

ABSTRACT

Title of Dissertation:     SELECTED VIOLIN REPERTOIRE BY  
                                  CONTEMPORARY KOREAN COMPOSERS

Heejoung Kim, Doctor of Musical Arts, 1997

Dissertation directed by: Dr. Gerald Fischbach  
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This dissertation deals with violin repertoire of current Korean composers. A survey of this music illustrates the various ways in which Korean composers dealt with their native musical traits on the one hand, and their studies of western techniques on the other hand. This music is rarely performed due to its unavailability and also its complexity.

The initial task was one of identifying the Korean composers who write contemporary violin music in order to contact them. This was mostly accomplished with extensive long distance telephone and also a few instances of written or faxed correspondence. Since literature pertaining to the present topic is practically nonexistent in the United

States, the generous offerings in the form of books and magazine articles sent by the composers greatly aided in the research.

Challenges in the nature of interpretation, unusual violinistic demands, and complex ensemble considerations became the next stage of the project once the scores arrived. Performance preparation included stimulating sessions with Dr. Gerald Fischbach who offered many illuminating ideas and ingenious advice in some very unorthodox violin writing. Coachings from members of the Guarneri Quartet also resulted in excellent suggestions.

The traditional elements which the composers have at their disposal include Korean scales of three to five tones, rhythmic patterns which are largely based on triplets and triple meter, sonorities of traditional instruments such as the **Kaya-gum**, and characteristics such as very sustained tempi. The works considered in this study illustrate how these traits are interspersed within twentieth century fabrics of free atonality, the twelve-tone system, quarter-steps, and the intervallic series. Some compositions avoid contemporary techniques by adhering to simple forms and show strong tendencies towards tonality. Still others are highly westernized and only exhibit a few instances of Korean characteristics.

The experience of studying and performing this repertoire has culminated in the affirmation that the philosophies of Korean traditional and western musical cultures has been assimilated by contemporary Korean composers to create a musical language that is convincing in its own way.

SELECTED VIOLIN REPERTOIRE BY  
CONTEMPORARY KOREAN COMPOSERS

by

Heejoung Kim

Dissertation submitted to the Faculty of the Graduate School of the  
University of Maryland at College Park in partial fulfillment  
of the requirements for the degree of  
Doctor of Musical Arts

1997

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DEPT OF MUSIC

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1997

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## INTRODUCTION

The presentation of contemporary music has always been problematical. It has always been difficult to gather substantial audience support for modern music. One need only recall that Arnold Schönberg felt compelled to organize a mysterious organization called **Verein für Musikalische Privatauffuehrung** (Association for Private Music Performance) for the purpose of presenting new music. Through this organization, problems related to restrictions, performance expenses, and inadequate rehearsal time were avoided.

Having a history more concise than contemporary western classical music and being largely unavailable, modern Korean classical music has an even greater difficulty in gaining recognition. The purpose of this study is then to introduce various works for violin by contemporary Korean composers and shed light on their unique qualities.

Around the turn of the century, western music began to be introduced into Korea. This was accomplished by missionaries who brought Christian hymns to Korea. By 1950, much European and American music filled the air. At first, the music took the form of emotional songs which dealt with pastoral or domestic subjects. The 1960s marked the starting point of the acceptance of contemporary western classical music. This aroused the curiosity of Korean composers who became anxious to study contemporary compositional techniques in

Europe and the United States. By the 1970s, a few Korean composers were becoming internationally recognized. Contemporary Korean works began to be performed through the arrangement of the Asian composers' unions and thereby spread to Japan, Taiwan, Hong Kong, the Philippines, and other locations. The works were also presented through the International Society for Contemporary Music. At first, the introduction of western culture into Korea deflected attention from Korean traditional music, with a resultant decrease in its popularity. However, the people eventually came to regret this automatic acceptance of western music to the exclusion of their own heritage. They started to realize that neither a blind conversion to western ways nor a zealous nationalism was what they really desired. Therefore, an increase of traditional Korean characteristics incorporated into contemporary music became evident in the 1970s. In addition to Korean musicians reaffirming values in their native music, western composers were likewise becoming interested in oriental music. This had already been true for the music of India, Saudi Arabia, Tibet, and Japan.

Henry Eichheim (1870-1942) was an individual who avidly studied oriental music and collected traditional instruments. Works such as his **Chinese Legend**, **Burmese Pwe** and **The Moon**, and **My Shadow And I** are orchestral works which document his research.

Lou Harrison's (1917- ) works have been occasionally inspired by Korean music. Having visited Korea twice, Harrison became well versed in the sonorities of the traditional instruments. His expeditions bore

fruit in the form of his **Moogoogwha** (Rose of Sharon) for Korean traditional orchestra. His other works written for Korean instruments include **Nova odo** and **Pacifika Rondo**.

When Alan Hovhaness came to Korea, he wrote his **Symphony No. 16** which features the authentic stringed Korean instrument called the **Kaya-Gum**.

There are currently three types of music in Korea:

- (1) Korean Classical Music
- (2) Western Classical Music
- (3) Contemporary Classical Music Using Korean Traditional Elements

This study focuses on this third type which, in turn has two subdivisions. One kind involves extensive use of Korean musical elements. The other is essentially western craftsmanship with a mild "Korean flavor." Historically, composers have always used traditional material such as folk tunes in their work. The material was often native to the composer's culture. On other occasions, they used foreign folk material. Stravinsky's **Pétrouchka** was initially scorned and dismissed as "a potpourri" of folk tunes. The work of Bartók is abundant with Hungarian peasant tunes and uneven dance meters. This is very evident, for example, in his **Third String Quartet** and **Fourth String Quartet**.

There seems to be a basic spiritual difference between western music and traditional Korean music. The intricate grace-notes, delicate texture, and limited range of the pentatonic modes increase the significance of each note. This attitude leads to the belief that each note is considered to possess its own "soul." Slow music has been especially highly regarded. The following example from *Young San Hye Sang* by Chang-Sa Gong is marked with the incredible metronome marking of ♩ = 15!

Ex. 1 Chang-Sa Gong, *Young San Hye Sang* (mm. 1-2)

① ♩ = 15

등 등 청 등 청 등 등 등 당 당 등  
 슬 기 등 풀 흥 등 흥 슬 기 등 풀 흥 당 등  
 슬 기 등 풀 흥 기 등 풀 슬 기 등 풀 등 흥 징 뜨 으 르

The musical score consists of five staves. The top staff is a vocal line with lyrics: 등 등 등 당 등 등 당 등 당 등 당 정 당 당. The second staff is a vocal line with lyrics: 슬기 등 들 당 등 드 라아아 등 당 등 당 정 당 들. The third staff is a vocal line with lyrics: 슬기 등 들 당 등 드 라아아 등 당 등 당 정 당 들. The fourth staff is a vocal line with lyrics: 슬기 등 들 당 등 드 라아아 등 당 등 당 정 당 들. The fifth staff is a drum line with a 10/2 time signature and various rhythmic symbols including circles with crosses and vertical lines.

Rhythm in Korean traditional music can be described as flexible within a regular pulse. There are several basic forms of rhythm in Korean traditional music; the most common time signatures are compound meters, including 6/4, 12/8, 12/4, 16/4, and 10/2. It is characteristic of Korean traditional music to favor triple meters and triplets.

The **Sanjo** is an improvisational piece for a solo instrument to the accompaniment of the **Changgo** (a Korean traditional drum). It was developed in the southern portion of Korea. The following examples are rhythmic patterns used in the **Sanjo**.



Ex. 2 Rhythmic Patterns Found in the Sanjo:

The image displays several musical staves with rhythmic notation. Each staff is preceded by a tempo or measure marker. The notation includes various note values, rests, and bar lines. The patterns are as follows:

- Staff 1:  $\text{♩} = 35$ ,  $\frac{24}{4}$  time signature.
- Staff 2:  $\text{♩} = 84 \sim 92$ ,  $\frac{12}{4}$  time signature.
- Staff 3:  $\text{♩} = 80 \sim 96$ ,  $\frac{12}{8}$  time signature.
- Staff 4:  $\text{♩} = 96$ ,  $\frac{12}{8}$  time signature.
- Staff 5:  $\text{♩} = 144$ ,  $\frac{12}{8}$  time signature.
- Staff 6:  $\text{♩} = 208 \sim 230$ ,  $\frac{4}{4}$  time signature.
- Staff 7:  $\text{♩} = 200$ ,  $\frac{10}{8}$  time signature.
- Staff 8:  $\text{♩} = 200$ ,  $\frac{10}{8}$  time signature.
- Staff 9:  $\text{♩} = 60 \sim 72$ ,  $\frac{12}{8}$  time signature.
- Staff 10:  $\frac{12}{8}$  time signature.
- Staff 11:  $\frac{9}{8}$  time signature.

The **Kasa** is a long narrative song which is accompanied by the **Changgo**. The rhythmic pattern of each song is based on either five or six pulses.


Ex. 3 Rhythmic Patterns Found in the **Kasa**:

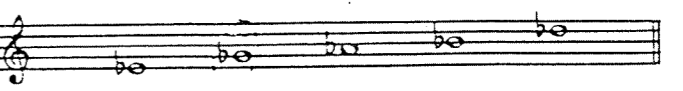
The image displays four musical staves, each representing a different rhythmic pattern. Each staff begins with a tempo marking: the first three are marked "=30" and the fourth is marked "=70".

- Staff 1:** Tempo =30. Time signature 6/4. The pattern consists of six pulses: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.
- Staff 2:** Tempo =30. Time signature 5/4. The pattern consists of five pulses: a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.
- Staff 3:** Tempo =30. Time signature 5/4. The pattern consists of five pulses: a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.
- Staff 4:** Tempo =70. Time signature 6/4. The pattern consists of six pulses: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

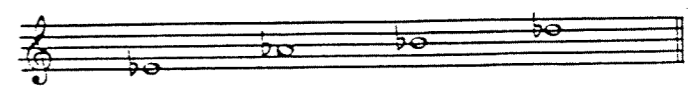
Two types of traditional scales are frequently used. They are the **Pyong-jo** and the **Kemyon-jo**. Between the late 18th and beginning of the 19th century, the **Pyong-jo** maintained all five tones. However, the **Kemyon-jo** evolved into abbreviated versions containing either three or four tones.

Ex. 4 Korean Traditional Pentatonic Scales:

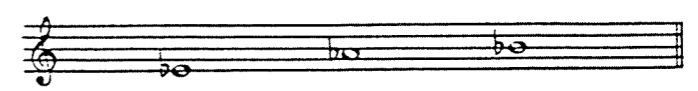
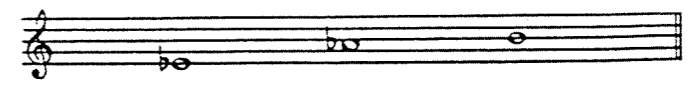
Pyong-jo  The Pyong-jo scale is shown on a single treble clef staff. It consists of five notes: G4 (flat), A4, B4, C5, and B4 (flat).

Kemyon-jo  The Kemyon-jo scale is shown on a single treble clef staff. It consists of six notes: G4 (flat), A4, B4, C5, D5, and B4 (flat).

Four-tone version of Kemyon-jo

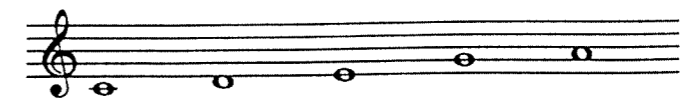
 The four-tone version of the Kemyon-jo scale is shown on a single treble clef staff. It consists of four notes: G4 (flat), B4, C5, and B4 (flat).

Three-tone versions of Kemyon-jo

 The first three-tone version of the Kemyon-jo scale is shown on a single treble clef staff. It consists of three notes: G4 (flat), B4, and B4 (flat). The second three-tone version of the Kemyon-jo scale is shown on a single treble clef staff. It consists of three notes: G4 (flat), C5, and B4 (flat).

Korean traditional music also occasionally adopts the Chinese pentatonic scale.

Ex. 5 Chinese Pentatonic Scale:

 The Chinese Pentatonic Scale is shown on a single treble clef staff. It consists of five notes: G4, A4, B4, C5, and D5.

Presently, the vast majority (over 90%) of Korean traditional music uses either the three or four-tone version of the **Kemyon-jo**.

The vertical relationship evident in formal western harmony or counterpoint is virtually lacking in traditional Korean music. A chord, for example, occurs only occasionally when the pitches of several instrumental parts at a given moment happen to belong to a harmony.

Scores of Korean composers studied abroad in Europe and the United States. Three such individuals casually call themselves the "Hannover Club." Byung-Dong Paik and Sukhi Kang were classmates since their matriculation at Seoul National University. The two are of the same age and happened to have served in the army at approximately the same time. In the early '70s, they both traveled to Germany to study composition with Isang Yun. Six months later, they were joined by Chung-Gil Kim who also came to study with Isang Yun and was of the same age. To continue in this amusing path of coincidences, all three have become professors at the Seoul National University. The "Hannover Club" still reminisces about their experiences in Germany and recall such times as when they got together to sip coffee at cafés. As far as their music is concerned though, there is no recognizable "Hannover Club" style.

For Korean composers, the name of Isang Yun inspires deep reverence. Mr. Yun studied in Paris and Berlin and taught at the **Hochschule der Kunste** at Hannover as a professor. On November 21, 1996, his music was performed at Alice Tully Hall in Lincoln Center

through the **International Isang Yun Gesellschaft-Berlin** which was sponsored by a Korean newspaper in New York City.

Mr. Yun used the vibrato technique of **Nonghyun** with western compositional techniques. The sonority involved trills, glissandi, vibratos, and abundant grace notes. Western techniques give a sense of line in his music which is generally characterized by more emphasis on melody than on harmony. Rhythmically, his music flows in a steady stream. Mr. Yun felt that the oriental spirit was always prevalent in his works.

As one would suspect, the resulting proportions between traditional Korean characteristics and western compositional technique vary with much amplitude from composer to composer. In this study, a representative selection from the works of Kangyul Ih, Sukhi Kang, Min-Chong Park, Kil-Sung Oak, Chong-gil Kim, and Byung-Dong Paik have been included. They were presented in two concerts on October 11th and December 2nd of 1996 in Ulrich Recital Hall at the University of Maryland at College Park.

Ex. 6 CONCERT PROGRAM I

University of Maryland at College Park  
Department of Music

*HEEJOUNG KIM, violin*  
*assisted by*  
*MOMORO ONO, piano*

OCTOBER 11, 1996      5:00 P.M.      ULRICH RECITAL HALL  
\*\*\*\*\*

Duo für Violine und Klavier      Kangyul Ih

Duelogue pour Violon et Piano      Sukhi Kang

Impromptus Pentatoniques Pour Violon Seul      Min-Chong Park

- I. Andante Energico
- II. Andante Grazioso
- III. Moderato Rustica
- IV. Andantino Lamentando
- V. Allegro Scherzando

Eine kleine Nachtlid für Violine und Klavier      Byung-Dong Paik

Duo for Violin and Piano      Kil-Sung Oak

- I. ♪ = 40
- II. ♪ = ca. 60
- III. ♪ = ca. 90

*This recital is in partial fulfillment of the requirements for the  
Doctor of Musical Arts Degree.*

*Miss Kim is a student of Dr. Gerald Fischbach.*

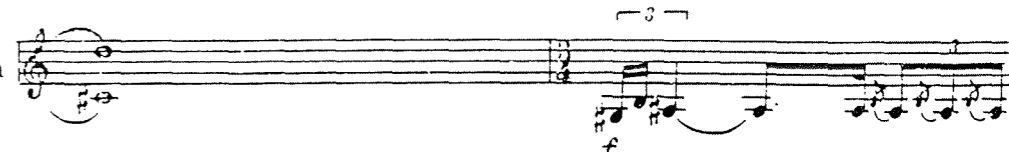
## PROGRAM NOTES I

**Duo für Violine und Klavier**, by Kangyul Ih


Apparently, there was not a special motivation for the writing of the **Duo für Violine und Klavier**. Mr. Ih simply liked the combination of violin with piano, having himself studied violin for two years. Although he doesn't feel that he has been directly influenced by another composer, he admits to some indirect influence from Ligeti and Isang Yun. The work seems to represent a compatible hybrid of both traditional Korean characteristics and western compositional techniques. One hears, for example, his imitation of the vibrato of the **Kaya-gum**, a traditional instrument. This instrument is the most well known of all traditional Korean instruments. It is frequently used as a solo instrument and is often accompanied by the hourglass-shaped drum called the **Changgo**. The **Kaya-gum** has 12 silk strings placed over movable bridges and spans a range of three octaves. Performed by either plucking or strumming with one's right hand, the tone can be varied accordingly. In his **Duo**, we hear the technique of **Nonghyun** being utilized. This is a type of ornamentation for Korean traditional stringed instruments and is produced by the left hand. It is analogous to the vibrato of western string instruments but differs in that the **Nonghyun** sonority has a wider pitch area. For example, the **Nonghyun** technique applied to an 'f#' would result in an upward slide followed by

a downward slide. It has a light vibrato which can be varied. In the following examples, we hear instances of the **Nonghyun** technique, which are represented by long notes followed by couplets of grace-note character. This sonority produces a whining effect.

Ex. 7 Kangyul Ih, *Duo für Violine und Klavier* (mm. 36-37)


violin  Musical notation for Ex. 7: Violin part, measures 36-37. It shows a long note followed by a triplet of grace notes.

Ex. 8 Kangyul Ih, *Duo für Violine und Klavier* (m. 39)

violin  Musical notation for Ex. 8: Violin part, measure 39. It shows a long note followed by a triplet of grace notes.

The piano part imitates this sound as well:

Ex. 9 Kangyul Ih, *Duo für Violine und Klavier* (m. 36)

piano  Musical notation for Ex. 9: Piano part, measure 36. It shows a piano part imitating the Nonghyun technique.



Scurrying 16th notes, heard alternately in both instruments during the *Schnell* sections, are typical of Korean rhythmic drive:

Ex. 10 Kangyul Ih, *Duo für Violine und Klavier* (m. 72)

The musical score for Ex. 10 consists of two staves. The top staff is for the violin, and the bottom staff is for the piano. The tempo is marked "Schnell" and the dynamics are "mf". The violin part features rapid 16th-note passages, while the piano part has a more sparse accompaniment.

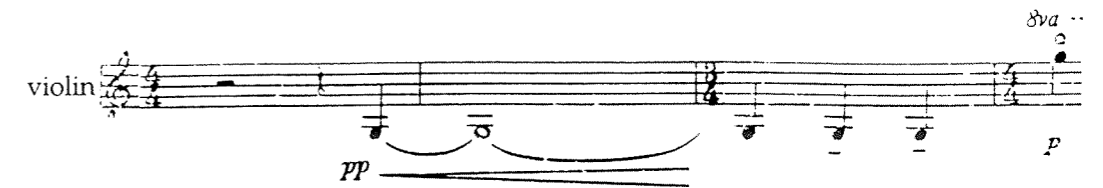
The work begins with a series of ominous chords performed in the lower register of the piano:

Ex. 11 Kangyul Ih, *Duo für Violine und Klavier* (mm. 1-2)

The musical score for Ex. 11 consists of two staves. The top staff is for the violin, and the bottom staff is for the piano. The tempo is marked "ca 48 (Langsam. breit)". The piano part features a series of ominous chords in the lower register.

It is then answered by a serene violin part which seems to counterbalance the piano part:

Ex. 12 Kangyul Ih, *Duo für Violine und Klavier* (mm. 3-5)



The work is through-composed and has a free atonal construction. One notable feature is the centricity which is employed. While the opening piano part shows a centricity on 'D', the violin response is centered on 'G'. In measure 70, the violinist's repeated harmonics are another manifestation of this centricity:

Ex. 13 Kangyul Ih, *Duo für Violine und Klavier* (m. 70)



The most striking example of centricity is just before the conclusion of the work where one hears a long, relentless, and militaristic crescendo and diminuendo based on 'G'. One can almost visualize the approach and departure of ranks of soldiers upon listening to this episode.

Ex. 14 Kangyul Ih, Duo für Violine und Klavier (m. 102)

The musical score for Ex. 14 shows three staves. The top staff is for the Violin, the middle for the Piano, and the bottom for the Bass. The Violin part consists of sixteenth-note chords, with a 'poco' marking below the first few notes. The Piano and Bass parts provide accompaniment with similar rhythmic patterns.

The widening intervals in the following motive create a "wedge" profile. It is later expanded in the **Schnell** sections.

Ex. 15 Kangyul Ih, Duo für Violine und Klavier (m. 23)

"Wedge" motive:

The musical score for Ex. 15 shows three staves. The top staff is for the Violin, the middle for the Piano, and the bottom for the Bass. The Violin part features a "Wedge" motive, which is a series of notes with widening intervals, marked with a 'p' (piano). The Piano and Bass parts provide accompaniment, with a 'mf' (mezzo-forte) marking at the end.

## Ex. 16 Kangyul Ih, Duo für Violine und Klavier (m. 54)

Expansion:

♩ ca 100 (Schnell, eilig)

*p*

The ominous opening chords make two more appearances during the course of the work. They sandwich the aforementioned soldiers' march. The last instance of these chords brings the work to a close and consequently gives one the sense of having come full circle.

## Ex. 17 Kangyul Ih, Duo für Violine und Klavier (mm. 115-116)

Tempo I

*p* *f* *fp*

*p* *f* *mf*

**Duelogue pour Violon et Piano, by Sukhi Kang**

The form of the **Duelogue pour Violon et Piano** is that of a through-composed work. Although there are no barlines in the early pages, the later sections have definite meter, such as 5/8, 4/4, and 2/4.

Mr. Kang is very methodical in his use of serialism. The 12-tone row used is presented at the opening of the work by the solo violin at P<sub>5</sub>. It is sectioned off into three cells which render a series of wandering, questioning utterances:

Ex. 18 Sukhi Kang, **Duelogue pour Violon et Piano** (m. 1)

♩ = ca. 56-60

Violon

*ppp* (sempre) v = unregelmässige ZASUREN

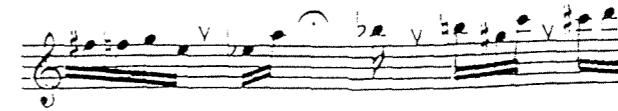
He then presents us with its inversion (I<sub>5</sub>):

Ex. 19 Sukhi Kang, **Duelogue pour Violon et Piano** (m. 1)

violin

We are then taken up a half-step with the use of  $P_6$  and  $I_6$ :

Ex. 20 Sukhi Kang, *Duelogue pour Violon et Piano* (m. 1)



violin



This half-step ascension continues very systematically. The process makes a full circle and then begins to deteriorate after the second appearance of  $P_7$  and  $I_7$ .

In the first section of the work, the piano begins its challenge (a possible reference to the title, *Duelogue*) as it enters with  $P_5$  in the midst of the solo violin's  $I_7$ :

Ex. 21 Sukhi Kang, *Duelogue pour Violon et Piano* (m. 1)

*ppp* (sempre)

The pianist then repeats exactly the same process of successive half-step elevations one octave higher than the violin opening at Ex. 17:

Ex. 22 Sukhi Kang, *Duelogue pour Violon et Piano* (m. 1)

At the appearance of the 5/8 section, the transpositions are divided between the violin and piano parts. This contrasting section is decidedly pointillistic and projects a space-age quality.

Ex. 23 Sukhi Kang, *Duelogue pour Violon et Piano* (m. 2)

In contrast, the 4/4 section resembles an "atonal rag." Its easy-going "swing" provides a welcome relief to the aforementioned "weightlessness" in the music. This change of mood is indeed appropriate in that it also represents the point in the composition where dodecaphonic systematicism has all but dissipated.

Ex. 24 Sukhi Kang, *Duelogue pour Violon et Piano* (mm. 16-17)

The final section, in 2/4 combines the "swing" and pointillism.

Ex. 25 Sukhi Kang, *Duelogue pour Violon et Piano* (mm. 34-36)



The work finally evaporates into thin air at the dynamic level of **pppp**.

Ex. 26 Sukhi Kang, *Duelogue pour Violon et Piano* (m. 67)

The musical score for Ex. 26 consists of three staves. The top staff is for Violin, the middle for Violon, and the bottom for Piano. The Violin staff has a *morendo* marking and a *pppp* dynamic marking. The Violon staff has a *morendo* marking and a *lunga* marking. The Piano staff has a *lunga* marking. There are also some handwritten annotations and a dashed line with 'Suo' written below it.

The opening of the work contains the indication, **unregel mässige zasuren** (irregular pauses). In studying this score, problems of deciphering the text are abundant. For example, we observe two different ways in which the **col legno battuta** markings are written. In both cases, the wooden part of the bow is employed despite the dissimilar and unfamiliar notation.

Ex. 27 Sukhi Kang, *Duelogue pour Violon et Piano* (m. 33)

The musical score for Ex. 27 shows a single staff with two different notations for *col legno batt.*. The first notation is a series of small, irregular marks above the staff, with a *ppp* dynamic marking below. The second notation is a single note with a *ffz* dynamic marking below. Both notations are labeled *col legno batt.* above the staff.

The indication **verschiedene glissandi** (various glissandi) in the example below is ambiguous as to direction and size of glissando, and as to just where the effect should end:

Ex. 28 Sukhi Kang, *Duelogue pour Violon et Piano* (mm. 34-36)

With the use of the twelve-tone system and special effects, the work evokes an extra-terrestrial mood with its scurrying twelve-tone cells and pointillistic textures. Lacking any human warmth, the work derives its success almost entirely on how strikingly the various effects are carried off.

**Impromptus Pentatoniques Pour Violon Seul**, by Min-Chong Park

The **Impromptus Pentatoniques Pour Violon Seul** (1979) by Min-Chong Park is probably the most accessible among the works in tonight's program. This has to do with the fact that this composition makes the most unabashed use of Korean elements as it eschews the sophistication of atonality, serialism, rhythmic complexity, and unusual performance practices. Each of the five **Impromptus** have simple structures or form, such as ABA, ABAB, or through-composed. These short pieces are almost entirely based on the Chinese pentatonic scale. They take us through a variety of moods in order to avoid an inevitable monotony. The tempo indications are, respectively:

- I. **Andante Energico**
- II. **Andante Grazioso**
- III. **Moderato Rustica**
- IV. **Andantino Lamentando**
- V. **Allegro Scherzando**

One way in which Mr. Park adds spice to the general sonority is by using fast grace-notes that are foreign to the pentatonic scale.

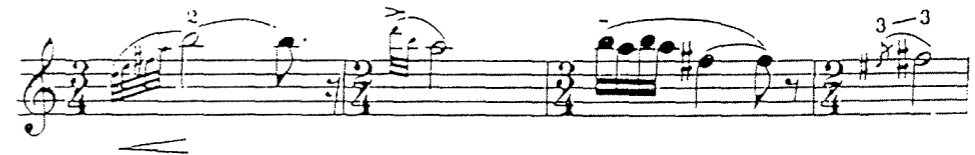
The A<sup>#</sup> in the following example doesn't belong to the pentatonic scale:

Ex. 29 Min-Chong Park, *Impromptus Pentatoniques Pour Violon Seul -Andante Energico* (mm. 68-71)



The foreign pitch of E<sup>#</sup> is similarly used when the music is transposed to the D pentatonic scale.

Ex. 30 Min-Chong Park, *Impromptus Pentatoniques Pour Violon Seul - Andante Energico* (mm. 50-54)



Rapid cadenzas based on the pentatonic scale provide cascades of virtuosity.

Ex. 31 Min-Chong Park, *Impromptus Pentatoniques Pour Violon Seul -Andante Energico* (m. 33)



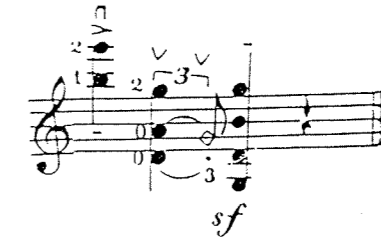
A strikingly primitive passage of fifths on open strings opens the **Andantino Lamentando**.

Ex. 32 Min-Chong Park, *Impromptus Pentatoniques Pour Violon Seul* -Andantino Lamentando (m. 1)



Unlike all of the other works in tonight's recital, the *Impromptus Pentatoniques Pour Violon Seul* ends on a major chord!

Ex. 33 Min-Chong Park, *Impromptus Pentatoniques Pour Violon Seul* -Allegro Scherzando (m. 54)



The composer's favorite triplet motive ♩<sub>3</sub> prevails throughout.

Ex. 34 Min-Chong Park, *Impromptus Pentatoniques Pour Violon Seul* -Andante Energico (m. 34)



**Eine kleine Nachtlid für Violine und Klavier**, by Byung-Dong Paik

**Eine kleine Nachtlid für Violine und Klavier** (1979) by Byung-Dong Paik was first performed on December 2, 1980 by violinist Min Kim and pianist Mikyung Yoon at the National Theater at a Future Music Association concert. It was later played again on June 24, 1987 at the **Kammermusiksaal** of the **Musik Hochschule** during the festival of **Klavier Kammermusik und Liederabend** in Köln. The violinist Yongmok Kim was then accompanied by pianist Kye-Ryung Suh.

The composer has provided us with the following programmatic description:

The work represents an old wordless tale of love for violin and piano. It has overtones reminiscent of Shakespeare's **Romeo and Juliet**. A long time ago, a man played music for a lady who slept by a window. The violin part then becomes a serenade of ardor. Representing a spiritual rather than physical love, the prevailing mood is one of admiration for her sheer beauty. The music also depicts the man's valiant strength of will to conquer all sadness, conflict, and temptation associated with real life. In this dazzling tale of fantasy, the man vows to take on this conquest. While dreaming, he finally arrives at a world of pure beauty and meets his lover. His mind is further strengthened and resolved

upon this encounter. Alas, for he must eventually return from this fantasy! Upon awakening, he finds only starlight in a dark sky. He is faced again with the cold reality which is devoid of the richness his fleeting reverie promised.

*Eine kleine Nachtlied für Violine und Klavier* is a work in free atonal form. It is an emotionally charged statement by the violin that is interspersed with pianistic responses. There is a constant awareness of the interval of the minor second throughout.

Ex. 35 Byung-Dong Paik, *Eine kleine Nachtlied für Violine und Klavier*  
(mm. 5-8)

The musical score for Ex. 35, Byung-Dong Paik's *Eine kleine Nachtlied für Violine und Klavier* (mm. 5-8), is presented in two staves. The top staff is for the violin, and the bottom staff is for the piano, labeled "Klavier". The violin part begins with a triplet of eighth notes marked *mp*. The piano part begins with a triplet of eighth notes marked *ppp*. The violin part continues with a melodic line marked *non dim.* and ends with a triplet of eighth notes marked *molto espre* and *p*. The piano part continues with a melodic line marked *ppp*.

A turbulent passage of rapid thirty-second notes, accentuated in both instruments on certain pitches, creates a rhythmic drive that is typical of Korean music.

Ex. 36 Byung-Dong Paik, Eine kleine Nachtlid für Violine und Klavier (m. 57)

The musical score for Example 36 consists of four staves. The top staff is for the violin, featuring a pizzicato section with accents and dynamic markings of *sf*. A triplet of notes is indicated above the staff. The second and third staves represent the piano part, with the right hand playing a tremolo of thirty-second notes marked *p*. The bottom staff is the bass clef part of the piano, marked *mp*. The music is characterized by rapid, rhythmic patterns.

In *Eine Kleine Nachtlid für Violine und Klavier*, there are some unique notations. This tremolo is unusual in that specific numbers of notes are indicated per beat. It is a matter of personal preference whether to perform this tremolo as written or to just go for the effect:

Ex. 37 Byung-Dong Paik, Eine kleine Nachtlid für Violine und Klavier

(mm. 23-25)

The musical score for Example 37 shows a single staff with a tremolo passage. The notes are grouped by beat, with the number of notes per beat indicated below the staff: 12, 11, 10, 9, 8, 7, and 6. The passage begins with a dynamic marking of *f* and ends with a *poco - dim.* instruction. The notes are beamed together and have a wavy line above them to indicate the tremolo effect.



For Mr. Paik, feelings and tone colors are higher on his list of priorities than formal logic and technique. Each note is extremely precious and accounts for his music's delicate quality. This is an oriental notion and reflects an indirect influence from Yun. Like Yun, he also used grace notes, vibrato, and glissandi to create a melodic line. In Paik's compositions, the delicate rhythmic patterns interacted with the pulse to create effects of tension and release.

Mr. Paik did not always feel a compelling necessity to incorporate traditional musical elements. In addition, he acknowledged the importance of the performer and was open minded concerning the interpretation of his work.

**Duo for Violin and Piano**, by Kil-Sung Oak

Kil-Sung Oak's **Duo for Violin and Piano** (1972) employs traditional Korean musical elements on a canvas of free atonalism. One hears imitations of traditional instruments, use of the pentatonic scale and other modes, and folksong material. The **Duo** is in three movements and is dedicated to the composer's father.

The opening movement is a rhapsody based on Korean folk songs which the composer heard as a child. Representing the song of bier bearers, it openly expresses the transience of life by employing a gruesome timbre. A slowly rising intervallic series in the piano part begins the movement in an ominous tone.

Ex. 38 Kil-Sung Oak, **Duo for Violin and Piano** (m. 1)

The musical notation shows the piano part of the first movement. It consists of two staves: a treble clef staff and a bass clef staff. The bass clef staff contains a series of notes that rise slowly from a low register to a higher register. The dynamic marking *f* is placed above the first few notes, and *mf* is placed above the last few notes. The word "Piano" is written to the left of the staves. There are also some markings like "Ped." and "mf" scattered around the notation.

This intervallic series, appearing in diminution, augmentation, and retrograde serves as the unifying thread.

Retrograde Version-measure 2:

Ex. 39 Kil-Sung Oak, Duo for Violin and Piano (m. 2)

Piano

*ff*

Ex. 40 Kil-Sung Oak, Duo for Violin and Piano (m. 31)

The lower notes of triplets in piano part are from the original series in measure 1:

*f* *tr* *f* *tr* *f* *tr* *f* *tr*

*pp*

The original series appears transposed up a perfect fifth in the piano part:

Ex. 41 Kil-Sung Oak, *Duo for Violin and Piano* (m. 76)

Based on Korean folk music, we find frequent use of the pentatonic scale. The following excerpt is based on the **Kemyon-jo** scale (G-B<sup>b</sup>-C-D-F):

Ex. 42 Kil-Sung Oak, *Duo for Violin and Piano* (m. 15)

Another instance of the Kemyon-jo is in measures 53-54. It is first heard in the violin part (B-D-E-F<sup>#</sup>-A). The piano then imitates it a half step above (C-E<sup>b</sup>-F-G-B<sup>b</sup>):

Ex. 43 Kil-Sung Oak, Duo for Violin and Piano (mm. 53-54)

Mr. Oak's persistent use of triplets is a manifestation of the most popular Korean rhythmic subdivision.

Ex. 44 Kil-Sung Oak, Duo for Violin and Piano (mm. 27-28)

The violin soliloquy of the second movement paints an environment of empty space. It reveals various imitations of sonorities of traditional Korean instruments and thereby amply displays the command of a violinist's tonal palette. The movement emphasizes half steps and tritones and is in free atonal form.

Ex. 45 Kil-Sung Oak, *Duo for Violin and Piano* (m. 1)

Musical notation for Ex. 45, showing a violin line. The tempo is marked as  $\text{♩} = \text{ca. } 60$ . The dynamics are *pp*, *mp*, and *p*. There is a triplet of eighth notes marked with a '3' above them. The notation includes a treble clef, a key signature of one flat, and a series of notes with various articulations and dynamics.

An accelerando at the conclusion drives the listener into the final rondo. It consists of all 12 pitch classes:

Ex. 46 Kil-Sung Oak, *Duo for Violin and Piano* (m. 16)

Musical notation for Ex. 46, showing a violin line. The dynamics are *mf* *decresc.* and *p*. There is an *accel.* marking with an arrow pointing to the right, and a tempo marking of  $\text{♩} = 90$ . The notation includes a treble clef, a key signature of one flat, and a series of notes with various articulations and dynamics. The word "Attacca" is written below the notation.

The third movement is based on a wedge-shaped, widening-interval pattern which is introduced by the pianist:

Ex. 47 Kil-Sung Oak, Duo for Violin and Piano (m. 1)

ppp ————— p pp  
 Soft. —————

It is a rondo in the form of ABACA with a brilliant coda. As in the second movement, half steps and tritones are largely prevalent. The unorthodox pizzicato technique using two fingers represent an imitation of the plucked **Kaya-gum** in the following excerpt from the 'A' section.

Ex. 48 Kil-Sung Oak, Duo for Violin and Piano (m. 8)

① : Thumb  
 ② : Index

pizz. mp f

The **Duo for Violin and Piano** contains unviolinistic passages throughout and requires a highly advanced technical command. For example, at one point in the first movement, one must simultaneously play the melody and manage pizzicati. To further complicate matters, the melody includes such special effects as glissandi, a vibrato which widens gradually to a half step, and widely spaced grace notes.

Ex. 49 Kil-Sung Oak, **Duo for Violin and Piano** (mm. 57-58)

Example 49 shows a violin part with the following characteristics:

- Tempo:** *a tempo*
- Dynamic markings:** *mp*, *f*, *p*, *f*
- Performance instructions:** *espress.*, *tranquil*
- Technical features:** A triplet of eighth notes, a glissando (indicated by a wavy line), and a vibrato that widens to a half step (indicated by a bracket and a wavy line).

The following effect is executed by playing behind the bridge.

Ex. 50 Kil-Sung Oak, **Duo for Violin and Piano** (m. 37)

Example 50 shows a violin part with the following characteristics:

- Dynamic markings:** *ppp*, *molto*, *fff*
- Performance instructions:** *8va*, *accel.*
- Technical features:** A series of notes marked with 'x' (pizzicati) and a star, indicating a specific playing technique behind the bridge.



In bar 2 of the second movement, the violinist is required to simultaneously play certain pitches and trill in a high register. These technical requirements are reminiscent of the *largamente* in the first movement of Sibelius' *Violin Concerto in d minor*.

Ex. 51 Kil-Sung Oak, *Duo for Violin and Piano* (m. 2)

The musical notation for Ex. 51 consists of two staves. The upper staff is a treble clef with a violin part. It features a trill in the high register, indicated by a wavy line above the notes. The lower staff is a bass clef with piano accompaniment. The dynamics are marked as *f*, *mp*, *mf*, and *pp* with a crescendo and decrescendo hairpin. There are also some markings like *mf* and *pp* with accents.

Of all works presented this evening, this delightful work exploits the widest palette of tonal possibilities on the piano. Numerous instances of hand-muted strings, pizzicatti, scraping string effects, and string glissandi occasionally create a task bordering on the acrobatic.

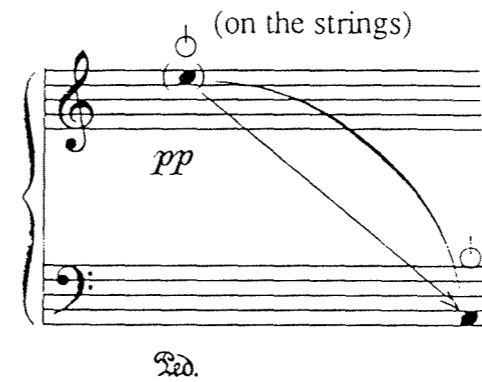
In the following example, the pianist is required to place one hand over the strings to mute the tones played by the other hand.

Ex. 52 Kil-Sung Oak, *Duo for Violin and Piano* - ♩ = 40 (m. 7)

The musical notation for Ex. 52 shows a piano part with two staves. The upper staff is a treble clef and the lower staff is a bass clef. The piano part consists of two measures of music. The first measure has a dynamic marking of *mf* and a marking of *Red.* below it. The second measure has a dynamic marking of *mf* and a marking of *Red.* below it. The piano part is marked with a *(mute)* instruction above the notes, and there are some markings like *mf* and *Red.* below the notes.

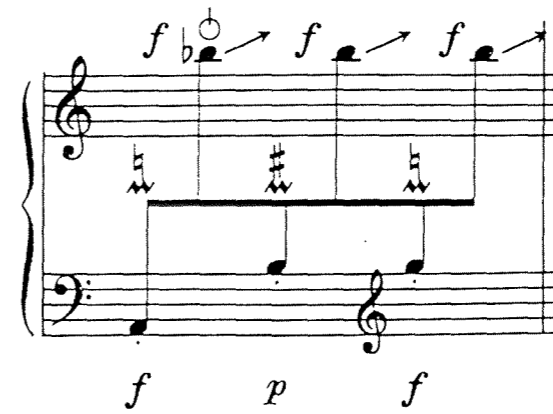
In the next excerpt, the pianist plucks the 'e' and then executes a glissando over the strings to pluck the 'a'.

Ex. 53 Kil-Sung Oak, Duo for Violin and Piano - ♩ = 40 (m. 8)



In this example, the pianist rapidly does glissandi over the strings from each 'b<sup>b</sup>'.

Ex. 54 Kil-Sung Oak, Duo for Violin and Piano - ♩ = ca. 90 (m. 76)



As this work closes with a joyous bang, it is fittingly placed at the conclusion of tonight's program!

Ex. 55 Kil-Sung Oak, Duo for Violin and Piano - ♩ = ca. 90 (m. 91)

The musical score consists of two systems of staves. The first system has a Violin staff (top) and a Piano staff (bottom). The second system has a Violin staff (top) and a Piano staff (bottom).  
Violin staff (first system):  
- Measure 91: Quarter note G4, quarter note A4.  
- Measure 92: Quarter note B4, quarter note C5.  
- Measure 93: Quarter note D5, quarter note E5.  
- Measure 94: Quarter note F5, quarter note G5.  
Piano staff (first system):  
- Measure 91: Quarter note G3, quarter note A3.  
- Measure 92: Quarter note B3, quarter note C4.  
- Measure 93: Quarter note D4, quarter note E4.  
- Measure 94: Quarter note F4, quarter note G4.  
Violin staff (second system):  
- Measure 95: Quarter note A5, quarter note B5.  
- Measure 96: Quarter note C6, quarter note D6.  
- Measure 97: Quarter note E6, quarter note F6.  
- Measure 98: Quarter note G6, quarter note A6.  
Piano staff (second system):  
- Measure 95: Quarter note B3, quarter note C4.  
- Measure 96: Quarter note D4, quarter note E4.  
- Measure 97: Quarter note F4, quarter note G4.  
- Measure 98: Quarter note A4, quarter note B4.  
Dynamics and markings:  
- Violin: *pp* (measures 91-92), *pp molto* (measures 93-94), *ff pizz.* (measures 95-98).  
- Piano: *p* (measures 91-92), *p molto* (measures 93-94), *ff* (measures 95-96), *f* (measure 97), *ff* (measure 98).  
- Violin: *8va.* (measures 95-98).  
- Piano: *8va.* (measures 95-98).  
- Performance instruction: *2d. (WITH FINGERNAIL ON THE STRINGS) \** (measures 95-98).

Ex. 56 CONCERT PROGRAM II

University of Maryland at College Park  
Department of Music

*HEEJOUNG KIM, violin*  
*assisted by*  
*MOMORO ONO, piano*

DECEMBER 2, 1996      1:00 P.M.      ULRICH RECITAL HALL  
\*\*\*\*\*

Passacaglia for Violin and Pianoforte (1991)      Sukhi Kang  
Thema  
Variations I - IX

DHAN for Violin and Piano      Kil-Sung Oak

Ch'oriptong for solo violin (1979)      Chong-gil Kim

GHI for Violin and Piano      Kil-Sung Oak

BYUL-GOK for Violin and Piano (1987)      Byung-Dong Paik

*This recital is in partial fulfillment of the requirements for the  
Doctor of Musical Arts Degree.  
Miss Kim is a student of Dr. Gerald Fischbach.*

## PROGRAM NOTES II

Sukhi Kang's **Passacaglia For Violin and Pianoforte** was composed in 1991 under the commission of the duo formed by Xe Kenji Kobayash and Toshi Ichianagi. It received its first performance on June 12, 1991 at the Tokyo Culture Center.

The composition is a quarter-step work which differs from the traditional Baroque passacaglia in several ways. Being atonal, the work naturally diverges from the minor tonality of the Baroque form. Instead of having three beats per measure, Mr. Kang's work is scored in 4/4. Ten measures are consumed to present the theme as opposed to eight. In contrast to having a continuously repeating bass line, tonight's **Passacaglia** begins with both instruments written in the treble clef, and is mostly located in the middle and higher registers thereafter. The work's right to the title **Passacaglia** seems to rest on its through-composed variation form. A total of nine variations are developed from the theme. Differing in form or style, they vary from polyphony to homophony. The theme, fragmented and pointillistic in nature, evokes the mood of weightlessness in space as was also the case in Mr. Kang's **Duelogue pour Violon et Piano**, presented in the first program of this project.

Thema:

Ex. 57 Sukhi Kang, Passacaglia For Violin and Pianoforte (mm. 1-10)

**THEMA**  
♩ = 42

Violin: pp mp  
Piano: pp mp

Violin: pp mf pp  
Piano: pp pp

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Violin: mp pp p pp  
Piano: mp p pp

The tones are directly derived from natural overtones. When the notes of the violin coincide with the equal temperament of the piano, the two instruments play together. The theme begins with the smallest possible dynamic level, a rest. The note value is the miniscule thirty-second note. The instruments play mostly in unison.

One of the ways in which Mr. Kang creates variation is by occasionally adding extra notes to the theme. In Variation 1 (marked *pp sempre*), he adds an  $f^\#$  in the violin part.

Ex. 58 Sukhi Kang, *Passacaglia For Violin and Pianoforte* (m. 11)

The image shows a musical score for Violin and Piano. The top staff is labeled 'Vln' and the bottom staff is labeled 'Piano'. Both parts are marked 'pp' and 'sempre'. The violin part has several notes with slurs and accents, including a sharp sign above a note. The piano part has a few notes and a sharp sign above a note.

This particular pitch is variously added or deleted as the work progresses. Tonal contrast is used throughout. The piano's equal temperament automatically contrasts with the violin's quarter tone divergences.

In Variation 2, the accentuated notes represent the theme in retrograde. The  $f^\#$  is omitted. The number of notes under each slur doesn't follow a consistent pattern (6, 2, 8, 1, etc.).

Ex. 59 Sukhi Kang, Passacaglia For Violin and Pianoforte (m. 22)

Violin (Vin) part:  $\text{quarter note} = 60$ , *leggiero*. Dynamics: *pp*, *pp sempre*.

Piano (Klav.) part: *leggiero*. Dynamics: *pp*, *pp sempre*.

In the third variation, the retrograde is again employed in the violin part with the addition of the  $f^\#$ . The piano part plays original pitches. The two parts often exchange the original and retrograde in the following variations. New rhythms are introduced in Variation 3.

Ex. 60 Sukhi Kang, Passacaglia For Violin and Pianoforte (mm. 31-32)

Violin (Vin) part:  $\text{quarter note} = 68$ . Dynamics: *pp*, *sub.*, *mp*, *pp*.

Piano (Klav.) part: Dynamics: *pp*, *mp*.



In the fourth variation, the tone row is original and  $f^\#$  is added. Variation 4 represents a homophonic harmonization of the theme. We have a chorale scored in the high register with an extremely primitive rhythm.

Ex. 61 Sukhi Kang, *Passacaglia For Violin and Pianoforte* (mm. 42-45)

**30**

The musical score consists of three staves. The top staff is for Violin (labeled 'vin') and the bottom two staves are for Piano (labeled 'Klav.'). The time signature is 3/4. The tempo marking is '30'. The dynamic marking is 'pp sempre'. The notes in the violin part are C, D, E, F#, G, A, B, C. The piano part includes grace notes and the notes C, D, E, F#, G, A, B, C.

In the fifth variation, the  $f^\#$  is added again. The added grace notes in the piano writing are from the original tone row. The contrast of long notes in the violin part to fast passages in the piano part make this a counterpoint variation. The dynamic marking is **ff sempre**. The rhythm in the piano part rotates between 3 notes and 5 notes thereby resulting in polyrhythms of 5:3 and 5:4.

## Ex. 62 Sukhi Kang, Passacaglia For Violin and Pianoforte (m. 57)

Musical score for Ex. 62, measures 57-60. The score is for Violin (Vin) and Piano (Klav.). The Violin part features a melodic line with a slur over measures 58-60. The Piano part features a complex rhythmic accompaniment with slurs and dynamic markings 'f'.

Variation 6 has the theme in the violin while the pianist plays the retrograde. In Variation 6, the original tone row is used. The dynamics change from phrase to phrase.

## Ex. 63 Sukhi Kang, Passacaglia For Violin and Pianoforte (m. 66)

Musical score for Ex. 63, measures 66-70. The score is for Violin (Vin) and Piano (Klav.). The Violin part features a melodic line with a slur over measures 67-70. The Piano part features a complex rhythmic accompaniment with slurs and dynamic markings 'mp' and 'sotto'.

Variation 7 achieves its sense of variety by doing away with the piano! This variation has the character of a violin cadenza.

Ex. 64 Sukhi Kang, Passacaglia For Violin and Pianoforte (m. 76-78)

violin

$\text{♩} = 52$

*f* *p*

*Vln*

*mf* *ff* *mp*

*Klav.*

*Klav. U*

In Variation 8, the tone row is original with an added  $f^\#$ . We hear some occasional double stops which are formed by the pairing of two adjacent pitches in the row.

Ex. 65 Sukhi Kang, *Passacaglia For Violin and Pianoforte* (m. 88)

The musical score for Variation 8 of *Passacaglia For Violin and Pianoforte* (measure 88) is presented in three staves. The top staff is for the Violin (labeled 'Vin'), the middle staff is for the right hand of the Piano (labeled 'Klav. U'), and the bottom staff is for the left hand of the Piano. The violin part consists of a melodic line with slurs and accents, marked with dynamics *pp*, *mf*, and *pp*. The piano part features a complex texture with piano harmonics in the bass register, marked with *mf*. The piano part includes a sequence of chords in the bass register, some with slurs and accents.

In Variation 9, the tone row is original with an added  $f^\#$  again. The piano writing takes a colorful turn with the use of piano harmonics which are produced by the silent depression of a chord in the bass register of the piano as the violin in retrograde with the pianist's theme tiptoes away over a sea of overtones. It creates a lovely sonority as the work closes:

Ex. 66 Sukhi Kang, Passacaglia For Violin and Pianoforte (m. 95)

The musical score consists of three staves. The top staff is for the Violin (labeled 'Vin') and the middle staff is for the Piano (labeled 'Klav.'). The bottom staff shows the piano accompaniment with fingerings and slurs. The key signature has one sharp (F#) and the time signature is 3/4. The score covers measures 95, 96, 97, and 98. Dynamics include *mp* and *ppp*. The violin part features a melodic line with slurs and a fermata in measure 98. The piano part features a rhythmic accompaniment with slurs and fingerings.

In his **DHAN** for Violin and Piano, Mr. Oak utilizes a sketchy ABA or sonata formal mold. The sonorities are characterized by use of Indonesian gamelan passage-work, the Korean pentatonic scale, and some medieval European polyphony. Standing for "brightness", **DHAN** is the symbol for the sun and the moon.

Compared to the other works on this program, **DHAN** is the only one which exhibits clear tonality. One gets a clear sense of f minor from the opening piano part.

Ex. 67 Kil-Sung Oak, **DHAN** for Violin and Piano (m. 1)

*ad libitum* ( $\text{♩} = 52 - 58$ )

This next barcarole section is strongly rooted with a  $D^b$  Major pedal point.

Ex. 68 Kil-Sung Oak, **DHAN** for Violin and Piano (m. 25)

Later on, the key of  $b^b$  minor is established as well.

Ex. 69 Kil-Sung Oak, DHAN for Violin and Piano (m. 35)

violin



The image shows a single line of musical notation for a violin. It is written on a five-line staff with a treble clef. The music consists of a series of eighth and sixteenth notes, some beamed together, with slurs over groups of notes. A dynamic marking of *f* (forte) is placed below the first few notes.

The return to the 'A' section reinstates *f* minor, as one would expect.

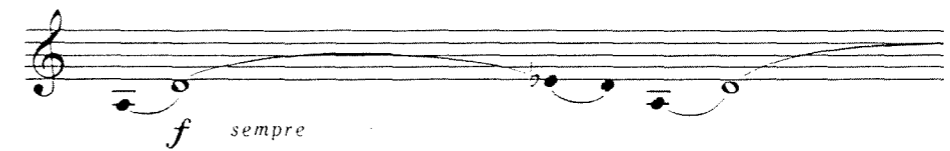
Ex. 70 Kil-Sung Oak, DHAN for Violin and Piano (m. 48)



The image shows two staves of musical notation. The top staff is for the violin and the bottom staff is for the piano. Both are in treble clef. The violin part starts with a tempo marking of *a tempo* and a dynamic marking of *f*. The piano part also has a tempo marking of *a tempo* and a dynamic marking of *mf*. The notation includes various note values, slurs, and dynamic markings.

The title **Ch'oriptong** translates into English as "Young Married Man." It is a solo violin work which was commissioned by the violinist Nam Yun Kim and performed on August 24, 1979 at the Sejong Cultural Center. The composer has expressed a wish that the work be approached with the passion and exhilaration appropriate for a Bach partita. It is a one movement work with seven sections, and uses a mixture of five-tone scales, Korean three-tone scales, and a free use of the twelve-tone system. The opening centers around the pitch of 'd.' Around it, the 'a' and the 'e<sup>b</sup>' are placed, creating the intervals of the perfect fourth and the minor second.

Ex. 71 Chong-gil Kim, Ch'oriptong (m. 1)



The resulting pitches A-D-E<sup>b</sup> are a transposition of the Korean **Shijo** scale (E<sup>b</sup>-A<sup>b</sup>-B<sup>bb</sup>). This piece has an especially strong Korean character since it was written expressly to be performed in Japan as a representation of Korean culture. The composer himself is said to prefer a flexible and rounded interpretation over a literal and straightforward reading. The tempo fluctuates and welcomes a highly improvisational sense of timing. The notes surrounding the long 'd' are to be played as if



they are grace notes. Mr. Kim advocates a wide vibrato while avoiding vulgarity. He approves of freely changing bows on each long 'd' in order to sustain the tone.

In the second section, the marking *so schnell wie möglich* asks the violinist to play as quickly as possible. According to the composer, it is not too be taken too literally and simply indicates a quick, pushed character. The speed should be gauged by the number of seconds allotted for each group of notes. Similarly, rests depend upon the artistic discretion of the performer.

Ex. 72 Chong-gil Kim, Ch'oriptong (m. 6)

The musical notation for Example 72 consists of a single treble clef staff. Above the staff, the word *pizz.* is written. The staff contains a single note with a tremolo effect, indicated by a vertical line with a wavy pattern. Below the staff, the dynamic marking *ppp* is written. Further down, the word *sempre* is written, followed by the instruction *so schnell wie möglich*.

The following is said by the composer to represent a sigh of relief after the preceding torrent of thirty-second notes.

Ex. 73 Chong-gil Kim, Ch'oriptong (m. 8)

The musical notation for Example 73 consists of a single treble clef staff. Above the staff, the marking *non vibr.* is written. The staff contains a single note followed by a long rest. Below the staff, the dynamic marking *p* is written. At the end of the staff, the number *12'* is written.

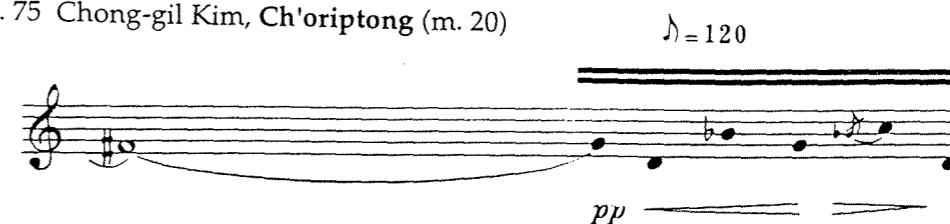
The third section is a metric version of the preceding section.

Ex. 74 Chong-gil Kim, Ch'oriptong (m. 8)



The fourth part is the section which should be played with the excitement and violinistic approach suitable for a Bach Partita. The tonality of g minor is clearly established.

Ex. 75 Chong-gil Kim, Ch'oriptong (m. 20)



The subdominant, c minor, is outlined:

Ex. 76 Chong-gil Kim, Ch'oriptong (m. 20)



The five-tone  $E^b-F-A^b-B^b-C$  is a manifestation of the Pyong-jo :

Ex. 77 Chong-gil Kim, Ch'oriptong (m. 20)



Section 5 is also marked *so schnell wie möglich* and consists of tremolos using the same pitches of the earlier section. The tremolos bring about an agitated change of color. At this point, Mr. Kim desires a more literal observance of the rests.

Ex. 78 Chong-gil Kim, Ch'oriptong (m. 23)



*so schnell wie möglich*

In the seventh part, an incomplete version of the **Kemyon-jo** scale (missing the 'f') is used. It is presented in the triple time characteristic of Korean music. This concluding section of the work is supposedly a musical depiction of despair. The remarkable instruction to the performer is to repeat the section seven times, constructing a dynamic arch which rises from *ppp* to *ff*, and back to *ppp*.

Ex. 79 Chong-gil Kim, Ch'oriptong (m. 31)



Mr. Kim's compositional goal is to use his dual familiarity with western avant garde music and Korean traditional music to create a texture which is original, accessible, and close to the spirit of Korean tradition.

The other work of Kil-Sung Oak is his **GHI for Violin and Piano**. Meaning "a spirit," **GHI** is woven using a fabric of free atonality, as in the case of **DHAN**. However, we do not find the clear instances of tonality that we had in the earlier work. Instead, the work is a collage in which certain ideas are recycled. One such idea is a slow series of tones, which is often presented with fermatas. He occasionally changes its guise by using broken octaves or trills.

Ex. 80 Kil-Sung Oak, **GHI** (mm. 35, 131, 182)



Another musical figure is a grotesque waltz figure, reminiscent of Schönberg or Berg.

Ex. 81 Kil-Sung Oak, **GHI** (m. 36)

violin

A single staff of music in treble clef, labeled "violin". It starts with a *f* (forte) dynamic and a series of notes. A *a tempo* marking is placed above the staff. The notation includes various rhythmic values and rests.

Yet another feature is Mr. Oak's use of quadruplet sixteenth-note figures within a triple meter, thereby creating hemiolas.

Ex. 82 Kil-Sung Oak, *GHI* (mm. 83-85)

The generally slow pace of the work is suddenly interrupted by a driving coda to the end.

Ex. 83 Kil-Sung Oak, *GHI* (m. 183)

Byung-Dong Paik's **BYUL-GOK for Violin and Piano** (1987), the concluding work, is cast in free atonal form. Unlike the other works on today's program, there are few recurring musical motives and the composition simply progresses from one idea to another. There are some instances of centricity. For example, the violin part in the following example is centered upon the pitch 'b'.

Ex. 84 Byung-Dong Paik, **BYUL-GOK for Violin and Piano** (m. 22-23)



Certain intervals, such as the minor second and the diminished fourth, seem to be significant throughout.

Ex. 85 Byung-Dong Paik, **BYUL-GOK for Violin and Piano** (m. 1)



Several kinds of markings for rests and pauses are used:

Ex. 86 Byung-Dong Paik, **BYUL-GOK** for Violin and Piano (m. 1)

\* )  $\wedge$  ; short hold       $\odot$  ; Medium hold       $\square$  ; Long hold  
 \*\* )  $\circ$  ; play freely without measures.

**Byul-Gok** was first performed by NamYoon Kim and pianist Kyungsook Lee in Korea at the Hoam Art Hall on May 12, 1987. It was later performed by violinist Georg Hamann and pianist Janna Polyzoides in Germany at the **Hoboken-Saal der Musiksammlung der Nationalbibliothek** on November 6, 1990.

The meaning of **Byul-Gok** indicates that the work represents freedom from customs or convention. Emphasis on the melodic line is very significant. It was written to be performed in America and therefore had western tastes in mind.



## COMPOSER BIOGRAPHIES

Kangyul Ih graduated in 1979 from the College of Music at Seoul National University where he studied composition with Yong-Jin Kim. Mr. Ih is also a graduate in composition of the **Hochschule für Musik und Darstellende Kunst in Wien**. There, he studied composition with Francis Burt, conducting for one year with Otmar Suitner, and learned harmony, counterpoint, and music theory from Heinrich Gattermeyer.

Upon his return to Korea, Kangyul Ih became a member of the Contemporary Music Society in Seoul, Sorimok, Composers' Alliance of New Music, and the Pan Music Festival. His music has been performed through the auspices of these organizations. Internationally, Mr. Ih's works have been performed in Salzburg, Paris, Vienna, Tokyo, Moscow, and New York. His music was also performed at the 1989 ISCM in Amsterdam.

Sukhi Kang was born in Seoul on October 22, 1934. He is a 1960 graduate of the College of Music at Seoul National University. His teachers include Isang Yun in composition as well as Sehyoung Kim and Hoekap (Hyekap) Chung in other areas of music. In Hannover, Germany, Kang continued his studies from 1970-71 at the **Städtliche Hochschule für Musik**. From 1971-75, he also studied at the **Technische Universität & Musik Hochschule** in Berlin. His teachers included Boris Blacher and Fritz Winkel. Mr. Kang's numerous activities find him in a variety of roles. He was a music director of the Pan Music Festival, a member of the International Contemporary Music Festival in Seoul (1969-1991), a former jury member for the ISCM composition competition, the vice-president of the Korean section of the International Society for Contemporary Music (1985-1990), and chairman of the composition department at the College of Music at Seoul National University (1987-1993). He is currently professor at this institution.

His music was performed in **Studio Neue Musik** in Berlin in 1972. His work was commissioned by Meta-Music Festival in Berlin in 1976. Also, his works were performed in Munich, Vienna, and Saarbrücken.

In 1976, he was selected to be included in the International Rostrum of Composers in Paris. In 1978, he was awarded "The Korean National Composer's Prize." In 1979, he won the Grand-Prix of the same competition along with Film Music Prizes of the Korean Daily News. In 1980, he spent a three-month residency in Köln by invitation

of the Electronic Studio, WDR. The year 1980-81 found Mr. Kang spending a one-year residency in Germany by invitation of the Berliner Künstler program of DAAD. From 1980-82, he was an artistic member of the **Electronic Studio Technische Universität** in Berlin. In 1988, Mr. Kang was named music director of the 1988 Seoul Olympiad Closing Ceremony. The same year, he was invited to present a master class at Guidazzi University on the topic of his electronic and computer music. Kang has been a permanent consultant of the Alban Berg Committee in Japan since 1988. In 1989, he was dubbed 'The Best Musician of the Year' by the Association of Korean Musicians. In 1990, he was awarded 'The Cultural Art Prize' by the President of Korea. In 1992, he became the director of the Seoul-Berlin festival. Sukhi Kang's compositions include the following:

**The Feast of id** (1966)

**METAMORPHOSEN für einen Flotisten und Streichquartett** (1976)

**Yong-bi**, a cantata for which he was awarded 'The Korean National Composer's Prize'

**Dal-ha** (1978), for which he was awarded the Grand-Prix of 'The Korean National Composer's Prize'

**Bronzezeit für einen Schlagzeuger und Tonband (35')** (1980), a work commissioned by the Electronic Studio WDR which invited the composer to a three-month residency in Köln

**Passacaglia for Violin and Pianoforte** (1991)

**Duelogue pour Violon et Piano** (1976/96)

His repertoire is published through Edition Modern, Edition Breitkopf & Härtel, Edition Sonoton, Edition Gravis, Edition Max Eschig, and Manuscript. His output represents a wide variety of musical genres, including electronic music, a concerto, orchestral pieces, a cantata, and musical drama.

His basic premise in his composition is that structure, rather than melody, be central to the work in question. Mr. Kang is also the author of several books, such as **Searching The Scene of World Music**. He has also appeared on Köln TV and the Korean Broadcasting System (K.B.S.).

Being a violinist, conductor, and composer, Min-Chong Park is an exemplary model of the versatile musician. He is a graduate of the Tokyo Art University with both a Bachelor's and Master's Degrees. In addition, he is a graduate of Paris National Conservatory. He is a former Dean of the Seoul National University. In addition, Park is a former President of the Korean Music Association. Currently the chairman of the committee for the Korean Broadcasting System (K.B.S.) Symphony Orchestra, he is director and conductor of the Madrigal Chamber Orchestra in Korea. He has also conducted the Seoul City Symphony Orchestra. In Germany, he was both the concertmaster of the World Symphony Orchestra (W.S.O.) and soloist with the same orchestra. He was featured on radio broadcasts aired in Paris, Oslo, Berlin, and Dublin, and has had recitals in New York, Paris, Oslo, and Berlin. In Paris, Mr. Park performed through the auspices of **Concert Chouteau** and **Concert Pasdeloup**. Likewise, he has performed in the Korean cities of Seoul, Pusan, Daegu, Chungju, and Incheon and has performed with the Seoul Chamber Orchestra. Park is also a member of chamber groups such as the Seoul National University String Quartet, the Seoul National University Piano Trio, and the Pan Trio. Mr. Park has been awarded a Distinguished Service Medal in Music by the Art Committee, a Cultured Art Medal, and the Musician of the Art Medal from the Korean government in 1987. His works include two **Suites, Impromptus Pentatoniques** for solo violin, and **Sonatine**.

Byung-Dong Paik was born in 1936. He graduated from Seoul National University in 1961. While a student, his first concert of original compositions was performed. By 1966, three concerts devoted to his music had been performed. In 1969, his cello concerto, which was commissioned by the First Seoul Music Festival, was performed by the Korean Broadcasting System Symphony Orchestra. That same year, he went to study at the **Staatliche Hochschule für Musik** in Hannover. He graduated from this institution in 1971. Since studying in Germany, Mr. Paik has been a professor at Seoul National University and at Ewha Women's University since 1972. Presently, he is the president of Future Music Association, a member of the International Society of Contemporary Music, the director of the Asian Composers League (A.C.L.), vice-president of the Korean Composers Association, and President of the Korean Music Association.

One of his compositions called **Un-3** for harp was performed during the Netherlands International Harp Festival by Myungzine Lim in 1975. His composition entitled **Blue Balloon** was also performed at the Pan Music Festival. Other locations where his music has been heard include Berlin, Osaka, Tokyo, and the U.S. In 1977, he was awarded the Korean Composition Award, and again in 1990. Other prizes include the Monthly Magazine Award (1975) and the Youngchang Award (1993).

He has published several books:

<b>Music Theory</b>	(Hyundae Publisher: 1977)
<b>7 Fermatas</b>	(Moon ye Publisher: 1979)
<b>Sound Or Whispering</b>	(Unae Publisher: 1981)
<b>Harmony</b>	(Soomoondang Publisher: 1984)
<b>Music Of Refinement</b>	(Gihak Publisher: 1985)
<b>Stream of Contemporary Music</b>	(Soomoondang Publisher: 1990)

Several CD recordings of his works are also available. His compositional output is massive and includes orchestral pieces, chamber orchestral pieces, a concerto, chamber music, instrumental pieces, vocal works, works for chorus, Korean traditional music, music for dance, drama music, an operetta, music for children's drama, a cantata, and an opera. They total over 120 compositions. In November of 1983, his interview with Yongku Park appeared in the magazine, **Gongkan** (Space). The title of this article, which concerns the future of music, was **Korean Composers Series I--Byung-Dong Paik**. In this interview, Mr. Paik explained the reason for his avoidance of electronic music as he disapproved of its timbre. Tone colors that were machine manufactured rather than produced through human effort did not fit his style and he considered mechanical tone color to be a sign of the loss of humanism.

Interestingly, his good friend Sukhi Kang was very much interested in electronic music. Their friendship goes back to student days in Hannover. Indeed, they called themselves the "Hannover Club." Mr. Paik also had a nickname of "Begger." This resulted from his shabby

appearance due to his father's termination of monetary support for musical study. The elder Mr. Paik apparently preferred a career in medicine for his son.

Due to his rejection of technology in music, Paik's work bears a closer resemblance to traditional music. In 1995, Mr. Taebong Chung described Mr. Paik's music as being based on the oriental spiritual world and humanism. His music is mostly lyrical and eschews the mechanical.

Paik studied with Isang Yun, a composer deeply revered by Korean composers, at the **Staatliche Hochschule für Musik** in Hannover. He also attended music festivals sponsored by International Society for Contemporary Music, Gaudeamus, a summer music course in Darmstadt, and several seminars.



In 1970, Kil-Sung Oak went to study at Columbia University in New York City. He received his doctorate in composition, theory, and musicology. He also eventually taught at Columbia. Having returned to Korea in 1988, Mr. Oak is presently a professor at Kyunghee University where he teaches composition, theory, and musicology.

On September 7, 1995, Prof. Oak's award-winning symphony, **Synthetics 3**, was premiered at the Seoul Arts Center by the Seoul Symphony Orchestra under the baton of Mr. Kyunghee Kim. After the performance, a review appeared in **The Korean Times** on Tuesday, September 26, 1991 stating that the music of Professor Oak can be described as almost cold-heartedly intellectual. Mr. Oak also composed a string quartet for the movie **The Day The Pig Drowned In The Well**. Mr. Oak called it **The String Quartet In the Vacuum Valve**. He was featured in the newspaper, **One Nation Newspaper**, in an article about **The String Quartet In the Vacuum Valve**. The journalist Jaesook Chung expressed his view that despite the brevity of the history of contemporary music, Mr. Oak discovers new roads and composes new music every year.

Born on January 28, 1934 in Seoul, Chung-Gil Kim was raised in a Presbyterian household and was surrounded by music since his youth. He was much influenced by his father who had various talents in music, art, literature, and gymnastics. He attended the Yangjung Middle School as a youngster and unfortunately dropped out of school because of the Korean War and joined the army when he was 17 years old. Since the Navy Military Band managed the Military Music School, Mr. Kim was fortunate enough to receive a professional music education for the first time. He learned piano and trumpet in addition to theory, harmony, composition, sight-singing, and ear-training. After seven years of military service, he studied at Seoul National University where his teachers were Professors Sehyong Kim and Sungtae Kim. He graduated from the university and served at Ewha Girls' High School as a music teacher until he went abroad in 1970 to study in Germany. He entered the **Staatliche Hochschule für Musik** in Hannover and studied composition under Prof. Isang Yun. Harmony and conducting studies were with Professor Bloch while counterpoint was under the tutelage of Professor Kerppen. He completed the courses and came back to Korea in 1972. He then served as director of the music department of the Seoul Music and Art High School as well as a part-time instructor at Ewha Women's University, Sookmyung Women's University, and Hanyang University. He was charged with the presidency of the Contemporary Music Society in Seoul, became a member of the International Society for Contemporary Music, and was the vice-president of the Asian

Composers' League. In 1983, he became a professor of composition of the College of Music at Seoul National University. Since the fall semester of 1993, he has been serving as the chairman of the department of composition. His compositions were performed through the Pan Music Festival, the Asian Composers' League Festival, and the Seoul Music Festival. Also, the Philarte Quartet selected and performed his string quartet at the Sejong Cultural Center Opening Ceremony Concert. His work, **Three Flutes and Percussion** was chosen at the International Society for Contemporary Music Festival and performed in Reykjavik, Iceland in 1973. In addition, his works have been performed by the Seoul Philharmonic Orchestra and Korean Broadcasting System Orchestra. His **Fanfare '86** was selected and requested by the Olympic Organization Committee and was performed for the 24th Seoul Olympic Regulative Event. In February of 1990, he was elected as the president of Contemporary Music Society. He is known for having written in many genres of music and has received numerous awards such as the Educational Meritorious Award, Seoul Drama Critic Group Award, and New Year's Musician Award.

## CONCLUDING REMARKS

In surveying a representative selection of contemporary works for violin by Korean composers, one is overwhelmed with the wealth of approaches. Some composers, such as Min-Chong Park, have kept to the simplest western forms while retaining an almost exaggerated attachment to Asian sonority. Indeed, it is remarkable that a composer could write an entire solo violin suite within the limitations of the pentatonic scale. More frequent are compositions which offer Korean traits contained within a fully conscious awareness of the western musical education which all of the composers in this study have undergone. Notable among these are the much revered Isang Yun and others such as Sukhi Kang and Byung-Dong Paik of the "Hannover Club."

With compositional complexity worthy of Charles Ives, the opening movement of Kil-Sung Oak's **Duo for Violin and Piano** offers imitations of traditional Korean instruments, use of Korean modes, and Korean folk tunes interwoven in a tapestry of free atonalism, intervallic series, wedge motives, and the twelve-tone system. Works such as this and Chung-Gil Kim's **Ch'oriptong** help make a convincing argument that the qualities of two profoundly different philosophies of music can be successfully molded into a cohesive musical structure. The western tendencies of gesture, pulse, and clearly directed phrasing would seem at

odds with, for example, the ponderous and excruciatingly static tempi of some Korean traditional music. On the other hand, one who is perfectly at home within the confines of Korean 3 or 4-tone scales may well wonder whether it is necessary to bother with tonality or counterpoint, let alone all twelve tones. Nonetheless, Sukhi Kang has created a quarter-step Passacaglia which still had room for the **Pyong-jo** scale!

Fortunately, the talents, efforts, and hardships endured in studying abroad have paid off abundantly as these Korean composers have started a new frontier by beginning to define a new Korean musical language. This project dedicates itself to the hope that present day performers and concert organizers, in the spirit of Schönberg, will strive to introduce this music to a wider public.

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