

2001

The Organ Music of Isang Yun.

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THE ORGAN MUSIC OF ISANG YUN

A Monograph

**Submitted to the Graduate Faculty of
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts**

in

The School of Music

by

Paul Seong Lee

B.M., Chong Shin University, 1980

M.M., Northern Illinois University, 1985

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ABSTRACT

Isang Yun (1917-1995) was born in Korea and became one of the most prominent avant-garde composers in the world.

Yun's fundamental aim as a composer was to develop Korean music through Western means, combining East Asian performance practice with European instruments and expressing an Asian imagination in contemporary Western musical terms.

He left two organ pieces, *Tuyaux Sonores* (1967) and *Fragment für Orgel*, among his 100 works and these two works are representative of his organ music. This monograph will be organized as follows: Chapter I reviews his biographical sketch. Chapter II overviews influences on Yun's compositions. Chapter III is an analysis and performance application of his two organ compositions. The conclusion presents Yun's music and aesthetic.

This monograph will present not only an analysis on the two organ pieces but also an examination of how Yun's study of Korean traditional instrumental techniques, Western avant-garde procedures, and oriental philosophy and ideology are reflected in these works. *Fragment für Orgel* is a movement work of about 12 minutes and *Tuyaux Sonores* is also a single movement of 20 minutes.

CHAPTER I

A BIOGRAPHICAL SKETCH OF ISANG YUN¹

Isang Yun was born in Tongyong, Korea, in September 1917, the son of a poet, Ki-hyon Yun, and a teacher, Sun-dal Kim. He lived in Tongyong until the age of 16 and from the age of 8 was educated in a Western-style setting. Yun was exposed to Western music at an early age and studied violin, cello, music theory, and harmony. It was at this time Yun also began composing. His first work was a piece used to accompany a film at the Tongyong cinema. During this period he also wrote several art songs, a cello sonata, and some chamber pieces. In 1933, his family moved to Seoul, where he immersed himself in the music of Western composers such as Richard Strauss, Paul Hindemith, Bela Bartok, and Arnold Schoenberg. He also learned elementary harmony in Seoul from a pupil of Franz Eckert, a German musician who established the first military band of Western type in Korea.

Yun went to Japan in 1935, where he studied cello, music theory, and composition at the Osaka Conservatory for two years. After his return to Korea in 1937, Yun taught music at a secondary school for two years. In 1939, Yun returned to Japan to study composition with Ikenouch Domojiro, who had studied

¹ Biographical information regarding Isang Yun can be seen in the following sources: John Vinton, Dictionary of Contemporary Music, (New York: E.P. Dutton & Co., Inc, 1974), 831.

Michael Kennedy, The Concise Oxford Dictionary of Music, (New York: Oxford University Press, 1980), 719.

Stanley Sadie, ed. The New Grove Dictionary of Music and Musicians, (London: Macmillan, 1980). S.v. "Isang Yun," by H. Kunz, 607.

Theodore Baker, Baker's Biographical Dictionary of Musicians, (New York: G. Schirmer, 1958), 2091.

at the Paris Conservatory. Although he was eager to study music, he had a difficult time supporting himself and suffered discrimination by the Japanese. Thus his time in Japan was spent as a second-class citizen from a Japanese colony. He later recalled the experience as follows:

They (Koreans) were paid miserably, and had no labor union. Many Koreans were taken to Japan by force for labor and were only allowed to work menial jobs, such as trash picking or street cleaning. There was no possibility for children to be successful in life. They could not go to Japanese colleges nor were they allowed to build their own [Korean school]. Thus, they remained always quite poor and uneducated.¹

Yun returned to southern Korea when Japan entered World War II. He took part in the uprising against the Japanese occupation forces for two months in 1944 and was imprisoned by the Japanese occupation forces for a time. This would not be the last time Yun would be imprisoned for reasons that were purely political.

Yun taught music at secondary schools in Tongyong and Pusan from 1946-50, and he organized the Tongyong String Quartet, playing cello, in 1947. Yun married Soo-ja Lee, a Korean language teacher at the Pusan elementary school, on January 30, 1950, the year the Korean War broke out. In 1950, Yun published several Korean art songs under the title *Dalmuli*, such as “Kne” (1947), “Pyungy” (1941), “Nagune” (1948), “Dalmuli” (1948).

After the Korean War, Yun taught composition at Seoul National University. During this period he composed primarily chamber music, orchestral works, and songs. In 1955, he won the Seoul City Award, which enabled him to travel to

¹ Jeongmee Kim, “The Diasporic Composer: The Fusion of Korean and German Musical Cultures in the Work of Isang Yun.” (Ph.D. Diss., University of California-Los Angeles, 1999), 32.

Europe for further study. In 1956, he studied composition with Tony Auban and music theory with Pierre Revel at the Paris Conservatory. A year later, he moved to Berlin, where he enrolled in the Berlin Hochschule für Musik, studying for one year and taking part in several of the famous Darmstadt summer workshops. In Berlin, Yun studied composition with Boris Blacher and counterpoint, canon, and fugue with Reinhard Schwartz-Schilling. It was here that he met some of the most important avant-garde composers working in Europe, such as Karlheinz Stockhausen, Pierre Boulez, and John Cage.² Yun's original intent was to stay in Europe only three years and then return to Korea to teach composition.³ However, his first significant compositions premiered in Germany at this time, and this prompted him to remain in the country to continue composing. Works of Yun's first European period (1959-65) included *Music for Seven Instruments*, his first piece composed with the twelve-tone technique, and *Five Pieces for Piano*. Both were premiered in 1959. During this time Yun wrote many pieces that incorporated a Korean/Asian philosophy and aesthetic with techniques of the Second Viennese school. These include the oratorio *On mani padme hum* (1964), which is based on a Buddhist chant, and the orchestral work *Reak* (1966), which is based on Korean court music. Other significant works of his first European period include *Bara* (1960), *Loyang* (1962), *Gasa* (1963), and *Garak* (1964).⁴

Yun's musical career was interrupted on June 17, 1967, when he and his wife were abducted from Berlin and returned to Seoul by the South Korean secret

² Stanley Sadie, ed. *The New Grove Dictionary of Music and Musicians*, vol. 27, (London: Macmillan, 1980), 696.

³ Jeongmee Kim, 34.

⁴ Ibid., 77-80.

police, who later charged him with anti-government activities and collaboration with North Korea as part of a large sting operation.⁵ Yun was convicted and sentenced to life in prison, a sentence that would be reduced twice before being commuted on February 25, 1969. These years were especially hard on Yun. He suffered severe torture and made a suicide attempt in the summer of 1967, after which he was transferred to a hospital.⁶

Although in jail, Yun continued composing. He petitioned the government of South Korea to allow him to compose. While in jail he produced his great comic opera, *Butterfly Widow*, which premiered to great acclaim in Nuremberg in February, 1969, despite his absence. It was also during this time that the Hamburg Academy accepted him as a member, in May of 1968.

Yun returned to Germany following his release. He taught composition at Hanover Hochschule für Musik (1970-1971) and at the Berlin Hochschule (1970-1985).⁷ He became a German citizen in 1971. Even so, he was always listed on concert programs as “koreanischer Komponist.”⁸ During this time Yun was a member of the Hamburg and Berlin Academies of Arts, an honorary doctor at Tübingen University, and an honorary member of the ISCM, among other distinctions. Yun’s second European period (1966-77) is marked by his greatest output of composition. Works composed during this period include *Konzertante*

⁵ This sting was officially called the East Berlin Event. 194 persons, mostly intellectuals, were charged with violating South Korea’s National Security Law (the Anti-Communist law) as South Korean citizens. Specifically, Yun was charged with having visited Pyongyang in 1963. The real reason Yun was targeted was because he had been an outspoken opponent of the authoritarian regime of Park Chung-hee while in Germany.

⁶ Jeongmee Kim, 103-106.

⁷ Bote and Bock, *Yun’s Work List*, 3.

⁸ Youngdae Yoo, “Isang Yun: His Compositional Technique as Manifested in the Two Clarinet Quintets” (D.M.A. Dissertation., Louisiana State University, 2000), 9.

Figuren for Small Orchestra (1972), Concerto for Flute and Small Orchestra (1977), Concerto for Clarinet and Small Orchestra (1981), Concerto for Violin and Orchestra No. 1 (1981), Concerto for Accordion and String Quartet (1983), Concerto for Violin and Orchestra No.2 (1983-86), *Exemplum in Memoriam Kwangju* (1981), *My Country, My People!* (1987), Symphony No. 1 (1982-83), Symphony No.5 (1987), Quintet I for Clarinet and String Quartet (1984), and Quintet II for Clarinet and String Quartet (1994).⁹ Yun's two solo organ works, *Tuyaux Sonores* (1967) and *Fragment für Orgel* (1975), were both written during this period.

Even though Isang Yun had been jailed in South Korea, he remained a patriotic man. In later years he worked for peace and reconciliation, as well as for musical exchanges, between the two Koreas. In 1972 Yun composed the opera *Sim Tjong* for the opening ceremony of the cultural festival held for the Munich Olympics. This piece earned Yun international acclaim as a modern composer and resulted in an invitation to perform the work in South Korea soon after. However, Yun canceled this performance because Korea was in the midst of a political purge at the time. In 1988, Yun proposed a performance of his symphony *My Country, My People!* by musicians from both North and South Korea, to be held in the demilitarized zone in 1989. This concert was postponed at the last minute, and then cancelled, due to political reasons. Another cooperative effort, a proposed exchange of orchestral concerts, was spearheaded by Yun in 1991, and unfortunately met with the same result. Despite Yun's wishes, he never was able to return to his native country. He died in Berlin on

⁹ Youngdae Yoo, 15-16.

November 3, 1995, at the age of 81. Yun was interred in a grave of honor in Berlin with soil brought from his hometown, Tongyong.

CHAPTER II

INFLUENCES ON ISANG YUN'S COMPOSITIONS

Yun lived in a harbor village as a boy, where he experienced a wide variety of musical sound. Korea's musical heritage is a rich one, comprised of high court music used for banquets and processions, shamanistic religious music, music of Buddhist rites, and various types of folk music.¹ Instruments used included a large and varied number of string, wind, and indigenous percussion instruments.² As Yun would later recall, his early experience with Korean traditional music was through vagabond theatrical troupes made up of performers who had previously been imperial court musicians in the late Chosun Dynasty. After 1904,³ and especially after the Japanese annexation of Korea in 1910, traditional Korean culture was submerged within Korea, and as a result these musicians lost their positions. Some traditional musicians became teachers in various schools, but many made a living by forming theatrical troupes traveling around the country, performing Korean traditional songs and dances.

During Yun's childhood, he was greatly influenced by such traditional Korean music. For example, one-person operas ("P'ansory") were performed in part or in their entirety along with Korean traditional folk songs by vagabond troupes. Wonsung'I Umak ("Monkey music"), originally from China, was

¹ Yulee Choi, "The Problem of Musical Style: Analysis of Selected Instrumental Music of the Korean-Born Composer Isang Yun." (Ph.D. Diss., New York University), 1992, 34.

² Ibid., 64-75.

³ 1904 marked the end of the Russo-Japanese war, and with it Japanese domination of the Korean peninsula. In Korea this resulted in the end of an agrarian social system, and the introduction of the strong colonial bureaucratic state. It also caused Korea to be exposed to more Western influences, both economic and cultural, than it had ever been exposed to before.

(Jeongmee Kim, 20-22)

performed in Korea as accompaniment for dancing acrobatic monkeys or Chinese dish-spinning tricks. This music, played on the piri (Korean bamboo oboe) and changgo (Korean hourglass drum), strongly impressed Yun. In his youth, Yun also experienced shaman music, which usually involved accompanied singing and dancing by one or more fully costumed shamans.¹

In his compositions Yun did not borrow Korean traditional instruments to achieve special effects but rather adapted Eastern performance techniques to Western instruments. In particular, Yun made use of a variety of traditional Korean musical ornaments: vibratos, glissandi, grace notes, flutters, whispers, half-tones, quarter-tones, etc. In the piece *Colloides Sonores* (1961) for orchestra, Yun gives as a subtitle to each movement the name of an Asian instrument and reproduces the sound of each instrument in its respective movement.² The third movement of *Loyang* (1962) for chamber orchestra features the changgo, a fairly large hourglass drum, whose sound is replicated by the snare and bass drums. And *Piri*, for oboe solo, features the technique of the aforementioned traditional woodwind instrument. Yun gives meticulous instructions on trilling and other performance techniques to the soloist on the front page of the score.³

In Yun's early career, he followed strictly Western models and was influenced mainly by composers such as Ravel and Brahms. His mature period began about the time of his arrival in Germany in the mid-1950's. During this period, Yun was influenced greatly by Schoenberg's serial techniques. Many of

¹ Soo-Ja Lee, *My Husband, Isang Yun* (Seoul: Changjak Pipyeong sa, 1998), 98-103. Yun's piece, *Namo* (1991), is a Western transformation of the shaman music he has experienced.

² Jeongmee Kim, 51-53.

³ Ibid., 51-60.

Yun's early works, such as *Music for Seven Instruments* and *Five Pieces for Piano*, employ twelve-tone rows. At the Darmstadt summer courses in 1957, Yun came under the influence of avant-garde composers such as Karlheinz Stockhausen, Pierre Boulez, and John Cage, who were establishing aleatoric music as a major art form. Yun was very impressed by their work and later recalled:

In Darmstadt, I felt a shock and fascination at the same time. That time, more than any previous occasion, granted me with a wide openness to develop my own musical world as a composer without limitation. I was in the chaotic situation of which the two different kinds of music stand at their poles--in other words, on one hand, the decisiveness or determination of musical materials that guarantee the objectivity of composition but, on the other hand, based on the principal of chance, indecisiveness that allows freedom--I worked hard to find uniqueness in my own way.⁴

In the 1960's, composers such as György Ligeti and Krzysztof Penderecki charted new compositional trends. These composers created the "Klangfarben" technique of utilizing new percussion and timbral effects, through such compositions as Ligeti's *Apparitions* (1960), *Atmosphères* (1961), and Penderecki's *Threnody for the Victims of Hiroshima* (1960). Isang Yun applied this technique in his works *String Quartet III* (1959), *Bara* (1960), *Symphonic Scene* for Large Orchestra (1960), and *Colloïdes sonores* for String Orchestra. To this Yun added his own stylistic effects, which were derived from Korea and its people and Taoist philosophy.

Taoism is a Chinese mystical philosophy which emphasizes universal and specific order, method, and principle. Among the elements of the philosophy, the most important is the Tao, which means "the way." The Tao is the unity behind

⁴ Yong-whan Kim, *Isang Yun's Studies I*. (Seoul: Korea Arts Institute, Young-jin Publishers, 1995), 9.

all multiplicity. It is invisible, vague, and indescribable. Taoism seeks to define the relativity of properties. The idea that everything has its opposite, and that these opposites are the mutual causations of each other, is a basic part of the Taoist philosophy. This concept is known as the Yin and Yang. The idea that all complexities of this world are combined into a unity is also a tenet of Taoism. All conflicting realities in the world - light and darkness, day and night, etc. are but differences in points of view, or merely relative causes of one another, and are therefore reconciled. The tenets of Taoist philosophy, including the Yin and Yang dualism and the notion of the return to Tao (eternal transformation from non-being to being back to non-being), became the source of ideas for Yun's music.⁵

For Yun, the concept of the Tao was transformed into the idea of the *Hauptton*. A single tone would become the basis of a composition, acting as the equivalent of a tonic in Western music. This tone would become a foundation, along with various types of ornamentations which generate change. Yun wrote the following about the concept of the individual note in his works:

While in European music the concept of form plays a decisive part, and notes become significant only when a whole group of them are related horizontally as melody or vertically as harmony, the thousand-year-old tradition of Eastern Asiatic music places the single note, the constructive element in the foreground. In European music only a series of notes comes to life, so that the individual note can be relatively abstract, but with us the single is alive in its own right. Our notes can be compared to brush strokes as opposed to pencil lines. From beginning to end each note is subject to transformations, it is decked out with embellishments, grace notes, fluctuations, glissandi, and dynamic changes; above all, the natural vibration of each note is consciously employed as means of expression. A note's changes in pitch are regarded less as intervals forming a melody than as an ornamental function and part of the range of expression of one and the same note. This method of treating individual notes sets my music

⁵ Jeongmee Kim, 70-73.

apart from other contemporary works. It gives it an unmistakably Asiatic color, which is evident even to the untrained listener.⁶

Isang Yun utilized what he was exposed to both in the East and the West to create complex hybrid musical forms. His writing was the product of his home country and of the many conflicts between his country and within himself. He summed up his writing as follows:

My music can be heard as Eastern or Western. This tells you my situation here. I am not a typical East Asian, nor am I Europeanized. I bear the characteristics of the two cultures. I am different from Debussy, Boulez, or Messiaen who grew up in a Western culture, and were somehow interested in Eastern music, but not deeply fused with Eastern elements. But, all of these composers remained in their own cultures physically and spiritually, and rested only occasionally in contact with a foreign culture.

My case is quite different. I left my native place, . . . I lived there to begin my study of composition in the West all over again. In Japan and Korea, I became acquainted with Western music through late Romanticism, but I realized that was not what I was looking for. To learn from the beginning I came to Paris and Berlin, and then I resided in the Western world. I had to confront Western culture and Western music artistically—it was a matter of life or death to me. I do not think it is correct to say that if you learn Western compositional technique, you become a Western composer. It is necessary to forget your own roots and to become a tabula rasa for the new and the foreign. I had to struggle to learn Western music. Then I had to remember that I am from Asia. Only then was I able to express the elements of Eastern origin, but in the language of Western music... But, you should know that I find the whole question whether I compose Western or Eastern music uninteresting. I am writing music that I have to write, because I am myself. . .⁷

⁶ Francisco F. Feliciano, *Four Asian Contemporary Composers* (Quezon City: New Day Publisher), 1983, 46.

⁷ Louis Riser, *Der verwundete Drache: Dialog über Leben und Werk des Komponisten* (n.p.: S. Fischer, 1977) 219-220.

CHAPTER III

ANALYSIS AND PERFORMANCE APPLICATION OF *FRAGMENT FÜR ORGEL* AND *TUYAUX SONORES*

PART I. ANALYSIS AND PERFORMANCE APPLICATION OF *FRAGMENT FÜR ORGEL*

Fragment für Orgel was written by Isang Yun in 1975. This short piece was originally conceived as part of a larger religious work for the farewell celebration of Martin Hoberg, pastor of the Luther-Kirche in Hamburg-Wellingsbüttel. Gerd Zacher premiered the piece on May 17, 1975. As stated in a program note provided by the publisher,

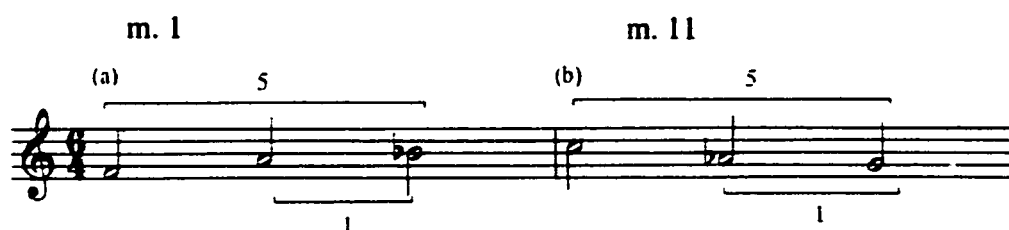
The short piece is tripartite, in A-B-A' form. Part A consists of a few chords which, broken up in various ways, by forming layers, by overlapping, and by creating counterpoint, reach up from deep to high registers. In part B, these chords are dissolved into figurative and ornamental formulas, with colors and dynamics constantly changing. In part A', the chords, consisting of the same material as in part A, are again compressed. They assume a compact form, then dissolve into individual notes, and finally ring out into the distance.¹

In *Fragment für Orgel*, Yun combines twelve-tone serialism with his own Korean *Hauptton* technique. The twelve-tone serial technique was developed by Arnold Schoenberg as a means of developing his earlier idea of “emancipation of dissonance.” Use of the twelve-tone method rejects the hegemony of a single pitch class. The system consists of setting up a referential ordering of the twelve notes of the chromatic scale. There are four operations: prime, retrograde, inversion, and retrograde.

A good way to understand the compositional possibilities of a twelve-tone row is to use pitch class set theory to discover its properties. A pitch class set is a

¹ This unattributed program note was provided by Bote/Bock Publisher. English translation courtesy of Dr. Andreas Giger, Assistant Professor of Music, Louisiana State University.

group of intervals derived to fulfill a compositional purpose. The twelve-tone series which unifies this piece is derived from a row that consists of two intervallically equivalent hexachordal subsets. Each of these hexachords in turn consists of two trichordal subsets, the first belonging to the set class (015), the second to the set class (013). These numbers represent the number of semitones between the various pitches of the set as illustrated in Example 1. If 0 represents a given pitch, e. g. B-flat, A-natural would be labeled 1, as it is one semitone away from B-flat and F would equal 5, as it is 5 semitones away from B-flat.²



Example 1. Yun, *Fragment für Orgel*, above notes are derived from m. 1 and m. 11

At the beginning of this work, Yun uses two different row forms. They are related in two different ways. First, they are related by retrogression. The first hexachord of P0 is the retrograde of the first hexachord of I7, while the second hexachord of P0 is likewise the retrograde of the second hexachord of I7. Secondly, the two row forms relate combinatorially,³ since the first hexachord of P0 and the second hexachord of I7 (or vice versa) combine to make an aggregate (a collection of all 12 pitch classes of the chromatic scale). With this row, any of the 12 prime forms is combinatorial together with a given inverse form in the

² See Joseph N. Straus, *Introduction to Post-Tonal Theory*. (New Jersey: Prentice Hall 1990), 26-46.

³ In twelve-note composition, combinatoriality is a technique whereby a collection of pitch classes can be combined with a transformation of itself to form an aggregate of all twelve pitch classes.

manner just described (See Figure 1 below). Yun later exploits this combinatorial property of this row to build an inversive canon in the opening section of the piece.

| | I ₀ | I ₄ | I ₅ | I ₂ | I ₃ | I ₇ | I ₆ | I ₉ | I ₈ | I ₁₁ | I ₁₀ | I ₁ | |
|-----------------|-----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|-----------------|-----------------|----------------|-----------------|
| P ₀ | F | A | B \flat | G | A \flat | C | B | D | C \sharp | E | D \sharp | F \sharp | R ₀ |
| P ₈ | C \sharp | F | F \sharp | D \sharp | E | G \sharp | G | B \flat | A | C | B | D | R ₈ |
| P ₇ | C | E | F | D | D \sharp | G | F \sharp | A | G \sharp | B | A \sharp | C \sharp | R ₇ |
| P ₁₀ | D \sharp | G | G \sharp | F | F \sharp | A \sharp | A | C | B | D | C \sharp | E | R ₁₀ |
| P ₉ | D | F \sharp | G | E | F | A | G \sharp | B | A \sharp | C \sharp | C | D \sharp | R ₉ |
| P ₅ | A \sharp | D | D \sharp | C | C \sharp | F | E | G | F \sharp | A | G \sharp | B | R ₅ |
| P ₆ | B | D \sharp | E | C \sharp | D | F \sharp | F | G \sharp | G | A \sharp | A | C | R ₆ |
| P ₃ | G \sharp | C | C \sharp | A \sharp | B | D \sharp | D | F | E | G | F \sharp | A | R ₃ |
| P ₄ | A | C \sharp | D | B | C | E | D \sharp | F \sharp | F | G \sharp | G | A \sharp | R ₄ |
| P ₁ | F \sharp | A \sharp | B | G \sharp | A | C \sharp | C | D \sharp | D | F | E | G | R ₁ |
| P ₂ | G | B | C | A | A \sharp | D | C \sharp | E | D \sharp | F \sharp | F | G \sharp | R ₂ |
| P ₁₁ | E | G \sharp | A | F \sharp | G | B | A \sharp | C \sharp | C | D \sharp | D | F | R ₁₁ |
| | R ₁₀ | R ₄ | R ₅ | R ₂ | R ₃ | R ₇ | R ₆ | R ₉ | R ₈ | R ₁₁ | R ₁₀ | R ₁ | |

Figure 1. Twelve-tone row used in *Fragment für Orgel*

The technique Yun developed while in Europe, *Hauptton* technique, is a manifestation of his identity as a Korean composer and was his way of creating a synthesis of Asian and Western strands of musical thought. In contrast to serialism, in *Hauptton* technique there are several central tones which dominate

the sound complex of the piece, embellished by various kinds of vibrato, timbral inflection, ornamentation, etc.⁴

Yun's use of *Hauptton* composition is illustrated in the following excerpts from several of his pieces found in Example 2 below and Example 3 on the next page. Example 2 shows an excerpt from Yun's *Monolog*. Although the rhythmic diminution implied in the first four measures of this piece suggests a certain process of development, for the most part the *Haupttöne* play the part of the Yin, the unchangeable element, while the ornaments imply the Yang, the ever-changing and dynamic element.

Throughout this piece important notes are treated in a similar way with rapidly changing dynamics, broken chords, ornaments, and flourishes.



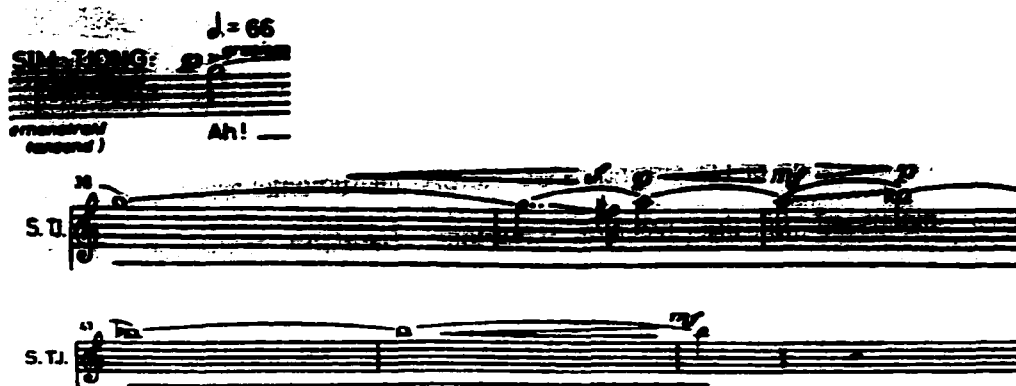
Example 2. Isang Yun, *Monolog* for Bass Clarinet, mm. 1-15, *Hauptton* Ornaments

Example 2 shows that Yun adapts *Hauptton* technique to every medium or instrument. The result is very idiomatic writing.

Another example of *Hauptton* technique, shown in Example 3 below, occurs in the opera *Sim Tjong*, where Yun employs appoggiaturas, trills, glissandi, and

⁴ Youngdae Yoo, "Isang Yun: His Compositional Technique as Manifested in the Two Clarinet Quintets" (D.M.A. Dissertation., Louisiana State University), 2000, 91.

portamenti that evoke traditional Korean court music. Note the slow glissandi and dynamic inflections which are idiomatic for the voice.



Example 3. Isang Yun, *Sim Tjong*, Prologue, mm. 37-42 *Hauptton* technique, first note, G5, is *Hauptton*.

One of Yun's refinements of *Hauptton* technique is *Hauptklang* technique. In contrast with *Haupttöne*, which are single notes, a *Hauptklang* is a structural sonority consisting of more than one note. A *Hauptklang* can be used as a compositional focus throughout a long passage or even an entire work.

In general, a *Hauptklang* may be considered a combination of several *Haupttöne*.⁵ Because Korean music is monophonic, this is a part of Yun's musical style that is derived from Korean traditional music but is separated from it.

In Example 4, an excerpt from *Fragment für Orgel*, *Hauptklang* are shown within boxes and ovals.

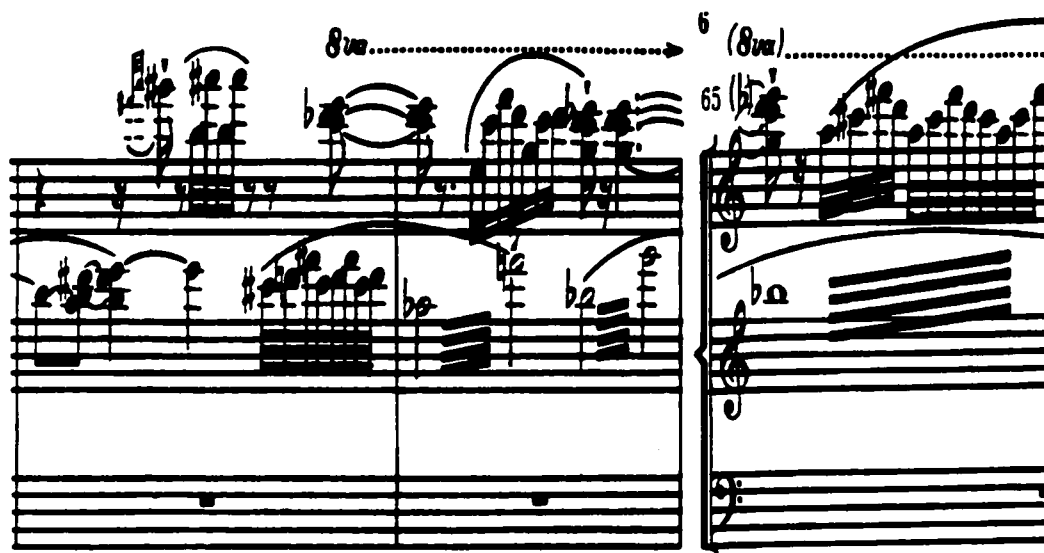
⁵ Ibid., 43.



Example 4. Yun, *Fragment für Orgel*, p. 6. mm. 65-78

In *Fragment für Orgel*, the two seemingly irreconcilable practices of twelve-tone serialism and *Hauptton* technique are effectively combined. Yun thus gives us a piece that is modern, cosmopolitan, and at the same time traditionally Korean. In doing so, Yun achieves a sort of musical integration into Western culture while keeping his Korean identity.

One of the unique features in Yun's music is the cleverness with which he reproduces the sound of the East. Example 5, taken from the B section of *Fragment für Orgel* and shown on the following page, which has highly embellished notes on both manuals. These notes imitate Korean instruments such as the *piri*, a traditional Korean woodwind instrument used both as a solo and an accompanimental instrument. The *piri* is similar to the flute in tone quality, function, and size. It typically serves an accompanimental role and ornaments Korean vocal music, utilizing techniques such as trills and tremolos.



Example 5. Yun, *Fragment für Orgel*, p. 5-6, mm. 64-65 from the B Section

Hauptton technique is the most essential component of Yun's style, and the succession of *Haupttöne* in the piece provides the most obvious narrative continuity.

The first pitch of this work, played on the pedal keyboard, is F2, which will later become the focus of the entire piece. The pitch class F-natural, in the most extreme registers, is used to demarcate the three large sections of the work. The A and A' sections are outlined in Example 6 on the following page.

Haupttöne and row-desired gestures combine to shape the continuity of the piece. The work begins with two complete overlapping statements of the row, in the lower-to-middle register. The first six notes are grouped into three-note gestures, both of which form (015) trichords. Several (013) trichords are apparent within the first statement. These do not all coincide with discrete cells of the row. There are two significant tetrachords at cadences here. At m. 8, there is a tetrachord of set-class (0145), which is the union of two (015)s. At m. 11, there is a second tetrachord which is (0235), the union of two (013)s (See Example 7

below).

Example 6. Yun, *Fragment für Orgel*, overall map of *Haupttöne* from the A and A' sections.

Example 7. Yun, *Fragment für Orgel*, p. 1-2. mm. 1-14

At m. 1, an ascending gesture is formed using the prime form of the row. This texture develops until m. 11, at which a descending gesture begins; just as measure 1 comprises the prime form of the row, m. 11 comprises I7, the combinatorial complement of the prime form of the row, and it is also a mirror inversion. As explained previously in the discussion of combinatoriality, if one reads the pitches of the first hexachord from the end to the beginning, they would be identical to the pitches contained in the first hexachord of I7. P0= (F, A, B-flat, G, A-flat, C), I7= (C, A-flat, G, B-flat, A, F). The change in row forms at measures 1 and 11 coincide with changes in *Hauptton*. Taking middle C as C4, the *Hauptton* at m. 1 is F2 and at m. 11 the *Hauptton* is C5. Those notes are used as focal points of imitation in an inversive canon (See Example 8 below).



Example 8. Yun, *Fragment für Orgel*, p. 2, mm. 10-15

The A section ends with a high F6 *Hauptton* sounding together with trichords and tetrachords derived from the row (See Example 9 on the following page). This marks Yun's first use of *Hauptklang* technique in this piece where segments of the row serve as secondary tones to the *Haupttöne* in the treble.

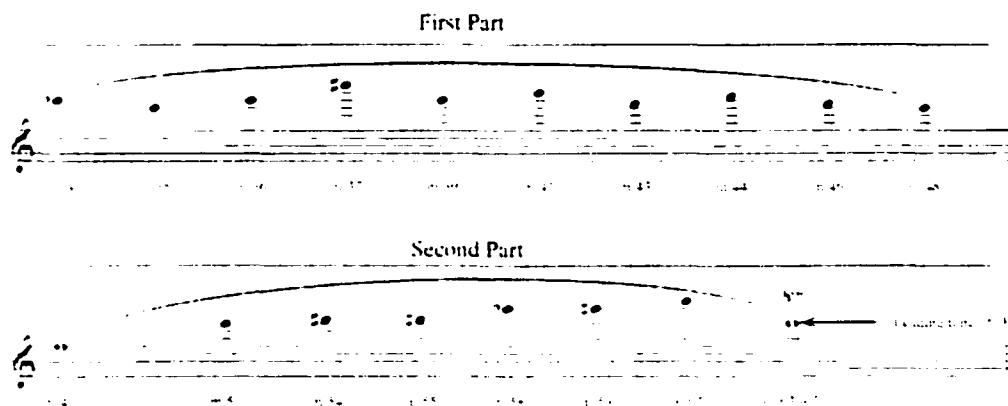


Example 9. Yun, *Fragment für Orgel*, p.3, mm. 30-31

The B section begins at m. 34 and continues to the downbeat of m. 66.

Rather than a melodic texture created by a succession of *Haupttöne* as in mm. 1-33, the emphasis in the B section is a development of the harmonic framework created by the *Hauptklänge* derived from the twelve-tone row. It becomes difficult, however, to trace individual forms. This section is analogous to the development section of a piece in sonata-allegro form. The pitch class F-natural is used to divide the two parts of the section. The first part of this section is found from measures 34 to 48 and the second part is found from measures 49 to 65. Furthermore, the second part of the B section serves as the transition of the development. It should be noted that the alternation of a new set class (014) and previously used set classes (015, 013) appearing in the upper and middle registers are utilized for the *Hauptklang* and cantus firmus. The highest note of the first (014) trichord, E6, which appears in the upper register of m. 63 through 65, functions as the leading tone of "F" before going to the A' section. Example 10 shows that the *Haupttöne* are more numerous and also shorter in duration and do not move to a particular pitch class goal. Because the prevalence of the

Hauptklang technique in this section is utilized as the predominant feature of this section, it becomes hard to find clear *Haupttöne* in all registers.



Example 10. Yun, *Fragment für Orgel*, Overall map of *Haupttöne* from the B section

The harmonies throughout this section are based on trichords and tetrachords derived from the row. In particular, the set classes (013) and (015) continue to be fundamentally important here. Instead of trichords sounding together to form clear harmonic units as in the first section, more complex combinations of these two set classes are used in flourishes, trills, and other toccata-like virtuosic figures. The tone row is not treated melodically in this section, as it was in the A section, but is instead developed harmonically.

The A' section (mm. 66-end) represents a return to the materials of the opening. The unembellished polyphony of the A section returns. Unlike the B section, the rigidity of twelve-tone usages in the A' section gives way to Yun's *Hauptton* technique. Again strictly serial, the A' section focuses on the *Hauptton*, F#, which sounds almost continually and thus serves as a Yin-like element. Dynamics provide the Yang, with their changes from *f* to *pppp*. This dynamic

progression is the reverse (mirror-image) of the dynamic movement in the A section.

It is suggested that an organ of at least 28 stops be used for a successful performance of Yun's *Fragment für Orgel*. The work may be performed on a mechanical or an electric action pipe organ. If the organ has no electric stop action, this work adapts well to the use of a mechanical organ, since registration changes are not frequent and stops may be added or deleted by using stop pullers.

It should be noted that Yun only mentions using two manuals. These manuals are indicated in the score as Man. I and Man. II. Therefore, a successful interpretation of Yun's score depends on an organ having at least two manuals. It will be left up to the discretion of the performer to decide what divisions will be Man. I and Man. II. It is desirable that one division be under expression to affect the dynamic nuances indicated in the score. Keeping in mind a two-manual organ design for the realization of this work, one might designate Man. I to be played on the Positiv or Choir and Man. II to be played on the Great. If this is the case, Manual I could become the expressive division. However, it is more likely that a two-manual design would include a Swell as the expressive division. This writer has chosen to interpret Yun's score referring to a two-manual organ where the Great is Manual I and the Swell is Manual II.

It should be noted that no registration indications are given for the work. The suggestion of registration appears in the dynamic markings in the score. It will be left up to the discretion of the performer to interpret these markings based on the organ at his disposal. Usually when there is a dynamic marking such as

piano (p), one uses quieter stops found on expressive divisions such as the Swell or Choir. This dynamic marking first appears in the opening measure of the score. A possible pedal registration for the opening four measures of the first page might be soft pedal flutes of sixteen- and eight-foot pitches. Likewise, Manual I found at measure 4, with the indication of *mezzo piano*, might be realized using soft foundations of eight- and four-foot pitches from either the Positiv/Choir division or the Swell. On page 2, line 1, measure 10, Yun introduces a third dynamic marking, *mf*, in the pedal, which eventually appears on Manual I and Manual II. It would be interesting to employ a contrasting registration in order to interpret the dynamic indications appearing at measures 11 and 13. One could add a Subbass 16' or Gemshorn 16' to the pedal in measure 10. Other additional stops could be added to the pedal and Manual I in measures 10 and 13. These additions may be made with the aid of a registrant if divisional combinations are absent. The *mf* dynamic marking appearing at measure 11 on Manual II could be interpreted using flutes of eight- and four- foot pitches, and an eight-foot principal could be added to Manual I at measure 13. The crescendo called for at measure 26 could be realized by coupling Manual I, if it is expressive, to Manual II or by coupling Manual II (Swell) to Manual I. On the first beat of measure 27, the *f* dynamic mark suggests a full organ sound using the principal choruses with perhaps no reeds, thus ending the first A section of the work.

In the B section of the piece, found between measures 34 and 65, there is a drastic registration change. The performer is expected to display a virtuosic

technique because of the texture, which is like a toccata with broken chord figuration and ornamental flourishes. Beginning at measure 34, one might need another general piston to register this section. The stops used for the *mf* in this section could be the same as those used in measure 11.

Measure 66 signals the return of the first A section but with slightly louder dynamics indicated by *f*. Here one could adopt the same principal chorus registration used in measure 27. With the appearance of *ff* in measure 74, one could add reeds from all manual divisions as well as the pedal division. Keeping an expressive division closed at this point provides an opportunity for the performer to open the Swell box to realize Yun's *fff* indication at measure 75. One could use a similar registration at measure 80 that appeared at measure 27 and likewise a similar registration at measure 81 that appeared at measure 11 to realize the *forte* and *mezzo forte* indications in these measures.

In measure 83, one could use the same registration as that appeared in measure 4. In order to realize the *pp* in measure 84, the Subbass 16' could be taken off in the pedal, and all the four-foot flutes could be taken off the manuals. In addition, the Swell box could be manipulated to realize the *pp* indication on the manuals in measure 87, *pp* in measure 91, *ppp* in measure 90 in the pedal, and the *pppp* in the pedal in measure 91. At this point, the Swell box is completely closed.

Yun's *Fragment für Orgel* is an example of a very technically difficult avant-garde organ work. This is due to several factors. Although the tempo indication is suggested to be slow at 66 per quarter and the time signature is

traditional, there are numerous rhythmic motives that are difficult to count. This is compounded by difficult pedal passages where the organist must play chord clusters with one foot. Manual technique requires skill in executing an absolute legato through the use of finger substitutions and the use of finger and thumb glissandi. The writer suggests that both the toe and heel of one foot be used in playing the pedal chord clusters dominating the texture. For example, in the first measure, the A-natural on the third beat could be played with the heel and the B-flat on the last beat could be played with the right toe, while depressing the F-natural with the left toe (See Example 11 below).



Example 11. Yun, *Fragment für Orgel*, p. 1, mm. 1-9

The composer has suggested that Manual I be played with the left hand and Manual II be played with the right hand. However, one might want to use both hands at times to facilitate an absolute legato touch. This technique is shown in Example 12, which appears on the following page.



Example 12. Yun, *Fragment für Orgel*, p. 2, mm. 11-14

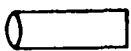
PART II. *TUYAUX SONORES* (1967): YUN'S USE OF ALEATORY AND GRAPHIC NOTATION

Tuyaux Sonores (1967) was Yun's first published work for organ. Unlike his other published works, it was written using graphic notation and is aleatoric. Aleatoric music is primarily a middle-to-late 20th century phenomenon. It is a type of music-making in which a certain level of choice is demanded of the performer. This could include randomly chosen pitches, rhythms, or even structural development. Often the score indicates an explanation of the composer's desires, but some aspect of the work is left to the imagination of the performer.

Yun's graphic notation owes a considerable debt to Krzysztof Penderecki who composed several works using it, including *Threnody for the Victims of Hiroshima* (1960), *Dimensions of Time and Silence* (1960), *Emanation* (1959), *Anaklasis* (1959-60), *String Quartet No. 1* (1963), etc. He also developed an immediately accessible musical language based on dramatic and coloristic use of blocks, masses, and planes of sound. Penderecki was known for his innovative

use of traditional instruments employing non-traditional techniques, such as tone clusters and microtones, while maintaining traditional forms such as sonata form, binary form, etc.⁶ Because of the aleatoric factors involved with these new playing techniques, graphic notation provides more flexibility than the strict rhythmic and pitch indications of traditional notation.

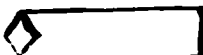
Although there are no specific pitches or rhythms detailed in the score of *Tuyaux Sonores*, the score makes use of symbols that are important in creating textures in Yun's music. Some of the symbols are cited in the following examples. Individual symbols are given with a brief explanation of their function followed by a score excerpt illustrating their use in context. The composer provides a sample realization from many passages in the preface of the piece, and where his verbal instructions are unclear, we can use the sample realization to infer his intentions.

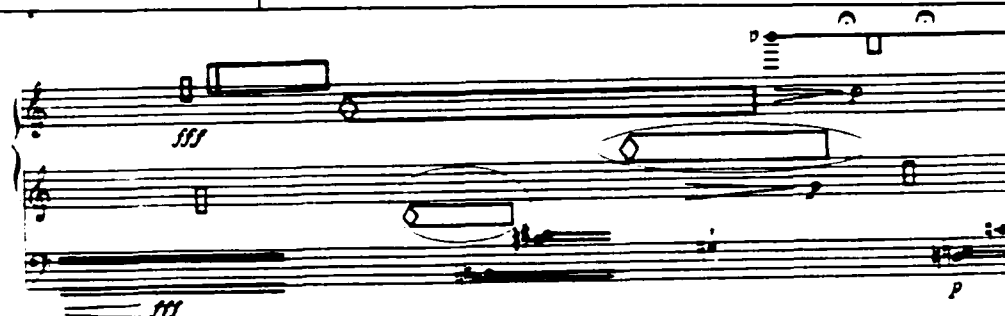
| | |
|---|--|
|  | chord, primarily subsets of the diatonic scale, with harsh dissonances |
|---|--|



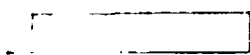
Example 13. Yun, *Tuyaux Sonores*, third system, p. 1, application of symbol representing chord with harsh dissonances.

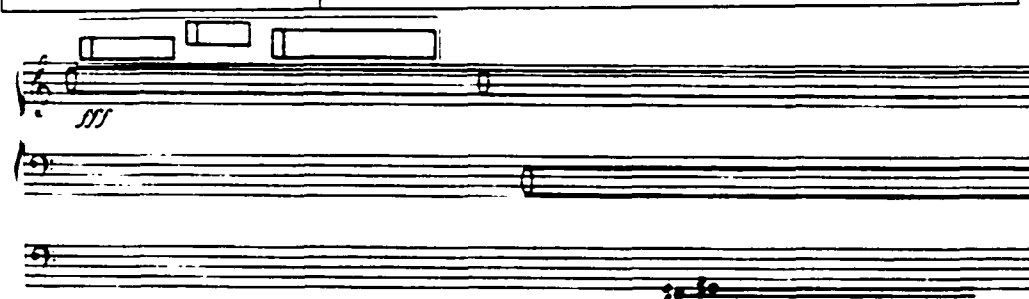
⁶ LeDee, Mikel Andrew, "An Analysis of *The First String Quartet* of Krzysztof Penderecki and *Original Composition Symphony II*" (D.M.A. Diss., Louisiana State University), 1996, 1.

| | |
|---|--------------------------------|
|  | harsh chord, rich in semitones |
|---|--------------------------------|

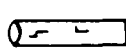


Example 14. Yun, *Tuyaux Sonores*, second system, p. 4, application of symbol representing harsh chord, rich in semitones.

| | |
|---|--------------|
|  | tone cluster |
|---|--------------|

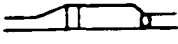


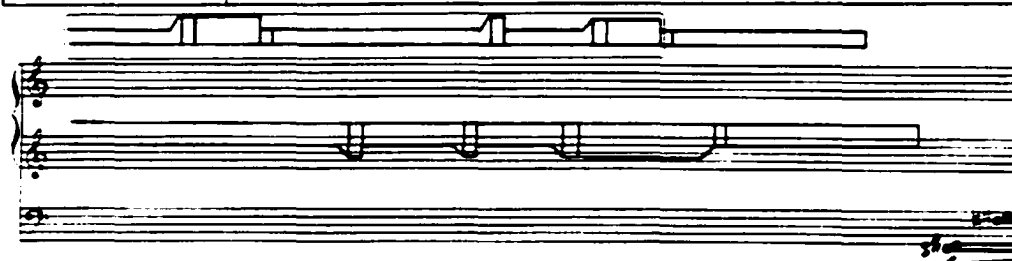
Example 15. Yun, *Tuyaux Sonores*, first system, p. 1, application of symbol representing chord with many neighboring tones.

| | |
|---|--|
|  | changing tone color within the duration of a chord (main tone surrounded by the neighboring tones) |
|---|--|



Example 16. Yun, *Tuyaux Sonores*, second system, p. 3, application of symbol representing changing tone color.

| | |
|---|---|
|  | registral expansion or registral reduction of <i>Hauptklang</i> |
|---|---|




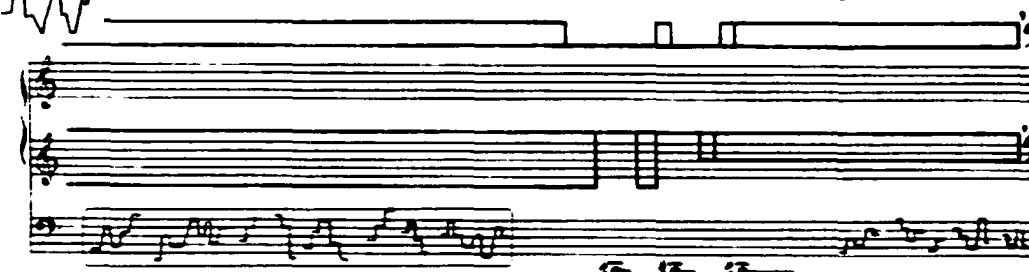
Example 17. Yun, *Tuyaux Sonores*, first system, p. 4, application of symbol representing registral expansion or registral reduction of *Hauptklang*

| | |
|---|---------|
|  | tremolo |
|---|---------|




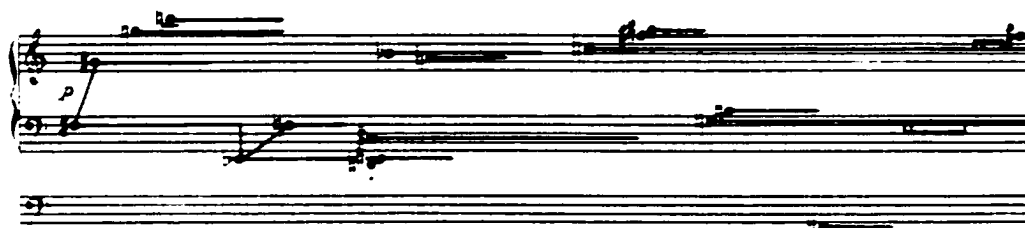
Example 18. Yun, *Tuyaux Sonores*, first system, p.5, application of symbol representing quick succession of sound.

| | |
|---|--|
|  | melodic line modeled on the given pattern; glissandi |
|---|--|




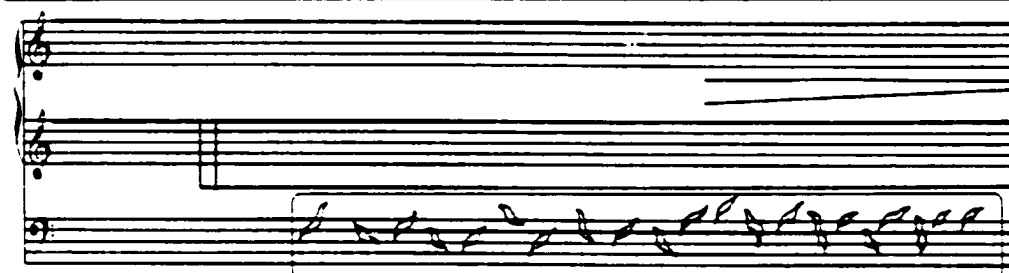
Example 19. Yun, *Tuyaux Sonores*, third system, p.5, application of symbol representing glissandi.

| | |
|---|---|
|  | addition of these tones in the same <i>timbre</i> |
|---|---|




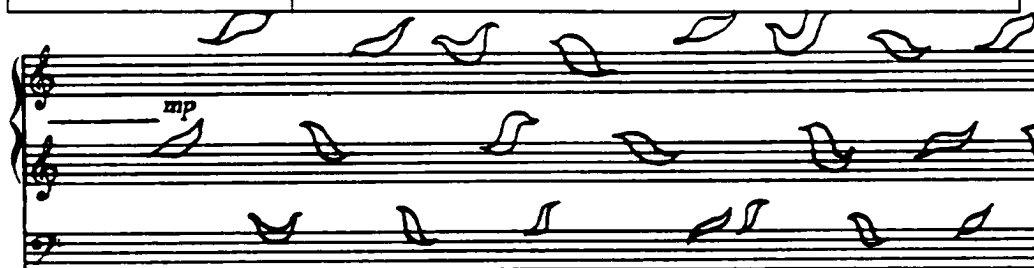
Example 20. Yun, *Tuyaux Sonores*, first system, p. 7, application of symbol representing addition of tones.

| | |
|---|---------------------|
|  | narrow brush stroke |
|---|---------------------|



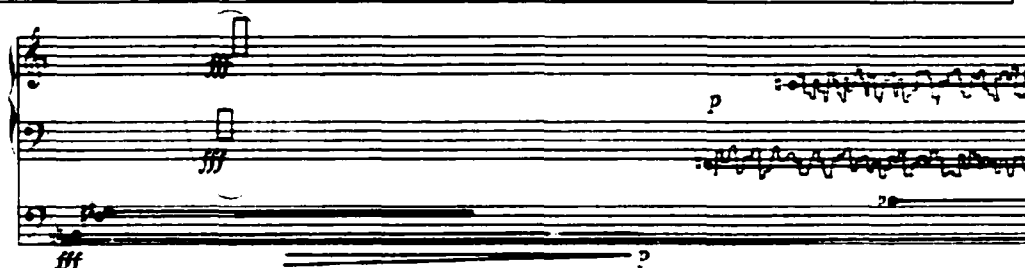
Example 21. Yun, *Tuyaux Sonores*, second system, p. 9, application of symbol representing narrow chordal glissandi; by narrow brush stroke Yun means that the side of fingers are used to produce a glissando on a narrow range of tones.

| | |
|---|---------------------|
|  | broad brush strokes |
|---|---------------------|



Example 22. Yun, *Tuyaux Sonores*, second system, p.10, application of symbol representing broad chordal glissandi; by narrow brush stroke Yun means that the side of fingers are used to produce a glissando on a broad range of tones.

| | |
|---|-----------------------|
| □ | short blow with elbow |
|---|-----------------------|



Example 23. Yun, *Tuyaux Sonores*, first system, p. 11, application of symbol representing short blow.

| | |
|---|--------------------------------|
| ▤ | ascending glissando with elbow |
|---|--------------------------------|

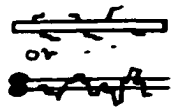


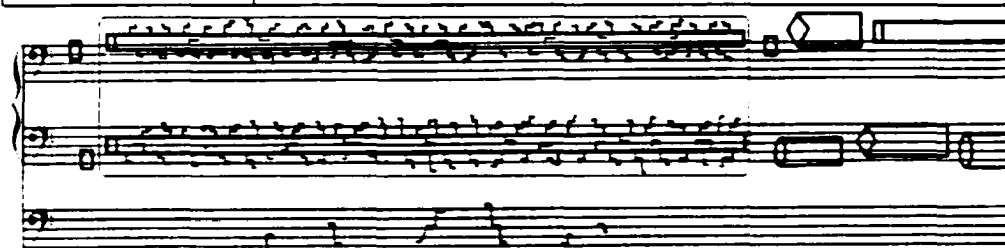
Example 24. Yun, *Tuyaux Sonores*, second system, p. 12, application of symbol representing ascending glissando with elbow.

| | |
|---|---------------------------------|
| ▥ | descending glissando with elbow |
|---|---------------------------------|



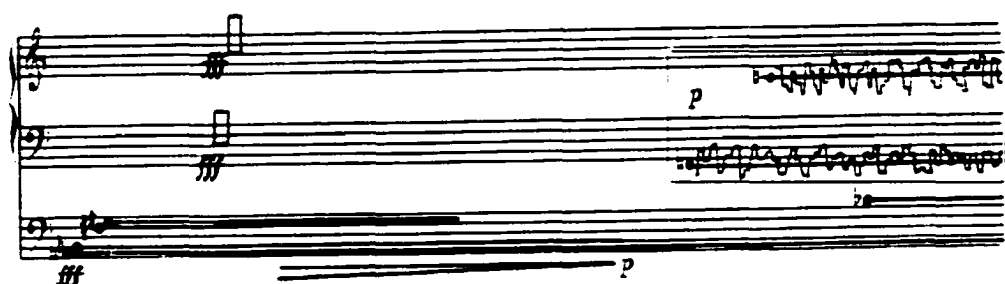
Example 25. Yun, *Tuyaux Sonores*, second system, p. 12, application of symbol for descending glissando with elbow.

| | |
|---|--|
|  | <p>free alteration of the main chord or tone</p> |
|---|--|




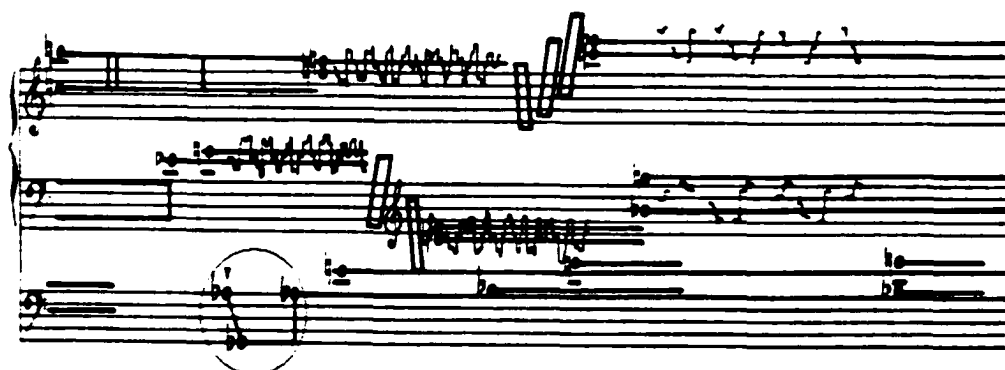
Yun, *Tuyaux Sonores*, first system, p. 6

or




Example 26. Yun, *Tuyaux Sonores*, first system, p. 11, application of symbol representing free alteration of the main chord.

| | |
|---|--|
|  | <p>vertical line indicates the cutoff of legato notes closely following each other</p> |
|---|--|




Example 27. Yun, *Tuyaux Sonores*, third system, p. 12, application of symbol representing cutoff of legato notes.

| | |
|---|------------------------------------|
|  | note somewhat shorter than notated |
|---|------------------------------------|



Example 28. Yun, *Tuyaux Sonores*, third system, p. 6, application of symbol representing a note somewhat shorter than notated.

| | |
|---|----------------------------------|
|  | <i>molto tenuto, legatissimo</i> |
|---|----------------------------------|



Example 29. Yun, *Tuyaux Sonores*, third system, p. 6 application of symbol representing a note somewhat longer than notated.

Yun's use of *Hauptton* technique was already explained in *Fragment für Orgel*.⁷ On the first page of this work, a definite *Hauptklang* can be seen in the general range of A4 to E5. The symbol shown in the score specifies a "very harsh chord with few harsh dissonances." The chord given, A B C E F#, is a possible

⁷ Refer to p. 16 for a definition of *Hauptklang*

realization, even though an individual performer can substitute another made up primarily of adjacent pitches (See Example 30 below). The other embellishing dyads that sound against this provide contrapuntal embellishment.



Example 30. Yun, *Tuyaux Sonores*, first system, p. 1

Example 31 below, found on page 2 of the second score, shows a graphic notation seemingly intended to imitate Korean court music, reaching a dynamic level of *fff*.



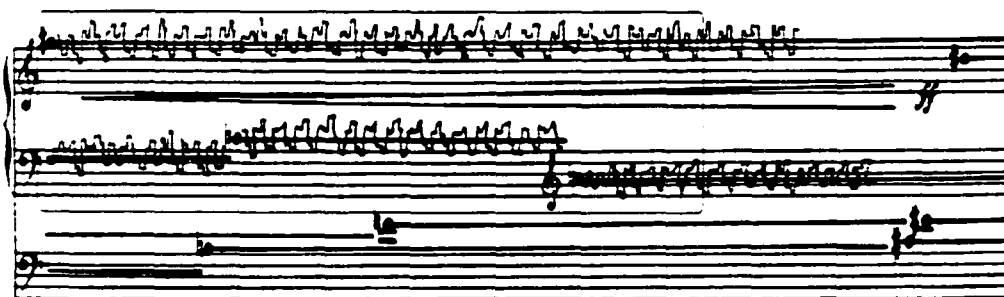
Example 31. Yun, *Tuyaux Sonores*, second system, p. 2

One of the unique features of Yun's incorporation of Asian elements in his music is the cleverness with which he reproduces the sound of the East. On page 6, score 1, a graphic symbol (See Examples 32 and 33 on the following page) represents an alteration of the chord. This symbol is reminiscent of Korean singing, which incorporates a wide vibrato on certain pitches. The symbol in

Example 32 has a main tone “B” in the right hand and a main tone “D” in the left hand, centered by neighboring tones.



Example 32. Yun, *Tuyaux Sonores*, first system, p. 6
or



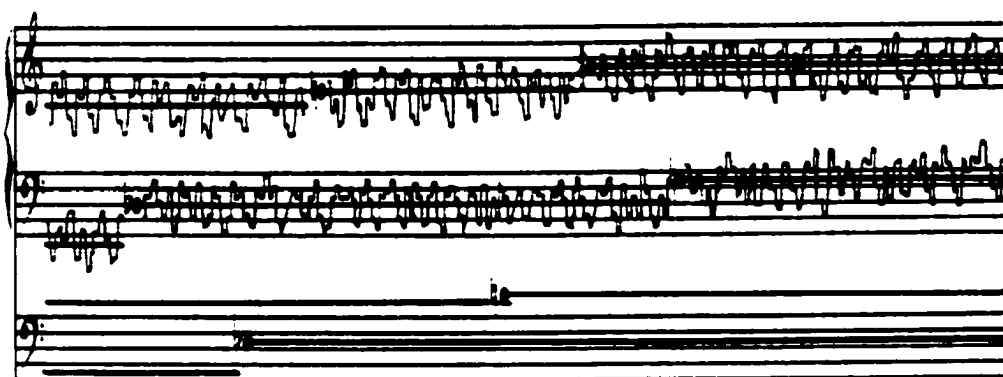
Example 33. Yun, *Tuyaux Sonores*, second system, p. 11

Yun evokes for the listener the Korean instrumental sounds in the staccato chords, which appear on the first system of the last page of the score. In Korean traditional music, a *pak*, a percussion instrument, makes a loud short crack to signal the ending part of this piece. A *pak* consists of five or six sticks of hard wood, about 14 inches long, joined together by a strap-like fan. Yun marks *staccato* chords, creating the effect of the loud short crack of the *pak*. This is indicated in Example 34 by the rectangle placed over the *staccato* chords. This effect is imitated in the first score of the last page of *Tuyaux Sonores* (See Example 34 on the following page).



Example 34. Yun, *Tuyaux Sonores*, first system, p. 15

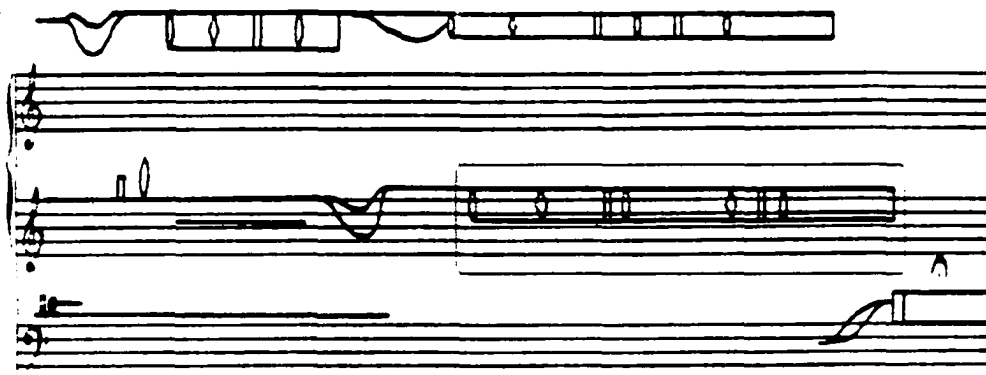
Yun applies the philosophical idea of dualism in all of his pieces and in this one in particular. As mentioned in Chapter II, the philosophy revolves around the two basic principles of Taoism represented by the male principle Yang (representing mobility) and the female principle Yin (representing immobility or stasis).⁸ On page 11 of the second score, the Yin principle is represented by the held chord in the pedal, while the Yang principle is represented by the rapid figurations on both manuals (See Example 35 below).



Example 35. Yun, *Tuyaux Sonores*, second system, p. 11

⁸ Francisco F. Feliciano, 55.

This piece ends with a sustained *Hauptklang* in the upper middle treble range *Hauptton*, which is circled in Example 36.



Example 36. Yun, *Tuyaux Sonores*, first system, p. 15

Tuyaux Sonores consists of five parts, including a climax which occurs between sections D and E. The A section begins with the *Hauptton*, which is later contrapuntally supported by other *Hauptton* embellishments. The climax represents Yin/Yang technique and shows various symbols signifying *Hauptklang*. The E section has recitative characteristics in rhythm and also ends with long held *Haupttöne* (See Figure 2 on the following page).

| | |
|--|---|
| <u>A Section</u> | P. 1 (1 st system) -Begin with <i>fff</i> and <i>Hauptton</i> . |
| <u>B Section</u> | P. 4 (4 th system) -Long pause (<i>fermata</i>) with <i>p</i> . -Start with <i>fff</i> and long held notes on both manuals. |
| <u>C Section</u> | P. 6 (1 st system) -Short pause then begins with <i>fff</i> . -Ends with <i>p</i> . |
| <u>D Section</u> | P. 7 (1 st system) -Short pause with <i>p</i> . -Started with <i>p</i> and many unembellished notes on every manuals on p. 7. -From 3 rd system on p. 7 to 3 rd system on p. 8, the dynamic <i>f</i> changes to <i>fff</i> gradually. -Various gestures appear to lead to climax on 1 st system on p. 11. -Narrow and broad brush stroke symbol also lead to climax on p. 11. -3 rd system on p. 10, short blow played by elbow and narrow/broad strokes alternate to get climax on p. 11. |
| <u>(Climax)</u> | P. 11 (1 st system) -Yin Yang technique appears on p. 11 (gets <i>p</i> and then <i>Hauptklang</i> appears on p. 12). |
| <u>E Section (Recitative-like rhythm)</u> | P. 13 (1 st system on p. 13) -The dynamic mark <i>fff</i> appears through the end -Various manual changes (I, II, and III) are signified. -Yun used various symbols and notated notes. |
| <u>End</u> | -Ends with <i>fermata</i> |

Figure 2. Yun, *Tuyaux Sonores*, Structural Analysis

CONCLUSION

Yun's fundamental aim as a composer was to develop Korean music through Western means, combining East Asian performance practice with European instruments and expressing an Asian imagination in contemporary Western musical terms. His works of 1959 and 1960 reflect the twelve-note serialism associated with Darmstadt. After 1961, however, a more individual style began to develop in his compositions. In these works, glissando, pizzicatos, and vibratos provide a certain exoticism, while the ornamentation of traditional Korean court music emphasizes the highly differentiated character of multiple melodic lines. In compositions written after 1964, Yun employed *Hauptton* centered around several pitches. These "*Haupttöne*," as he called them, constitute centers of gravity through which the musical form is generated. Contrasting elements derived from the Taoist concept of unity as the balance of Yin and Yang influenced instrumentation, dynamics, harmony, intensity, and other musical parameters. The combination of these influences united is used in a single sound stream as suggested by Taoist philosophy.

Yun wrote two solo organ pieces, "*Fragment für Orgel*" and "*Tuyaux Sonores*." These works are two important examples of modern music for organ. Although *Fragment für Orgel* (1975) is a serial piece based on twelve-tone technique and pitch set class, analytic techniques are not sufficient to help us understand everything about this piece. The technique Yun developed in Europe, *Hauptton* technique, reveals itself and begins to become prominent as an

organizing factor in the piece. This particular technique serves as a manifestation of his identity, his way of explaining a synthesis of Asian and Western strands.

Tuyaux sonores (1967) is an aleatoric piece for organ that is scored using non-traditional notation. This is the only piece in which Yun uses graphic notation. It is built from the juxtaposition of sound units and sound complexes. The desired effect of his notation symbols is to reproduce textures, in continuity with his conventionally notated music. Many of the symbols suggest textures used in Korean court music, and there are further examples as well of *Hauptton* technique in this organ work.

Finally, the scope of this study has been to investigate the place of these two organ works within Yun's output as a whole and to address Yun's interests as a member of the European avant-garde reconciling these with his identity as a Korean composer. This study will benefit the individual organist who desires to study these two works by providing him or her the tools needed for performance. These include:

1. A general grasp of modern avant-garde compositional theory, and how Isang Yun used specific techniques in composing these works.
2. A background knowledge of Korean music and Taoist philosophy relating to it, and how these relate to performance practice; and
3. A detailed guide to the registration of *Fragment für Orgel*.

It is hoped that this paper will serve to benefit both organists and scholars who desire to learn more about 20th century organ music, and Isang Yun in particular.

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VITA

Paul Lee was born on January 24, 1955, in Seoul in Korea. He attended Chong Shin University (formally called the Presbyterian General Assembly Theological Seminary and College) where he received a bachelor of music degree in church music (1981). He earned a master of music degree in organ performance at Northern Illinois University (1985) and an Honorary Graduation Certificate in Church Music at University of Iowa (1992). He is working as a music director and organist at Sherwood Presbyterian Church, Baton Rouge, Louisiana. He will receive the degree of Doctor of Musical Arts at the Fall commencement, 2001.


DOCTORAL EXAMINATION AND DISSERTATION REPORT

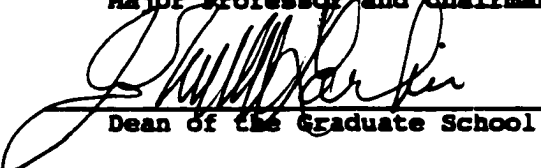
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Major Field: Music


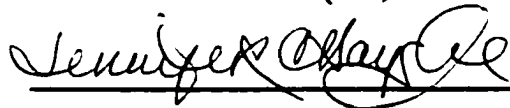


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Approved:


Major Professor and Chairman


Dean of the Graduate School

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