.com/watch?v=96kmOM792WE> (accessed March 29, 2015).

extreme dynamic contrast combinations ranging from *pppp* to *ffff*, odd numbered tuplets, and extended techniques, including: multiphonics, pitch bends, percussive key noises, and strongly tongued pizzicato.

Subsection 1 - “Main Tone” – Hauptton

Isang Yun’s own creation, the “Main Tone” or Hauptton, permeates his music. This technique came to fruition during the serial era in Europe in which Yun used the twelve-tone technique loosely to form a Hauptton cantus firmus. It is important to note that Yun did not follow the strict rules of the twelve-tone technique. The Hauptton is a single note which served as the nucleus for his musical outgrowth. The Hauptton has three stages: (1) the creation, (2) the suspension, and (3) the resolution. The Hauptton begins with a small embellishment of one or two grace notes followed by a sustained note with or without melismatic ornamentations and then ends with another small decoration (see fig. 2).¹⁶ When a series of Hauptton are strewn together, it can reveal a gantry of a twelve-tone like row with no set or absolute number of notes in a cell.¹⁷ Yun’s Hauptton technique can be clearly employed, as in the first measure of his *Etüden für Flöte(n) Solo* (see fig. 2), or used in a less conspicuous manner as in chromatic piano chords in the first measure of *Garak* (see fig.3).

¹⁶ Jiyeon Byeon, “The Wounded Dragon: An Annotated Translation of Der verwundete Drache, the Biography of Composer Isang Yun, by Luise Rinser and Isang Yun” (PhD diss., Kent State University, 2003), 133, <https://search-proquestcom.proxyum.researchport.umd.edu/docview/305318515/87961C5CA4284A03PQ/1?accountid=14696>(accessed November 10, 2016).

¹⁷ Yong Clark, “Etüden für Flöte(n) Solo” (video), September 28, 2017, 0:02-2:00, https://www.youtube.com/watch?v=GrFKejhHW_U&t=1109s (accessed September 28, 2017).

Figure 2. *Etüden für Flöte(n) Solo*, I. Moderato, mm. 1-3

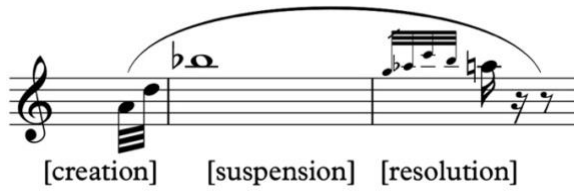


Figure 3. *Garak*, mm. 1-3



Subsection 2 - Trills & Tremolos

The next aesthetic ubiquitous in Yun's music is a vast number of trills and/or tremolos. In my experience with Yun's music, this type of figuration is used primarily for effect, sometimes seeming to ignore idiomatic writing for flute. Several of Yun's trills and tremolos are uncomfortable on the fingers, making sound production difficult due to the awkward intervallic relationship of the two specified pitches. Yun also employs such gestures in successive sequences, which can be visually confusing.

Depending on the context of the music, these trills and tremolos can have several roles. They can heighten the drama by continuing a rise in a phrase, such as in measure 58 of the fifth movement of the *Etüden für Flöte(n) Solo* (see fig.4). The Tao idea of stillness/motion, can be found measure 18 of the *Quartett für Flöten*. The first alto flute, the stillness, is trilling a G-sharp to an A-natural while the second alto flute

is the moving undercurrent (see fig. 5). Another use of trills can be seen in *Sori*, where Yun applies trills to the Hauptton row: E-F-F#-G#-A-A#-E-F-B (see fig.6).

Figure 4. *Etüden für Flöte(n) Solo*, V. Allegretto, m. 58



Figure 5. *Quartett für Flöten*. I. m. 18



Figure 6. *Sori*. mm. 1-4



Subsection 3 – Stimme

Stimme, used in the fourth and fifth movement of the *Etüden für Flöte(n)*

Solo, is a highly effective vocalization that leaves an indelible impression on the listener. This procedure is done by the flutist singing a given pitch while playing either the same or different pitch. For example, in in the fourth movement of the *Etüden für Flöte(n) Solo*, Yun writes a trilled B-flat then a unison *Stimme* a quarter beat after. Then the *Stimme* is sung down a minor third to a G-natural while the trilled B-flat is then moved up to a trilled B-natural. (see fig. 7). The result is a contrapuntal, sonorous, three-dimensional illusion. This technique is also present in Hosokawa’s pieces in my second and third recitals.

Figure 7. *Etüden für Flöte(n) Solo*, IV. Andante, m. 59



Subsection 4 “Ghostly Tones”

I created the term “Ghostly tones” to describe the tonal effects that have either a breathy sound or an unexpected overtone-like sound. Yun utilizes this effect in the *Etüden für Flöte(n) Solo*, *Salomo*, and the *Konzert für Flöte und Klavier*. For the breathy sound effect, the flutist blows air across the embouchure hole of the flute at varying air speeds, but without a definite tone. Fortunately, the flute has the capacity to sound a note without channeling the airstream across the embouchure hole.

Depending on the velocity of the air, a ghostly or harsh timbre can be produced. In *Salomo*, Yun indicates two different “ghostly tones”. The first is the breathy tone that evolves out of an existing note (see fig. 8) and the second is through overtones (see fig. 9).

The forced perspective can shock the listener and give the illusion of dissolving into a nothingness or turning a note inside. This is another Yunism incorporated by Hosokawa uses in his *Vertical Song I*, *Atem-Lied for Bass Flute*, and *Fragmente II*.

Figure 8. *Salomo* mm. 72-73

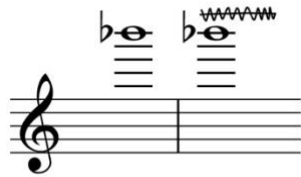


Figure 9. *Salomo* mm. mm41



Chapter 4: Dissertation Recital #1

The Influences of Tony Aubin and Boris Blacher on Yun's Aesthetics

Section 1- Introduction

This recital will feature two pieces of Isang Yun (*Garak* and *Etüden für Flöte(n) Solo*) alongside three works by his teachers: Aubin's *Le Calme de la Mer*, and Blacher's *Sonate für Flöte und Klavier* and *Duo für Flöte und Klavier*. In order to better understand the workings in Isang Yun's writing, I chose to perform works by Aubin and Blacher to consider their influence in Yun's music. Of the two professors, Boris Blacher's compositional style has a larger imprint in Yun's music.¹⁸ This could be due to the fact Yun's attendance to Darmstadt coincided with Blacher's tutelage, resulting in an intense period of development of Yun's personal style. Additionally, Isang Yun studied with Blacher one extra year than with Aubin. However, this does not diminish Aubin's influence, especially in aspects of artistic narrative quality in Yun's profile.

Section 2 - Tony Aubin (1907-1981) - *Le Calme de la Mer*

Upon initial hearing this aural portrait, it was difficult to find a connective thread to Isang Yun. *Le Calme de la Mer* portrays the characteristics of a calmly moving body of water represented by the smooth undulating piano rhythms with

¹⁸ Jiyeon Byeon, "The Wounded Dragon: An Annotated Translation of Der verwundete Drache, the Biography of Composer Isang Yun, by Luise Rinser and Isang Yun" (PhD diss., Kent State University, 2003), 104, <https://search-proquestcom.proxyum.researchport.umd.edu/docview/305318515/87961C5CA4284A03PQ/1?accountid=14696> (accessed November 10, 2016).

ambiguous harmonies, long elusory phrases passing between the flute's warm timbre and the piano, and the gentle use of dynamics. As I became more familiar with the work as a listener and performer, many connections revealed themselves. Both composers have an inherent poetic disposition, and both utilized techniques of tonal ambiguity and, blurred directionality in their programmatic works. They also twin Taoist qualities of the nothingness and oneness, motion and stillness, and of flow.

Tonal center rather than key signature is another common trait Aubin and Yun have. The piece is in the key of C major; however, the tonal center is frequently blurred by the repeated use of the C-sharp in the flute and the F-sharp major chords in the piano alluding to the key of F-sharp major. The persistent motion of the sea can be heard in the major second interval G-sharp and A-sharp in the piano, heard in the first 20 and the last seven measures.

Section 3 - Boris Blacher (1903-1975)

Sonate für Flöte und Klavier & Duo für Flöte und Klavier

It is easier to trace Isang Yun's lineage back to Boris Blacher than to Tony Aubin. Blacher and Yun have similar qualities in their flute and piano works including: wide spatial relationships making a feeling of "openness", an unobstructed communication between the two instruments subsequently letting the music flow forward, and no clichéd accompanying figures (thick chords, arpeggiations, long suspension, etc.) resulting in their works having thinner textures.

Although Blacher's *Sonate für Flöte und Klavier* and *Duo für Flöte und Klavier* are complete contrasts of each other, binding traits can be found between works and Yun's music. The Sonate employs a more traditional aesthetic. Folk

melodies are strewn through the movements, and are enlivened by syncopations and hemiolas. There are several alternating, communicative exchanges of these ideas between the flute and the piano, and the rhythmic energy is further enlivened through frequent use of mixed meter.

Yun stated: “I wanted to know the school of Schönberg, Webern and Berg, the so-called Viennese School.” This being so, there are compositional similarities of Blacher and Yun in the serial work, *Duo für Flöte und Klavier*. Besides the dynamism and lyricism, other inherited attributes include:

1. chromaticism
2. time relationship
3. voice exchange
4. expansive and irregular phrasing
5. polyrhythms
6. various uses of symmetry in rhythm and pitch
7. atonality

Performing the Aubin and Blacher works was of great help. I gained a greater insight and appreciation for Isang Yun and his music. The two intertwined languages of Aubin and Blacher complement the writings of their pupil. The end result is a unique Yun idiom.

Section 4 –Isang Yun (1917-1995)- Garak

Yun used Korean words as titles for two pieces on this recital: *Garak* and *Sori*. As organic as the title *Garak* is, the work’s atonality and bombastic nature make it hard to believe that the rough translation is “melody.” Heavily influenced by serialism, *Garak* is in three distinctive sections delineated by tempo markings and style. This schema is closely related to the three-stage concept of the Hauptton: the set-up, sustained note with decorations, and finally the resolution (See fig. 10).

Figure 10.

Measures	Tempo	Hauptton	Activity
1.Sec. 1 (mm. 1-72)	quarter beat = ca. 60	Birth of the melody	Low activity
2.Sec. 2 (mm. 73-121)	quarter beat = ca. 96	Sustained note w/ornaments	High activity
3.Sec. 3 (mm. 122-168)	quarter beat = ca. 60	Settling of melody	Medium activity

Yun frequently obscures his use of serialism, as in the abrupt opening tone clusters in the piano, which cleverly disguises the tone row. Yun’s aim was to use the twelve-tone row as a framework, even stating that it is, “unimportant to understand whether or not it is twelve-tone or not.”¹⁹

Taoist influences are present throughout this work. I have determined the following clear balance of contrasts: deconstruction/ construction, beauty/ ugliness, possibility/impossibility, and the noticeable high/low. There is a balance of the Yin and Yang showcased by the call and response between the flute and piano where

¹⁹ Jiyeon Byeon, “*The Wounded Dragon: An Annotated Translation of Der verwundete Drache, the Biography of Composer Isang Yun, by Luise Rinser and Isang Yun*” (PhD diss., Kent State University, 2003), 133

neither instrument is dominant over the other. Yun's use of frequent mixed meter of simple, duple and triple meter; simple compound duple meter with simple compound triple meter, and septuple meter with 11/8 odd meter all containing polyrhythms, creates a compelling struggle of balance deconstruction/ construction concept.

There are signature Yunisms that will be ubiquitous in the subsequent flute pieces such as: third octave notes at challenging dynamic levels of *pp* to *pppp*, rapid dynamic changes from loud low notes to high soft notes, melismatic passages in various groupings of eight notes to twelve notes, ornaments squeezed in triplet and quadruplet figures, and the effect of dissipation which in this case is a fluttered low C-natural. Furthermore, this piece employs highly rhythmic passages reminiscent of Korean traditional court and folk music.

Section 5- Isang Yun- Etüden für Flöte(n) Solo

This exceptionally introspective study incites the question: "What kind of study is this?" Visually, the expected choice would be just a study of flute technique and musical aptitude. I used to believe it to be a study of man and his relationship with the natural elements. However, it is more than that. This large work is Isang Yun's memory of his nocturnal excursions in the elements he did as a child. Isang Yun used to sneak out at night to go night fishing and relish in the solitude of the night. Thus, the solo aspect of this piece aligns with Yun's sonic concept that it "already exists in the world, and space is filled with sounds". It is one of two of his larger scale works that exclusively exhibit solo flute sonority.²⁰

²⁰ Yun's Quartett für Flöten the large-scale work showcasing the solo flute sonority.

The five movements represent: (1) water; (2) metal (gold in molten form); (3) fire; (4) air; and (5) earth. The movements are individual in character and are filled with Yunisms. The first four movements exhibit the individual traits of the elements while the last movement is the culmination of all the elements.²¹ The Yin and Yang balance of opposites permeates this work by juxtaposing: (1) high/low; (2) loud/soft; (3) stillness/activity; (4) conflict/resolution and (5) existence/non-existence. Most clear to the listener is the use of a different flute for each element with striking results. The difference in flute voicing alone is a substantial representation of balancing opposites. Yun's ingenuity is showcasing the timbral and sonic effect and affect of the various flutes. The first and last movements frame the piece and feature the standard C flute. The middle three movements feature alto flute, piccolo, and bass flute. There is no other piece written by Yun for a solo instrument that showcases all of its standard auxiliary instruments.

The Elements

1st movement: Water

This aquatic movement contains: (a) Hauptton of varying lengths, (b) decorations, and dynamics, (c) thick melismatic passages as an homage to the Pan Sori vocalization, (d) surges of ascending and descending phrases, (e) and the use of a *morendo* gesture to end the movement, showing the dissipation of “nothingness” to

²¹ In Western thought, there are four elements, earth, wind, fire, and water and in Eastern thought, there are five elements, earth, wood, water, wind, and metal. Since Isang Yun amalgamated Western composition with that of Korean musical and cultural idioms, it was fitting to take out the wood element and replace it with fire for the sake of this artistic project.

“oneness”. These and additional compositional techniques, are ways Yun astutely depicts the five elements. To complement this writing as well as all the remaining works, I remained cognizant of the other aspects of the Pan Sori: the varied vibrato, accentuated articulations, and exaggerated extended technique such as percussive key noises.

2nd movement: Metal

Inspired by his childhood night fishing excursions and with their mysterious moonlit atmospheres, Isang Yun depicts a slow river not of water but of molten metal entering an estuary. The slow tempo, lower voiced alto flute, and limited dynamic range create a meditative state characteristic of Eastern thought. Yun utilizes characteristics of molten metal by using the “ghostly tones”, flutter tonguing, and melismatic passages ending in tongue pizzicatos. There is a moment in which multiphonics are used to illustrate the hardening of the metal before it is reanimated. Additionally, elements of Eastern thought are sketched out by the use of the “MA”, again the nothingness at the end of the piece represented by the flutter tongue on a low note for the alto flute, a written C-natural but sounding low G-natural below the treble staff.

3rd movement: Fire

The piccolo is used to represent the conflagratory element by way of the trill and tremolo. This technique is highly effective to show the capricious nature of fire and how flames can jump from one fuel source to another (see fig. 11). Yun animates the flames with the use of melismatic phrases, sudden changes in dynamics from soft

to loud and vice versa, and note bends. The gradual crescendo spans a wide dynamic range of *pp* (small embers) in the opening G-natural to A-flat trill to a *fff* finish on a third octave towering inferno B-flat.

Figure #11. *Etüden für Flöte(n) Solo*, III. Allegro, mm.20



4th movement: Air

With limited playability and an unusual low timbre due to its large size, the bass flute is a nontraditional choice but appropriate for this “air” movement. Yun sets this movement to an “Andante” tempo, a moderately slow tempo but faster than the second movement “Adagio”, suggesting a lightness of air with the flowing mobility. As in the second movement, there is a feeling of Buddhist meditation and transcendentalism ending with “nothingness” on a written low C-natural but sounding one octave below the concert C flute low C-natural. For this effect, Yun assigns the following extended techniques that accentuate the former state of mind:

1. stimme
2. ghostly tones
3. multiphonics
4. combination flutter and ghostly tones
5. tongue pizzicato
6. note bends

5th movement: Earth

This finale is the culmination of all the represented Eastern thought and Western compositional techniques from the previous movements. This earth movement is the most technically difficult of all of Yun's writing due to playing the various auxiliaries for five movements. Resembling a topographical map, Yun elicits Tao elements of: high/low; beauty/ugliness; night/day and life/death. The vast amounts of large intervallic leaps double duty to symbolize the openness concept and the climb to the heavens. At the musical denouement, Yun writes a fourth octave "C" at a pianissississimo dynamic to represent the arrival of the summit of enlightenment.

It is important to note, there are three measures, mm71-73, in which I did not perform the suggested alternate fingerings. I wanted to stay true to the Pan Sori yodeling of octaves which is a more desired effect (see fig12).

Figure 12. *Etüden für Flöte(n) Solo*, V. Allegretto, mm. 71



The titles of Isang Yun's works, either implicitly or explicitly, invariably imply specific narratives. *Garak* and *Etüden für Flöte(n) Solo* do just that. *Garak* is of abstract nature with an organic title; it is vice versa for the *Etüden für Flöte(n) Solo*. Yet, the two pieces share Yunistic creative architectural underpinnings, showcase Isang Yun's "sound imagination", astute characteristics of nature within the Taoist and Buddhist landscape, and creative attributes.

Performed back to back was an arduous task but rewarding. Not only did my color palette expand exponentially with my musicality, other flute techniques subsequently improved and become my arsenal for the performances of Hosokawa's works and especially Travlos' works *Progressions for Solo Flute* and *Three Forestbird Arias* in the second recital.

Chapter 5: Dissertation Recital #2

Solo Flute Art Pieces: Isang Yun's Aesthetic and Legacy

Section 1- Introduction

Continuing the genre of flute works from the last piece of the previous recital, this recital will showcase works written for solo flutes. Yun's *Sori für Flöte Solo* and *Salomo* will be performed alongside works by two of his students: Toshio Hosokawa's *Atem-Lied* and *Vertical Song I* and Michail Travlos' *Progressions for Solo Flute* and *Three Forestbird Arias*. Hosokawa and Travlos both studied under Isang Yun at the Hochschule der Künste Berlin (now the Universität der Künste Berlin).

Yun's incorporation of Western musical tradition, sound imagination, the balance of dialectical forces of the Taoist Yin and Yang, and expansion of dimensions are qualities present in the music of Hosokawa and Travlos. Each composer has his own style and voice. Hosokawa's music is more of the ethereal and parallels Yun's transcendence into the cosmos, while Travlos is more straightforward and highly technical. Hosokawa aligns with Yun's "brush" strokes analogy and Travlos coincides with "pencil" lines. For ease of comparison, I have paired the pieces with composer.

My choosing an all solo flute literature for this program was four-fold: (1) a solo instrument showcase reveals a composer's capability to write for one instrument; (2) a solo flute recital demonstrates the capabilities and technical ability of the flute; (3) personnel logistics are minimized since I am the only performer; and (4) I wanted to challenge my ability and mettle. I believe that performing solo literature allows for better understanding of the composer's stream of consciousness.

Section 2 – Isang Yun (1917-1995)- *Sori für Flöte Solo* (1988)

The second of two pieces in my dissertation series with a Korean word title, the language of *Sori für Flöte Solo* (“voice”, “song”, or “sound”) pays tribute to the traditional Korean Pan Sori vocalization as well as Korean court music.²² Yun does this cleverly by alternating meters of 7/4 (Pan Sori, folk music) and 6/4 (court music). For almost half of *Sori*, Yun stirs in the qualities of folk music with the mixed meter until finally, in the third section, the personality of court takes dominance. Throughout the piece, qualities of the Pan Sori vocalization include: wailing-like passages, vast amounts of melismatic passages; pitch bends; the use of varied vibrato; and speech-like patterns, by way of hemiola and dotted articulated rhythms.

Reminiscent of Garak with three distinct sections, it is dissimilar in tempo structure. The successive deceleration of the sections is the binding agent with a denouement in a meditative Korean court music tempo (see fig.13). It certainly is evocative of a Hauptton the macro-level. Present are the Hauptton stages: (1) the

²² Korean court music, unlike its counterpart folk music, was more systematic in a meditative 6/4 time with a slow in tempo.

creation, (2) the suspension with decoration, and (3) the resolution. Yun frames this outline with the use of the melismatic passages.

Figure 13.

Measures	Tempo	Hauptton	Meter
1. Sec. 1 (mm. 1-15)	quarter beat = ca. 76	creation	mixed meter
2. Sec. 2 (mm. 16-72)	quarter beat = ca. 60	sustaining w/ornaments	mixed meter
3. Sect.3 (mm 73-126)	quarter beat = ca. 52	resolution	6/4 meter

In true Yun fashion, Taoist themes are present in the coupling of: possibility/impossibility; motion/ stillness; being/unbeing; and my own interpretation of few/many. Examples of the few/many are the trill/tremolo and melismatic aesthetic. With trills and tremolos, one to a few fingers are maneuvered while in the melismatic passages, multiple fingers manipulated. The melisma technique against the suspended shaken notes is an inconspicuous concept of motion/ stillness. Yun's manipulation of time, a Blacher influence, is clever and illusory. Even at a slower tempo, the melismatic notation gives the feeling of no tempo change. Finally, the fluttered tongue on the low C-natural is the oneness to nothingness or vice versa.

Section 3- Isang Yun (1917-1995)- Salomo (1978)

This short alto flute solo, from the cantata *Der Weise Mann, Salomo*, is the least abstract Isang Yun piece in my recital series. This short piece, or more appropriately, aria, is a prime example of the narrative ability of Isang Yun. This work exemplifies his musical alchemy to transform an instrumental work to mimic that of the human voice. I would like to point out that, for academic purposes, I performed this piece twice. The first playing was performed on the original

instrumentation, alto flute, and the second presentation was on bass flute. Even though it is written to either be played on alto flute or concert C-flute, playing the bass flute stays true to the nature of the dark timbral lowered voiced flute. The bass flute's tone emphasizes the connection to deep vocalization of the older male voice. Even in this Christian based story, Yun can reflect on the meditative and contemplative Buddhist influences. This is again another example of Yun's flexibility to smudge Western components with Eastern influences. The slow and steady tempo along with the dark timbre of the low flutes creates an eerie atmosphere that magically animates the parable.

Based off of a passage in Ecclesiastes (Old Testament) 9:13-18²³, it is a parable about a wise man, Solomon, who out smarts a greedy king who overtakes a small city.

13. I also saw under the sun this example of wisdom that greatly impressed me.
14. There was once a small city with only a few people in it. And a powerful king came against it, surrounded it and built huge siegeworks against it.
15. Now there lived in that city a man poor but wise, and he saved the city by his wisdom. But nobody remembered that poor man.
16. So I said, "Wisdom is better than strength." But the poor man's wisdom is despised, and his words are no longer heeded.
17. The quiet words of the wise are more to be heeded than the shouts of a ruler of fools.
18. Wisdom is better than weapons of war, but one sinner destroys much good.

²³ Dae-Sik Hur, "A Combination of Asian Language with Foundations of Western Music: An Analysis of Isang Yun's Salomo for Flute Solo or Alto Flute Solo" (DMA diss., University of North Texas, 2005), 31-32, <https://search-proquest-com.proxy-um.researchport.umd.edu/docview/305399196/A928BD2720D34E75PQ/1?accountid=14696>(accessed February 20, 2016).

Emphasized by the use of the flutter tonguing and a few, yet effective melismatic passages, Yun successfully captures the imperfections of an old man's singing by way of pitch bends and the "ghostly" tones. For the latter, Yun indicates the "ghostly" tones with two indications: (1) *Beliebiger Mehrklang um den Ton* (roughly: any multiphonic containing the indicated pitch); and (2) *mehr Luftgeräusch als Ton* (more air noise than pitch). Yun completes this alto flute aria with the abstraction of "coming from nowhere" to "nothingness" indicated by the opening low C-sharp and the ending enharmonic, D-flat.

Section 4 – Toshio Hosokawa (b. 1955) - Vertical Song I (1995) and Atem-Lied (1997)

Being Asian and having a teacher-pupil relationship are not the only commonalities Isang Yun and Toshio Hosokawa share. The following twin genes permeate their music: (1) the perception and approach to sound making; (2) transcendence; (3) the use idiomatic music from his mother country; and (4) the use of Taoist thought and the teachings of the Buddha. The composers are two sides of the same coin. Yun's music is earthly, colorful, "on the surface", explicitly and emotionally charged. Hosokawa's music is the film negative of that; his music is inward, dark, "below the surface", and ethereal.

With the exception of *Atem-Lied* and its majority of notes of breathy and "invisible" notes, both *Vertical Song I* and *Atem-Lied* are similarly abstract in nature. Living in a metaphorical and natural realm like Yun, Hosokawa is highly influenced by the sounds and silence of nature, and is inspired by Japanese calligraphy. Whereas

Yun equates his music as brush strokes on the canvas, Hosokawa's "sound calligraphy" is the space between the brushstroke and the canvas.²⁴

Both pieces exhibit the major Yunisms. Furthermore, Hosokawa uses similar extended techniques of: flutter tonguing, multiphonics, melismatic passages, flowing motion, percussive key slaps, whistle tones (in *Vertical Song I*) and "MA". What the Hauptton is to Yun, the "breath" or "ghostly tones" are to Hosokawa. Hosokawa's technique of circular time is the pervasive paradigm; the inhalation and exhalation of air. The "ghostly tones" in Yun's music are straightforward and usually lasts no more than one to two seconds but Hosokawa gives specific edicts on the tones. The breaths or "breezing" are calculated gradations from light breaths to medium to heavy and loud. Hosokawa states:

In my music breathing is very important – exhaling-inhaling. This is of the most significance in Zen meditation. You have to exhale very slowly and then inhale. So, you go from nothing, from the zero point. Firstly, it's like breezing and with this I'm alive again. This breezing is very important in my work – it comes and goes, goes and comes like a wave in the ocean. I'd say that this is circulating. European music in this point is quite lineal, and this is like a building. My music is always stretching in time and quite fairly this space, that is always changing, is very different idea. It also may be the kind of singing which makes my music more meditative and thoughtful. "Go and come", exhaling-inhaling- it's like a Zen meditation.²⁵

²⁴ Ibid.

²⁵ Miró, Carme. "Interview with Toshio Hosokawa." *Sonograma Magazine*, 2011. <http://sonograma.org/2011/01/interview-with-toshio-hosokawa/> (accessed October 27, 2017).

Section 5 - Michail Travlos (b. 1950)

Progressions for Solo Flute (2007) and Three Forestbird Arias (2003)

The meaning of the title of Travlos' *Progressions for Solo Flute* is easy to find. A highly-technical one movement work, the "progression" can be heard in its division into three sections, each section becoming less and less technical and active. The first section is highly embellished with trills and tremolos as well as numerous complex tuplets. There are moments of suspensions marked with trills that create an unexpected freeze frame. The second section contains hemiolas and a prominent use of grace notes within smaller rhythmic patterns. Travlos employs note bends, created by not only embouchure changes but also with half step changes in tremolos. The overall atmosphere of this penultimate section is a more subdued than the first, creating a natural segue into the third section. To create the feeling of "stillness" in this tertiary section, there are longer durations of notes, suspensions crossing the measures, and diminuendos on the sustained notes in the third register. Gregorian chant ornamented with suspended notes and trills are homages to dodecapphony, which also influenced Isang Yun's pitch language.

Written for his flutist wife, Iwanko Glinka, Travlos takes a narrative perspective for the *Three Forestbird Arias*. The three movements represent different birds: a cuckoo, a nightingale, and a woodpecker. The entire composition is highly active with very little moments of "stillness" reserved for the end of each movement. The complex and diminutive rhythm patterns, unusual articulation combinations, and frequent interspersing of small and unpredictable rests combine to create the piece's

bird-like qualities. Travlos explores vast and unexpected ranges, such as in the second movement, played on alto flute. Here, the composer writes over a two and a half octave range and, as in Yun's *Salomo*, often writes in the upper register of the lower alto flute, creating a unique timbre.

It was serendipitous that I put the two solo flute pieces *Sori* and *Salomo* on the recital. Carrying over the solo flute literature from the first recital to the second was a good transition. on the same program. The uncommon nature of this solo flute recital is a reflection of the composers. The outcome was beyond my expectations. Yun's meraki of complex human emotions and humanism as well as enlightenment are deeply embedded in Hosokawa and Travlos. Put together, the former pupils create a Yun Yin and Yang. Both Hosokawa and Travlos have a diametrically different musical spectrum yet speak the same circular multidimensional language of:

1. inward/ outward emotions
2. audio creativity/ dissipation
3. spatial expansion/ compression
4. introversion/ extraversion
5. conflict/resolution
6. diaphanous/ opaque

Chapter 6: Dissertation Recital #3

Pieces for Mixed Ensemble: Isang Yun's Aesthetics and Legacy

Section 1- Introduction

Isang Yun's music spans across all genres from solo instrument music to operas and symphonies. This final installment recital features compositions written for flute in the mixed chamber ensemble. Thus far, the works featured only the timbre of the flute and piano. My goal for this recital was to showcase Isang Yun's unique ability to blend the expansive color palette of the woodwind quintet and a flute quartet with all the auxiliaries as well as illustrate the compositional genius in his flute concerto. In addition to Yun's chamber works, Toshio Hosokawa's *Fragmente II* is included to further demonstrate the influence of Yun's aesthetic, style.

During Isang Yun's youth, there were entertainment troupes that would visit different villages that featured amateur actors and musicians. This left an indelible impression on Isang Yun. I wanted to use that as a template for this recital; each group was its own troupe with its own unique sound and personality, telling a different narrative.

Section 2- Isang Yun (1917-1995)- Quartett für Flöten

In this the flute equivalent of a string quartet and brass quintet Yun has so many moments of sheer blocks of sound from all four flutists that it may seem nothing more than a chaotic barrage of noise. However, upon closer inspection, the piece proves to be highly unconventional, intricate and multi-faceted. This large work showcases all of the standard auxiliary flutes in this nontraditional flute quartet. This work, which I consider a unique variation of the *Etüden für Flöte(n) Solo*, has some of the most beautiful, “cosmic” and complex sonorities. In typical Yun writing style, there are note bends, melismatic passages, extreme dynamic contrasts consisting of *pppp* to *ffff*, and highly ornamented rhythmic patterns. Yun does use traditional Western counterpoint techniques such as: diminution, augmentation, parallel, contrary, and oblique motion, intertwined with the Eastern sonic prism.

The number four has significance with this chamber work. The movements correspond with: the four seasons (Spring, summer, fall and winter); the four navigational points (north, south, west, and east); the number of voice groups in an SATB choir; the stages of life starting with infancy, adolescence, adulthood, and finally elderhood; and the four pillars of Taoism (the Tao, earth, heaven, and man). For this work, the four paths or movements to enlightenment are as follows: the awakening, conflict, chrysalis, and enlightenment. The instrumentation blossoms from the first movement featuring the lower voiced flutes, moving to the soprano voiced flutes for the second and third movement, and ends with all of the auxiliary flutes (see fig.14).

Figure 14.

Movement	Tempo	Stages	Instrumentation
First Movement	quarter beat = ca 60	The awakening	2 alto flutes/ 2 bass flutes
Second Movement	quarter beat = ca 66	Conflict	4 Concert C flutes
Third Movement	quarter beat = ca 78	Chrysalis	2 Concert C flutes/ 2 piccolos
Fourth Movement	quarter beat = ca 60	Enlightenment	1 flute / 1 alto flute / 1 piccolo / 1 bass flute

The awakening movement is represented by the lower voices of the alto flutes and bass flutes. There is a constant motion forward illustrated by the use of elision with occasional tutti couplings of like instruments as well as the use of melismatic passages. Movement is also portrayed through the ascension occurring in one voice and a descension in another voice. Yun also uses trills in ascending lines to outline rising tension and drama. To outline incongruence in one conversation, Yun will have the second voice begin a split second behind to imitate the first creating an acoustical delay.

The four concert C flutes receive the spotlight in the second movement. The beginning is in the low register of the flute foreshadowing the rising conflict. To feed the rising drama, Yun gradually has each flute part playing in a calculated ascending melodic line. The voice pairings between the second and third flutes create the inner spindle of drama. Yun masterminds interesting timbral changes amongst the flutes. After the only “MA” in this movement, the proximity of the notes in the flutes create unique undertones. Thus, the flute quartet now has become an electrified acoustic chamber group. After a succession of tutti passages, the movement closes with all the flutes independent from each other.

The third movement features two concert C flutes and two piccolos. This is the chrysalis phase in which pain has subsided and a new being will emerge. In several passages, Yun teams up the second, third, and fourth flute while the first flute has several independent lines from the rest. This represents the outer layer of the chrysalis tearing apart and the tremolo tutti passages is the growing preparation for the being's release. This movement has the most tutti sections than the rest of the movements and climaxes with all four flutes playing thirty-second notes at a *ffff* dynamic.

The finale is the enlightened and shortest phase. The different ranges and tonal colors in the auxiliary flutes are representative of the Tibetan singing bowls. This simulation creates a meditative and contemplative mood. The more prominent instruments are the alto and bass flute with the piccolo and flute taking more of the complimentary position. The Taoist balance of contrasts can be heard in the high/low flute juxtaposition of the flute and piccolo as well as the high range of notes at a *pp* to *pppp*. Underneath the exchange between the flute and piccolo, the bass flute is executing the extended techniques of the flutter tonguing and the tongue pizzicato. The piece ends with another Tao concept; the dissipation of sound.

Section 3- Isang Yun (1917-1995)- Bläserquintett I & II

Commissioned by the Schleswig-Holstein Festival and premiered by the Albert Schweitzer Quintet, this contrasting two movement work is steeped in Isang Yun's Korean narrative and Taoist belief. The two movements are complimentary to each other; the first is active, and has a lot of momentum and the second is more sedated in a meditative Korean court music 6/4 meter.

Yun effectively uses articulation, voicing, dynamics, and rhythmic patterns to tell a narrative. Each instrument takes their turn assuming the role of the Pan Sori singer or the drummer however, there are many moments in both movements that are difficult to distinguish who is who. Yun has very savvy specific instrumental pairings. For example, the horn and bassoon combined create a completely different timbre from the smudged trio sonority of the flute, oboe, and clarinet. Yet, when it is tutti, no single instrument is drowned out. Motion and drama are created by polyrhythms and interspersed indiscriminate hemiolas.

Another technique Yun cleverly uses is the elision. Its imperceptibility invents an illusory effect. This can easily be heard in the second movement with the oboe solo lines interweaved with the flute and clarinet lines. Incidentally, the woodwind quintet has minimal flute extended techniques. It only consists of flutter tonguing and note bends. Such is the case with the noticeable pitch bends for all instruments in the midst of thick tutti passages. Yun uses this special effect to manipulate the concept of time.

Section 4 - Toshio Hosokawa (b. 1955) -*Fragmente II*

In this one movement work for alto flute and strings, Hosokawa invites the listener to the inner workings of his mind. In this unconventional instrumentation, the alto flute's relationship to the rest of the instruments is not the interwoven textile found in Yun's flute quartet and woodwind quintet but rather a bond by way of a strong "cosmic" attraction. The alto flute sonority gets integrated with the string sonority and the sound waves fuse together which then propagates another stream of tone.

Throughout this composition, there is a feeling of "stillness" which Hosokawa uses an "Un-Ma" F-sharp stasis. This stasis starts and ends inaudibly with the cello and the F-sharp the temporal loop that provides an invisible gantry for "fragmented" bursts of sound. The auditory swells from the strings and alto flute in between the moments of the F-sharp give the illusions that the piece is alive with the breath.

In *Fragmente II*, Hosokawa employs mimicry amongst the instruments. He stitches the sonority of the instruments by way of multiphonics, *stimme*, audible breathing, *sforzando* breath attacks in the alto flute part. In the string parts, the Bartok pizzicato, bowing on the bridge, and *molto sul ponticello* are some of the techniques used to fuse the sound. Amidst this diaphanous sound cloud, Hosokawa recruits traditional counterpoint with diminution and augmentation, elision, and oblique motion.

This composition does contain some of Isang Yun's influence: the unusual voicing of the alto flute with the traditional string quartet chamber timbre, the use of

the “Ma”, the rise and ease of tension through extended techniques, the philosophy of the Tao and Buddha, and the use of dissipation at the end of the piece.

Section 5- Isang Yun (1917-1995- Konzert für Flöte und Klavier

Inspired by a Taoist poem “The Way to the Blue Mountain”, Yun translates this story in an intricate timbral tapestry. The concerto is a dream set at a nunnery surrounded by the natural elements in which a lake, moon and a stone Buddha statue have integral roles. A young girl, at a nunnery, spends her days studying Buddhist scriptures and by night, her quest for the answer to the meaning of life leads her to frequent visits to a handsome stone Buddhist statue. Once the young girl is in the presence of the Buddhist statue, she begins her exotic dance. The energy level rises to a frenzy only to end abruptly after embracing the stone statue. Then, the young girl’s void returns.

It is atypical for the alto flute to be in the soloist role. Yun successfully showcases the virtuosic capability of the alto flute. It’s distinctive and indelible lower voice is apropos to introduce the ingress and egress to Yun’s world. The middle portion, for concert C flute, is highly technical, polyrhythmic, has forced perspectives making the listener focus on the sonic paroxysm of repeated fourth octave C-sharp’s. This concerto is another Hauptton-like work. This three-sectioned sound fantasy, reflects the Yun’s connection to the Tao and reinforces the three-dimensional aspects Korean musical art form of the Pan Sori; the flute is the singer story teller and the piano is the percussion role.

Of the three recitals, this was the most enjoyable recital. It gave me the opportunity to pass on my knowledge of Isang Yun, it afforded me with a rare experience to perform his music at a larger scale than just a solo and duo. Each group, with its own dynamic and challenges, was a great teaching tool for me as flutist. This was the first dissertation recital in which I had no assistance from my teacher. It was a tremendous undertaking but the end result was beyond my expectations. This finale strengthened my connection to Isang Yun and Toshio Hosokawa.

Conclusion

Through this dissertation I have shown the importance of the performance and scholarship of Isang Yun music as well as his heritage from Tony Aubin and Boris Blacher to Michail Travlos and Toshio Hosokawa. Yun's contribution, craftsmanship, and benefaction to the musical arts is great and prolific and deserving of further research. His unabashed and courageous "sound imagination" helped form a new sonic trajectory for the flutist that is entirely quintessential Isang Yun.

The combined substantive and imaginative writings portraying omnipresent dialectical forces of the Yin and Yang, the amalgamation of Western compositional teachings with the love of the Korean culture truly places Isang Yun in the pantheon of great classical composer artists. Yun's accessible musical language and art of the human condition and man's relationship to the world and cosmos can be truly appreciated by many.

Appendix A- Recital Programs

Yong Su Clark

Flute

Bora Lee, piano

D.M.A. Dissertation Recital

“The Legacy and Influences of Isang Yun’s
Musical Aesthetic”

The University of Maryland
September 24, 2015

Gildenhorn Recital Hall
8:00 P.M.

Part I: The Influences of Tony Aubin and Boris Blacher & Isang Yun’s Aesthetics

Le Calme de la Mer

Tony Aubin
(1907-1981)

Sonate für Flöte und Klavier (1940)

I. Allegro
II. Andante
III. Presto

Boris Blacher
(1903-1975)

Sonate (1940) Duo für Flöte und Klavier (1972)

I. Allegro moderato
II. Andante
III. Presto
IV. Andante

Boris Blacher
(1903-1975)

Garak (1963)

Isang Yun
(1917-1995)

Etüden für Flöte(n) Solo (1974)

I. Allegro
II. Adagio
III. Allegro
IV. Andante
V. Allegretto

Isang Yun
(1917-1995)

Yong Su Clark

Flute

D.M.A. Dissertation Recital

“The Legacy and Influences of Isang Yun’s
Musical Aesthetic”

The University of Maryland
September 27, 2016

Gildenhorn Recital Hall
8:00 p.m.

Part II: Solo Flute Art Pieces: Isang Yun’s Aesthetic and Legacy

Sori für Flöte Solo (1988)

Isang Yun
(1917-1995)

Progressions for Solo Flute (2007)

Michail Travlos
(b.1950)

Vertical Song I (1995)

Toshio Hosokawa
(b. 1955)

Salomo (1977/78)
(on Alto Flute)

Isang Yun
(1917-1995)

Salomo (1997/78)
(on Bass Flute)

Isang Yun
(1917-1995)

Three Forestbird Arias (2003)
I. Cuckoos Play
II. Nightingales Loneliness
III. Woodpeckers Play

Michail Travlos
(b.1950)

Atem-Lied for Bass Flute (1997)

Toshio Hosokawa
(b. 1955)

Yong Su Clark

Flute

D.M.A. Dissertation Recital

“The Legacy and Influences of Isang Yun’s
Musical Aesthetic”

The University of Maryland
November 1, 2017

Gildenhorn Recital Hall
8:00 P.M.

Part III: Mixed Chamber Ensemble Art Pieces: Isang Yun’s Aesthetic and Legacy

Quartett für Flöten (1986)

I. ca. 60
II. ca. 66
III. ca. 78
IV. ca. 60

Isang Yun
(1917-1995)

Laura Kaufman, flute II, alto flute II
Grace Wang, flute III, bass flute I, piccolo I
Meghan Shanley, flute IV, bass flute II, piccolo II

Bläserquintett I & II (1991)

Michael Homme, oboe
Melissa Morales, clarinet
Avery Pettigrew, horn
Jonathan Zepp, bassoon

Isang Yun
(1917-1995)

Fragmente II (1989)

Paul Bagley, violin I
Camille Jones, violin II
Eva Mondragón, viola
Molly Jones, cello

Toshio Hosokawa
(b. 1955)

Konzert für Flöte und Klavier (1977)

(1917-1995)

Hui-Chuan Chen, piano

Isang Yun

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