A Biographical Introduction of the Korean-German Composer Isan Yun and an Analysis of Eastern Folk Elements in his Lina Im Garten

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A BIOGRAPHICAL INTRODUCTION OF THE KOREAN-GERMAN COMPOSER, ISANG YUN AND AN ANALYSIS OF EASTERN FOLK ELEMENTS IN HIS *LINA IM GARTEN*

A Dissertation

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

The College of Music and Dramatic Arts

by

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B.M., Sahmyook University, 2015
M.M., Southeastern Louisiana University, 2017
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Abstract

This dissertation explores the work and achievements of the Korean-German composer, Isang Yun, and, specifically sets out to discuss the shared elements of traditional Korean and Eastern music and Western convention in his musical composition. By intentionally manipulating or stretching the definition of western musical forms and conventions, Yun was able to import folk traditions and culture from the East. My dissertation sheds light on some of Yun’s efforts in combining these Eastern and Western elements and thereby works to re-inscribe Yun and his unique importance as a composer of Korean descent onto the Western contemporary canon.

While tracing Yun’s historical and biographical background and influences to establish context and relevance, this dissertation then takes as its primary focus Yun’s *Lina Im Garten*, which is a suite of five movements, originally written for his granddaughter. In this piece, Yun clearly exemplifies his breaking of convention in Western composition in order to tell stories that are evocative of folk tales and folk songs from Eastern traditions. The dissertation explores these breaks from the convention and points to some of the social, political, and musical implications of Yun’s effort.

The goal of this research is, ultimately, to dissect how Yun’s cross-cultural compositions bridged philosophical gaps between East and West and reveal how considering Yun’s work is crucial in forming the global musician.
I. Introduction

For this dissertation, my goal is to analyze a body of work by the Korean-German composer, Isang Yun (September 17 1917 - November 3 1995)¹, and to show how Yun’s deliberate combination of Asian and Western elements in his composition brought Korean folk elements and storytelling from Korean culture to a global audience. Further, this dissertation will hopefully continue the work Isang Yun began spreading Korean cultural appreciation and will solidify Yun as a crucial composer of the 20\textsuperscript{th} century for all violinists and musicians worldwide. For analysis, this dissertation will focus on Isang Yun’s “Lina im Garten,” which is a cycle of five movements, including “Die Hungrige Katze (The Hungry Cat),” “Das Kaninchen (Wild Rabbit),” “Das Eichhörnchen (Squirrel),” “Der Boxer von nebenan (The Neighbor’s Bulldog),” and “Das Vögelchen (The Little Bird).” Part of this dissertation will show how these movements are titled after animals of Korean children’s tales, including cats, rabbits, squirrels, dogs, and birds. In a way, these five movements were some of the first compositions written specifically for children to appreciate violin music, however, their significance goes beyond that achievement. These “folk movements” communicate stories that clearly echo and live in the image of Korean traditional folk tales through their use of animal characters that are easily recognizable to Korean audiences. As part of my analysis, I will show which folk tales Isang Yun’s movements are possibly related to and how the work tells culturally relevant stories through music. This will show evidence of Yun’s influences from his Korean upbringing, which he continued to relay and share in his compositions, despite his complicated relationship with his native country.

¹ Feliciano, Francisco F, “In Four Asian Contemporary Composers Isang Yun”. New Day Publishers (1983), 32
In order to fully describe Isang Yun’s life, influences, and musical career, this dissertation includes historical and biographical research and will emphasize specific influences and work from three different periods of his life: The first period (1956-1974) will involve his life during the Korean War when he first moved to Germany where he learned to fuse Western composition with his own traditional elements while using the twelve-tone technique for the first time; The second period (1975-1981) will include a reflection on his time spent in prison as an accused spy and will investigate how his music, though darker, began to more deliberately combine influences from both Korean and Western traditions; The third period (1982-1994) will explore how Isang Yun’s compositions began to grow in size and influence. It will show how Yun, possibly influenced by the folk traditions of Germany, standardized the use of narrative Korean influences in his composition through living and working in a place of purely Western music tradition.

Isang Yun is now a celebrated composer in Korea, however his recognition is lacking within Western audiences today. Brief discussions of Yun’s celebrated status in contemporary Korean music circles will give further justification for a more global appreciation of Isang Yun’s work and achievements.

In writing this dissertation I hope to answer why Isang Yun’s work, as an Asian composer, is special and why it is important for musicians to be aware of his work as the music becomes more globally recognized. Further reaching this great Korean composer, will give a voice to the image of Korea and the Korean composition that Yun created and will discuss the musical achievements a significant Korean composer has accumulated, despite being underappreciated.

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As a means of forming a closer relationship with the work, and as a Korean citizen myself, I plan to explore and discuss some of the techniques required for playing Isang Yun’s complicated violin movements. This dissertation will also point to the value of learning to perform Isang Yun’s work for a Western audience in the United States, where Korean composers are still lesser-known. I am doing this research so that people can understand how we preserve Korea’s influences when we learn Isang Yun’s contemporary violin music, and how Isang Yun’s career emphasized a globalized culture of music composition, which bridged gaps between Asian and Western traditions of music.
II. Biographical and Historical Background

a. Early Life in Korea

Isang Yun was born in Tongyeong, South Korea in 1917. His father was a poet and a Classics scholar, who was part of a noble family in the very hierarchical Korea of that time. At that time, Korea was influenced by much of Chinese knowledge and academics, including literature and poetry. From his father, Yun was made to study poetry and literature. Isang Yun, at five years old, began to study Chinese philosophy, with an emphasis on Laotzu’s thought. In 1926, when Yun was in elementary school, he first heard and experienced Western music when he was made to sing hymns at church with organ accompaniment. Officially, Yun’s first musical lessons occurred at twelve years old when he received violin lessons from a teacher who studied music and composition in Japan, which, at the time, was much more influenced by Western traditions than Korea. Quickly interested in music and composition, Yun began to compose and practice sight-reading. At age thirteen, Yun composed various pieces of lounge music for several instruments. This may seem like an early age, however, compare to other composers, such as Johann Sebastian Bach and Edward Elgar, who were known to have learned music at ages as early as three years old. Despite his late start, Isang Yun quickly became aware of music as a language and form of communication, and he was able to excel.³

At the time, Western music forms and elements were very unfamiliar to Korean audiences, who had mostly developed their own folk traditions and practices for more than 600 years to create music with varied time signatures, more atonal melodies, and varied harmonies. His father opposed for Yun to study and practice of Western music due to its unfamiliarity. To escape his father’s protests, Isang Yun moved from Tongyeong, a rural area, to Seoul, the capital.

³ Han Sooyeon, *He Built a House Through Sound*, Haneuleul Naneun Kyosil (April 20, 2017), 21-25
of South Korea, when he was sixteen in 1933. There, he met Ho Young Choi, who studied German composition as a student of Franz Eckert in Germany. With Choi, Isang Yun began to study Western music theory and history. This was Yun’s official first step delving into Western music tradition. In 1935, Isang Yun finally received his father’s blessing to study Western music and composition and was permitted to move to Osaka, Japan, where he would study at the music conservatory at Osaka University. While studying composition, music theory, and cello at this conservatory, his mother suddenly passed away, so he was forced to return to South Korea.4

Back in Korea, Yun found a job as a music teacher at Hwayang Elementary School in a suburb of Seoul. There, he furthered his studies in opera literature, continued composing, and created his first nursery rhyme, titled “The Song of Mok-dong.” After going back to Japan, then be forced to leave in 1941 when Japan entered World War II, Isang Yun returned to Korea.

After Korea gained independence from Japan, Isang Yun returned to his hometown and worked with artists of Tongyeong, including Chi Hwan Yoo, Chun Soo Kim, and Yun Ju Jung to create an “English Language Association.” As part of his work for this group, Yun composed songs for almost all schools in Tongyeong, including Tongyeong High School and even Korea University.5

In 1947, Isang Yun formed the Tongyeong String Quartet, where he played as a cellist. In 1948, he left his hometown of Tongyeong to go to Busan, where he taught at the Busan Normal School and composed music. At the Busan Normal School, Yun met his wife, Su Ja Lee, who was a Korean Language teacher. In January of 1950, they were married, and later that year he

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5 Kim Ba-da, *Drawing Peace on Manuscripts*, Woori-Gyoyook (December 20, 2009), 92
published a collection of all of his compositions, titled “Dal Muri.” In August of that year, his daughter, Jung, was born.⁶

Just before his daughter’s birth in August, the Korean war between North and South began on June 25, 1950. As part of the war effort, Isang Yun created and chaired for the Wartime Composition Association. While part of this organization, Yun created wartime propaganda songs and children songs for South Korea.

In 1956, at the age of 39, Isang Yun composed the Piano Trio and String Quartet No. 1, which won the 5th Seoul Cultural Award. In a war-torn country that was poor and suffered destruction and lack of academic resources, Isang Yun decided he should move his family to Europe and continue to study 20th century composition techniques and music theory. That is when he set off to Paris.⁷

b. Life in Paris and Berlin

In Paris, Isang Yun studied composition at the Conservatoire de Paris under Tony Aubin and music theory under Pierre Revel. The same year that Yun first moved to Paris, he quickly transferred to the Universität der Künste (West) Berlin in Germany. There, he studied counterpoint and fugue under the guidance of Reinhard Schwarz Schilling, composition under Boris Blacher, and, perhaps most importantly, the twelve-tone technique under Josef Rufer, who was a student of Schoenberg’s.

He graduated from the Universität der Künste (West) Berlin in 1959. Shortly before graduating, Yun composed, “Fünf Stücke für Klavier (Five Pieces for Piano)”, which was selected at the Bilthoven’s Gaudeamus Music Festival. In 1959, Yun composed “Musik für 7 Instrumente,” and he was invited to perform it at the Darmstädtener Ferienkurse (Darmstadt

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⁷ Han Sooyeon, He Built a House Through Sound, Haneuleul Naneun Kyosil (April 20, 2017), 139-141
Modern Music Festival). These two achievements brought attention to Isang Yun as an Asian composer working and living in Germany. Still in 1959, Yun composed “String Quartet No. 3” for the International Society for Contemporary Music, which was premiered by the Novák, Vítězslav String Quartet, who were well-known across Germany at the time. After this performance, Yun was solidified as at least a locally famous composer for his combination of Korean traditional folk elements within his use of the twelve-tone technique. As a result, the West German Broadcast invited Isang Yun to speak about traditional Chinese and Korean music. This helped Isang Yun ground his work in a medium between Western tradition and East Asian Folk.

In October of 1966, Isang Yun composed a huge orchestra piece, called “Réak,” which was premiered by the Stuttgart Southwest German Radio Symphony Orchestra in the Donaueschinger Musiktage (Donaueschingen Festival). After this performance, Isang Yun became widely known and famous across Europe.

Up to this point, Isang Yun had been fortunate in his life and musical endeavors. Having been raised in a noble household, he was afforded access to many resources and opportunities, such as paying for lengthy stays abroad to develop his education. In 1967, however, after being called to the South Korean Embassy in East Berlin, Yun was arrested and accused of being a communist North Korean spy by the National Intelligence Service of Korea. He was brought back to South Korea to serve a prison sentence. This incident, where several South Koreans living and working in West and East Germany were accused of espionage, became known as the Camellia Forest Incident. In an uprising protest against this false accusation, numerous notable European artists and composers, including Herald Kunz, Siegfried Palm, H. W. Henze, György Ligeti, Karlheinz Stockhausen, Ernst Krenek, Herbert von Karajan, and Igor Stravinsky among
161 other artists, created and signed a petition to save Isang Yun. In 1969, two years later, the government of East Berlin finally permitted the pardoning document and aided the release of Yun from prison in South Korea. While this seems to have been a large influential part of Isang Yun’s life and career, little has been written or published to describe his time in prison and his exoneration or participation in communist politics and beliefs. In an attempt to rectify this, I will go into further detail about the potential effects this stay in prison might have had on Yun’s composition in a later section.  

In 1970, at the Hochschule für Musik in Hannover, Germany, Isang Yun found a teaching job in composition, where he thought he could re-establish himself and his musical studies. He was awarded a tenure-track teaching position at the Universität der Künste (South) Berlin and soon after commissioned to write an opera for the 1972 Olympics being held in Munich. “Simcheongga,” the opera Isang Yun composed, is an operatic retelling of a traditional Korean folk-tale where a blind father’s daughter is told she may heal her father’s sight if she throws herself into the sea to show filial piety. The folk tale is deeply entrenched in Korean folklore and is part of a five-story cycle, called the pansori, which dates back to the mid to late 1700s. While these stories were mostly unfamiliar to a Western audience at the time—and perhaps still today—Isang Yun unapologetically wrote a piece that was purely representative of the country where he grew up and introduced the storytelling traditions of the East into Western music tradition.

What is significant about Yun’s choice this folktale to transform into an opera is that the story is set in North Korea. It was shortly after writing this opera, and after his time spent in

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prison, that Isang Yun began to express his ideas about reunification between North and South Korea. As part of his political goals for pro-democracy, Isang Yun used his fame and authority as a composer in Europe to shed light on the need for reunification between North and South Korea—an issue that Western audiences were able to pay close attention to in the opera at the Munich Olympics.

Some years later, in 1977, Isang Yun was awarded tenure at the Universität der Künste Berlin (Berlin University of the Arts) as an honorary professor emeritus. He worked at this university for ten years. During that time, Isang Yun completed his doctoral degree at the Eberhard Karls University of Tübingen. Yun’s work was appreciated and celebrated in both North and South Korea because he did not strictly hold to either democratic or communist values. Instead, his music and ideas focused on the humanist reunification of a single Korean people and highlighted the injustices both countries perpetrated against their people. In 1981, Yun composed a symphonic poem, titled “Exemplum in Memoriam Gwangju!,” (also known as, “Forever Gwangju!”), in remembrance of the May 18, 1980, Gwangju Democratization Movement, where countless communist sympathizing citizens were killed by the South Korean government leadership under President Jeon Doo Hwan. For Isang Yun, who no longer lived in South Korea, this injustice sparked anger that he was unable to describe in any other way than through music. Ultimately, both countries equally counted Isang Yun as a citizen and ally, and in 1984, in Pyongyang, the capital city of North Korea, a musical research laboratory center was opened in Isang Yun’s name. In 1987, Yun was awarded an achievement award from the Federal Republic of Germany for his work in the arts, in Munich. Further, in 1987, as a way of celebrating Yun’s 70th birthday, Text und Kritik, a publishing company, decided to publish an analysis of Isang Yun’s music titled, “Der Komponist Isang Yun.” This publishing company was
renowned for publishing musical analyses of famous musical figures, including the works of Beethoven, Schumann, Wagner, Strauss, Mahler, Schoenberg, Stravinsky, and Olivier Messiaen. As part of the 750th anniversary of the city of Berlin, city officials requested playing Isang Yun’s Symphony No. 5 at a celebratory festival by the Berlin Philharmonic Orchestra. These accomplishments further established Yun’s lasting career and influence in Germany, despite not much of Yun’s work being played or renown today.

In 1994, an autobiography about Isang Yun, called “Dialog über Leben und Werk des Komponisten,” was co-authored by Yun himself and S. Fischer. In November of 1995, before getting his wish to return to Tongyeong before passing away, Isang Yun died in a hospital in Berlin.10

At the time of his death, Isang Yun’s image in Korea had changed to be somewhat negative. Most spoke incorrectly of the composer as a former spy and one who lived a life ridden with controversy and secrecy. On television and radio shows, Isang Yun was often gossiped over, with hosts suggesting that he might have actually been a secret communist, despite Isang Yun’s public announcement of his democratic ideals and him claiming over and over that he considered himself a South Korean. Even on his deathbed, Isang Yun is said to have expressed sadness over not having the ability to die in North Korea nor South Korea, but in Germany. It was not until some years later, after Isang Yun’s work was given more public attention that South Korea reclaimed him as one of their own and began celebrating his life’s work. In many ways, Yun was a victim of the conflict between the divided country he left behind. This becomes important because of the unfaltering way Isang Yun celebrated his country, cultural traditions,

and identity through his music despite recognition later in his life from South Korean audiences.\textsuperscript{11}

\textsuperscript{11} Kim Ba-da, \textit{Drawing Peace on Manuscripts}, Woori-Gyoyook (December 20, 2009), 112-116
III. Three Periods of Influence

While having lived what seems to be an extremely successful and dynamic musical life abroad, Isang Yun’s work took on different influences in certain periods of his life. Many historians and analysts suggest that Isang Yun’s life as a composer existed in four distinct periods, including his time in Korea, then three additional and separately marked periods while living in Europe. Isang Yun, however, has been said to have discredited these delineations in his life, saying that he did not consider himself a composer in any sense until he moved and lived in Europe.¹² For that reason, this dissertation will focus on distinguishing three distinct periods in Isang Yun’s work during his time spent living and working in Europe.


In June of 1956, Isang Yun attended the Conservatoire National Supérieur de Musique et de Danse de Paris. There, he studied music composition and theory under Pierre Revel and Tony Aubin, two well-established composers of the time. Then, in July of 1957, just one year later, he decided to move to Germany to attend the Universität der Künste (west) Berlin.

In Berlin, Isang Yun studied music theory under Schwarz-Schilling and studied the twelve-tone technique under Josef Rufer. At this point, this was Isang Yun’s first exposure to the twelve-tone technique. Yun was greatly influenced by the technique and began incorporating it in his compositions since Schoenberg’s technique had become the most common way for composers in Germany to compose music. The first work of his to feature the twelve-tone technique was “Fünf Stücke für Klavier”, as mentioned above. In this work, he followed the twelve-tone technique strictly and tightly, with little or no deviation. In his following

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composition, “Musik für 7 Instrumente,” Isang Yun began to combine elements of the twelve-tone technique with traditional Korean modes, harmonies, and concepts of atonality.

The risk Yun took in composing “Musik für 7 Instrumente” was significant because the way it challenged the conventions of Western music composition was new and intriguing when the twelve-tone technique seemed to have overtaken all music structure. For his risks and unique Eastern approach to writing, Isang Yun was asked to premiere his piece by Francis Travis at the Darmstadt Festival for Modern Music.

Boris Blacher was another significant influence on Isang Yun during this period because Yun responded well to his teaching of music theory at the Universität der Künste (West) Berlin. Blacher, unlike other theorists and professors of the time who typically forced students to adhere to strict Western guidelines, invited Isang Yun to experiment with Eastern traditions and elements in his music. Blacher’s open-minded approach to composition left a lasting impression on Yun who felt encouraged to push the boundaries of importing Eastern traditions in his Western-style music writing. This experimental mentality and dichotomy in Yun’s work first began to appear during this period that historians distinguish Yun as a musical professional.

From the years 1960 to 1970, Isang Yun became fascinated with the ideas of Taoism, and the music he composed began incorporating two techniques, called “Haupttonetechnik” (main tone technique) and “Hauptklangtechnik” (sound complex technique). These two techniques began to represent all of the music that Isang Yun composed. In effect, the techniques gave his music its own unique character, which no other music employed in such a way at the time. Lina Im Garten, which I will analyze in this dissertation, uses the “Haupttonetechnik,” where Isang Yun creates and builds melody and harmony through fundamental bass tones.

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13 Choi Ji Sun, The Merging of Korean Traditional Music and Western Instrumentation as Exemplified in Four Chamber Works for Piano Composed by Isang Yun. DMA Dissertation University of Miami, (Dec 17th 2007), 8
The first of these works during this period, called “Orchesterstück Bara 1960,” meaning “Traditional Buddhist Dance,” mostly used the Hauptklangtechnik to blend the Eastern musical elements within the Western musical structure. In a way, Yun was navigating how he might best blend musical styles that appeared to be so disparate. The piece was not overly successful in Yun’s eye, so, by 1966, Yun composed “Réak,” still using Hauptklangtechnik to describe Eastern expressions and materials. One of the most special pieces by Isang Yun during this period, which employed these techniques, was called “Colloides sonores für Streichorchester” because it used traditional Asian instruments. Using these two techniques, Yun was capable of combining Korean traditional elements seamlessly within music that was composed and arranged following Western practice.

The most famous of these pieces, interestingly enough, was written by Yun while in prison: “Die Witwe des Schmetterlings” (Butterfly Widow). In this piece, Yun employed the haupttonetechnik (again, main tone technique) throughout the entire piece—leaving a centered melody unchanged while the surrounding embellishments and accompaniment varied throughout. What stood out to Western audiences of the time and garnered criticism was how Isang Yun moved the melody from certain registers and certain modes drastically without bridges, which are common elements of Western music composition. In an effort to relate the opera, which is a retelling of classical Chinese literature, Isang Yun employed the Taoist ideas of spontaneously beginning anew through the jumps in melody and register without bridges. Some have said that this became a critique by Isang Yun of class-society structures, where the lower registers are given as much attention and equality as the higher melodic registers. 


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14 Kim, Hyo Jung Combining of Korean Traditional Performance and Recent German Techniques in Isang Yun’s Kontraste Zwei Stücke Fur Violin Solo. , DMA Dissertation University of North Texas, 2010, 7-9
After the Camellia Forest Incident and his time spent in prison, Isang Yun’s musical focus completely changed. Rather than continue to combine Western and Eastern traditions in his music, his composition took a turn for the darker to describe his somber outlook on life and politics of his home country. To express darkness and hardship, Yun relied on two musical features in his composition. The first of these is his use of tonal music. He also began focusing on chamber and concerto pieces to distance himself from Eastern modes of composition. He wrote ten concertos during this period, and critics and audiences especially praised those he composed for the violin.¹⁵

Example 1. Königliches Thema. Mov. 1, violin score, m. 1 to m. 10

It was during this period, in 1976, that Isang Yun composed Königliches Thema für Violine Solo. After spending so much time in Europe, and specifically in Germany, it is clear that Yun became greatly influenced by the German composer Bach. Königliches Thema für Violine Solo has many similarities to Musikalisches Opfer, BWV 1079 by Bach. The patterns and structures of the piece bear some striking resemblances, which I would like to discuss with some superficial analysis. What analysis of Königliches Thema shows is how versatile Yun had become by this period of his life. His close adherence to a classic German composer’s work, such as Bach, shows how

¹⁵ Choi, Ae-Kyung. Isang Yun’s Königliches Thema für Violine Solo: ‘A Stroll to the Asian Tradition of Bach’ Master Dissertation, Hanyang University, April 1st 2013, 127-128
Yun could effectively speak the language of Western music, even when he intended to blend traditional or folk elements from the East in his music.¹⁶

*Königliches Thema für Violine Solo*’s main theme is borrowed from *Musikalisches Opfer, BWV 1079* by Bach, as seen above and below.

Example 2. *Musikalisches Opfer, BWV 1079*. Mov. 1, violin score, m. 1 to m. 10

Bach’s main theme has three phrases, which are divided into $2\frac{1}{2} + 3\frac{1}{2} + 2\frac{1}{2}$. Isang Yun’s piece, *Königliches Thema für Violine Solo*, and Bach’s *Musikalisches Opfer, BWV 1079* both contain a first phrase, which begins to increase the interval from c-minor tonic until arriving halfway through the third measure. From the second half of the third measure to the sixth measure, the intervals decrease by half-steps. These half-steps become the second sub-phrase. Between the first and second phrase, there is a quarter rest. The last phrase has disjunct motion by four steps. The intervals decrease again, sequentially, in both pieces, but Yun ends on the tonic C, whereas Bach continues onto another phrase before reaching C. The first C in Yun’s piece is by Arco, and the following three C’s are by Pizzicato. Yun, here, wants to emphasize that the main theme ends here, so he repeats the C in varying techniques. Through this short example, it is possible to see how Yun begins to use Bach’s techniques and methods, while involving his own techniques.

¹⁶ Choi, Ae-Kyung. *Isang Yun’s Königliches Thema für Violine Solo: ‘A Stroll to the Asian Tradition of Bach’* Master Dissertation, Hanyang University, April 1st 2013, 130-131
These four C’s allude a new theme, which breaks away from Bach and baroque music and reaches into the contemporary sound of composition.  

While only the beginning of both pieces, Bach’s and Yun’s, are similar, their other resemblances are striking and important. With this, Isang Yun wants to pay homage to the past that influenced him. His notation and melody in the beginning of Königliches Thema für Violine Solo intentionally brought from Bach so that listeners and musicians are almost tricked once the phrase ends and the new variation begins. The similarities seem to end there, however, the influences become more intricate and hidden. For example, within Yun’s second variation, there are 12-tones, which Yun borrows from Bach’s main melody. Isang Yun’s piece manages to evoke traditions of Baroque, while successfully embodying contemporary innovation in his variations.

The careful and subtle blends of Korean traditional instrumental compositions with established Western musical techniques bridge a social and cultural gap for Isang Yun. It seems that, by this time, Yun was fully capable of working within the confines of Western theoretical composition. At the same time, his attempts to fuse Eastern folk elements in his compositions became more seamless—even more so in the third period of his musical life.


During this period of his life, Yun composed five symphony orchestra pieces for large group orchestras. These were compositions for much larger groups than Yun had ever written before. His compositions at this time, too, used a significant amount of consonance influenced by East Asian chords and harmonies.

As an example, Symphony No. 5 (1987) is meaningful. By using brass instruments, Isang Yun was able to express feelings of the end of the world and images of wartime disasters. In contrast, Yun’s Cantata *Mein Land, Mein Volk!* (1987) uses Korean traditional music and folk songs to express sad emotions over the continued separation of North and South Korea. The piece is organized in four movements, which have subtitles: *I. Die Geschichte* (history), *II. Forbidden 1* (reality), *III. Forbidden 2* (reality), and *IV. Die Zukunft* (future). Isang Yun used the four movements to describe different ideas from wartime. He used each movement symbolically to represent these different ideas. This is something that Isang Yun started to do in the third period of his musical life, and it is evident that Yun began to follow this theme in his composition because of the way he used movements symbolically in the central piece of this dissertation, *Lina im Garten* (1985), to describe various stories from Korean folk tradition.19

In 1988, Isang Yun composed *Distanzen für Blaser- und Streichquintett*. In this piece, Yun used consonance from traditional harmonies, again to express the unity he desired between North and South Korea. The piece also included symbols from East Asian and Taoist culture, such as jade emperors, bodhisattva, the god of death, and human beings, which act as nationalist symbols for Koreans.20

Below, in this dissertation, I will focus my analysis on Yun’s *Lina im Garten* (1985). This piece evidences Yun’s combination of Western and Eastern compositional elements. At the same time, the musical expression of the pieces tell stories that are directly tied to Isang Yun’s Korean heritage. This piece solidifies Isang Yun’s compositional aesthetic and shows how he blended elements of Eastern and Western music into his musical oeuvre.

19 Yun, Suk Young. *A Study of Isang Yun and His Works*. DMA Dissertation, Northwestern University, 2005, 12
20 Kim, Hyo Jung *Combining of Korean Traditional Performance and Recent German Techniques in Isang Yun’s Kontraste Zwei Stücke Fur Violin Solo*. DMA Dissertation University of North Texas, 2010. 11-12
IV. Analysis of *Lina Im Garten* (1985)

This suite consists of five movements for solo violin. Isang Yun wrote this piece between 1984 and 1985 for his granddaughter, Li-Na, and the work premiered in Berlin in 1986. He is said to have written this piece because his granddaughter played the violin at this time, and was practicing to enter a competition. Yun, to help his granddaughter prepare for the competition, wrote a violin solo piece for her since there were not many easy contemporary violin pieces being written for children at the time.

Initially, Yun only prepared the first movement for her competition, *Die hungrige Katze* (The Hungry Cat). This was likely inspired by the fact that Isang Yun’s granddaughter spent time feeding homeless cats in Yun’s backyard in Germany whenever she visited. However, spurred on by his idea of creating music for contemporary children musicians to access, Yun decided to write the remaining four movements, with each steadily increasing in difficulty.

Inspired by his granddaughter, Yun wrote the other four movements based on other activities he observed his granddaughter, Li-Na, doing, including, chasing wild rabbits, following squirrels, playing with his neighbor’s Boxer bulldog, and listening to bird calls around their home and in the mountains. These activities were re-interpreted as the movements of the suite, which Yun called *Lina im Garten* (Li-Na in the Garden): *Die hungrige Katze* (The Hungry Cat), *Das Kaninchen* (The Wild Rabbit), *Das Eichhörnchen* (The Squirrel), *Der Boxer von nebenan* (The Neighbor’s Bulldog), and *Das Vögelchen* (The Little Bird).²¹

This dissertation’s analysis will focus on all five movements separately. When analyzing these movements closely, one can see Yun’s deep concern for preserving emotion, innocence,

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²¹ Yoo, Ja Eun. *A Study on Isang Yun’s Lina Im Garten*. Master Dissertation, Department of Music Graduate School, Seoul National University, 2002, 29
and nature in his music. Using the violin, Yun envisioned how the instrument could be used to express images from nature. At the same time, Yun wanted the pieces to remain playful and cartoonish, so that children could easily sense how the instrument was being used to evoke speaking animals and jovial stories.  

Each movement employs a fundamental technique to express motivation and develop the programmatic elements of the suite. In 1963, the character of Yun’s compositions changed because of Yun’s use of this fundamental technique. The fundamental technique in his music mostly centered around the tone, not the harmony or melody. Each note was developed by an individual tone technique. This sets Yun’s work apart during this period because traditional Western composers at this time, such as Igor Stravinsky, Claude Debussy, Charles Ives focused mostly on harmony and harmony within phrases. Yun’s care and attention to each tone was a kind of feature borrowed from Eastern music, where each tone is individually and deliberately manipulated to pull out the maximum expression each note can bring. These notes, gathered together, create a highly complex piece that tells a dynamic story. Of course, one might think that so much individual attention to notes would make a piece sound strange or disjointed when played together, however, Yun connected each fundamental note with embellished notes by using octave low and octave high tones and triplets, double stops, harmonics, glissandos, or dynamic changes. This careful joining of the individual notes created expressive phrases that worked well when played together. While other composers of the period, specifically in the West, focused on abstract phrasing, Yun’s micro-attention to tone gave his composition unique meaning and ability to express. Yun’s fundamental technique and focus on tone in all of the movements of *Lina Im Garten* shows how Yun successfully combined the Eastern concept of

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22 Yoo, Ja Eun. *A Study on Isang Yun’s Lina Im Garten.* Master Dissertation, Department of Music Graduate School Seoul National University, 2002, 30-32
tone with the Western concept of melody and harmony. The premise for analyzing Isang Yun’s *Lina Im Garten* is to find and show where the fundamental technique is being used in each movement and how the fundamental tones in each movement help to create the melody and harmony.

Because of the way Isang Yun builds on the challenging aspects in each movement, Yun created a suite that is in consideration of developing musicians, which was not a common aspect of contemporary music composition. Most children musicians relied on older composers and pieces to learn fundamental techniques for their instruments.23

a. **First Movement: Die Hungrige Katze (The Hungry Cat)**

   Among the five movements, *Die Hungrige Katze (The Hungry Cat)* is the most simply constructed and accessible piece. In the movement, there are thirteen different phrases, which each consist of two motifs.

   The piece is divided into an A - B binary form: section A (measure 1-56) and section B (57-100).24

   Example 3. *Lina Im Garten*. Mov. 1, violin score, m. 1 to m. 15

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23 Yoo, Ja Eun. *A Study on Isang Yun’s Lina Im Garten*. Master Dissertation, Department of Music Graduate School Seoul National University, 2002, 18-27

24 Honh, Jung Sun. *An analytic study on Yoon Isang’s solo violin suite Lina im Garten*. Master Dissertation, Department of Music education Graduate School of Education, Kongju National University, August 2011, 15-16
In looking at measures 1-3, contained in the larger, blue circles in the example, there is a progressive melodic line of C-D-E, which then resolves to C. This is an example of Yun using the fundamental technique. These tones, C-D-E-C, make the melody. This is interesting because, already, from the first three measures, it is possible to discern a clear melodic phrase. This also happens to be the same intervals as in the famous French children’s song “Frère Jacques”. The first C, played legato, helps to describe a cat’s slow pacing, while the E-G of the second measure (a four-note jump of eighth notes), might easily describe a cat’s sudden jump down from a short height. The repeating of the four-note jump reoccurs and continues to evoke a playful scene within the music. By the eighth measure, the $mp$ suddenly changes to $f$, and mimics a loud pitter-patter akin to a cartoonish moment in the cat’s walk over.

Looking at the smaller, red circles in the figure, the phrase from measure 1-11, moves a total of one step (from C to D), but the presence of the C# creates Isang Yun’s careful “Hauptontechnik.” In measures 8-10 of the first phrase, there is a question, which is given in $forte$, while the answer, given in measures 13-15, occurs in $mezzo piano$. This is a question and answer structure, which creates a deeper sense of dynamic and expression within the piece.

Example 4. *Lina Im Garten*. Mov. 1, violin score, m. 11 to m. 30
Suddenly, from measure 16, the beginning of the second phrase uses a different melody with larger jumps. The jumps up and down in this phrase all occur in upward slurs of an octave or downward slurs of an octave. This evokes much larger, and perhaps more animated, jumps up or down onto something by the cat in the piece’s narrative. This is also an example of developing the fundamental bass notes because Yun uses an octave high E and octave lower E to embellish the tone of E and develop the fundamental. In measures 20 through 23, the fundamental tone is A, and it is embellished in the same way as in measure 16. However, in measure 21 and 23, the use of triplets further embellish the fundamental note of A.

Additionally, the second phrase from measure 16 to 27 is extremely dynamic, with each two measures sporadically jolting from \textit{mf} to \textit{mp} or \textit{mf} to \textit{f} and suddenly down to \textit{p}. This easily paints the unpredictable movements of a wild cat, who is prone to move about spontaneously and without reason. But not only the dynamics are fluctuating in this phrase. In measures 16-18, the key is in A minor, but from measures 18-24, the key modulates to C major. These modulations in the key help to evoke the hectic or unpredictable nature of the piece and its story.

In this phrase, there are five instances of auxiliary form or, side forms different from the main form which occur every two measures: in measure 17, 19, 23, and 25. These frequent moments in the composition embellish the notation and animate the sound of the story further.

Example 5. \textit{Lina Im Garten}. Mov. 1, violin score, m. 25 to m. 40
While the previous section, measures 16-27, had intervals of only one or two steps, the next section, measures 28-32, changes the character of the piece by employing large interval jumps between notes. The notes in these measures act as a kind of broken chord or arpeggio. On the violin, the notes can be played in one stroke, just like an arpeggio. This sudden change may act as a bridge to the next phrase because its ending on C natural in measure 32 acts as something that resolves the C# from the arpeggiating cycle, while it also acts as a potential beginning to the next phrase. Yun creates overlap with this.

Similar to measures 28-32, measures 37-39 use motivation from the previous bridge and start a new phrase at measure 40. Because of this reused, yet modified bridge motif, measure 40’s resolve acts as a kind of climax to the piece and a sort of explosive moment in the story that Isang Yun is telling. In measure 40, the fundamental note is C#. Yun uses a lower C# and higher C# to bring attention to the fundamental tone.

Example 6. *Lina Im Garten*. Mov. 1, violin score, m. 30 to m. 56
The piece continues in a pattern of jumps, then bridges, then jumps then bridges, which all culminate in the measure 40 climax. The tone then shifts, where the piece gets the most difficult and elaborate before it begins to resolve and simplify for the final short section of the three-page composition. The fundamental tone builds in half or whole step intervals from E-F#-G#-A-C#, without any large jumps, but fast, building energy and frenzied movement.

In measure 55, there are two types of pizzicato, one left hand and the others right hand. The section finishes with a bowed stroke (arco), that resolves on a perfect cadence of A major.

Example 7. *Lina Im Garten*. Mov. 1, violin score, m. 57 to m. 73

After the climax, the piece continues onto measure 57, where the jumps begin again, but Isang Yun uses a double stop to create new character for the melody than what existed in measures 27-31. The dynamic changes drastically from f at measure 57 to p at measure 61 and introduces staccato and grace notes to express the light and quick movements of the cat in the story. The composition at measures 61-66 is in A Major because of the presence of the C# and F#. In measures 67-72, the notation changes to sixteenth notes to create tension. To increase the tension further, Yun uses an accidental G# and C♮, which changes the key in this energetic phrase to A minor from the second beat of measure 68.
Later in the piece, at measures 76-78, the double stop distance changes to six steps, from G and E (measure 76), A and F (measure 77), and B and G (measure 78). Alternatively, however, from measures 89-93, the jumps change to eight steps to resolve the tension that was created by the six step distances in the double stops from 76-78. From 79-88 there is a fundamental note A increase structure with a *poco ritardando*, which prepares the piece for the final resolve in the forthcoming measures.

The final passage reminisces on the beginning of the piece, where every measure contains a C or C# to emphasize the fundamental tone of the composition. The piece ends with a pizzicato, ritardando, and fermata on a C#, which is technically unresolved. This final note places the final
colors on the jovial, sporadic nature or personality of a cat who is hungry and prone to waggish behavior.

b. Second Movement: Das Kaninchen (The Wild Rabbit)

Similar to the way Isang Yun created the image of a cat through sound in the first movement, the second movement, Das Kaninchen (The Wild Rabbit), is full of violin techniques that express the personality and movement of a wild rabbit. In the original Korean title, Isang Yun uses “산토끼 (san-to-kki),” which literally translates to wild rabbit, while the German translation leaves the piece simply called “The Rabbit.” I have translated the English title to “Wild Rabbit” to preserve potential meaning and character emphasized in Isang Yun’s original Korean title.

The structure of the second movement follows the same guidelines as the first movement, A-B-A’, (A = m1-26, B = m27-56, and A’ = m57-81) but the piece becomes much more technically demanding and complicated for the violinist. Isang Yun writes all of these movements in successive levels of difficulty for the developing violinist, however, it is possible to detect a much sharper jump in technical skill required between the first and second movements of Yun’s Lina Im Garten.

Example 11. Lina Im Garten. Mov. 2, violin score, m. 1 to m. 13

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In the introductory section of the piece, the fundamental notes are C#-D-E-F# by *pizzicato*. The composition begins *pizzicato* in *p* to evoke the character of a rabbit softly jumping. The jumps, which are already expressed easily through the *pizzicato* plucking are further emphasized from the progression of distances between note steps. In measure 1, the jumps are a minor third apart and can be imagined to be small, while in measure 2, there are six steps (a major sixth) between the jumping notes. In measure 3, the jumps are seven steps apart (a minor seventh). In measure 4, they change back to five steps apart, and, finally, in measure 5, the steps increase back to seven steps apart. This irregularity in the step distances creates an organic image of a rabbit jumping at varying steps and varying speeds.

As the piece progresses, in measures 6-13, the character completely changes because there is no more *pizzicato*. Instead, it is changed to *arco sul G*, which is the strongest string and gives the clearest sound. At the same time, the dynamic instantly changes to *forte* to further shake the composition into a new expressive mood. This is a very distinct structure. In the same measures, Isang Yun employs a fundamental increase structure of one step (D-E-F#-G-A). Between these main notes, there are embellishments that emphasize the space between these tones. Between the D and E, there is a triplet; between the F# and the G, there is one *quintuplet*; from the G to the G#, there are five quintuplets; and, finally, from the G to the A, there is another single *quintuplet* of embellishing notes. The distances between the main tones in this progression gradually increase in size. By the time the G moves to the A in the latter two measures of the section, the jump becomes a half step plus one octave. This largest step creates the sweeping emotion that ends the section.

In measure 14, the fundamental notes are A and B. Yun uses an octave low and jumps to high to embellish the tones and to develop the fundamentals again through varying the rhythm. The A is
an eighth note and B is a *sixteenth note*. Both are fundamental notes but have different textures due to their subdivision.

**Example 12. Lina Im Garten. Mov. 2, violin score, m. 14 to m. 21**

In measures 14-20, there is a one-octave jump between the notes, like the first movement, which evokes the jumping behavior of the animal. The style is clearly borrowed, but the movement does feel markedly different in character. The first movement’s jumps are sporadic, sometimes lazy and jovial like a cat’s, while the second movement’s behaviors have much more urgency and energy, which reflects the character of a rabbit sonically.

In measures 14-20, there is a further distinct shift in how the music becomes sonically perceived. While the *triplets* and *quintuplets* from the prior segment were simply embellishing notes between the fundamental notes, and the fundamental note was carried out through longer-sustained notes, this section flips that concept and pushes the fundamental notes with each of the subdivided notes. The phrase (A) builds at measure 21, where there is a *trill* played at the highest tone, G#, and at the loudest dynamic, *fortissimo*. The *trills* embellish the fundamental tone of E at an octave higher and octave lower.
In the beginning of measure 22, there is a wide range of fundamental note C# and coursing violin bowings played at sixteenth-note subdivisions. The jumps are built in the same way that the cat’s jumps are, however, the rabbit is further characterized by the fact that the jumps are quicker. In measure 26, these fundamental note progressions are changed to thirty-second notes, which create the climax of the A phrase. Yun develops the fundamental notes of F#-G-A-B-C#-E# by thirty-second notes. The phrase ends, among the thirty-second notes, with a \textit{poco ritardando}, that slows the action and begins to alleviate some of the built-up tension.
Example 14. *Lina Im Garten*. Mov. 2, violin score, m. 27 to m. 56
At the start of phrase B (measures 27-56), the piece visually looks extremely complicated due to the presence of thirty-second quintuplets and sextuplets in trills, but these are actually just variations of the fundamental tones in measures 6-26. Likewise, in measures 31 and 32, there is a variation of measures 1-3.

Example 15. *Lina Im Garten*. Mov. 2, violin score, m. 57 to m. 81

In measure 70, the fundamental tone G is present in harmonics, and in measure 74, the fundamental tone is D, played in a left hand pizzicato. Previously, in this movement, Yun used rhythm changes and octaves to embellish the fundamental tone, but here he uses harmonics and pizzicato. The remainder of the piece falls into the A’ section. Here, the tempo changes to 56, which is much slower compared to the tempo of 80 from the B section. This section moves back to repeating and reinforcing the same features from the A section: there are shorter, less energetic
jumps, and much softer dynamics, which mark a distinctly different characteristic in the rabbit Yun is describing. Whereas the rabbit might have gone through some danger in the B section, in the A’ section, he is safe and resuming his jovial existence.

Having concluded the rabbit’s tale, Isang Yun moves to the third movement: Das Eichhörnchen (The Squirrel).

c. Third Movement: Das Eichhörnchen (The Squirrel)

This movement has characteristics of Toccata and Etude, focusing on sixteenth-notes and sixteenth-note fingerings: these, again intend to animate the movement of a squirrel. Trills, fast grace notes, harmonics, and glissandos are also used frequently to show the snappy movements of the animal. In a way, the piece maintains some of the cartoonish features of music one might find while watching an episode of Tom and Jerry, where Jerry only nearly gets away from Tom. The tempo, likewise, complicates the piece and its complexity, with a quarter note equal to approximately 100 beats per minute (ca. 100). The dynamics are also very complex in this movement, as they move frequently through subito piano and subito fortissimo and cause drastic changes and large demands from the musician. In this piece, Isang Yun uses trills and sixteenth notes often to describe a squirrel’s movements. Many of the fundamental tones appear in these sixteenth notes and trills and glissandos.

The piece is divided into an A, B, A’ form, similar to the other movements: section A (measure 1-30), section B (31-57), and section A’ (58-78).26

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26 Honh, Jung Sun. An analytic study on Yoon Isang’s solo violin suite Lina im Garten. Master Dissertation, Department of Music education Graduate School of Education, Kongju National University, August 2011, 27
In looking at mm 1-6, the action is audible (and visible) directly from the start. One might imagine that the squirrel was already running before the piece began. The audience catches the squirrel in the middle of a sprint. The fundamental notes in this short phrase, C#, D, E, F, increase by single steps, giving each tone its audible moment. In measures 4 and 5, the fundamental tone, F#, continues to be present in a trill.

As with all of Yun’s work in these movements, he introduces interesting exercises for the musician to learn from the written composition. Measure 3’s brief melody is used again in measure 4-5, but, rather than as sixteenth notes, the melody appears as a trill. This shows the composer’s versatility in writing music and suggests that there might be more than one way to evoke similar sounds from the violin through what is a kind of trill variation. These trill variations are used several times throughout the piece.

All of this immediate rising action builds up and suddenly ends at m. 6 with a quarter rest without a cadence. This should be strange, and yet it fully evokes the attitude of a squirrel who might suddenly stop scurrying after a moment of fierce sprint.

Example 16. *Lina Im Garten*. Mov. 3, violin score, m. 1 to m. 6
The trill variation from measure 4 continues into measure 8 and 10, where it creates further variation on the trilled notes. At the same time, the trill variation appears yet again yet more complicated in measure 12, where the variation occurs in sextuplets. The trill variation comes from measure 4, where the composer emphasizes an F# and a G#, which are the main tones present in measure 12. This sextuplet variation acts as an exercise for the musician while also making the melody more dynamic and fun-sounding. This building humor ends with the second phrase at measure 13, where the notes are played by *pizzicato* to add to the cheeky, cartoonish character of the composition.
The third phrase of section A occurs from measures 14-28. In this phrase, there are many repeated fundamental tones in slow staccato, such as in measure 14 (F) and measure 15 (E). These repeated tones trail off in *decrescendo*, evoking the possible disappearance of the squirrel behind an object, which might be a familiar concept for those who have ever tried to follow a squirrel with their eye line.

Later, in measures 21, 22, and 27, there is a double stop and accent in the fundamental tones to emphasize the squirrel’s hesitant movements. The phrase ends at measure 28, where there are accented thirty-second note *grace notes* and a *poco ritardando*, which slows the action but maintains the quick bodily movements.
The bridge into section B occurs from measure 29 to measure 30, where the melody echoes the melody that was introduced at the very beginning of the piece, played with different tone.

Section B, beginning at measure 31, introduces a slower tempo (ca. 84), but, more importantly, employs the frequent use of rests. The section even begins with a half rest, which is atypical. The section is full of rests punctuated by fast and dynamic bowings. In this sense, the section becomes a kind of rest exercise for the musician. At the same time, the rests become significant in further describing the physical movements of a squirrel, who often hesitates and pauses before making any move in any direction. The fast notes that punctuate the rests help to evoke the scurrying that might occur between the squirrel’s brief pauses.

The following few measures of Section B sees the trill variation return, but, this time, it is in chromatic half steps, which shrink the perceived movements of the squirrel to even smaller micro-motions. One might imagine here that the squirrel is stopping and looking around. He has not completely stopped moving, but his actions have become more fine and narrow. Continuing
in the same vein as in Section A, measures 38 and 39 play with the trill variation and show the notation of the trill noted out as sixteenth notes and a sixteenth note quintuplet.

In fact, the trill variation “takes off” in a way in this section. Barring two exceptions, the composition from measure 37 to 52 continuously sets up new trill variations. In one measure the is provided as a trill, and the next measure expounds on the trill by playing with subdivision and with sharp dynamic changes.

Example 21. Lina Im Garten. Mov. 3, violin score, m. 37 to m. 52

The exceptions in this section occur twice. In measures 43 and 44, the harmonics and glissando in ritardando instantly characterize the squirrel’s sound, when they are used in the fundamental tones of Bb-C-D. Where one might have been unsure what kind of animal the piece was meant to evoke before, these measures immediately spark the idea of a squirrel sort of gliding among the trees. As with most A, B, A’ compositions, the climax of the piece occurs in
the middle of section B. Yun places this glissando here to brand the piece with a sound that
effortlessly suggests the title.

The other exception that exists in this trill-centric section occurs from measure 48 to 49,
where one can see the greatest dynamic play in the piece. The piece drops from \textit{fortissimo}
\textit{crescendo} to \textit{subito piano}. This is the largest dynamic shift that can be noted in music, and it
marks, in this piece, a change in the piece that will lead this piece into its final section.

Example 22. \textit{Lina Im Garten}. Mov. 3, violin score, m. 52 to m. 57

From measures 52-55, there are also fundamental tones played with grace notes to
emphasize for the final time the squirrel’s movements. In measure 52, the fundamental tone of
G\# is played with grace notes, and in measure 53, the fundamental tone of G\# is played with
\textit{triplet grace notes}. There triplet grace notes and a quintuplet close the emphasis on the squirrel’s
sharp, quick movements. In measure 54, the fundamental tone is D\# and is played with a \textit{trill}.
From measure 57, there is a \textit{fermata} and a \textit{ritardando} that end Section B with the same hard and
fast energy that began it.
Section A’ shifts back to ca. 100 as it was in Section A. Most of the elements of this section are quite similar to what was introduced in Section A, however, an exception exists in measures 61 and 62, where there are double stops followed by a legato.

In measure 76, just before trailing off, Section A’ reintroduces the tones of C#, D, E, and F# that were used in Section A. This reminisces on the sound of the squirrel and gives a sendoff to the animal that has been carefully characterized in this movement. The piece then ends on measure 77 with a whole note decrescendo from pianissimo. The listener can imagine the squirrel has disappeared out of view again.
d. Fourth Movement: Der Boxer von Nebenan (The Neighbor’s Boxer)

Among the five movements in this suite by Isang Yun, the fourth movement, Der Boxer von Nebann, is the slowest. Although the piece is slow, the piece is so full of double stops and triple stops and strong dynamics that it gains its complexity from these alternative elements rather than from the tempo. The piece employs frequent repetition to evoke the sound of a barking dog. These repetitions are often marked with accents, marcato, and continuous discord to place tension on the notes that are played over and over. Also, while part of a series of pieces which mostly adhere to the A B binary form or the A, B, A’ sonata form, this piece does not have a clearly discernable A or B section. The fundamental tones are approached in glissando and double-stops.

In this piece, the rhythm motif and melody motif are intertwined and share elements of each other.

Example 24. Lina Im Garten. Mov. 4, violin score, m. 1 to m. 8

In the first measure of the piece, where there are diminished fifths (augmented fourths) played in double stop by marcato, Yun begins characterizing the neighbor’s dog as a sort of menacing or threatening figure that is slowly pacing forward. The fundamental tone in measure 1 and measure 8 appear here as Eb and E. This theme continues until the end of measure four, where it is embellished with grace notes that continue to evoke a cartoon-like threatening figure of a large dog. At the end of the first phrase, the piece shifts at measure five to the second phrase,
where the walking seems to become faster and more intentionally toward a subject due to the presence of the double triplets. Also, measure five sees the beginning of a unique element Yun employs in this piece to characterize the neighbor’s dog. In fortissimo, the trill of measure five appears in chromatic, F# G#, A, and sounds like the rough growling of a dog. This is an element Yun will continue to use throughout the piece to connote the dog’s snarling. The “walking” tension is built up for the first seven measures, and it is finally relieved in measure 8 by a glissando and a fermata.

Example 25. Lina Im Garten. Mov. 4, violin score, m. 9 to m. 11

Just after, in measure nine, as in measure five, the growling reappears in a chromatic trill of the fundamental tones as G#, A, A#, B, C, but, this time, it is in piano with a crescendo that causes building tension into measure ten. The tension continues to build until measure eleven, where it is met with a shift back to the first theme with only slight embellishments. Measure 11 recalls the movements of a boxer with the presence of the fundamental tone Eb played in double-stops.
In measure 13, the fundamental tone appears as F# played in varying through *trill* and *sextuplets*. Measures 13-19 grow in complexity. Rather than employing eighth notes with sixteenth note grace notes, Yun shows the same melody played as sixteenth note *triplets*. The E and F# are continuously repeated, and the listener can believe to sense a change in the motif from this repetition. The accents are placed on the unstressed beat in the *triplet*, which gives a different feeling or unease to the sound and works to build the motif away from the previous revolving themes. The uneasy tension continues into measure 14, however the triplets are paired with large, quick *glissandos*. These speedy jumps and falls in the tone paired with the accents on the unstressed beat cause the tension to reach a climax in measure 14. The tension builds and varies until measure 19, where it is resolved with a *pizzicato* and a *decrescendo*. 

Example 26. *Lina Im Garten*. Mov. 4, violin score, m. 12 to m. 19
Measures 20-22 continue to use variations with chromatic movements, however, measure 23 shifts to a diatonic scale. In the presence of the diatonic scale in this piece, Yun always pairs the notation with extremely strong dynamics, such as fortissimo and fortississimo in thirty-second notes. Again, Yun manages to create a new kind of tension that the piece has not known before.
The piece returns to the first theme in measure 28, evoking the slowly pacing boxer. Rather than the eighth note grace notes that were present initially, however, Yun changes these to thirty-second grace notes while continuously using *parallel sixths*. Measure 31 contains four beats, but measures 34-35 are six beats. Measure 37 returns to four beats, however, measures 38 and 39 use *sextuplets* and *trills* to finish the phrase. While the section has increased in complexity, it is simply a retelling of the first theme.
Measures 41-43 contains the climax of this phrase. Every note in this segment is thirty-second notes in fortissimo, however at the end, between measures 43 and 44, the dynamic suddenly changes to mezzo piano and crescendo back up to forte to finish the phrase. So far the piece has introduced two motifs, but in measure 47, the piece shows the two motifs combined. This can be seen especially well in measures 54-57. Here, the first motif is visible again, however the notes appear in discord rather than harmony. This re-emphasizes the original motif and “sound” of the piece, but brings unique attention to the rhythm more than the notes themselves. The ritardando and mezzo piano to piano bring the piece to a close through
decrescendo, but they are accompanied by these non-chords, which gives the boxer a lasting ringing sound in the ear of the listener even after the piece is over.

e. Fifth Movement: Das Vögelchen (The little bird)

In the original German name, the piece is simply titled Das Vögelchen, which translates to “the little bird.” The adjective seems to play a part in describing and characterizing the bird that Isang Yun paints through music in this piece: the dynamics become highly important. The fundamental tones are emphasized in this piece through the variations in trills, triplets, dynamics, which need to be delicately played to describe a bird’s movement. Even when the piece uses forte or fortissimo, the player should remember that the dynamics represent a little bird, so they should not actually reach sharply loud volume.

Among the five movements that play a part of Lina Im Garten, Das Vögelchen has managed to be the most famous. Similar to how Vivaldi’s Four Seasons was an example of program music, Isang Yun’s Das Vögelchen seeks to describe its subject as accurately as possible. Perhaps more than the other movements in this cycle, there is a clear understanding from the sound the instruments make that there is a bird here. While pieces like, “The Squirrel” or “The Neighbor’s Boxer” evoke animalistic behaviors and cartoonish scenes, it may still be left unclear prior to hearing the title what animal, exactly, is being represented. Das Vögelchen is different in that it is clearly describing a bird—and perhaps a “little” one.

The form of the piece takes the A-B-A’-Coda. It is very easy to recognize the section changes because of tempo changes. Section A occurs from measures 1-23 (ca. 100). Section B (measures 24-42), by contrast, occurs at ca. 60. A’, measures 43-59, jumps back to ca. 100. Then, the coda, which occurs from 60-64, introduces yet a new tempo of ca. 66.27

27 Honh, Jung Sun. An analytic study on Yoon Isang’s solo violin suite Lina im Garten. Master Dissertation, Department of Music education Graduate School of Education, Kongju National University, August 2011, 44
Section A contains three different phrases, with the first phrase from measures 1-7. The fundamental tones are A and D, which appear in trills and triplets. The first measure begins in mezzo piano, immediately characterizing a little bird in its quietness. The staccato and accent go further to show the bird’s sound. What begins as a shy call from the bird in measure 1 is followed by a brief rest, then a change in character. Measure 2 to 6 shows the spontaneous tweeting or calling from a bird looking for a response. Measure 2 is marked by staccato and accent with crescendo and forte or mezzo forte dynamic, showing the bird saying much more, more confidently. Each triplet has an accent to emphasize the notes. When birds call, there are deliberate pitches upward and downward, matching the high note and movement in measures 2-3. The triplets build up to the trill in measure 4, which then includes a glissando to evoke the downward-pitch of a bird cawing. This set-up is where the phrase ends, with the bird motif clearly in place.

Example 30. Lina Im Garten. Mov. 5, violin score, m. 1 to m. 7

Example 31. Lina Im Garten. Mov. 5, violin score, m. 8 to m. 15
Measures 8-12 is the second phrase of Section A. In this section, the fundamental tones are B and D#, which appear in trills and triplets. Yun continues to paint the picture of the bird by re-using the triplet theme from the first phrase. However, the phrase is marked by constant accidentals, which, when the listener arrives at measure 11-12, the trill (B-C#) and E harmonic implies a shift to E Major from C Major. Later, in the third beat of measure 14 and 15, there is a V chord of E Major, furthering this implied key change.

Example 32. Lina Im Garten. Mov. 5, violin score, m. 16 to m. 23

Measures 16-23 shows the piece shifting to E Major semi-permanently due to the frequent trills and grace notes with sextuplets or triplets. The fundamental tone becomes E in this section. These constant trills can be easily recognized as bird songs. These sextuplets utilize chromatic movements exclusively, which seem to enforce the idea that the bird is little or small. A larger bird, by comparison, might make larger jumps or require larger distances between notes.

In measure 19, however, there is one big jump by glissando (B-E and G#-B), but this does not work to characterize the bird’s singing. Rather, it describes the hopping nature of a bird’s movement when it is not in flight.
Measure 23, where the phrase ends, contains a whole step scale, which forces a mood change in the piece and suggests that the bird might be moving differently than before.

Example 33. *Lina Im Garten*. Mov. 5, violin score, m. 24 to m. 37

The piece then enters Section B. Compared to Section A, the slower tempo and sparse notation suggest a darker mood here. The fundamental tones change to C and C#. In measures 24-28, the main note is C#, and, in measures 29-37, the main note is C. At measure 32, there is a play with the C natural and C# describing a darker, moodier bird than existed in Section A. While still recognizably a bird here, it seems to have changed emotional disposition.

Example 34. *Lina Im Garten*. Mov. 5, violin score, m. 38 to m. 42
Continuing on, the second phrase of Section B, aims to remind the listener than the piece has shifted to E Major. The dotted half notes in 41 and 42 on E sustain the tone and hang in the air to remind the listener of the current key and fundamental tone, E.

Example 35. **Lina Im Garten.** Mov. 5, violin score, m. 43 to m. 59

Section A’ recalls the ideas and themes from Section A, as expected. The tempo shifts back to ca. 100 and the rhythm features continuous triplets in *staccato*. In measures 46-50, the fundamental tone is C#, however, in measure 51, the fundamental tone changes to E.

In measures 51-59, Isang Yun uses multiple techniques, including *trills, ricochets, glissandos, sextuplets, and dotted rhythms* to vividly describe the intricate movements of a bird.
Measure 58 and 59 use an octave E-F# trill in an eighth beat and is paired with decrescendo. This extremely high note, again, evokes the bird song, while it enforces the key. The section A’ then ends and moves into the coda of the piece—the only movement in Isang Yun’s cycle to include one.

Example 36. *Lina Im Garten*. Mov. 5, violin score, m. 60 to m. 64

The coda changes the tempo to ca. 66. The section features the most difficult technique among all of the movements. In suggesting to use an “approximate pitch” through the ungefahre tonhohe marking, Isang Yun allows the musicians to find a pitch close to the highest C# then glissando to an approximate pitch close to an E.

After these unfamiliar notations, in measure 61, there is an accelerando with crescendo, and a tempo change back to ca. 100. Yun also notes a non diminuendo to end the phrase with the same emphasis that the player enters it. The final phrase in the coda perfects the evocation of bird sound through the violin. Measure 63-64, the fundamental tone is E, so Yun employs a glissando on D# to emphasize the E. This notation repeats six times in piano dynamic to remind the listener that the animal here is, in fact, a very small bird, despite all of the action. The piece ends strongly on a series of double stops in decrescendo.
V. Conclusion

Isang Yun (1917-1995) was a hugely important composer in both Western and Eastern traditions of music. Yun’s work exemplifies a working combination of Eastern elements and themes within the realm of Western music composition—something that was not often done before and continues to be rare.

In bridging the gaps between how the world understands Eastern music and Western practice, Yun’s work successfully showed how it was possible to blend the two and achieve an outcome that is complex, yet highly functional and narrative.

During Yun’s life, he had the misfortune to be essentially exiled from his native country, where war divided the place he was familiar with and called home. The country he remembered became devastated by destruction, famine, poverty, and divided ideologies. Isang Yun’s music, however, worked to uphold an Eastern tradition that goes beyond specifically North or South Korean traditions. Yun’s music expressed the storytelling quality that exists in a Korean identity far before there was ever a war.

Isang Yun’s career is often covered in Korean historical texts and musical dissertations. Additionally, in Korea, there is an annual music festival in Tongyeong, his home town, where people celebrate his life and work. There is also a violin competition yearly, where one of the requirements is to play a movement from Lina Im Garten. His life is also celebrated and made of note across German biographical texts and studies, however, virtually nothing exists on Yun’s life, work, and achievements in the English language or within the realm of English-speaking musical tradition.

In doing this research and exposing the technical proficiency and complexity of Yun’s work, I endeavor to fully import Yun’s body of work into an English, or Western, context, where
he seems to have been forgotten. With specific emphasis on *Lina Im Garten*, it is clear that Isang Yun’s third period in composition introduced a deep interest in using Western elements to describe stories in the way that Taoist, or Eastern music is typically concerned.

In a sense, Isang Yun’s *Lina Im Garten* is a kind of exercise in Program Music, such as Vivaldi’s *Four Seasons*. However, the fact that it is focused on describing these animals and inventing a *story* for them, suggests how Isang Yun extended the definition of Program Music into a place that is more similar to the way Eastern music always attempts to tell a narrative.

Isang Yun used contemporary music to get rid of rules or the impression of rules in his composition. Because he did this, he was able to freely use Eastern ideas in his music composition, unlike other Western composers who were earlier or who were still connected to the strict cultural-guidelines that have always pervaded the practice. Yun was able to reach into space further than his contemporaries because of his identity and heritage. In doing so, Yun introduced the world to Eastern musical ideas and introduced Korea to a kind of music that could represent them and make their identity relevant in a global medium.

This achievement of Yun’s should continue to be celebrated, and, I believe, should be an integral part of a current music education that aims to include voices from all around the world.
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Appendix A: Requests for Permission to Use Musical Examples

From: Soyeon Rachel Seo <soyeon88121114@gmail.com>
Date: Thu, Apr 16, 2020, 9:02 PM
Subject: #376850 request copyright
To: Erin Dickenson <erin.dickenson@concord.com>

Hi,

My name is Soyeon Seo and I am a doctoral student in violin performance at Louisiana State University in Baton Rouge, Louisiana, US. I am originally from South Korea and I’m in the final stages of writing my dissertation about “Isang Yun’s Lina im Garten”. My dissertation is analyzing Yun’s music, so I need to use examples from “Konigliches Thema” for introducing Isang Yun's music. However, since the work is not in public domain yet, I will need a letter of permission to include those examples. Would you be able to help me with this matter? My request number is #376850.

Thank you very much.

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Subject: Copyright for “Isang Yun’s Lina im Garten”

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Hi,

My name is Soyeon Seo and I am a doctoral student in violin performance at Louisiana State University in Baton Rouge, Louisiana, US. I am originally from South Korea and I’m in the final stages of writing my dissertation about “Isang Yun’s Lina im Garten”. My dissertation is analyzing Yun’s music so I need to using examples from the parts. However, since the work is not in public domain yet, I will need a letter of permission to include those examples. Would you be able to help me with this matter?

Thank you very much.

Sincerely,
Soyeon
Appendix B: Letters of Permission to Use Musical Examples

April 15, 2020
Soyeon Seo
Louisiana State University
RE: “Li Ne Im Garten”, “Königliches Thema” by Isang Yun

Dear Soyeon:

We hereby grant you gratis permission to include excerpts from the above referenced work in your dissertation for Louisiana State University.

We do require that you include the following copyright notice immediately following the excerpts for which it pertains:

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Soyeon Rachel Seo is a violinist originally from Seoul, South Korea. She began studying the violin in 1999, at age 7. She received her bachelor’s degree from Sahmyook University in Seoul, South Korea and her master’s degree from Southeastern Louisiana University. As a doctoral candidate in violin performance, she completed her major studying with Dr. Lin He and Espen Lilleslatten and received a viola performance minor while studying under Dr. Elias Goldstein at Louisiana State University.

During her studies, she has been a prize winner of numerous competitions, including second place in The American Protégé International Music Competition (Carnegie Hall, NYC), and first place at The Junior Philharmonic Society of New Orleans (Tulane University, Dixon Hall Annex). She has participated in The International Cultural Exchange Society Competition and The Asian Musician Association Competition. Rachel performs in various symphonies across Louisiana, including the Lake Charles Symphony Orchestra, Rapides Symphony Orchestra, Louisiana Sinfonietta and Acadiana Symphony Orchestra.

Summer festival appearances have taken Rachel to venues such as the Sewanee Music Festival in Tennessee, the Renova Chamber Music Festival in Pennsylvania and the Miami Music Festival in Florida.

She is passionate about music as well as teaching. Rachel has teaching experience as the violin instructor from Parkview Baptist School Fine Arts Academy, Yee Music Studio LLC, Kids Orchestra at the Mayfair Laboratory School, LaSalle Elementary School, and Westdale Heights Academic Magnet School.